



# THE SMITHSONIAN TORCH

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## Subway To Carry Riders To Smithsonian Doorstep

By Susanne Roschwalb

Beginning at noon on July 4, Smithsonian employees will be able to ride the subway to the Mall as Phase II adds another 12 miles to the Metro system.

The crosstown route between the Stadium-Armory on the east and National Airport on the west will be accessible to the Mall from two entrances: the southwest corner of 12th Street and Independence Avenue; and northwest of the Freer Gallery on Jefferson Drive.

A L'Enfant Plaza stop will open onto the east wing of the plaza at D Street, SW., and at the Federal Center on the southwest corner of D and Third Streets, SW.

Opening ceremonies are scheduled for the Crystal City station with separate observances along the way: Capitol Hill will stage a street fair at the Eastern Market, Stadium-Armory plans a neighborhood event, and Foggy Bottom is arranging a celebration. At press time, Smithsonian plans were not yet available. For opening day, Metro hours will be extended to midnight. Usual hours are 6 a.m. to 8 p.m. on weekdays only.

The other 16 stations which will open along the "blue" line are: National Airport (opposite the North Terminal); Crystal City (north of 18th Street); Pentagon City (east side of Hayes Street); Pentagon (at bus island, southeast side); Arlington Cemetery (north and south sides of Memorial Drive); Rosslyn (west side of North Moore); Foggy Bottom (northwest corner of 23rd and Eye); Farragut West (southeast corner of 17th and Eye); McPherson Square (southwest corner of 14th and Eye); Metro Center Transfer Station (southeast corner of 13th and G); Federal Triangle (west side of 12th); Capitol South (west side of 1st); Eastern Market (east side of 7th and south side of Pennsylvania Avenue); Potomac (east side of 14th); Stadium/Armory (southeast corner of 19th and Burke).

With Phase II the present fare collection system will be replaced by automatic fare collection equipment and automated fare gates. If you haven't ridden Metro, this description should be helpful.

The mezzanine level of each station is where you will purchase your farecard,

enter the faregate, ask any questions of the station attendant, and check the maps. In most underground stations, you descend to the mezzanine on a long escalator from the surface and then take another escalator down to the station platform.

Along the entrance corridor on the mezzanine level, you will find several vending machines by the wall. Put money in the machine and press a button to indicate how much value, from 20 cents on up, you want on your card. The machine will deliver your farecard along with any change due. The dollar and cents amount of Metro you have purchased is printed on your card.

Now move to the faregates which adjoin the information kiosk and insert the farecard into the entrance slot at the sloped end of the faregate. The faregate encodes the card with the time and point of entry.

When you reach your destination, reinsert your farecard as you leave the station. The value of your ride will be automatically deducted, and the card will be returned to you.

Metro trains operate at speeds as high as 75 mph. Their average speed is 35 mph. The time between trains is 5 minutes during morning, noon, and evening rush hours. At all other times, 10 minutes.

An automatic control system stops the train in the middle of the 600-foot-long platform. Board through one of the three sets of sliding doors. The ride operator announces each station as the train approaches. When you reach your destination station, take the nearest escalator to the mezzanine and exit faregate.

A free public showing of a film about using Metro will be presented in MHT's Carmichael Auditorium on three consecutive Tuesdays: June 14, 21, and 28, at 1 p.m.

The Resident Associates will sponsor four lecture-tours for members only on June 28 and 29 at 5:30 and 7:30 p.m. each evening. Talks by Metro officials in the MNH Baird Auditorium will be followed by a tour of the Smithsonian station.

Information volunteers and staff in the Castle Reception Center will also be briefed on Metro operations so that they can better serve this summer's museum visitors.



The Smithsonian Metro Station opens July 4.

Richard Hofmeister

## Regents Name Hughes To Consultant Position

Phillip Samuel Hughes, former assistant controller general, has been named to serve as principal consultant to the Audit Review Committee appointed by the Board of Regents to examine the Smithsonian and the nature of its relationship with the Congress and the Federal Government.

The appointment was announced at a press briefing after the May 13 Regents meeting by Charles Blitzer, assistant secretary for history and art, who conducted the briefing along with John Jameson, assistant secretary for administration.

Secretary Ripley was unable to conduct the briefing because of a case of laryngitis.

Mr. Blitzer said that Mr. Hughes would work very closely with Senator Henry Jackson, chairman of the committee, in developing an outline of the study, which was expected to get underway in July.

Mr. Hughes recently completed a career

of 31 years in the Federal service, with a two-year time-out during 1971-72 as a senior fellow with the Brookings Institution.

Before joining Brookings, he served for 20 years with the U.S. Bureau of the Budget, as deputy chief in the Office of Legislative Reference, assistant director for legislative reference, and as deputy director of the Bureau.

In 1972, Mr. Hughes joined the General Accounting Office as director of the Office of Federal Elections and was named an assistant controller general in 1974.

Other Regents serving with Senator Jackson on the Audit Review Committee are Representative Elford Cederberg, John Paul Austin, and Murray Gell-Mann.

Also at the May meeting, the Regents appointed a nominating committee to seek a replacement on the Board for Robert Goheen, who has been named Ambassador to India.

## October Festival To Highlight Virginia Crafts

This year's Festival of American Folklife, though greatly trimmed in size from the 12-week Bicentennial extravaganza, will still offer many of the elements that have made it such a popular event over the past 10 years.

Planned for six days over the Columbus Day holiday weekend from Wednesday, October 5, through Monday, October 10, the 1977 Festival will be held on the Mall near the Museum of History and Technology.

For those who are used to attending the Festival over the Fourth of July, there will be a special celebration Saturday, July 2, through Monday, July 4, at MHT. Continuation of the traditional Fourth of July celebration on the Mall was decided upon because the Smithsonian museums enjoy particularly heavy attendance in the month of July.

These programs are being developed by the museum curators working in conjunction with the Division of Performing Arts and the recently established Folklife Unit.

Based on recommendations of the

Folklife Advisory Council, plans for this year's Festival call for increased involvement of curators from several Smithsonian museums, as well as programs that will provide a deeper understanding of exhibits in the nearby museums.

"Our objective this year is to create what might be termed an indoor-outdoor cultural format in which there will be increased linkage with our museums, their curators, and our Festival programming," said Secretary Ripley.

This makes the location of the Festival on the Mall vital to effective inter-relationships of the programs and performances with the national collections that are on view in the museums.

Mr. Ripley said, "The familiar Festival sounds of fiddles and banjos, Native Americans chanting with drums, gospel and blues singers will blend with the familiar sights and scents of craftworkers, traditional cooks, and family folklore interviewers to remind visitors to the October Festival that our Nation's cultural traditions are the richest and most varied in the world."

Drawing on the extensive fieldwork in crafts and music done by noted folklorists Charles Perdue of the University of Virginia, Charlottesville, and Roddy Moore of Ferrum College, Ferrum, Va., the Folklife program plans to work in conjunction with the National Council for Traditional Arts in mounting a special presentation of folk cultures from the neighboring state of Virginia.

Energy conservation in an historical context will be the subject of "Folk Power" showing the early uses of water, wind, animals, and manpower.

The "Family Folklore" section will present two open workshops each day, with slides, films, and demonstrations by folklorists and Festival participants. One workshop will provide instruction on how to interview family members in collecting family folklore, the other will deal with methods of collecting folklore outside the family at school, work, and elsewhere.

The African Diaspora program tentatively plans a black street culture presentation reminiscent of the highly successful market

area of the African Diaspora section of recent festivals. Possible features are Brazilian street music, a steel band, cooks, and various crafts.

In addition, the Renwick Gallery's two exhibits, "Grass" and "Paint on Wood," will be enlivened by craftworkers and lecture demonstrations for the six-day period.

As in the past, all events will be free to the public. A complete schedule of events and presentations will be available in a program book which will also provide background information on the cultural traditions presented.

The general structure for the July 4 celebration will encompass a spirit of July 4 past and present, using some examples of those associated with various periods in American life.

Other programs being considered for the Fourth of July observance include puppet shows, military drill groups offering 18th- and 19th-century presentations, the customizing and decoration of vehicles, dances of many periods, and street music, including band organs, street guitarists, and other sidewalk musicians.

## Interest in Calligraphy Sparks New Freer Show

SI Newsmakers



Buddhist Sutra, Japanese, Heian period, 897-1185 A.D.

By Susan Bliss

It is only possible to speculate about reasons for the awakening interest in calligraphy in the West, according to Freer Museum Specialist Ann Yonemura, but the subject is attracting new attention in this country.

The Freer's current exhibition, "Oriental Calligraphy," is one of just a handful of U.S. shows in the past decade treating an art which has always merited the greatest importance in the East. The show opened in time to coincide with a well-attended three-day symposium on oriental calligraphy held at Yale University over the Easter weekend.

For the general public, newly aware of the beauty in handwritten characters, as well as for scholars who rarely have a chance to view oriental calligraphy in a

museum setting, the exhibition is a rich resource.

Eastern tradition has observed calligraphy as one of the most valued art forms, with the evolution of new writing styles sometimes accompanying major political or religious movements.

Chinese calligraphy can be traced to 14th-century B.C. oracle bones carved with characters that seem to have been sketched first with brush and ink. Among the exciting examples of Chinese calligraphy in the show are 20 large, never-before-exhibited rubbings of ancient Chinese stelae, most of which are from the Forest of Stelae in Sian, Shensi Province, northwestern China.

Until the introduction of written Chinese to Japan around the third century A.D., Japan had no writing system. The art of cal-

ligraphy did not begin to develop in Japan until the sixth and seventh centuries, when Chinese characters began to be used to signify the Japanese language. Still, as the Freer examples show, calligraphy soon achieved a beauty and sophistication different from, but equal to the Chinese works.

Although Buddhist monks perpetuated the use of pure Chinese script in Japan, poets and scholars had by the eighth century developed certain abbreviations which evolved into two Japanese writing systems known together as Kana.

Highlighting the Japanese collection is an album of 30 double leaves with episodes from the famous "Tale of Genji," a courtly romance written about 1000 A.D. and a focal point of Japanese literature. It is remarkable for its graceful combination and alternation of writing, illustration, and decorated paper, which is characteristic of the best Japanese calligraphy.

Written Arabic was a useful system for writing the Koran, and calligraphy developed in the Near East as the texts were copied for diffusion throughout many countries.

Arabic calligraphy has a different style from that of the Far East due to the writing materials used as well as the different alphabet. Chinese and Japanese were written on paper and always with brush; early Arabic was written with pen on parchment, a nonabsorbent material causing a harder, more uniform line.

Another reason for the importance of calligraphy in the Near East, where it can be found on ceramics, metalwork, fabrics, and mosque walls, is because Islam prohibited figurative representation in religious art.

