Royalty Welcomed to ‘Jubilee’

Smithsonian People Elected to AAM Posts at Annual Meeting
Rice Works Shown In HMSG's First Photo Exhibit

by Sidney Lawrence

I've always been fascinated with interior photography, said Leland Rice, whose 35 photographs are currently on view at the Hirshhorn.

"Since my student days, the relationships of objects, surfaces, and the sense of a human presence—everything in an interior—that has held the greatest interest for me."

The artist presents his evocative views through carefully composed and often disturbing interior views of chairs, windows, and walls.

"My pictures are still lifes," Rice said. "I imbue them with a sense of spirit, a personification, a feeling of physical presence, as if some organic being occupies the space."

While visiting the homes or studios of his friends, Rice frequently finds subjects that appeal to him and returns, often many times, to record these with his camera. He seldom alters what he finds, relying instead on the placement of the camera and the use of special lenses to manipulate the image.

"I photograph what might be called vacated sets," he said.

Rice, a native of Los Angeles, was first attracted to photography while studying business at Arizona State University in the early sixties. He entered there in Van Doren Croke's course on the history and practice of photography, which led to Rice's decision to redirect his career.

He studied photography as a graduate student at San Francisco State University and received his master's degree in 1969. Rice's first photographs were superimposed multiple images of doors, windows, and other interior details, but soon he began to focus on people and places.

He moved to southern California. His work, reflecting the changes, was simpler, emphasizing the flat interior surfaces as doors, walls, and corners. His vision sought the subtle reflections of scene and texture, rather than the robust three-dimensionality of the furniture and other objects which appeared in his earlier work.

By 1974, Rice began a series of "Wall Still lifes." The most recent of these photographs, completed this year, are in color, giving his work a new and exciting look. Most of the photographs, of which 13 are on view at HMSG, were taken in Rice's own studios. He has photographed the pastel residues of spray-paints on a wall's surface, and paint-splattered easel boards leaning against a wall. He says he is "making art out of the aftermath of making art," the often painterly results are striking.

"A lot of photographers shoot one image and then move on," he observed. "I return to an environment again and again, to rethink it, to renew my interest in it. It is a part of my particular discipline as an artist and is not unlike the concerns of a poet or painter."

The "Photography of Leland Rice" is the HMSG's first loan exhibition of contemporary photography and represents the museum's ongoing commitment to the presentation of contemporary art in a full range of media. The show was organized by Ms. Margaret Mitchell and is accompanied by a lavishly illustrated 12-page catalog. It continues through September 3.

CFA Sponsors Career Shop

Twenty-eight employees at the Harvard-Smithsonian Center for Astrophysics last month completed a six-session Career Planning Workshop given by the Harvard personnel office for women's program.

The workshop was organized by Barbara Brathwaite, director of Harvard's career planning service, who led the weekly, two-hour sessions of testing, personal goal evaluation, and instruction.

Originally intended as a resource for career planning, the workshop met this goal and had additional benefits, said Peggy Anderson, the Smithsonian's women's program coordinator at CFA.

A formal personnel preference test helped some people discover new interests which could lead to new career possibilities, she said. The test was administered by Ms. Brathwaite and interpreted for each workshop member by psychologist Norma Karmegay, also from Harvard.

"At the workshop, people got to know each other as they can't in the day-to-day work situation," said Ms. Anderson. "It's easy to limit our associations to the people in one department, but the workshop provided a great chance to share professional and personal views."

Interest in career planning was great enough to warrant the scheduling of a second session later in the summer, with 52 participants. In the future, environmentalists, programmers, and administrative personnel responding. Although sponsored by the women's program, the workshop was not limited to female employees, and seven men enrolled.

Journalists Attend DPA Jazz Criticism Institute

Raul Abdul, classic music critic for the New Amsterdam News enjoys a comfortable moment with harpichordist James Weaver during a reception at Jazz Institute.

By Susanne Roschwalb

The 1977 Institute on Criticism in Jazz, presented by the Music Critics Association and the Smithsonian, brought together eight journalists whose experience has been in the field of classical music, but who have interest in the background, performing practices, and special reviewing criteria for jazz.

From May 25 through June 3 the classes met in the Museum of Natural History's Ecology Theater. Critics listened to the kind of music some of them had previously avoided.

