Ripley Supports Hughes, GAO Reports In Oversight Hearings

Secretary Ripley greets Representatives Lucien N. Nedzi (D-Mich.), and John L. Burton.

On October 3, 1977, Secretary Ripley presented the following statement at the joint oversight hearings conducted by the House Committee on Postsecondary Education and Libraries and Memorials, chaired by Representative Lucien N. Nedzi (D-Mich.), and the House Government Operations Subcommittee on Government Activities and Transportation, chaired by Representative John L. Burton (D-Calif.).

"We are meeting at a particularly opportune time. And I would also add, a particularly encouraging moment in the history of the Smithsonian and its relations with the Congress. These hearings follow closely upon several major studies of the Institution, to which we have already responded in a number of ways, and also upon the adoption by our Board of Regents of the recommendations contained in the report of its Audit Review Committee.

"We feel—and by 'we' I mean the Board of Regents, the Secretary, and the staff of the Smithsonian—that with the help of the GAO and Senator Jackson's committee, the Institution is in the process of both clarifying and improving its relations with the Congress. These hearings give us an opportunity to discuss the steps that we have taken, are taking, and propose to take towards this end. And needless to say, these hearings give our subcommittees an opportunity to respond to our actions and proposals.

"In the past seven months, three independent studies of the Institution have been made, two by the General Accounting Office and another, by Mr. Phillip S. Hughes, which was released just last week by the Board of Regents. For March of this year, the General Accounting Office issued a report which recommended the dissolution of two non-profit corporations established by the Institution: the Smithsonian Research Foundation and the Smithsonian Science Information Exchange. We are complying with both recommendations.

"To replace the Research Foundation, direct administrative procedures are being developed for programs which were administered through the foundation. These include the Research Awards Program, the Special Foreign Currency Program, and the Academic Studies Program of pre- and postdoctoral fellowships. These programs are under development for each and will be effective, at least to determine if statutory exemptions are required.

"All procurement, travel, and employment procedures for these programs will be done in accordance with Federal law. The recommendations of the Board will be followed.

"In addition, we have begun the task of drafting policies for the use of trust funds. The GAO also recommended that the executive agent, if he provided information with respect to the Institution's anticipated and actual use of trust funds. Discussions are well underway with the agents of both the House and Senate appropriations committees concerning the submission of the Institution's trust fund budget and projections in tandem with its annual Federal funding request. In that way, Congress will have a clear picture of the Institution's financial status.

"In addition, we have begun the task of drafting policies for the use of trust funds. The GAO also recommended that the executive agent, if he provided information with respect to the Institution's anticipated and actual use of trust funds. Discussions are well underway with the agents of both the House and Senate appropriations committees concerning the submission of the Institution's trust fund budget and projections in tandem with its annual Federal funding request. In that way, Congress will have a clear picture of the Institution's financial status.

"In the past seven months, three independent studies of the Institution have been made, two by the General Accounting Office and another, by Mr. Phillip S. Hughes, which was released just last week by the Board of Regents. For March of this year, the General Accounting Office issued a report which recommended the dissolution of two non-profit corporations established by the Institution: the Smithsonian Research Foundation and the Smithsonian Science Information Exchange. We are complying with both recommendations.

"To replace the Research Foundation, direct administrative procedures are being developed for programs which were administered through the foundation. These include the Research Awards Program, the Special Foreign Currency Program, and the Academic Studies Program of pre- and postdoctoral fellowships. These programs are under development for each and will be effective, at least to determine if statutory exemptions are required.

"All procurement, travel, and employment procedures for these programs will be done in accordance with Federal law. The recommendations of the Board will be followed.

"In addition, we have begun the task of drafting policies for the use of trust funds. The GAO also recommended that the executive agent, if he provided information with respect to the Institution's anticipated and actual use of trust funds. Discussions are well underway with the agents of both the House and Senate appropriations committees concerning the submission of the Institution's trust fund budget and projections in tandem with its annual Federal funding request. In that way, Congress will have a clear picture of the Institution's financial status."