The show at the Freer, which will continue through the summer, is an opportunity to compare and appreciate these beautiful and various types of calligraphy. Miss Yonemura conducts tours of the "Oriental Calligraphy" exhibition every Friday at 2 p.m.

## Comings and Goings

Richard Oliver has been appointed curator of design at the Cooper-Hewitt Museum.

As the first curatorial head of the Museum's newly established Department of Contemporary Architecture and Design, Mr. Oliver will develop collections and archives of contemporary architecture and design.

Mr. Oliver received a Bachelor of Architecture degree, with highest honors, from the University of California at Berkeley and a Master of Architecture from the University of Pennsylvania. As a Fulbright Scholar, he studied at Pembroke College, Cambridge University, England.

He has taught architecture and design at UCLA and at the University of Texas at Austin, and has worked with several well-known architectural firms including Richard Meier and Charles Moore.

Diane Cunningham has been appointed assistant librarian at N.Z.P. Ms. Cunningham, who holds a Master of Library Science degree from the University of Maryland, came to N.Z.P. from a position at the Naval Medical Research Institute.

Margaret Santiago has been named registrar of MNH. She began as a clerk in the Office of the Registrar more than 16 years ago. After three years, she became assistant supervisor in the accessions and specimen control unit, and later was promoted to supervisor. Prior to her appointment as registrar, Mrs. Santiago was a supervisory registrar technician.

William Stapp has been appointed curator of the newly established Department of Photographs at NPG. Mr. Stapp comes to the Gallery from a joint position at the Philadelphia Museum of Art and the Princeton University Art Museum.

Mary Ann Tighe, education specialist at the Hirshhorn for more than three years, has left to become cultural advisor to Joan Mondale. According to Ms. Tighe, Vice President and Mrs. Mondale want to see that all Government art facilities function in the most efficient manner for services offered to the general public.

Archie Grimmert, director of the Office of Equal Opportunity since 1972, has assumed duties as civilian personnel officer at the Department of Army Material Readiness Command in Warren, Mich. Before coming to the Smithsonian, he was director of personnel for the U.S. Commission on Civil Rights.

## Increase and Diffusion Reinstate Barn Owl Tradition In SI Tower

By Kathryn Lindeman

The word is out! The barn owls who live in the northwest tower of the SI Castle have produced offspring—three owlets have hatched and another egg has been spotted by N.Z.P. Biological Technician John Malen, the owls' guardian.

The latest attempt to establish barn owls in the tower began in January when a male and female, aptly named Increase and Diffusion, were installed there.

Barn owls lived in the castle tower for more than 100 years until the mid-1950's when the windows were locked against the unsanitary creatures.

Early in 1974, Secretary Ripley brought in a pair, Alex (named for former Secretary Wetmore) and Athena, who produced a total of seven young. But after the windows were opened and the young learned to find food, they were left on their own by the adults. Eventually, they flew away to forage elsewhere, and by December 1975, the last of the family, Athena, disappeared.

The owls, while confined in the tower for the first several months, need not find their own food now. A "sumptuous" fare of 4-6 rats or 6-10 mice every Tuesday and Thursday, and more on Saturday, is provided by a team of volunteers protected by coveralls and armed with headgear of helmet and face mask.

The volunteers, who regularly climb the tall northwest tower, are Richard Ault, director of support activities; Amy Ballard, secretary in the office of the SI Building curator; Kristina Clark, a volunteer for the owl project; James Dodd, A&I building manager; and Veronica Freeman, a volunteer with the Museum of Natural History.

The squad members keep a log on the amount of food eaten, and location and appearance of the birds during feedings.

The owls regurgitate castings or pellets which are the undigested remains such as bones and hair of their prey. Observations of the pellets are helpful in tracing favorite perching places and other habits and movements within the tower.

Once the windows are opened and the owls have access to the outside, analyzing these pellets can determine the type of prey and where it was obtained.

The volunteers reach the top of the tower by climbing a series of ladders, then going through a trap door to the uppermost portion. The birds themselves have access to two areas: the upper nesting area near the pointed roof and the chamber just below it connected by a small opening.

At times the owls become annoyed by outsiders approaching too closely in an attempt to count eggs or check conditions. They hiss or roll their wings forward in a threat display until the intruder backs off. Many a volunteer has received more than a gentle tap on the helmet by the protective male.

Once the birds seem firmly established in their new home, the windows will be left open for the owls to forage for their own food supplies. Since these birds are nocturnal animals, daytime visitors to the Mall will not be able to watch their hunting.



Increase (left) and Diffusion seem happy in their Castle tower.

## Cutler's 'Souffle' Named Best Cookbook of '76

By Johnnie Douthis

NPG Public Information Officer Carol Cutler has just received two national book awards for her cookbook "The Six-Minute Souffle and Other Culinary Delights." In the Tastemaker Award competition, basic or general category, "The Six-Minute Souffle" was judged the best of 1976; runner-ups were books by Craig Claiborne and John Clancy. The Tastemaker Awards, given by the R. T. French Company, are the only honors given in the cookbook field, and Mrs. Cutler's is the first award given to a Washington author. The American Institute of Graphic Arts has also judged "The Six-Minute Souffle" as one of the best-designed books of 1976. An exhibition of the books chosen will circulate throughout the country.

Lisa Taylor, director of Cooper-Hewitt, spoke at Parsons School of Design commencement exercises on May 20 during which she was honored with a Doctor of Fine Arts degree from the institution.

James Cornell, public information officer at CFA, attended the Second Congress of Iber-American Science Journalism in Madrid, Spain. Mr. Cornell was named as the United States representative to the organizing committee of the proposed World Union of Science Writers and Editors.

Joshua Taylor, NCAFA director, lectured at Lawrence University in Appleton, Wis., on "Modern Art and the Image," where he also led a discussion with students and faculty on arts and humanities.

Lloyd Herman, director of the Renwick Gallery, helped to select artists and craftsmen to participate in the Three Rivers Arts Festival held in Pittsburgh on May 27 through June 5.

Allen Bassing, assistant curator of education at the Renwick, recently led a panel on "Museum Education Careers for Art Educators," and a workshop on "Anthropology and Artifacts," at the annual conference of the National Art Education Association in Philadelphia. In April, he delivered a paper on "Idoma Ancestral Masqueraders," at the fourth Triennial Symposium on Traditional African Art in Washington.

The Spring 1977 issue of *American Quarterly* carries an article by Nathan Reingold, editor of the Joseph Henry Papers, entitled, "The Case of the Disappearing Laboratory," an historical account of the origins of the National Research Council Fellowships during World War I.

Walter Flint, NASM curator, presented a lecture at a recent meeting of the International Association of Space in Philadelphia.

Edith Martin, a museum technician at the Renwick, served as a juror for the U.S. Department of Commerce Photographic Salon Exhibition, held during April in the Commerce Department's lobby. Mrs. Martin's works were included in "Painting and Graphics by Women on African and Afro-American Themes," at the Martin Luther King Memorial Library.

Wilton Dillon, director of the Office of Smithsonian Symposia and Seminars, has been appointed to a three-year term on the board of visitors at Wake Forest University. Dr. Dillon was re-elected to his sixth term as president of the board of directors of the institute for Intercultural Studies at New York's Museum of Natural History.

George Field, director of CFA, received an exceptional service award from the Smithsonian presented by David Challinor, assistant secretary for science.

"High School Graphics V: Through the Eyes of New Printmakers," now at NCAFA, is a special tribute to Adelyn Breeskin, NCAFA's consultant for 20th-century painting and sculpture, for her contributions to the study and making of prints.

Mario Grossi, CFA astronomer, attended a Moscow science seminar in March. The three-day symposium was organized by Jewish scientists seeking to emigrate. For the first time in the Soviet Union, Dr. Grossi showed slides of Mars from the 1976 Viking mission.

(See 'Newsmakers,' Page 6)

## Retiring MNH Archeologist Recalls Early Digs

By Thomas Harney

With some 40 summers of archeological field work in the Great Plains behind him, Museum of Natural History Archeologist Waldo Wedel has retired. He and his wife, Mildred, an MNH research associate, will leave in June for their cabin in the Colorado Rockies.

Instead of just stopping over for a few days and hurrying back to work as they did in the past, they will settle down to relax for a couple of months. Vacation it may be, but the Wedels have no intention of losing touch with the profession they love, even for a summer.

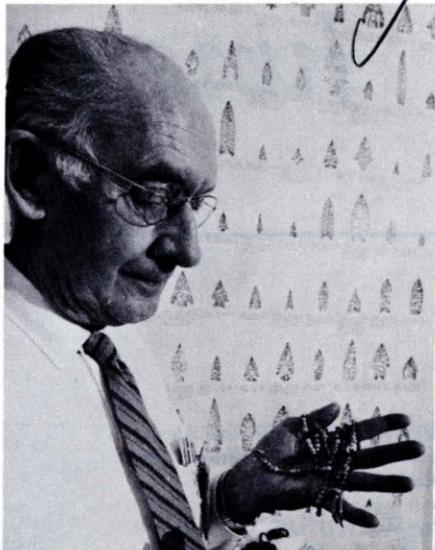
Periodically they will visit ongoing Plains digs that interest them. The main attraction is two and a half hours away near Idalia, Colo., where their young MNH colleague, Dennis Stanford, is investigating a 13,000-year-old site, one of the oldest traces of man ever discovered on the Plains.

It was at challenging sites like this that Dr. Wedel spent entire summers digging, living outdoors, and enduring the Plains' violent winds, thunderstorms, and 110-degree heat. His knowledge of the elements made him one of the first American archeologists to study the relationships between environment and culture.

Dr. Wedel was born in Harvey County, Kans., and came to the Smithsonian in 1936 after graduate school. His work has taken him back regularly to the areas where, as a young boy, he collected arrowheads and pot sherds, and wondered about the people who had left them there.

His publications about a region that was little known archeologically when he began his career (see "Prehistoric Man on the Great Plains," available at the MNH bookstore) have won him many honors, including election to the National Academy of Science and an honorary doctorate from the University of Nebraska.

As a teenager, Dr. Wedel was intrigued by newspaper articles speculating about whether the 16th-century Spanish explorer



MNH Archeologist Waldo Wedel

Coronado and his army of conquistadores ever visited Kansas Indian villages on their futile search for the fabled riches of Quivira.

Their imagination captured, Dr. Wedel and a friend attempted their first "dig" when they discovered a shaped stone protruding from a hillside on the Bethel College campus, where their parents taught.

"The stone had letters or figures on top, and we were dead sure it had been left there by the Spaniards," Dr. Wedel said. "We dug down three feet and were loosening the stone when my friend's father came up and asked up what in God's name we were doing."

"We explained that the stone was a marker left by Coronado and that there were probably dead Spaniards buried underneath."

"With remarkable restraint, he told us that we had better fill up the hole since what we had 'excavated' was one of the markers

set to outline the college campus when it was originally surveyed."