From the first session, when one of their number described Sarah Vaughan's renditions of "I Ain't Got Nothin' but Trouble" and "My man's gone down to the bottom," to their final assignments to write reviews of Miles Davis' "Dark Miles," the class met every day. The class was continually jolted by new perceptions of the medium.

You've got to screw your ears on differently," explained Patrick Smith, editor of The Musical Newsletter. "Part of the problem is forgetting about the criticism standards for classical music. Before I came here, I thought improvisation couldn't be as important as written work. Now I see things differently."

Faculty for the Institute included

23 Staffers Complete Two-Week Seminar

Twenty-three Smithsonian employees were chosen by the Executive Resources Board to attend a 10-day Management Seminar from May 31 through June 13 at the Learning Center located in the Museum of Natural History. The seminar, coordinated by John McCarthy, chairman of the Department of Management Science at George Washington University, was tailored to the needs of the Smithsonian Institution.

In addition to the 23 employees selected by the Executive Resources Board, the Science Information Exchange sent two employees to participate.

The names and organizations of the employees attending the seminar are as follows:

Dean Anderson, Office of the Assistant Secretary for History and Collections; Dr. Cogwell, NCF; William Deiss, SI American Indian Program; Diane Dolezal-Spivak, Center for the Study of Man; Johnnie Douthit, Office of Public Affairs; Charles Dunn, Buildings and Facilities; Dr. Earnest Echols, Belmont Conference Center; Elizabeth Gantt, RRI; James Habring, Assistant Secretary; Marjory Jacoby, SI Press; Also, Catherine Kerby and Betty Latinmd, MNH Sorting Center; Ann McClellan, Business Management Office; Jean McMillan, MHT; Alice Mufleh, SI; G. Lynne Murphy, NASM; Richard Nicastro, AAA; Mary Pierce, SI Libraries; Mary Ann Sedillo, Support Activities; Jeffrey Sann, Office of Development; Blanchard White, Accounting Division; Betty Wingfield, Foreign Currency Program; Cynthia Wong, SDC; and Harold Waters and Mary Ellen Wheatley, SIHE.

Smithsonian employees enthusiastically responded to the call for self-nomination for the seminar. Over 60 applications were reviewed, and 18 available spots in additional spaces were added to the class to accommodate the overwhelming response.

"Festival Wins Emmys"

"Festival of American Folk Life" won three awards at the 24th Annual Primetime Emmy Awards of the National Academy of Television Arts and Sciences. "Festival of American Folk Life" won for best program for the independent productions category. It was immediately followed by more on both the west and east coasts.

"International Gourmet Awards"

Gunter Schuller, composer, conductor, and jazz historian, who this year completed 10 years as president of the New England Conservatory of Music, Albert Murray, social critic and author of "Stomping the Blues," James Morris, director of the Division of Performing Arts and former speaker of the National Academy of Arts and Sciences, and Martin Williams, director of the Smithsonian Institution, were honored by the National Academy of Television Arts and Sciences in June. The first, for Winning "Flamenco," a best film in the independent productions category. It was immediately followed by more on both the west and east coasts.

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ANM Mourns Death Of Parrot George

The Anacostia Neighborhood Museum has lost one of its most well-known and well­ liked parrots, George the Parrot, who died April 6. A Streetside resident for over 20 years, received soon after ANM opened, George was a respected and well­loved member of the community. Described as a “people bird,” George was known for his knack for talking and whistling with visiting children. Adults thought that the only word the parrot knew was the name of a long­time staff member, “Mayo.” Yet he could communicate for hours with the young, and they understood what he said.

Sometimes, during tours, when George got a little loud and had to be isolated, he’d complain until he was moved back near the action and the children, whom he seemed to love.

With Washington’s summers similar to the climate of George’s tropical home, the parrot preferred to spend them outdoors. He spent much of his time at ANM laughing and whistling with visiting children.

George is mourned by his friend and benefactor William Jones of the Smithsonian­

...an...
fourth of July celebration
July 4-5, 1977

Dogs Compete for Top Honors

Staff Excels in Photo Contest

David Lee, a serial assistant at SI Libraries, was first prize in the adult class of the Resident Associate’s fourth annual photography contest. His entry, “Trust,” shown above was taken at the Smithsonian Insect Zoo.