Hughes Says SI Is A Federal Agency

"I have concluded that the Smithsonian is a Federal establishment," Phillip S. Hughes stated in his report to the Regents' Audit Review Committee. "Hinges judgment came after his study of the history and nature of "this unique establishment" as reflected in enabling acts and other key documents, and in the Institution's financial and administrative practices. He specifically cited the will of James Smithson and the 1836 and 1846 Acts establishing the Smithsonian.

"In his report, Hughes wrote: "With respect to the Smithsonian, I believe it is fundamental that Smithsonian bequeathed the whole of his property 'to the United States of America to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men' (italics for emphasis.) Since he could more easily have created a totally private institution, had he wished, it seems unavoidable that he wished the Government of the United States to be involved in administering the trust."

"The 1836 and 1846 Acts indicate the acceptance of the bequest on Smithsonian's terms. These Acts underlie the U.S. Government's involvement in the establishment of the Institution and its consequent responsibilities. They are the use of these Acts." (See 'A Federal Establishment', page 3).

Lawton Appointed Director of Freer Gallery

Thomas Lawton, a scholar of Chinese culture, has been appointed director of the Freer Gallery of Art, Secretary Ripley announced in late October.

Lawton has served as acting director since the death of Harold Stern on April 3, 1977. Lawton had been assistant director of the Gallery since 1971.

In announcing Lawton's appointment, Ripley said, "I am delighted that Dr. Lawton has accepted this position. He is known for his scholarly distinction, his connoisseurship in a remarkably wide range of oriental art, his administrative ability, and his familiarity with the Chinese and the Chinese language sponsored by the National Academy of Sciences Committee on Scholarly Communication with the People's Republic of China. Following the visit, Lawton was invited to serve on the Committee, which has been successful in arranging artists, cultural, and scientific exchanges for groups and individuals in both China and the United States."

Hindle Resigns as MHT Director To Take Up Research, Writing

Secretary Ripley has announced the resignation of Dr. Brooke Hindle as director of the Museum of History and Technology. Hindle will remain at the Museum as a senior staff member in the history of American technology.

"I want you to know how much we all appreciate your contributions to the Museum and to the Smithsonian during your years as director," Ripley wrote. "It was in very large measure due to your able and statesman-like leadership that the Museum was able to contribute so magnificently to the observance of the American Revolution Bicentennial. This is an accomplishment of which you can be justly proud."

In a statement to the Museum staff, Hindle said that he had enjoyed a significant capacity while the Museum attained its outstanding Bicentennial achievements. It has been a pleasure to have worked with the staff in improving many dimensions of the Museum and in preparing for the still richer fulfillment that lies ahead.

Hindle will continue to be involved actively in the research, exhibition, and educational programs of the Museum.

Ripley said that Hindle's distinction as a scholar in the history of American technology and his familiarity with the collections and the staff would allow him to continue to play a major role in the Museum's development.

Hindle's resignation as director will be effective June 1, 1978. A search committee for a successor will be appointed by Secretary Ripley.

Ripley became director of the Museum in February 1974. He succeeded Dr. Daniel Boorstin, now Librarian of Congress.
The Victoria-Transvaal Diamond

The Victoria-Transvaal Diamond, the largest and most valuable gem gift to the Smithsonian since the Hope Diamond, goes on display in the Museum of Natural History gem hall on November 9.

A gift of Leonard and Virginia Williams, the 13.87 carat champagne-colored gem is among the world's most unique. It is an old mine cut diamond, according to MHN gem curator Paul Desautels. It is set in a yellow gold necklace, the setting weighing approximately 44.67 carats.

The diamond was found in 1930—a 240-carat rough stone—in the Premier Mine, Tranvaal, South Africa, and cut the same year in New York by Baumgold Brothers. It was first seen by the public at the Brussels World's Fair in 1938, and later at the Diamond Centennial for South Africa in 1966. Most recently it was seen in 1976 at a Smithsonian Diamond show at the American Museum of Natural History in New York. It has also been loaned for use on television shows and films.