Years later, the quest he had begun as a boy was rewarded: At the site of the 16th-century Wichita Indian village, Dr. Wedel excavated rusty bits of Spanish chain armor, glass beads, and other European artifacts as compelling evidence that Coronado and other Spaniards came to central Kansas.

"Another valuable experience was the summer I spent as a graduate student living with Comanche Indians," he added. "Even as late as 1934, some of these Indians were using household tools, clothing, and personal adornment identical to items being excavated by archeologists at sites abandoned several hundred years before."

"We called it 'catching our archeology alive,'" Dr. Wedel laughed.

Personal memories about life on the Plains often aided Dr. Wedel in learning about its early inhabitants. His excavations in Kansas and Nebraska often revealed villages overlaid with dust, evidence that periodic droughts had a critical impact on the ancient Indians.

"The hot Plains could be so terribly difficult to live in during droughts that I always wondered about how the Indians adapted. I wondered too when they had first come to the Plains and from where."

"Over the past 50 years, I've been able to fill in some of the blank spots that were once on the region's archeological maps. I did it not through armchair theorizing, but through fieldwork during all available times and seasons."

"As eventually becomes painfully clear to all of us, there are all too few seasons in a lifetime to accommodate the plans with which one starts the game. There's still much to be learned, and I think the next 25 years will be exciting ones for archeology. I hope to be around to see it happen," Dr. Wedel said.

## 'Ride On' Examines Early Model Cycles



Pioneering on a lady's drop-frame bicycle of the 1890's, this ancestor of today's Mall commuter graces just one of the amusing illustrations included in "Ride On," a new exhibit at the Museum of History and Technology's pendulum area.

Adapted from a Smithsonian Traveling Exhibition Service show, "Ride On" examines the impact of cycling on American leisure activities before 1900 and shows examples of some early experimental models as well as the boneshakers, velocipedes, high-wheelers, and assorted bicycles built for one or two which eventually evolved into today's popular two-wheel models.

According to Donald Berkebile, curator of transportation, who organized the exhibit, "Cycle club members were early champions of the good roads movement and were instrumental in bringing about the enactment of many State road-aid laws during the 1890's."

Cycle touring was also responsible for the creation of road maps and for the development of road signs.

In his introduction to the exhibit, Dr. Berkebile notes that the cycle created a precision in manufacturing, and a taste for independent personal transportation that in many ways prepared the way for the automobile.

"Ride On" was designed by Deborah Bretzfelder of the MHT design staff.

## Architecture Exhibits To Honor Mansion's 75th Anniversary

The Cooper-Hewitt Museum in New York City will celebrate the 75th anniversary of its home, the Andrew Carnegie mansion, with three special exhibitions on architecture during the summer.

Drawings and photographs of the original mansion, together with drawings and models used in the building's conversion into the Cooper-Hewitt Museum, are on view in "The Carnegie Mansion" exhibition which opened May 18 and runs through July 3. Curator of Design Richard Oliver organized the show.

The tremendous influence on American architecture of 16th-century Italian architect Andrea Palladio will be shown in another exhibition, "Palladio," set for June 7 through September 11. Organized by the Centro Internazionale de Architettura, the show was first shown in Vicenza in 1973. After traveling to a number of European cities, it was sent to the United States in 1976 as Italy's Bicentennial tribute.

The exhibition's most dramatic features are 16 large wooden models, built exactly to scale, of Palladian villas and churches. Constructed in Italy during the last five years, the models are remarkable for their accuracy and completeness. Their large scale amply illustrates the beauty and practicality of Palladio's designs.

Also on view will be drawings of the period and printed books, mainly from the Cooper-Hewitt collections, along with large-scale photographs of Palladian buildings as they appear today. Several panels of photographs will illustrate the Palladian influence in America.

Contributions for the New York showing of "Palladio" were made by Classical America and Arthur Ross. Classical America has also prepared a brochure on the architect, written by Henry Hope Reed. The catalog, "Palladio in America," was written by Walter Muir Whitehall and Frederick Nichols and is on sale at the Museum for \$6.95.

The third exhibition, a major survey called "200 Years of American Architectural Drawing," has been assembled for Cooper-Hewitt by guest curators David Gebhard, director of the University Art Galleries at the University of California at Santa Barbara, and Deborah Nevins, program director of the Architectural League of New York.

Spotlighting architectural drawings as art in their own right, the exhibition will feature works from 1776 through the pre-

sent, including drawings by numerous architects from Thomas Jefferson to Eero Saarinen.

Sixteen drawings from the Cooper-Hewitt collection of more than 15,000 drawings will be on display, including Whitney Warren's studies for the New York Public Library and the Grand Central Terminal.

Accompanying the exhibition, which will be on view from June 7 through July 17, is a 304-page book of the same name by Mr. Gebhard and Ms. Nevins. Published by the Whitney Library of Design and designed by Massimo Vignelli, the book will retail in hardcover for \$30. A limited paper edition at \$13.50 will be available as well.

All three summer shows at Cooper-Hewitt were installed under the supervision of Dorothy Twining Globus and Richard Globus, with assistance from Mario Valmarano, Theo van Groll, and Maureen Healy. Phyllis Dearborn Massar and Joseph Farber provided photographs of Palladian buildings.

## Symposium Features Haley, First Lady

From an opening at the Kennedy Center to an evening picnic at the Zoo, "Kin and Communities: The Peopling of America" will explore and celebrate the rich traditions of family and ancestry in countries around the world.

The opening session of the Smithsonian's sixth international symposium, scheduled for the Eisenhower Theater at 10:30 a.m., Tuesday, June 14, will be hosted by Mr. Ripley. Author Alex Haley will address the gathering, and Rosalynn Carter will deliver greetings from the President. The McLain Family Band of Berea, Ky., will entertain.

Chaired by anthropologist Margaret Mead, all sessions of "Kin and Communities" are open to Smithsonian staff. Seating is limited, and tickets for each event must be obtained in advance from the Office of Smithsonian Symposia and Seminars, which sponsors the symposium. For those whose schedules do not allow workday commitments, two evening sessions are planned.

The first, "Humanities and Families," will be a discussion in the Museum of Natural History's Baird Auditorium at 8 p.m. on Wednesday, June 15. Joan Challinor of American University will moderate a panel that includes author Elizabeth

## SI Task Force Plans Book For Fall Release

By Herman Stein

"The Smithsonian Experience" is the name of a book planned for publication this October as the first venture by the Publishing Task Force named by Secretary Ripley last September to explore the feasibility of popular book publishing by the Smithsonian.

In spite of its weighty title, the task force is made up of four congenial, dedicated people to whom "The Smithsonian Experience" isn't just another job to finish. To them, it's *the* book, a 256-page blend of photos and text which make the Smithsonian story as fascinating as a best-seller.

Director of the task force is James Page, who is on leave from his position as a member of *Smithsonian* magazine's board of editors. Assisting him are Russell Bourne, Alexis Doster, and Mimi Dince.

After investigating several types of publishing, they narrowed the possibilities to two categories of popular books: the large-format, heavily illustrated book directed primarily at Associates through direct mail sales, and the low-priced, paperback children's book for sale at museum shops and bookstores.

When a survey of Associates showed that most prospective book buyers wanted to read about the Institution itself, the SI Executive Committee voted to proceed with "The Smithsonian Experience," provided a June sampling shows that enough Associates are ready to buy the book. It will probably retail for \$19.95, said Mr. Page, less the usual discounts for Associates and employees.

Focus of the book will be on eight aspects of the Smithsonian, including exhibits, the world of nature, air and space, folklife activities, and the fine arts. Introducing each section will be a "Ted Parkolog," an informal essay by "Around the Mall" columnist Edwards Park.

Mr. Park is writing on such fanciful themes as an evocation of midnight on the Mall, a study of security at the Smithsonian tentatively titled "What Happened When I Walked Off With the Hope Diamond," and an account of visits to the Castle by royalty which may be called "Kings and Queens I Almost Met."

Scholarly essays will include an analysis by Ben Lawless of how the art of exhibition has developed as the central education process of the Smithsonian; an examination by Silvio Bedini of the curatorial realm, where research produces startling results; a report by Edward Ayensu of the Institution's unique facilities for conserving exotic flora and fauna; and Joshua Taylor's views on how SI museums have reshaped themselves to reflect the shifting patterns of American life and thought.

Paul Perrot, James Cornell, Wilcomb Washburn, and Ruth Selig also are contributing essays.

In a final chapter on the future, Secretary Ripley will discuss the Institution as an intellectual force needed by scholars and laymen alike amid the confusions of tomorrow's world.

Janeway and Peter Mooz from the Virginia Museum of Fine Arts.

Also in Baird at 8 p.m. on Thursday, June 16, a lecture called "Updating Tocqueville: Democracy and the Future of the Family" will be delivered by Swiss author Amaury de Reincourt.

The final symposium event will be a true family celebration, to be held on Friday, June 17, at the National Zoo. All are invited to bring their families and favorite ethnic foods for an evening of traditional fun.

In addition to regular seminar sessions, six auxiliary workshops, panels, and colloquia will be held throughout the four days. The Free Film Theater will present daily films related to family and ancestry. See the June Calendar (*Torch*, pages 4-5) for a complete schedule of "Kin and Communities."

### SMITHSONIAN TORCH

June 1977

Published for Smithsonian Institution personnel by the Office of Public Affairs: Carl W. Larsen, Director; Gerald Lipson, Chief, News Bureau; Susan Bliss, Editor; Kathryn Lindeman, Assistant.

# June at the Smith

**1** WED. EXPLORING SPACE WITH ASTRONOMERS: *Journey Back to Time Zero*. Speaker: Dr. J. McKim Malville, Professor of Astro-Geophysics, University of Colorado. Beginning with the night sky, past the planets of the Sun, through the galaxies and beyond quasars, Dr. Malville's lecture searches for ways to measure the universe and arrives at the *tera incognita*—the beginning. Final program in a series by astronomers, discussing their work and its impact on society. 8 p.m. Einstein Spacearium, National Air and Space Museum. Tickets are required; call 381-4193. FREE.

The Free Film Theatre in June will not conform to its regular schedule. Rather, special films are being shown June 13 through 17 in conjunction with the symposium KIN AND COMMUNITIES. See individual dates and special box, this page.

**3** FRI. NATURAL HISTORY FILM: *The Forbidden City*. The Imperial Citadel, home of the Emperors of China in Peking and now the Museum of Chinese History and Culture. 12 noon. Baird Auditorium, Natural History Building. FREE.

**4** SAT. KALEIDOSCOPE DAY: The Third Dimension. Eighth annual day for families, keyed to the current exhibition *Painting and Sculpture in California*, with many activities especially designed for children from 5 to 13. Exhibition tours, treasure hunts, films and dance are scheduled along with casting in metal, making bread dough sculpture, building with large colored boxes and bending free form wire. Artists and craftsmen will give demonstrations and help children create their own works of art in papier mache, pottery and ceramic. 10 a.m. to 4 p.m. National Collection of Fine Arts. FREE.