Other SI personnel who placed in the contest were Vichia Malikul, a scientific illustrator in the Museum of Natural History’s Department of Entomology. He won honorable mention for his print of Emil Bals PACKAGE “Great Warrior,” dramatized by falling snow outside the Hirshhorn.

Timothy Makepeace, son of Leroy Makepeace, program officer in the Foreign Services, won second place in the Young Associate, 13-18 years, category for his photograph, “White Tiger,” taken at the National Zoo.

Judges for the contest were David Haber­stadt, assistant curator of the Division of Photographic History, MHT; Eugene Mantei, audiovisual media coordinator, National Portrait Gallery; and Kenneth Young, assistant chief of design and illustration, Office of Exhibits Central.

Over 200 entries were entered in the contest by members of the Resident Associate Program. Staff certificates for camera equipment were awarded to first and second place winners, and other honorable mentions were accompanied by photography books.

natural History film: Kon Tiki—Thor Heyerdahl’s fascinating voyage from Peru to Polynesia aboard the raft called Kon Tiki. Filmed by the crew of 12 noon. Baird Auditorium, National History Building. FREE.

Films: The Boy Who Saved the Wind. Two Knots on a Counting Rope. Tammy the Horse. How Does a Garden Grow? Dad and Mr. First in the series for a young and young at heart. Two 10 and 12:30 p.m. The Anacostia Neighborhood Museum. See also July 12, 22 and 29. FREE.

ILLUSTRATED LECTURE: American Artists and the Revolutionary War. Speaker: C. T. Vincent, NCA Fellow, from the University of Delaware. Vincent will discuss American artists as they begin looking at America with a new eyes, their discovery of the aesthetics of folk art, and the emphasis of formal qualities in early American objects. 12 noon. National Collection of Fine Arts. FREE.

NMHT TUESDAY Film: Presidential Campaigns and the Influence of Music in 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

creative Screen: Tinker—an 83-year-old blacksmith recalls the importance of the blacksmith in providing necessities in a small midwestern town. The Blacksmith—a silent film with Buster Keaton as the village smithy. Complete showings 11:30 a.m., 12:15 and 1 p.m. The Renwick Gallery. Scheduled in conjunction with the current exhibition, Iron, Solid Wrought/USA. FREE.

Jazz in the Courtyard: The Ralph Davis Trio, with Davis on piano, Christian Stikker on bass, and Ernest Bennett on drums. 4 p.m. National Portrait Gallery. FREE.

ILLUSTRATED LECTURE: The Real and the Ideal: Some Within America, 1880-1900. Speaker: John Henry, The Reeder-Blough Highway. 10 and 11 a.m. Anacostia Neighborhood Museum. See also July 1. FREE.


sky Lecture: Meteor. Fire in the Sky. Monthly lecture by National Air and Space Museum staff, followed by a discussion of celestial events due to occur in the coming month. 9 a.m. Einstein Strauss. NASM. Tickets required. Call 381-4193 weekdays between 9 a.m. and 5 p.m. FREE.

S.I.T.E.S.

The following exhibitions were produced and circulated by the Smithsonian Traveling Exhibition Service and are on display in the greater Washington area. BLACK WOMEN: Being exhibited at the Federal Deposit Insurance Corporation, 350 17th Street, N.W., Washington, D.C. July 1 through August 14.


10th—Celebrating Howard Cameron. The music of one of our most inventive song-writers, performed in a Smithsonian concert and featuring Mark Morath, Dicky Heffran, and Richard Stephenson. FREE.

17th—Kimi and Communities. Part I. Highlights from a Smithsonian symposium exploring the many facets of kinship. Featured in a conversation with Alex Haley and Margaret Mead. 2 p.m. FREE.

24th—Kimi and Communities. Part II. Featured this week is a look at reunions—why people go, and why they don’t. FREE.
CREATIVE SCREEN: Timker, and The Blacksmith. Repeat program. See July 12 for details. 11:30 a.m., 12:30 and 1 p.m. The Remnik Gallery. FREE.

26 NMHT TUESDAY FILM: Whaler Out of New Bedford. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.


NATURAL HISTORY FILM: In Search of the Blue Whale—A whaling expedition to search out the Bowhead and Beluga whales; The Construction of the Blue Whale Model in the Natural History Building—Smithsonian produced documentary; Beluga Days—the old fashioned “round-up” method of whale hunting used by the Indians in the lower St. Lawrence. 12 noon. Baird Auditorium, Natural History Building. FREE.