Along with the Victoria-Transvaal Diamond, the Williams also donated several other large diamonds: a 15.5-carat heart-shaped diamond set in a ring; a bracelet containing 196 diamonds weighing approximately 33.53 carats; a necklace with 53 graduated diamonds weighing approximately 41 carats; an unusual 3.44-carat green diamond ring given its intense color by Arti irradiation; a broach of fancy colored diamonds containing an array of cut gems set in a unique range of natural diamond colors from brown to tan; a 22-carat pale yellow diamond set in a ring surrounded by other diamonds weighing approximately 3.54 carats; and a systematic and color diamond earrings weighing 19.8 and 22 carats.

Regents 'Wholeheartedly' Endorse Hughes Audit Report

The Smithsonian Board of Regents has expressed "wholeheartedly endorsement" of its Audit Review Committee report on the Institution's relationship to the Federal Government.

The report was prepared by a special consultant serving under the direction of Senator Henry M. Jackson, chairman of the Regents' Audit Review Committee. It was adopted unanimously by the Board at its September 27 meeting.

Chief Justice Warren E. Burger, Chancellor of the Board of Regents, has requested Senator Jackson to convey to Members of Congress "who have an interest in this matter the fact of our wholehearted endorsement" of the report by the Board.

Major recommendations in the report, written by Philip S. Hughes, former assistant comptroller general, included the following:

Improving Accountability

1. The Regents and the Secretary should adopt the policy of seeking specific authorization for any proposed use of trust funds or programs involving the use of Federal funds. While the terms of the 1846 Act have been deemed adequate to encompass new activities that are clearly for the increase and diffusion of knowledge, specific authorization will ensure Congress awareness.

2. The Regents and the Secretary should adopt a policy of discussing with the Appropriations Committees any proposed use of trust funds which may involve the further expenditure of Federal funds. Such discussion should take place at a timely point before any commitment is made by the Institution.

3. The Regents and the Secretary should establish a five-year forward planning process for the Institution covering all activities. Such a process should establish the general direction of the Smithsonian program efforts and identify areas of high priority and emphasis, but permit flexibility enough to take advantage of ad hoc opportunities.

4. With regard to various research awards programs, in addition to the changes proposed by GAO (see Torr Special, April 13, 1977), the Institution should adopt the practice of a special review by the Regents or the Executive Committee thereof of any awards which the Secretary believes might be perceived by the public or the public as self-serving or inappropriate.

Internal Management Matters

1. As an early and fundamental step in the planning process, the Smithsonian Institution should develop a comprehensive list with informative descriptions of activities which it carries on. Such a list, which will allow one to describe the Smithsonian to the Congress as well as to the public in a way that respects the special nature of its relationship to the Federal Government, will permit appropriate note to be taken by the Regents, congressional committees, and the public, of significant changes in the Institution's activities.

2. The Institution should develop and issue general policies for the use of trust funds. Such a policy statement will be extended to the Congress the intentions of the Regents and Secretary with respect to trust funds, and in clarifying differences between the use of such funds and appropriated funds. The 1846 Act, which the Secretary and the Congress would have to flexibly interpret, and the Secretary would have to flexibly interpret, and the Secretary would have to explain to Congress and to the public what the general policy statement means.

3. The Institution should adopt the practice of a special review by the Regents or the Executive Committee thereof of any awards which the Secretary believes might be perceived by the public or the public as self-serving or inappropriate.

4. The Smithsonian's Office of Audits should be augmented by such additional positions as will permit it to maintain a five-year audit cycle. Also, that Office should make available its audit reports to the Regents' Audit Review Committee at the earliest opportunity after they are transmitted to the Secretary.