**7** TUES. NMHT TUESDAY FILM: *Nation of Immigrants*. Final segment in the DESTINATION AMERICA series. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**9** THU. ILLUSTRATED LECTURE: *Albert Paley* discusses his own handcrafted metalworks, and the techniques of fabrication. Scheduled in conjunction with an exhibition of Paley's works opening June 10. 8 p.m. The Renwick Gallery.

**10** FRI. EXHIBITION: *Kin and Communities: Sharing through Reunions*. Photographs, works of art and memorabilia portray a variety of family reunions. Scheduled in conjunction with the KIN AND COMMUNITIES symposium. Museum of History and Technology, through September.

EXHIBITION: *Recent Works in Metal by Albert Paley*. Gold and silver pendants and brooches, and ten iron objects created during the past two years. Award-winning handwrought iron gates designed and fabricated by Paley for the Renwick's Museum Shop can also be seen. The Renwick Gallery, through October 24.

EXHIBITION: *Iron, Solid Wrought/USA*. Approximately 100 objects, both historical and contemporary, celebrate the blacksmith as an artist and craftsman from 1776 to 1976. Organized by the University Museum and Art Galleries of Southern Illinois University at Carbondale. The Renwick Gallery, through October 24.

NATURAL HISTORY FILM: *99 Days to Survival*. Explorations of John Wesley Powell down the Colorado River. Smithsonian produced film. 12 noon. Baird Auditorium, Natural History Building. FREE.

**11** SAT. MANY HAPPY RETURNS: Fourth Annual Open Boomerang Festival. FREE. Registration and competition begins 3 p.m. Polo Field, West Potomac Park. Conducted by Benjamin Ruhe, self-declared boomerang expert and author of the newly published book *Many Happy Returns*. The *Many Happy Returns* award, *Gen. Douglas MacArthur I Shall Return* award, the *I Made It Myself Prettiest Boomerang* award and others will be given in four categories—catching; throwing to the peg; consecutive catching, and greatest number launched and caught in a minute. Age groups are 8-12, 13-17 and adults. Sponsored by the Resident Associate Program. Raindate June 12.

**12** SUN. CONCERT: *Daniel Comegys*, lyric baritone, presents compositions by Aaron Copland and Samuel Barber that were influenced by poetry written in the 19th and 20th centuries. Scheduled in conjunction with the current exhibition *The Object as Poet*. 4 p.m. The Renwick Gallery. FREE.

#### DOCENTS NEEDED

Volunteer docents for weekdays or weekends are needed for the Naturalist Center in the Museum of Natural History. Applicants should have training in at least one natural history specialty or be prepared to attend training sessions. Call Magda Schremp, 381-6467, for information or interview appointment.

FREE FILM THEATRE: *Pioneer Family in Alaska*. Commentary by Yule Kilcher. 7 p.m. History and Technology Building. FREE.

**13** MON. EXHIBITION: *Thirteen-Star Flags [1777-1977]*. Examples of the many thirteen star flags throughout the country's history—the official banner used from 1777 to 1779 and those used by military regiments, at commemorative celebrations and as centennial souvenirs. Manufacturing changes in both components and methods of flag making point out important keys to their dating. Museum of History and Technology.

EXHIBITION: *Illustrators of the Civil War: Conrad Wise Chapman and Winslow Homer*. National Portrait Gallery. Through September 5.

FREE FILM THEATRE: *Six American Families*. Portrayal and self-analysis of six diverse family lifestyles. A recent television documentary. Scheduled in conjunction with KIN AND COMMUNITIES. 12:30 p.m. Baird Auditorium, Natural History Building. FREE.

**14** TUE. EXHIBITION: *Silver Jubilee*. Commemorating the 25th jubilee of Britain's Queen Elizabeth II, the show calls attention to American association with members of the British Royal Family. Letters and documents from the Queen's personal collection at the Royal Library at Windsor Castle are featured, as well as royal gifts to American presidents, their families and other Americans. Paintings, porcelains and numerous other historic artifacts will be shown. Museum of History and Technology, through Labor Day.

CREATIVE SCREEN: *Pioneer Blacksmith*—his importance to the pioneer community; *Behind the Fence—Albert Paley: Metalsmith*—Paley discusses the complexity of his two-faceted career, the one-of-a-kind jewelry and the massive works in steel, brass and copper. Scheduled in conjunction with the recently opened exhibitions on smithing. Complete showings 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. FREE.

FREE FILM THEATRE: Three films shown in conjunction with KIN AND COMMUNITIES. Baird Auditorium, Natural History Building. FREE.

- *Margaret Mead's New Guinea Journal*—the cultural changes in a New Guinea community between the anthropologist's visits in 1928, and 1967. 12:30 p.m.
- *Indian Summer*—family and community traditions of southwestern American Indians. 2:15 p.m.
- *Family: Lifestyles of the Future*—alternate family arrangements discussed on film by Margaret Mead. 3 p.m.

NMHT TUESDAY FILM: *Decorative Cornice; Ornamental Ironwork; and Graining and Marbling*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

#### radio smithsonian

Radio Smithsonian, a program of music and conversation growing out of the Institution's many activities, is broadcast every Sunday on WGMS-AM (570) and FM (103.56) from 9-9:30 p.m. The program schedule for June:

5th—*The Cream of American Song*. Highlights from a Smithsonian concert featuring music by composers Harold Arlen and Duke Ellington, with John Eaton, pianist, Linda Cordray, vocalist, and Martin Williams, host.

12th—*Thomas Eakins at the Hirshhorn*. One of America's first great painters, as seen in a major exhibition at the Hirshhorn Museum and Sculpture Garden. Guest is exhibit organizer Phyllis D. Rosenzweig. *On Stage, Japanese Style*. Elegant masks and costumes of the No drama of Japan, discussed by Ann Yonemura of the Freer Gallery of Art.

19th—*The Spirit of Charles Lindbergh*. John Grierson, British Lindbergh scholar, and other guests mark the 50th anniversary of Lindbergh's historic flight with a look at his life and achievements.

26th—*Pioneers in California*. A major new exhibition at the National Collection of Fine Arts surveys the work of California painters and sculptors from 1900 to 1976. *The Timeless Mies van der Rohe*. Ludwig Glaeser, curator of the Mies van der Rohe Archive, traces the great architect's pervasive influence on modern furniture design.

The Smithsonian monthly CALENDAR OF EVENTS is prepared by the Office of Public Affairs. Editor: Lilas Wiltshire. Deadline for July calendar entries: June 1.

#### KIN AND COMMUNITIES: THE PEOPLING OF AMERICA

Sixth International Symposium sponsored by the Smithsonian Institution. Events are FREE. For tickets call 381-6421.

June 14. **Opening Ceremonies** with S. Dillon Ripley, Rosalynn Carter, Margaret Mead and Alex Haley. Music by the McLain Family Band, Berea, Kentucky. 10:30 a.m., Kennedy Center. **Families in Nature**. 2:30 p.m. Hirshhorn Museum. **An Evening of Roots**. Excerpts from *Roots* with commentary by Alex Haley. 8 p.m. Ford's Theatre.

June 15. **Where Did Americans Come From and Why? 9:30 a.m.** Hirshhorn Museum. **What Happened After They Got Here? [Life Cycles]**. 2:30 p.m., Hirshhorn Museum. **Humanities and Families**. 8 p.m., Natural History Building.

June 16. **What Happened After They Got Here? [Families and Communities]**. 9:30 a.m., Hirshhorn Museum. **Family Hindsight**. 1:30 p.m., Hirshhorn Museum. **Updating Tocqueville: Democracy and the Future of the Family**. 8 p.m., Natural History Building.

June 17. **Whither Kinship?** 2:30 p.m. Hirshhorn Museum.

#### AUXILIARY EVENTS

**Workshops and Panels**. History and Technology Building.

June 15. **Recording Oral Tradition**, 9:30 a.m. Family Documents, 2:30 p.m.

June 16. **Family Artifacts and Images**. 9:30 a.m.

June 17. **Families in the Media**. 9:30 a.m. Hirshhorn Museum.

**Colloquia**. History and Technology Building.

June 14. **Lewis Henry Morgan and Anthropology: A Centennial Evaluation**. 2:30 p.m.

June 16. **Re-Evaluating the Asian-American Experience: Themes and Images**. 2:30 p.m.

**Exhibits**. See June 10 and 14.

**Free Film Theatre**. See June 12 through 17.

#### recently opened

AMERICAN CRAFTS IN THE WHITE HOUSE. Examples of the handcrafted objects created for the tablesettings used by Mrs. Carter at the annual White House luncheon for Senate wives. The Renwick Gallery, through July 10.

1976 PRESIDENTIAL DEBATE FURNITURE AND ARTIFACTS. The podiums and chairs used by Presidential candidates Ford and Carter, as well as a mural, photographs, invitations and transcripts. Museum of History and Technology.

OLOMANA—Hawaiian Locomotive. An extremely small steam locomotive typical of those that powered American industry before the motor age. Museum of History and Technology. Permanent.

RIDE ON. Cycling in America. The impact of cycling on American life. Early experimental models, boneshakers, velocipedes, high wheelers and assorted other bicycles built for one or two.

HAWAIIAN AND GERMAN STAMPS AND ARTIFACTS. Stamps and related material of the American Bank Note Company from the time of the island kingdom through U.S. territory. Thirty-two panels of German postage stamps from several outstanding collections donated to the Smithsonian Museum of History and Technology, through Labor Day.

#### JULY ACTIVITIES ON THE MALL

U.S. Navy Commodores. 17 piece jazz band, playing music from the big bands of the 30's to contemporary. Wednesday evenings July 6 through August 17, 6:30-8:30 p.m. History and Technology Building, Mall Entrance.

July 2, 3 and 4. Music, food and crafts of July 4th celebrations, past and present. Military and patriotic music, social dancing and barbershop quartets. Mall entrance, History and Technology Building.

\*Sponsored by the Resident Associate Program of the Smithsonian. Discounts are available for members. For attendance or other information call 381-5157. Unless otherwise indicated, tickets should be purchased in advance, and will be sold at the door only if available.

# sonian Institution

LECTURE: *Masterpieces of Ceramic Art—Art Nouveau to Art Deco*. The diversity of ceramic works at the turn of the century and the social, political, and economic backgrounds of the three movements. Illustrated with slides of Europe's most significant private and public collections. Speaker: Garth Clark, President of the Ceramic Art Foundation in England. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.\*

- 15** FREE FILM THEATRE: Four films shown in conjunction with KIN AND COMMUNITIES. Baird Auditorium, Natural History Building. FREE.
- *Nana: Un Portrait*—Jamil Simon captures on film his grandmother and her old-world past. 12:30 p.m. Commentary follows by the filmmaker.
  - *Nana, Mom and Me*—Amalie Rothschild explores connections among three generations of her family. 1:45 p.m. Commentary follows by the filmmaker.
  - *Number Our Days*—a unique community of elderly Jewish Californians. 3:15 p.m.
  - *Family Portrait Sitzings*—experimental film on reminiscences by several generations of the filmmaker's Italian-American family. 7 p.m. History and Technology Bldg.