FILMS: Missigault—Up from Puerto Rico: Germaine Jones; Why We Sing Each Other: The Talking Drums. 10 and 11 a.m. Anacostia Neighborhood Museum. See also July 1. FREE.

ILLUSTRATED LECTURE: Art and Antiquity Auctions, and the Sale of the Century. Speaker: Robert Wooley. Senior Vice President of Sotheby Park Bernet, largest auction house in the world. Wooley will discuss how auctions function, the purpose they serve and the pitfalls of auction buying, and will show slides of Sotheby auctions throughout the world, including the failed Rothchild collection sold at the sale of the Earl of Rosebery. 8 p.m. Baird Auditorium. Natural History Building. FREE.

20 EXHIBITION: Condemned Rivers of the Motherland. Color photographs of three rivers—Stanislaus, Tuolumne, American— that drain the mother of the Sierra Nevada in Central California and that are threatened by dams and other planned projects. Forty photographs taken by Donald Driggs, Bill Czurley and Ron Pickup, members of Friends of the River, an organization concerned with the preservation of California rivers. Museum of Natural History, through September 18.

21 CONCERT: Cellist Pamela Barr and pianist Lydia Bernstein present works by 20th century American composers Lukas Foss, David Baker, George Walker and Howard Swanson. 4 p.m. The Remnik Gallery. FREE.

22 LECTURE AND FILMS: The Blue Angels. Speaker: Commander M. B. Settles, project director, originator and leader of the first team in 1946. Cdr. Settles traces the history of the Blue Angels from the early days of the F6F Hellcats and describes the delta formations, the Blue Angel Diamond and the first team in 1946. Cdr. Voris discusses the history and death of the newsletter 8 p.m. Baird Auditorium. Natural History Building. FREE.

23 ILLUSTRATED LECTURE: The American Neorealist: A Tribute. Yesterday’s Witness: A Tribute to the American Neorealist— a film that captures the newsworthy heyday, when newswires were published weekly. The film covers the years leading up to the war and 200 million people world-wide prior to television. Following the screening, Raymond Firth, a member of the production team, discusses the birth, life and death of the newsletter 8 p.m. Baird Auditorium, Natural History Building. FREE.

SITES Settles in New A&I Space

The newest arrival on the Mall is the Smithsonian Traveling Exhibition Service, now located in Room 2170 of the Arts and Industries Building. The SITES move from Barney House is just one more step in its rapid growth since 1952 when the service put its first show on the road. Under the leadership of the first director Anna Marie Holum, SITES mission was to bring to this country and circulate first-rate objects that had never been exhibited in the United States. Among the early exhibitions were "Tuscarora Treasures," a feature of the recent Tut exhibition at the National Gallery; "Italian Drawings—Masterpieces of Five Centuries;" and "Grandfather Sculpture of Pakistan." When Dorothy Van Aarde became director in 1965, she established scaled rental fees that made possible wider distribution of SITES exhibitions to local museums, libraries, and university galleries. In five years, Dennis Gould, the present director, has more than doubled the exhibition inventory, which now numbers more than 200. With a staff of 22, SITES now can offer exhibitions in three program areas: the arts—fine, applied, and plastic; American studies; and international exhibitions. In order to reach a larger audience, SITES has extended its services to State art councils, museums, museum associations, historical societies, and science centers. Under the sponsorship of the Office of Museum Programs, SITES can offer museum programs for a selection of specialized workshops in aspects of their exhibition programs. SITES recently produced a new graphic image and a newsletter, Sideline, to be published three times a year.

continuing films

Celebrating a Century. Smithsonian-produced film on the 1876 Centennial Exhibition in Philadelphia. Arts and Industries Building—11:30 a.m. and 2 p.m., Monday through Friday. History and Technology Building—11:30 a.m. Tuesday through Thursday. FREE.

The Faces of Freedom. The creation of the gallery and the historical events represented by its collections. Narrated by Charlotte Heather. Continuous showings every half hour during museum hours. Screening Room. National Portrait Gallery. FREE.