- 16** EXHIBITION: *The Photography of Leland Rice*. Interior scenes from 1971 to the present. Thirty-five works are included, 13 in color, in the first exhibition exclusively of photographic works at the Hirshhorn Museum and Sculpture Garden. Through September 5.

FREE FILM THEATRE: Two films shown in conjunction with KIN AND COMMUNITIES. FREE.

- *The McMillians of Blue Creek—A Family Celebration*. Slide/sound presentation on a family's migration from the hill country and their subsequent homecoming. 12:30 p.m. Ecology Theatre, Natural History Building.
- *Grey Gardens*. Mother and daughter secluded in a Long Island Mansion. 7 p.m. Carmichael Auditorium, History and Technology Building.

FILM/DIALOGUE: *Faces of Freedom*. American history and the Portrait Gallery woven together in a new film, narrated by Charlton Heston, that spans 200 years through portraiture. Marvin Sadik, Director of the National Portrait Gallery, and Charles Guggenheim, film producer, will discuss the selection of portraits, script material and the challenges of making the film. 8 p.m. National Portrait Gallery. \$3.\*

- 17** NATURAL HISTORY FILM: *Death of a Legend—Wolves*. Life cycle of the wolf and the social organization of the pack. Views are also given of other animals of the Canadian wilderness. 12 noon. Baird Auditorium, Natural History Building. FREE.

## Additional Associates Activities

The Smithsonian Resident Associates sponsor a variety of activities including classes, workshops and tours for both adults and children. For schedules, fees or other information, call 381-5157.

### TOURS

Thunderbird Archaeological Dig. July 10, 31.  
Fossils at Calvert Cliffs. June 18, 19, 25, 26.  
16th Street Walking Tours. Lower 16th—June 18, 19, 26, July 9. Upper 16th—June 25, July 10, 16, 17.  
Carnival in the Air at Old Rhinebeck Aerodrome, N.Y. July 16-17.  
Topiary and Oriental Gardens. June 19, 25, 26.  
Port Tobacco Valley. June 11, 12, 18.  
Hollin Hills, Alexandria, Va. June 25, 26.  
Historic York. June 18, July 9.  
Richmond in the Victorian Era. June 25.

### CHILDREN'S WORKSHOPS

Tadpoles. Lecture and lab work. June 29. Ages 10-13.  
Stonefish, Gars and Blennies. Tour of National Aquarium and art workshop. June 20, 21. Ages 7-9 and 4-6.  
Discovery Jazz. The history and identification of jazz through discussion and recordings. June 21. Ages 13-15.

### CLASS LECTURES

Classes in many subject areas are open on an individual lecture basis. Call for complete schedule and fees.

FREE FILM THEATRE: Three films shown in conjunction with KIN AND COMMUNITIES. Ecology Theatre, Natural History Building. FREE.

- *Moran Towing and Transportation Company, Inc.*—a New York family business. 12:30 p.m.
- *Home Movie: An American Folk Art*. 12:45 p.m.
- *Harmonize! Folklore in the Lives of Five Families*. 1:30 p.m.

- 18** SKY LECTURE: *My Time Is Your Time*. Fourth in a series of monthly lectures by National Air and Space Museum staff, designed to give, over a period of a year, a basic knowledge of astronomy and the changing sky. Each lecture is followed by a discussion of celestial events due to occur in the coming month. 9 a.m. Einstein Spacearium, NASM. Tickets required. Call 381-4193 weekdays between 9 a.m. and 5 p.m. FREE.

- 19** CONCERT: *Kathleen Golding*, oboist and *Alice Takemoto*, pianist in a duo recital of works by Robert Schumann, Francis Poulenc, Benjamin Britten and J.S. Bach. 4 p.m. The Renwick Gallery. FREE.

## special features

### HISTORY & TECHNOLOGY BUILDING

**Bees**. The daily activities of a queen bee and her 20,000 workers and drones seen through a glass hive where they will be during the warm weather months. A special tunnel connects the hive with the outside.

Discovery Corners.

Electricity: 20-minute programs of experiments and discussions of Ben Franklin's achievements as scientist and statesman. 11 a.m.-2 p.m. Tuesdays through Saturdays. 1st Floor.

**Spirit of 1776**: The everyday life of the citizen-soldier during the American Revolution. 11 a.m. to 2 p.m. Tuesdays through Saturdays. Armed Forces Hall, 3rd Floor.

### NATIONAL AIR AND SPACE MUSEUM

**To Fly**—a filmed trip through the history of flight from balloons to rockets. Continuous showings beginning daily 10:30 a.m. \$1 adults, 50 cents children, students and senior citizens.

**Albert Einstein Spacearium—Cosmic Awakening**. The concept of the universe as it has changed over the past 200 years. \$1 adults, 50 cents children, students and senior citizens. 30 minute programs beginning daily 10:30 a.m.

### NATURAL HISTORY BUILDING

**Discovery Room**. Visitors of all ages can touch, handle and smell a wide variety of natural history specimens. Monday through Thursday, 12-2:30 p.m.; Friday through Sunday, 10:30 a.m.-3:30 p.m. Closed April 10.

**Naturalist Center**. Natural History specimens, reference books and equipment for use by serious amateur naturalists. Designed for individual self-development, therefore not open to organized groups. Wednesday through Saturday, 10:30 a.m. to 4 p.m. Sundays, 12 noon to 5 p.m. Museum of Natural History. For information call 381-6204.

**Insect Zoo**. Butterflies, bees, praying mantids, spiders, ants and other arthropods shown in simulated natural environments with insect zookeepers present to explain the displays.

### NATIONAL COLLECTION OF FINE ARTS

**Explore Gallery**. Textures, colors, shapes and sounds introduce children to art. Self-guided treasure hunt tours available. Adults need not accompany children.

### NATIONAL ZOO

**Trails and Totems**. Five trails, newly mapped and marked with red stripes, modern totem poles and trail lengths in distance and time, direct visitors to specific areas.

**Glockenspiel Recitals**. By Carilloneurs from this country and abroad. 11 a.m., Saturdays.

### NATIONAL PORTRAIT GALLERY

**Double Decker Bus**. Transportation provided throughout the day between the Museum of History and Technology (leaving on the half-hour from 10:30 a.m. to 4:30 p.m.) and the Portrait Gallery, where it departs for return trip on the hour until 5 p.m.

- 21** NMHT TUESDAY FILM: *Nation of Immigrants*. Repeat of the final segment in the DESTINATION AMERICA series. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

- 22** 18TH CENTURY SEMINAR: *The Puritan Legacy*. Speaker: Sidney Hart, Historian and Assistant Editor of the Charles Willson Peale Papers, sponsor of the lecture. Discussion with the audience will follow. Finley Conference Room, National Portrait Gallery. 3:30 p.m. FREE.

LECTURE: *England's Great Gardens*. The pleasure gardens of England—private, public and royal—and the origins of the plants used in them, focusing especially on the famous herbaceous border. Speaker: James Buckler, Smithsonian Horticulturalist. 8 p.m. Baird Auditorium, Natural History Building. \$3.\*

- 23** EXHIBITION: *Photographing the Frontier*. More than 100 photographs by the pioneers of the American Frontier, mostly unknown, who provided some of the best documentary evidence of American life in the Northwest and Southwest during the last half of the 19th century. The lifestyles, social customs and primitive living conditions are shown along with scenes of early western towns, and makeshift darkrooms in tents and covered wagons. The second half of the exhibit will open in the winter of 1977. Circulated by the Smithsonian Traveling Exhibition Service. Museum of History and Technology, through October 23.

- 24** EXHIBITION: *22 Polish Textile Artists*. The important textile trends in Poland between 1960 and 1976 are depicted by some 30 works. Artists, both known and unknown in the United States, will be represented and will include the noted Magdalena Abakanowicz. Organized by the Smithsonian Institution Traveling Exhibition Service and the Ministry of Culture and Art of the Polish People's Republic. The Renwick Gallery, through September 5.

NATURAL HISTORY FILM: *The City that Waits To Die*. The scientists that study the San Andreas fault area and their attempts to control earthquakes. 12 noon. Baird Auditorium, Natural History Building. FREE.

- 26** CONCERT: Soprano *Candace Johnson*, flutist *Jeffrey Cohan* and pianist *Bruce Steeg* present works by Poulenc, Debussy and Henninger. Each of the selections was inspired by, or dedicated to, poets who made significant impressions on the composers' lives. Scheduled in conjunction with the final day of the exhibit *The Object As Poet*. 3 p.m. The Renwick Gallery. FREE.

- 27** LECTURE: *The Rings of Uranus*. The origins of the newly discovered rings and their significance will be discussed, as well as references made to them by the British astronomer Sir William Herschel at the time of his discovery in 1781 of the planet itself. The Voyager Spacecraft Missions scheduled for late 1977 will also be reviewed. Speaker: Dennis L. Mammanna, Planetarium Production Specialist, National Air and Space Museum. 8 p.m. Baird Auditorium, Natural History Building. \$3.\*

- 28** CREATIVE SCREEN: *Pioneer Blacksmith*; and *Behind the Fence—Albert Paley: Metalsmith*. Complete showings at 11 a.m., 12 noon and 1 p.m. For program details, see June 14. The Renwick Gallery. FREE.

NMHT TUESDAY FILM: *Pictures To Serve the People: American Lithography 1830-1855*. Scheduled in conjunction with the current exhibition *Perfect Likenesses*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

ILLUSTRATED LECTURE: *Jacqueline Poncelet*, British porcelain artist, discusses her own work and, with an American ceramicist, the differences in the status of women artists, teaching and creating art in the two countries. 8 p.m. The Renwick Gallery. FREE.

- 29** LECTURE: *California Art 1900-1977*. The differences between the art of northern and southern California and the East and West Coasts as they relate to national and international movements. Speaker: Henry Hopkins, Director, San Francisco Museum of Modern Art. Scheduled in conjunction with the exhibition of works by California artists, currently at the National Collection of Fine Arts. 8 p.m. Hirshhorn Museum. \$3.\*

### ANACOSTIA NEIGHBORHOOD MUSEUM

**Workshops for Creative Adults**. Geared to meet the need of educational facilitators working with a wide range of youth. June 13-16. Call 381-6731.

**ROOTS: A Beginning for New Directions**. Credit course designed for teachers in conjunction with the Advisory and Learning Exchange. Call 331-1701.