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

Additional Societies

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

WORKSHOPS


TOURS


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 published in Toreh. The following books by SI people were published by the SI Press:


Also, "The Indian in America" by Wallace B. Washburn, OAS, has been translated into Japanese. Two Essays on Organ Design" by John Fesperman, MHT, has been published by Saney Press, 1976.

From GAMBIA... Gambian kora players gave a free public concert in Carmichael Auditorium last month during one stop of a national tour planned to stimulate interest in their country. Members of the delegation included musician griots who performed with the kora, drum and balafon. Their Washington visit, coordinated by Rosie Hooks of the Smithsonian's African Diaspora program, took them to the Duke Ellington High School for the Performing Arts, the Museum of African Art, the Embassy of Senegal, and the Smithsonian.
Blacksmithing Returns in Renwick Iron Exhibit

By Kathryn Lindeman

If you thought the blacksmith was a part of the past, you should visit the Renwick Gallery’s newest exhibit. Blacksmithing is a making comeback, and two current shows reflect this resurgence with displays of iron work from the United States. A third exhibit, watercolor drawings of wrought iron artifacts, opens July 14.

"Iron: Sold Wrought/U.S.A." is an exhibition of both contemporary and historical pieces. In comparing the old and the new, it is often difficult to tell whether a piece was forged in 1876 or 1976.

"Though it seemed that ironworking was dead, it is definitely still alive and has been on the upswing for the last 10 years," said Renwick Associate Curator Michael Monroe. "The techniques used now are rooted in tradition, but the items produced today combine a lot of other materials with the steel—from plexiglass to horseshoe to silver and many more." Among the items to examine, you will find an iron bicycle from 1854 with wooden wheels and iron tires but without the advantage of a chain drive.

There is also a modern-day popcorn popper, that some might have trouble recognizing as such, with a covered copper bowl at one end and curlicues of mild steel extending almost five feet to form a handle. Another contemporary item in the show is a butcher block on decorative legs of mild steel, which is tough but malleable metal, containing only a small percentage of carbon. Pieces from ornate to sleek and simple, though hard to identify as recent or antiquated, are all functional, right down to the toilet paper holder, also carved into shape with mild steel.

A steel puppet with plexiglass and horsehair parts, and ornate chair cushions called a Conestoga wagon jack of wrought iron and wood from 1874, an 18th-century toaster on a long handle, and even a juggling wheel for trimming prairie—all of these are in the exhibit.

Many metal craftsmen of today have full-time professions as doctors, engineers, lawyers, and others and do their creating in metal only on weekends. But others work full time to provide functional and decorative metal items for a growing market.

Another Renwick exhibit, "Recent Works in Metal by Albert Paley," is an interesting conjunction to the survey. Paley created the steel, brass, and copper gates in the Renwick Museum Shop. The show includes Paley's work from the past two years, is installed just outside those gates.

In 1975, the gates received national attention when Paley won both the Design in Steel Award in craftsmanship from the American Iron and Steel Institute and the Lillian Fairchild Award, which goes to residents of Rochester, N.Y., for the most meritorious work of visual, musical, or literary art in the previous year.

The two metalwork exhibits will be augmented by "Wrought Iron Renditions from the Index of American Design" opening July 14 and remaining on view until October 24, when all three shows close. Included will be 16 watercolor renderings done between 1938 and 1940 showing utilitarian wrought iron objects.

The drawings are on loan from the American Design, housed in the National Gallery of Art. A Federal project started in the late 1930s, this is a collection of drawings and watercolors of folk arts and crafts from early colonial times through the 19th century.

SI Newsmakers

Blacklining and El-Baz Discuss Egyptian Projects with SI-Dajt Expedition

By Kathryn Lindeman

David Cholliner, assistant secretary for science, and Farouk El-Baz, NASM research director, met at Blair House with President Anwar Sadat of Egypt during his visit to the United States, to discuss Smithsonian projects in Egypt.

"Astronaut Observations from the Skylab Missions" was the subject of a recent lecture by Dr. El-Baz at the Institute of Electrical and Electronic Engineers, Qatar, and Egypt.

Zora Martin-Fenton, supervisory program specialist, has completed six years with the MHT, and recently was awarded the second annual award for outstanding community service from the Arnis D Com Community Mental Health Center. Located in Anacostia, the Center makes the award to individual employees for their contributions to strengthen community services.

CFA Director George Field appeared recently on a Boston radio program discussing astronomy and astrophysics with Dr. Dennis Schima by phone from England.

Forrest Pogue, director of the Dwight D. Eisenhower Institute for Historical Research in MHT, recently appeared on a one-hour television program presented by Kentucky educational TV. The subject of the discussion was the Watergate scandal, a television telephone answer period which followed was the Kentucky Bicentennial Oral History Commission’s program for the State and value of oral history. Dr. Pogue is a national advisor to the program.

A two-day conference on U.S. Occupations Policy in Germany and Japan after World War II was cosponsored by the Eisenhower Institute and the American Committee on the History of the United States after World War II. This was the third and final conference in a series begun in the Institute two years ago. Dr. Pogue and Brooke Hindle, director of MHT, were among thirty speakers, many of whom had taken part in the occupation, who participated in the conference.

Richard Howland, specialist assistant to the Secretary, was recently elected trustee of the Heritage Foundation of Rhode Island, his native state. The Foundation maintains nature preserves, coastal shore lines, an arboretum, and historic sites.

Janet Salinger, Resident Associate Program director, lectured on "Art Criticism and Nontraditional Museum Related Education" at the University of Wisconsin in Oshkosh recently.

Peter Bemingham, curator with the NCFA Department of Education, selected works for the Tr-State Regional Exhibition at Frostburg State College in Frostburg, Md.

NCF Director Joshua Taylor recently lectured at the Philadelphia Museum of Art on "American Art and Its History."

Margaret Cogswell, deputy chief of education at MHT, presented "Astronomy and Society" at the American Society of Mammalogists Conference in East Lansing, Mich.

Cornell Club of Washington, D.C., and also "Brain Body Weight Relationship in Bats and Foraging Stratagies" was the subject of a paper presented at the American Society of Mammalogists Conference in East Lansing, Mich.

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Martin exhibited in the 10th Annual Invitational Art Exhibition at the Smithsonian Institutions Art Museum in Washington, D.C., through July 4.

Ian Carroll, radio production specialist with the Office of Telecommunications, attended the Public Radio Conference in New Orleans, La., to get an update on current programming trends in public radio and to discuss potential new funding possibilities for the expanded collection.

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Karmapa Examines Tibetan Artifacts

By Kathryn Lindeman

His Holiness the 16th Gyalwa Karmapa, who heads Kagyu, one of the four principal sects of Tibetan Buddhism, now based in Sikkim, toured the Smithsonian in May. Above, the Karmapa examined a 19th-century piece in MNH's Tibetan study collection which he toured with Eugene Kizer, treasurer of the American Numismatic Society. The collection was donated to SI in 1888-89 by explorer and diplomat William Woodville Rockhill and is probably the seed of such the collection in the United States. Earlier in the day the Karmapa and his entourage toured NASM, the Freer, and MHIT.

Movie Shown in A&I

There's a new theater at the Smithsonian—the Arts and Industries Theater located in the north wing near the Museum Shop. Now showing: "Celebrating a Century," the Smithsonian's half-hour film about the Philadelphia Exposition of 1876. The film is shown Mondays through Fridays at 11:30 a.m. and 2 p.m., and admission is free.

NPG Director Marvin Sadik presented Smithsonian Service Award Emblems to two staff members for 25 years' service: Anne Anders, secretary to the director, and Josephine Fried, administrative assistant. MHT recipients of 25-year-service emblems are Lawrence Bush, building manager, and William Reid, exhibits specialist. Nicholas Michyera, exhibits specialist, received an emblem for 10 years' service.

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New NPG Film Captures Gallery's History, Ambience

By Kenneth Yellin

The National Portrait Gallery has a new theater and a new film, shown daily and soon to be available around the country. "The Faces of Freedom," is a half-hour color film overview of American history told through portraits. "I wanted to dramatize the meaning of an American national portrait gallery," said NPG Director Marvin Sadik. "Primarily for people who haven't been here, attempting to have the film do what they try to do in our exhibitions. I didn't want it to be oppressively didactic but entertaining as well as elucidating."

"The Faces of Freedom" was made by an award-winning film company, Charles Guggenheim Productions, Inc., which was chosen to make the film from among many competitors.