## Thomas Eakins Goes Public in Major Exhibition at Hirshhorn



Thomas Eakins in his Chestnut Street studio, photograph, 1891-93.

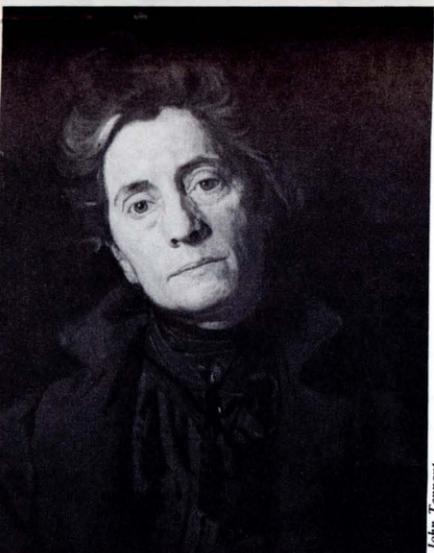
By Sidney Lawrence

Last week's opening of "The Thomas Eakins Collection of the Hirshhorn Museum and Sculpture Garden" was the Museum's first extensive showing of its Eakins collection, one of the largest in the United States.

With a selection of 118 works by Eakins and many personal mementos, the exhibition presents an intimate view of the celebrated 19th-century American artist who has generated renewed interest in recent decades.

Eakins' portraits of friends and relatives, including those of his wife and several former students, are among the 53 paintings, some of which are on display for the first time. The selection also includes sculptures, photographs, and drawings that served as studies for "Arcadia," "The Fairman Rogers Four-in-Hand," and other well-known paintings.

Organized and cataloged by Phyllis Rosenzweig, curatorial assistant at HMSG, the show offers a glimpse into Eakins' character and working life through a collection of letters, documents, photographs, and studio materials such as the artist's palette and camera.



"Mrs. Thomas Eakins," c. 1899

The Museum's Eakins holdings came largely from the former collections of two of his students and lifelong friends, Charles Bregler and Samuel Murray, and were acquired as part of the gift from Joseph Hirshhorn.

Also included in the exhibition is Eakins' portrait of a young girl, which was donated by Mr. Hirshhorn to the White House in 1967 and is the only work on special loan for the exhibition.

Thomas Eakins was born in Philadelphia in 1844 and remained there for most of his life. After studying at the Ecole des Beaux-Arts in Paris during 1866-69, he developed a scientific interest in the laws of perspective and in animal and human anatomy which led him, eventually, to employ photography.

Early in his career, Eakins produced such canvases as "Max Schmitt on a Single Skull," now at the Metropolitan Museum, and "William Rush Carving His Allegorical Figure of the Schuylkill River," in the collection of the Philadelphia Museum of Art. Studies for these works are included in the exhibition.

In 1876 Eakins began teaching at the Pennsylvania Academy of the Fine Arts and later photographed the human form in motion with the pioneer photographer Eadweard Muybridge at the University of Pennsylvania. Eventually named director of the Academy, Eakins' insistence on using nude models in art classes led to controversy and his resignation in 1886.

The artist's later production concentrated on portraits, often of students, family, or other artists, as well as musicians whom he asked to pose. Eakins died in 1916, leaving his last work, a study of Dr. Edward Anthony Spitzka (included in the exhibition), unfinished.

Overshadowed in his own lifetime by more flamboyant contemporaries such as John Singer Sargent and James McNeill Whistler, Eakins has more recently been recognized as a powerful, complex, and individual artist, and an important figure in the history of American painting.

### Move Over, Abe Lincoln

The good deed of Smithsonian employee Emanuel Morgan meant the return of a checkbook and \$50 in cash to a D.C. woman. Mr. Morgan, who has been a laborer with the Office of Exhibits Central for about three years, found the checkbook, with \$50 tucked inside the flap, at the intersection of H and North Capitol Streets. Having discovered there was a name but no phone number on the checks, he returned to his office where Foreman John Babyak called the bank in an attempt to track down the owner.

The checkbook was turned over to Detective Nick Williams at the SI Services Center who was finally able to contact the woman by phone that same day.

"She came to pick it up about an hour after I was able to reach her and was surprised and delighted to have her property returned," Detective Williams commented.

## X-rays Show Once-Hidden Fossils



Forty radiographs of beautifully preserved 380 million-year-old fossils are on view on MNH's second floor rotunda balcony through July 17. To get these remarkable pictures, Wilhelm Sturmer, a professor of paleontology at the University of Frankfurt, X-rayed slabs of black shale at a West German quarry.

Not all of the fossils found in the shale are recognizable, even to experts. Dr. Sturmer calls these UPO's (Unidentified Paleontological Objects).

### Books by SI People

Smithsonian staff members who have authored, edited, or illustrated books may notify SI Press Assistant Director Felix Lowe, so that their work can be publicized in *Torch*. This month we know about only one new book:

"Nanette," by **Edwards Park**, member, Board of Editors, *Smithsonian* magazine; W. W. Norton & Co., 1977. The book is Mr. Park's reminiscence about a World War II fighter squadron that battled the Japanese above New Guinea.

The May Washingtonian Book Festival, sponsored by *Washingtonian* magazine and held at the Sheraton Park Hotel, gave the SI Press a chance to display a number of their recently published wares.

Among the Press' offerings were: "The Anacostia Story," by **Louise Hutchinson ANM**; "Outdoor Sculpture," by **James Goode**, SI Building curator; "America As Art," by **Joshua Taylor**, NCF; "Rauschenberg," coordinated and with acknowledgements by **Walter Hopps**, foreword by **Joshua Taylor**, edited by **Carroll Clark** and **Kathleen Preciado**, with contributions by **Florine Lyons** and **Neil Printz**, all from NCF; "The Golden Door," by **Cynthia McCabe**, HMSG; "The Indian Legacy of Charles Bird King," by **Herman Viola**, MNH; and "The Zoo Book," by the staff of the NZP Office of Education.

### 'Newsmakers' (Continued from Page 2)

**Suzanne Kennedy**, veterinary intern at NZP, was the subject of a feature article in the *Baltimore News-American*.

**Mona Dearborn**, keeper of NPG's Catalog of American Portraits, participated in a two-day conference on "Women in Management," at Mt. Vernon College.

**Silvio Bedini**, deputy director of MHT, gave an illustrated talk on Thomas Jefferson, the "American Leonardo," at the University of Virginia. Sponsored by the Thomas Jefferson Memorial Foundation in cooperation with the Bayly Art Museum, Mr. Bedini's lecture was based on a chapter from his forthcoming book on Jefferson.

Success of the National Associate Program of touring exhibits, workshops, and performing arts has depended on many Smithsonian staff members who have worked with museums, historical, cultural, and scientific organization in Peoria, Milwaukee, Detroit, Seattle, Portland, Denver, Minneapolis, and St. Paul during the past six months.

Among the SI people participating were **Marc Pachter**, NPG historian; the Smithsonian Chamber Players, directed by **James Weaver**, associate curator, Division of Musical Instruments; **Kjell Sandved** of the MNH botany department; **Amy Kotkin** and **Steve Zeitlin** from the Smithsonian Family Folklore Center.

Also **Edward Lawson**, chief of HMSG's education department; **Dennis Barrie**, Midwest area director of the Archives of

## Personnel Assigns Teams to SI Offices

In filling six personnel slots vacated during recent months, the Office of Personnel Administration has taken the opportunity to initiate a team approach for serving SI bureaus and offices, according to Howard Toy, personnel director.

Chief of Operations Ron Becker said that two teams will cover all personnel, with other team members available as ready backup when an office's regular personnel specialist is absent.

New on the staff are Lynnette Burroughs, Jim Kohlrus, Woody Dowling, Tony Kohlrus, Jay Min, and Roberta Petersen. Team designations, with specific office assignments, follow:

### Team 1

**Jay Min and Gladys Harris:** All supergrades SI-wide.

**Dick Toye and Sandy Ward:** Assistant Secretary for Science, NZP, OPS.

**Bill Ingerski and Lynnette Burroughs:** MNH, Center for the Study of Man.

**Lynne Michele and Olga Judefind:** Director of Support Activities, General Counsel, Building Manager of FA&PG, EEO, Exhibits Central, IES, NASM, NCF, NPG, Development Office.

**Tony Kohlrus and Debbie Curtis:** Assistant Secretary for Museum Programs, CAL, CBCES, Office of Horticulture, Libraries, Museum Act, OPLANTS, STRI, SITES.

**Byrd Walker and Lynnette Burroughs:** RBL and South Group.

### Team 2

**Bernice Abram and Mildred Smith:** Assistant Secretary for History and Art, Academic Studies, American Studies, Archives of American Art, Audits, Contracts, Cooper-Hewitt, International Programs, Joseph Henry Papers, Management Analysis, MHT, Registrar, SI Archives, Special Assistant to the Secretary, Supply, Travel.

**Roberta Petersen and Ruby Small:** Assistant Secretary for Public Service, Treasurer and Accounting, ANM, DPA, OESE, Freer, HMSG, OFPES, OPPS, OPA, Secretary's Files, Secretary's Lab, OSSS, SI Press, Special Events, Telecommunications.

**Wendy Dowling and Marge Young:** Belmont, Computer Services, Ft. Pierce, ICP, Magazine, Reception Center, Resident Associates, RIF, SAO, Shops-Business Management, SRF, SSIE, WWICS.

**Ron Becker and Mildred Smith:** Office of the Secretary, Assistant Secretary for Administration, OPERSA.

**Jim Douglas** will assist **Dick Hamilton**, chief of policies and programs, in labor-management matters.

### USDA Summer School

Registration for summer classes at the USDA Graduate School will be held June 6-11 in the USDA Patio, North Building, 14th and Independence Avenue. Classes meet one night a week for ten weeks beginning June 13, unless otherwise noted in the schedule, which can be obtained by calling 447-4419.



Mr. Ripley visits with Robert Sheldon of the Smithsonian's Division of Musical Instruments (left), and members of the Lilly Belle Saxhorn Brass Band during a break in the music. The occasion was "A Victorian Evening at the Smithsonian," sponsored by the Contributing Membership Program of the Smithsonian Associates.

## NPG Artifacts Show Aaron Burr in New Light

By Amy Henderson

Aaron Burr remains today "an enigma that we cannot cipher" in the words of his contemporaries. Both in the popular mind and in historical interpretation, he has long been lumped with the worst of American villains.

"Aaron Burr Acquitted," an exhibition which opened May 20 at the National Portrait Gallery, attempts to "acquit" Burr both in the sense of an historical reputation and in terms of his legal exoneration of treason charges.

Burr's trial for treason, which began in Richmond in May 1807, culminated a two-year "western enterprize" Burr undertook after leaving the Vice Presidency in March 1805.

The trial became the arena for a stark confrontation between Burr; Chief Justice John Marshall, who presided; and President Thomas Jefferson, who orchestrated the Government's prosecution of the case from behind the scenes.

The indictment charged that Burr committed treason by "not having the fear of God before his eyes, nor weighing the duty of his said allegiance, but being moved and seduced by the instigation of the devil."

Jefferson was convinced that Burr conspired to separate the trans-Allegheny West from the eastern states, to lead an expedition against Mexico, and to establish himself as emperor of the whole.

## Interns To Explore Science Careers

The Smithsonian-Harvard Center for Astrophysics will again provide six Greater Boston area high school students with career-related experience in a research environment through its Summer Science Intern Program

For the second year in a row, highly motivated students may explore their interest in scientific careers in a program that teaches basic research techniques and includes actual scientific work and study, under direct supervision of CFA staff members.

The internships are sponsored jointly by the Smithsonian Institution and Harvard University, with additional funding from the Polaroid Foundation, Inc. The program is open to all high school students.

The students work as laboratory assistants, research technicians, and astronomical observers. To enrich their work, they may also take part in discussions, attend films and lectures on popular science, and take field trips to CFA facilities outside Cambridge.

According to Program Director Joanne Tondryk, the intent is that "each intern leave the program with a realistic idea of the knowledge, hard work, determination, and dedication demanded by scientific research as well as the frustration, excitement, and rewards that science careers may offer."

## SIWC Sponsors Career Panels

By Kathleen Brooks

A lunchtime audience of 33 women and two men filled the Museum of Natural History's Ecology Theater April 20 for the SI Women's Council presentation, "Women . . . What Are We Doing?," the first in a series of panel discussions by Smithsonian women about their careers at the Institution.

Panelists included Margaret Klapthor, chairman of the Museum of History and Technology's Division of Political History; Edna Owens, exhibits editor at the National Air and Space Museum; and Pat Williams, conservator in NASM's Preservation, Restoration, and Storage Division. SIWC's Marilyn Cohen, a museum specialist in MHT's cultural history department, moderated.

Each panelist discussed her education and training, career development, and her current work. The discussion, sparked by questions from the audience, treated the way each has pursued her career, often in the face of obstacles.

Pat Williams is the only female airplane restorer at NASM's Silver Hill facility. She said that despite the difficulty she encountered when she applied for the job, nothing could now make her take another.

Her greatest satisfaction came, she said, when having just completed restoration of the P-51 fighter plane, Excaliber 3, she received a visit from the plane's famous pilot Charlie Blair, who had come to inspect her work. Thanking her for a job well done, he said, "It looks better than when I flew it."

The depth of Jefferson's hatred of Burr emerges as one of the dominant themes of this exhibit, for it is his unleashed Presidential wrath which more than any other factor sets the historical mood against Burr.

Son of a president of Princeton and grandson of Jonathan Edwards, the New England minister who helped spark America's religious "Great Awakening," Burr lived his first 40 years in relative harmony with his background.

Things began to go askew on July 11, 1804, when he shot and killed Alexander Hamilton in that famous duel. The pro-Hamilton press had a field day. Playing on his public image of aloofness, newspapers termed Burr's hard-to-grasp character "slimy," his piercing eyes "shifty."

The duel killed his career in the East, and Burr followed his ambition west, seeking political redemption. Outfitted in a 60-foot houseboat replete with dining room, kitchen, fireplace, and two bedrooms, he set out from Pittsburgh to New Orleans to test western sentiment toward an expedition aimed at driving the Spanish from North America.

The western response was immediate and enthusiastic. Everywhere he went, Burr was greeted as the man who was about to save the West from the irritating Spanish presence along the American frontier.

Though Burr always maintained that his plans for an expedition were "well understood by the administration and seen by it

with complacency," it is clear that the administration grew queasy as prospects for war against Spain faded in 1806.

Increasingly, acquisition of Spanish territory seemed possible through diplomacy, and the immediate threat in the West, to Jefferson, became not Spanish harassment on the frontier, but the popularity of Aaron Burr.

While Burr was acquitted of treason on September 1, 1807, his trial established two important precedents, one dealing with the court's responsibility to protect an unpopular defendant, and the other with the judiciary's power to subpoena evidence from the President. In June 1808, Burr boarded a packet under the pseudonym H. E. Edwards and sailed for exile in Europe.

Over a century and a half later, the mystery surrounding Burr's activities between 1805 and 1807 remains. It is unlikely that Burr himself understood his objectives clearly. Yet for too long he has been misrepresented, not only in popular mythology, but by historians predisposed either toward Jefferson or Hamilton.

Nowhere was Burr more mistaken than when, just before his trial, he told his daughter Theodosia that "the scenes which have passed and those about to be transacted will exceed all reasonable credibility, and will hereafter be deemed fables." So far, the fabulous has won.

NPG Curator Amy Henderson coordinated the Aaron Burr exhibition.

## 'Silver Jubilee' To Honor Queen



Queen Elizabeth II of England is lending royal memorabilia from her own collection to the Museum of History and Technology for an exhibit called "Silver Jubilee," which opens June 15 and continues through Labor Day. The exhibit commemorates the 25th anniversary of Elizabeth's coronation and will be on view on the first floor.

This is the only museum in America that will display objects and documents from the Queen's private collections in Buckingham Palace and the Royal Library at Windsor Castle.

The exhibit, which also includes loans from the White House and several Presidential libraries, calls attention to the personal associations of members of the British royal family with Americans through history.

Beginning with the establishment of the first plantations in the New World, the exhibit uses a variety of paintings, charters, personal communications, and state gifts to show how members of the royal family interacted at first with early American settlers and later with inventors and presidents.

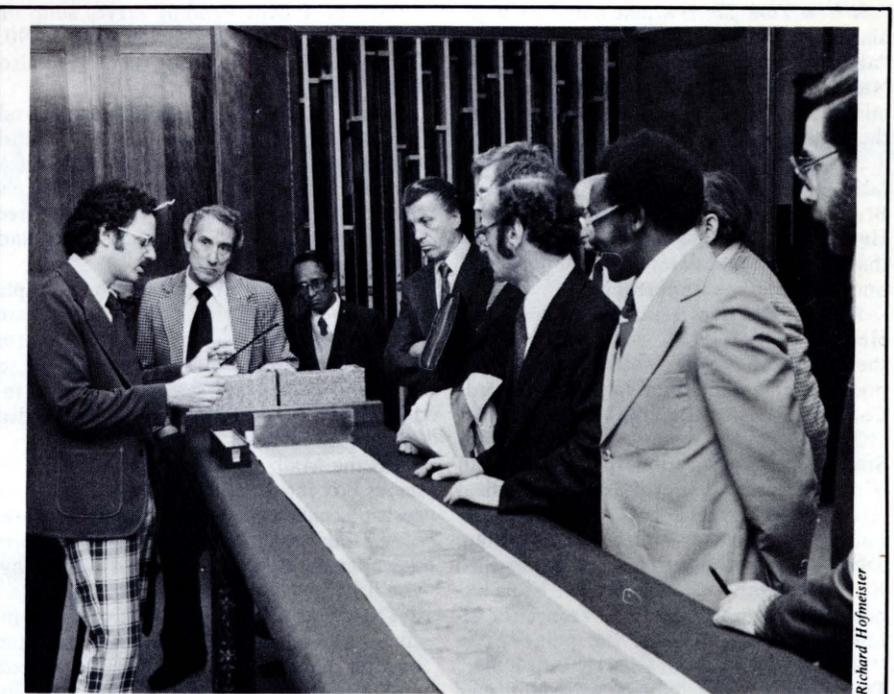
The exhibition was organized by Silvio Bedini, deputy director of MHT, assisted by Warren Danzenbaker, museum research specialist. The designer was James Mahoney, chief of the Smithsonian's exhibits central.

## Launch Reset for June

The first High Energy Astronomy Observatory, HEAO-A, a space satellite carrying a Smithsonian-designed experiment for mapping X-ray sources in the heavens, has been rescheduled for launch by the National Aeronautics and Space Administration about June 30.

Originally planned for April 15, the flight was postponed when problems developed in the observatory's gyroscope package.

The HEAO-A is the first in a three-mission program to study some of the most intriguing mysteries of the universe, including pulsars, quasars, exploding galaxies, and black holes.



TOURING . . . Reporter-broadcasters from 38 foreign language services of the Voice of America were given a special behind-the-scenes tour of the museums early in May. Above, Craig Korr, Freer Gallery museum specialist, talks about conservation in the painting storage room of the Freer. Other stops were made in the political history storage area of MHT, the painting storage area of HMSG, the Insect Zoo of MNH, the 1876 exhibit, and the Federal City exhibit and Woodrow Wilson Center in the Castle. The tour was arranged by USIA officer Joseph Sadlik, on detail to the Smithsonian for the past year.

Kathleen Brooks is publicity cochairperson for SIWC. She works as a curatorial assistant in NASM's aeronautics department.

## OESE Sponsors Summer Classes

By Linda St. Thomas

This summer, more than 300 local teachers will enroll in special one-day events, classes, and workshops sponsored by the Office of Elementary and Secondary Education, to help teachers convey the "museum idea" to their students. The idea is to introduce teachers to museum methods, such as preserving objects and describing different aspects of everyday life, which could be useful in the regular classroom curriculum.

"Our program should help teachers avoid the old field trip syndrome which meant a 'day off' for the children and a headache for the teachers," said OESE's David Estabrook, education program coordinator.

Ideally, the museum experience will be integrated into any classroom curriculum and even if a visit to the museum is impossible, slides, films, and project plans will be excellent substitutes, added Mr. Estabrook.

Participants in "Tuesdays at the Smithsonian," will meet on four consecutive Tuesdays for museum visits and orientation sessions covering all Smithsonian museums in Washington as well as the Chesapeake Bay Center for Environmental Studies.

"Let's Go to the Smithsonian" is a five-day workshop in museum teaching led by staff members from education offices of the various bureaus.

"Participants should come away from this workshop with enough confidence and expertise to conduct their own tours of the museums with their students," said Toni Searles, OESE assistant education coordinator. The workshop sessions will cover a variety of subjects from how a child can approach an abstract painting to how to set up a classroom museum.

For teachers who want to retreat to the 19th century with their students this fall, a three-week course will be held July 11 to 29 highlighting the Smithsonian's collections of 19th-century artifacts.

For teachers who don't have three weeks to spare, the education office will offer a "Mixed Bag"—17 one-day events including behind-the-scenes tours, workshops, and a special program for guidance counselors to help students interested in museum careers. Joining the education officers will be curators, conservators, and other museum specialists to explain the divisions of the Smithsonian.

One-day field trips will include "Victorian Manners at the Renwick Gallery," "Moon Journeys—A Spacearium Presentation," "The Insect Zoo," "Exhibits Production Laboratory," "Horticulture at the Smithsonian," and a trip to the Silver Hill facility.