"Star quality" is provided by the voice of Patricia Routledge, a friend of the Portrait Gallery and "generously" available for the film.

The film's true stars are the portraits themselves and the Old Patent Office Building in which the Gallery is housed. "In the creation of the script," Mr. Sadik explained, "the idea was to deal with the ideas and personalities of individuals, and to give some notion of the architectural glory of this great edifice, which has also played an interesting role in American history.

"In "The Faces of Freedom," the interrelationship of historical figures and buildings is considered. It also presents the lives and other personalities of the American Revolution, including the Frenchman Pierre L'Enfant. His plan for the city of Washington included a pantheon of American immortals to be situated midway between the Capitol and the White House. Instead of the pantheon, the Patent Office Building was consecrated about a half century later. During the Civil War, it served as a hospital, where Walt Whitman nursed Union soldiers, and later as the ballroom for Lincoln's second inaugural.

When the North's triumph seemed imminent, the film was directed by Werner Schumann and photographed by Foster Graham.

Exhibit Documents Old West

By Karen Buckman

"Photographing the Frontier," a new exhibit at the Museum of History and Technology, presents the work of photographers who remain largely anonymous. Their images record the settlements of the West between 1865 and 1915 and reflect a creative impulse and tenacity of spirit which must have been required to document this unique era in American history.

The depiction of daily life on the verge of establishing roots often invites revelations about the life styles, social customs, and primitive living conditions of these Americans.

We glimpse the wagon train on its journey west, miners panning for gold, homesteaders and families harvesting the hay. There are scenes of early western towns, their saloons, markets, and saddlery shops. Children pose in front of a wooden schoolhouse and proud merchants pose in front of their shops. Portraits record births, weddings, and funerals.

The range of subject matter and locale is awesome since photography at this early stage involved cumbersome equipment and technologically awkward procedures.

According to Eugene Ostrow, curator of photography, who organized the exhibit and wrote the catalog, unknown numbers of early photographs have been lost forever.

The photographs which survive "were often treasured by the accident by heirs, librarians, or museums."

The exhibit, developed and now being circulated by the Smithsonian Institution Traveling Exhibition Service, will be shown in two parts in MHT's third floor Hall of Photography. The first part will close October 23, and the second part will be shown in the winter.

Sugar Train Makes Last Run Through MHT

By Linda St. Thomas

After 62 seasons of hauling sugar cane in Hawaii, little Olomana has retired to the Railroad Hall of the Museum of History and Technology.

The Olomana is a small steam locomotive typical of those used by industrial railroads from about 1870 to 1940. It was purchased in 1883 by the Waimanalo Sugar Company for service on a Hawaiian plantation railroad.

At a speed of 20 mph, the eight-ton locomotive would haul loads of dripping sugar cane in Oahu. The sticky juice lubricated the tracks so the extra sand was needed to improve the engine's traction.

Upon retirement, the locomotive was outfitted with extra sand boxes during their careers. Traction, not speed, was Olomana's forte.

In 1944, Waimanalo switched to trucks, and Olomana was rechristened "Frenchy" and was treated to a weed-growing siding awaiting a visit from the scrap yards. Four years later, a letter arrived from the company asking if someone would want the decrepit engine, half hidden in the woods, for sale. The sugar company agreed to sell Olomana to Gerald Best of California.

Last year, Mr. Best donated the engine to the Smithsonian, and John Stein, museum specialist in MHT transportation division, worked out the complex logistics of the move from California to D.C.

"Several weeks before the engine was to arrive, we moved cases and signals in the north end of the Railroad Hall," John White, transportation curator, wrote to the donor.

"When the truck did not show up on May 12, as promised, we called California. The driver said he expected to arrive early Monday morning, May 16. He showed up at 5:30 a.m. to be welcomed by the guards and a few pigeons, I suppose. By 9 a.m., the laborers had removed the crane and the truck inches down the incline into the loading dock area of the Museum."

"Clearances are extremely tight and the driver couldn't make the turn so riggers came to the rescue with wooden blocks and dolls. They jacked the rear end of the trailer up, put dolls underneath it, and pushed it with an electric John Barrow truck about 90 degrees. The truck then backed into the pit."