Also coordinating the summer programs are OESE's Evelyn Reese, Ann Bay, and Mary Williams, who are assisted by several volunteers.

# Nursery Staff Trims Topiary, Grows Orchids

By Elizabeth McIntosh

Arranging floral displays for Queen Elizabeth's visit, trimming the tails of the Arts and Industries topiary roosters, and setting out 1,500 winter cabbages around the Mall, all fall into the busy 'round-the-clock schedule of August Dietz and his team of horticulturists at the Smithsonian greenhouses.

Located on the grounds of the U.S. Soldiers' and Airmen's Home on North Capitol Street, the greenhouses and nursery supply the Office of Horticulture with the flowers, plants, and bedding material that make the Smithsonian a year-round botanical pleasure.

The complex consists of seven greenhouses totaling 31,000 square feet of production space, plus protected lathe houses and cold frames to nurture young plants.

In 1974, after the greenhouses behind the Castle were removed, the Soldiers' Home properties were leased with the understanding that the greenhouses would furnish the Soldiers' Home residents with seasonal flowers, vegetable plants for their gardens, and displays for the hospital and for funerals.

There is no slow season at the greenhouses, according to Mr. Dietz, with approximately 100,000 annuals and 30,000

## SI in the Media

### Press Covers SI, Eakins to Lindy

By Johnnie Douthis

The "Price of Fame," the *New York Times Magazine* May 8 cover story about Charles Lindbergh, was illustrated with photographs and aeronautical sheet music from the NASM Library collection.

A feature on CFA in the April 13 *Harvard Crimson* noted that CFA has the only group of scientists in the United States that includes all of the various disciplines of astronomy—from optical astronomy, to atomic and molecular physics, to theoretical astrophysics.

A *Forecast* magazine review of the Eakins show at HMSG, noted that before Joseph Hirshhorn gave his collection to the Nation, there were only 10 works by Eakins in this city. Now, because of Hirshhorn's gift, one of the largest collections in the country is in Washington.

The Smithsonian is the early summer tour recommendation for readers of the *New Jersey Automobile Club's Driving Magazine*, which printed a full-color article about the Institution in its May-June issue.

In the *Youngstown Ohio Vindicator*, the reviewer of NCFAs "Images of An Era: The American Poster, 1945-1975," thought that the posters "hit you between the eyes with their combination of message and artistry..."

A *New York Times* article noted the popularity of NASM as compared with the "almost melancholy atmosphere at the National Aeronautics and Space Administration" located across the street from the Museum.

*New York Times* critic Ada Louise Huxtable described "The Royal Pavilion at Brighton," which just closed at Cooper-Hewitt, as a stunning show. Huxtable feels that anyone who misses the show forfeits a once-in-a-lifetime opportunity.

A wire service article revealed that Herbert Collins, MHT curator, persuaded the League of Women Voters to donate the podiums and chairs used in the 1976 Ford-Carter debates to the Smithsonian.

The *News Bag*, house organ of Gulf States Paper Corporation, thanked Herman Viola, director of the SI Anthropological Archives, for his generous credit to the Corporation's president and board chairman, Jack Warner, who purchased Charles Bird King's portraits of Indians. Dr. Viola expressed his appreciation to Warner for allowing reproductions of the paintings in "The Indian Legacy of Charles Bird King," Dr. Viola's book which was published recently by the SI Press.

The *Washington Star's* Benjamin Forgey enjoyed SITES' exhibition of work by Austrian sculptor Fritz Wotruba, which recently closed at the Phillips Collection. Forgey wrote, "Wotruba's work is an affecting whole that refers to a domain of experience that we never really had in this country.



Mary Spering chooses a basket of flowering verbena for the museum shops.

varicolored border plants produced during the growing season alone.

In the winter, some 350 poinsettias are raised for Christmas displays at the museums, and bulbs must be set out at just the right time for mass displays in the early spring.

Monthly activities include the rotation of tropical plants from "1876" and elsewhere in the museums, growing of cutting flowers such as carnations and snapdragons for special museum functions, and production of 500 small plants and baskets each month for sale in the museum shops.

This year's schedule has been particularly busy, with the severe winter exacting its toll on Mall plantings and greenhouse stock. High winds twice blew off the roofs of two plastic greenhouses, and many rare plants were killed.

In an attempt to insulate the plants, greenhouses were soaked with water during

## Food, Fresh Air, Sun Combine For Summer Lunchtime Breaks

By Linda St. Thomas

The place to be on Fridays at noon is the Smithsonian Commons where 190 staff members showed up for the first Omelet Day on May 6. The enthusiastic response will make every Friday Omelet Day until people get tired of eggs, said Richard Griesel, SI business manager.

For \$2.75, you can have a mushroom, cheese, shrimp, western, or combination omelet cooked to order, plus salad, rum buns, and beverage. Service is from 11:30 to 2.

But on those beautiful Mondays-through-Thursdays that fall between spring and sultry August, you may prefer to lunch outdoors. In that case, the SI museums and the Mall offer a number of outdoor cafes and picnic spots.

In the peaceful courtyard of the National Collection of Fine Arts and National Portrait Gallery is the Patent Pending cafe. An outdoor kiosk, open Monday through Friday from 11:30 to 2:30, sells sandwiches, beer or ale, fruit, or Colombo yogurt.

Indoors, Patent Pending serves soup or chili and a half sandwich for \$1.90. Sandwiches with the funny names are also worth trying.

Salads are made with romaine lettuce and the dressings, especially Russian and vinaigrette, are so delicious, you'll want a side order of straight dressing. And there's always the Hot Diggity Dog, a nitrate-free frank served with all the goodies. Beer and wine are available.

Patent Pending desserts, such as apple pan dowdy and plain coffee cake, are always fresh, and sometimes still warm from the oven. The cafe is open daily 11 to 3:30, and any of the selections bought indoors may be eaten outside in the shaded courtyard.

On the Mall, the Hirshhorn terrace cafe serves box lunches from 10 to 4. Draft beer costs 65 cents a glass and individual carafes of wine and sangria are 85 cents. The tables are near the fountain, and on a hot day, you'll be grateful for a little spray.

The chicken box lunch costing \$2.25 includes a small biscuit, honey, cole slaw, and an after dinner mint. Also offered are boxes with deli roast beef, cheese and fruit for two, and chef's salad. There's a 10 percent discount for SI employees.

Across the Mall on the terrace of the Museum of History and Technology, you can buy soda, beer, quarter-pound franks, and soft ice cream cones. Sit at one of the tables shaded by slatted covers designed by Victor Lundy. The terrace is open from 11 to 5 daily.

the worst of the cold weather. To guard against a repeat freezing next winter, fiberglass construction is replacing plastic, and new heaters and gravel insulation are being installed.

"We couldn't begin to accomplish all our horticultural tasks," Mr. Dietz said, "if we didn't have the support of a dedicated group of volunteers who have enabled us to plan and program far beyond the goals for which we receive funds."

He explained that the volunteers, who include a number of students from nearby Gallaudet College, average 300 work hours a week, learning as they do everything from making soil and stuffing peat pots, to transplanting seedlings, pruning trees, and designing hanging baskets.

The greenhouse staff is involved in virtually every area of Smithsonian activity. They supply shrubs and trees for the Museum of Natural History Insect Zoo; produce textured plants, scented grasses, and unusual plants such as coffee bushes, banana, and citrus trees for the Discovery Room; arrange tropical displays and flowers for openings; and ship spring and fall bedding plants to the Cooper-Hewitt Museum in New York City.

The fragrance garden for handicapped visitors, scheduled to open this summer next to A&I, will be stocked by the nursery with herbs, hundreds of scented geraniums, and other fragrant flowers. Greenhouse space is also allocated for Radiation Biology Laboratory solar experiments.

The State tree and flower project, begun during the Bicentennial, is managed by the nursery, which hopes to establish specimens from the 50 States inside and around various SI buildings. To date, 43 States

have shipped trees and flower seeds to the Smithsonian.

The nursery's orchid collection has been augmented by private donations of many award-winning varieties. Within a few years, Mr. Dietz anticipates the collection will be one of the country's finest.

Working with the specimens is a committee of orchid lovers, including Mary Ripley, wife of the Secretary and herself an orchid collector; Paul Desautels, curator of MNH's mineral science department; and Robert Read, a researcher in the Department of Botany.

To meet requirements for botanic authenticity in Smithsonian exhibits such as "1876," the nursery is often charged with tracking down old-fashioned strains of plants, whose popularity has waned in competition with sturdier modern hybrids.

Sometimes the staff learns of old plants that still exist in the gardens of old estates and obtains cuttings for propagation. This is a time-consuming process, with oleander or fuschia standards taking over three years to develop from cuttings into exhibition plants.

If the old-fashioned plants cannot be located, staff must rely on descriptions of Victorian gardens to select modern versions of plants that approximate the older varieties.

The greenhouse horticultural staff includes Tony Ruth, Mary Spering, Lise Worthington, William Campbell, Douglas Wiley, and Lauranne Nash.



William Campbell checks an orchid.

## Blakey Jazz Ends Season in Style

By Susan Bliss

The Division of Performing Arts Jazz Heritage Concert Series ended its season in style with Art Blakey and the Jazz Messengers giving a workshop and performance on May 8 in Baird Auditorium.

The effects of the afternoon workshop were noticeable, as the band required almost no time to get into the music on its evening program.

The band, composed of Blakey on percussion, Valeri Ponomarev on trumpet, David Schnitter on tenor sax, Robert Watson on alto sax, Walter Davis on piano, and Dennis Irwin on bass, varied its program with favorites such as Coleman Hawkins' arrangement of "Body and Soul" and "Autumn in New York" as well as original compositions by band members.

With a reputation as a mentor to young musicians, Blakey has assembled an excellent group that proved the value of its parts as each member took his turn with a solo.

An enthusiastic audience punctuated the music with sighs, applause, and words of encouragement as each performer turned a particularly thrilling musical phrase.

Introducing the Jazz Messengers, Jazz Program Director Martin Williams said that Blakey, when asked to perform at the Smithsonian, had replied, "Well, it's about time." Mr. Williams said that Blakey knew he had a good thing and that the SI jazz concerts were the place to perform.

By the time Blakey and company left the stage Sunday night, the large and enthusiastic audience could agree on both counts.

## Breakfast at the Court

Employees and Associates can now breakfast in the Associates Court, seven days a week, from 8:30 to 10 a.m. On May 28, the Court introduced an all-you-can-eat buffet featuring a variety of traditional and exotic breakfast dishes at \$2.95 per adult, and \$1.95 per child. Before regular MNH opening hours, you can use your employee badge to enter the building from the Constitution Avenue entrance.



Pioneers at the Commons' first Omelet Day find the preparation almost as interesting as the eating.