"On Wednesday morning, the locomotive was moved to the elevator and brought up to the first floor. That evening, Mr. Best, most of the visitors had left the Museum, we began the tedious move from the elevator to the entrance of Railroad Hall."

"Going around corners, and there were many of them, was particularly slow and difficult; this is what took all the time."

"I have cataloged the engine and the number is 336,162. You may be interested to know that the first number in this series is 180,000, the number assigned to the John Bull, our first engineering specimen. Much has happened since 1885."
Visitors select items in the NASM Museum Shop.

By Linda St. Thomas

Nearly nine million people have walked through its 23 galleries, looking at lunar vehicles, reliving wartime experiences in the World War II hall, and gazing at the starry heavens. Since the National Air and Space Museum opened its doors one year ago on July 1, this 12-story building has become the most popular tourist attraction in town, drawing more visitors than the White House, the Capitol, or the Lincoln Memorial, according to National Park Service figures.

Most NASM staffers were prepared for the museum to open as scheduled and the Museum has been able to accommodate record crowds at films, special events, public lectures and special events.

Wagaman, manager of the NASM theater, used to be surprised when audiences applauded "To Fly," but he's used to it now. "I've been a manager at several movie houses and I've never seen people applaud a movie screen before," he said. "Here the audiences have been so enthusiastic they clapped during the closing credits.

The film, which received its millionth visitor on July 1, was shown 16 times, one every half hour over a 12-day period, with a full house about eight days a time, according to Mr. Wagaman. Because it is so popular, "To Fly" will continue for a long time.

It was originally scheduled to close this summer.

The exhibits division prepared the gallery displays for the opening and intended to make changes each year. However, the public surveys have shown that most exhibits, including the Aviation and Space, National and World War II, are so well liked by visitors that only a few alterations will be necessary.

LAND TRANSPORTATION in books of raised-line drawings and braille script so that blind visitors can enjoy these exhibits at their own pace without arranging special tours in advance."

Recently a visitor was able to clamb $100 worth of exhibits because she had an envelope which had dropped at the theater office box. The cashier turned the money over to the lost and found office.

Due to come to NASM for a variety of reasons: to see the exhibits, to watch the film, or to use the research collections. But that doesn't fulfill the mission of the museum.

"People seem to be fascinated by this Museum because it relates to so many of the aviation and space flights. So much of it has happened in their lifetimes," said a visitor to the museum.

It told Congress we expected about six million visitors a year but at the end of our first year we are closer to 10 million with the low Bicentennial attendance in Washington.

Gibbs-Smith Holds Lindbergh Chair

The Charles A. Lindbergh Chair of Aeronautical History was established at the National Air and Space Museum to attract a visiting scholar to the Museum for a year,

The research post will be endowed with Museum funds in a step toward NASM's goal of "remaining an international center for the study of flight," said Mr. Collins. One of the world's foremost historians of flight, Charles Harvard Gibbs-Smith, aeronautics historian and keeper of the Victoria and Albert Museum in London, will be the first occupant of the chair, beginning January 1978.

A graduate of Harvard University, Mr. Gibbs-Smith is considered by many in the aviation field to be the leading authority on the Wright Brothers. His one-year research project at NASM will focus on the Wright Brothers and will be combined with the publication of a monograph and a booklet on their contributions to aeronautics.

The author of several books on aeronautics, Mr. Gibbs-Smith was the first Englishman to receive the Diplome de Mérite de l'Air, the French Club for his book, "Aeroplane."

Celebrate Summer with Jazz

The Comidores," the United States Navy's band's jazz group, will give a series of summer concerts outside the Mall Entrance at 8:00 p.m., every Wednesday evening beginning June 7th at 7:45 p.m., July 12th and August 2nd. The band will be composed of sailing music and contemporary songs. In case of rain, the band will move inside to Carnegie Auditory.

Daycare Offered Near Mall

The Federal Employee's Cooperative Daycare Program is sponsored by the National Tax on Education, 400 Maryland Avenue, SW, welcomes children to 5-year-old children of Federal employees to its daycare program.

The facility has five levels of carpeted play area, a play house and kitchen, and a castle. The atmosphere is similar to a kindergarten, with toys, games, and educational sessions for the children. Tuition is $25 per week with a registration fee of $15. For more information call Goodrich, 245-7785, between 10 a.m. and 5 p.m.