Comments on GAO's Recommendations

Analyzing the recommendations in the report of the General Accounting Office, the Smithsonian, Hughes said that he concurred in the GAO proposal that the National Research Foundation be "dissolved" and that its operations be carried out by the Smithsonian's organizational structure. He noted that the Smithsonian is exploring the need for legislative exemptions to allow it to operate its Smithsonian research awards program.

With regard to the Smithsonian Science Information Exchange, Hughes said that he believed that other organizational locations for it should be explored as an alternative to integrating it into the Smithsonian organizational structure, that it "should be well enough to the public, and of support of science and science education agencies," he said. The Office of Management and Budget, he said, has initiated action towards this end and the Smithsonian has prepared a paper outlining possible alternate organizational structures. Hughes suggested that the Library of Congress merits consideration as a possible site.

Hughes said that he concurred with the GAO's recommendation regarding consultative arrangements the Smithsonian. The House and Senate appropriations committee reprograming and that those committees express more fully their use of institutional trust funds.

In a report, however, noted that interviews with concerned persons in and out of Government had "discovered a rather surprising approach to the Smithsonian's programs as a whole and a general feeling that their quality was high. However, many of the most knowledgeable commentators expressed concerns about administrative policies, practices, or methods."

St. Banking OK, Says GAO

Following a lengthy and thorough review of the banking practices of the Smithsonian, the General Accounting Office, and the Smithsonian's Office of Audits, has endorsed the Smithsonian's plan to complete its current banking relationships with two banks: the Woodrow Wilson Center, the new home of the Smithsonian's Established Department of Energy for President Carter, and the Smithsonian Activities Trust (S.A.T.).

The report concludes that the Smithsonian's banking practices should be augmented by additional policies for the use of trust funds, the General Accounting Office, that there should be firm, specific policies for the uses of trust funds rather than for any funds not needed immediately to pay its operating expenses, and that the Smithsonian should be firm, specific policies for the uses of Federal and trust funds by the Smithsonian. The report also noted that the Smithsonian's management policies and procedures are under the direction of the Secretary Ripley to the Established Department of Energy for President Carter.

The report also noted that the Smithsonian's management policies and procedures are under the direction of the Secretary Ripley to the Established Department of Energy for President Carter.

With the growth of the Institution in recent years, and the great diversity of its activities and its management, it has become very complex and difficult task, perhaps as difficult as in its position of activity. To help cope with this increasing complexity, I believe the position of the Under Secretary should be a permanent part of the management structure.

The Smithsonian's Office of Audits should be augmented by such additional positions as will permit it to maintain a five-year audit cycle. Also, that Office should make available its audit reports to the Regents' Audit Review Committee at the earliest opportunity after they are transmitted to the Secretary.

Hughes noted that he concurred with the GAO's recommendation concerning consultative arrangements the Smithsonian. The House and Senate appropriations committee reprograming and that those committees express more fully their use of institutional trust funds.

In a report, however, noted that interviews with concerned persons in and out of Government had "discovered a rather surprising approach to the Smithsonian's programs as a whole and a general feeling that their quality was high. However, many of the most knowledgeable commentators expressed concerns about administrative policies, practices, or methods."

The report also noted that the Smithsonian's management policies and procedures are under the direction of the Secretary Ripley to the Established Department of Energy for President Carter.

The report also noted that the Smithsonian's management policies and procedures are under the direction of the Secretary Ripley to the Established Department of Energy for President Carter.

Hughes noted that he concurred with the GAO's recommendation concerning consultative arrangements the Smithsonian. The House and Senate appropriations committee reprograming and that those committees express more fully their use of institutional trust funds.

In a report, however, noted that interviews with concerned persons in and out of Government had "discovered a rather surprising approach to the Smithsonian's programs as a whole and a general feeling that their quality was high. However, many of the most knowledgeable commentators expressed concerns about administrative policies, practices, or methods."
'A Federal Establishment' (Continued from page 2)

The Smithsonian has several ways of supporting and expanding its activities. These ways range from providing federal funds to supplement the Smithsonian's own resources, to encouraging charitable contributions from private sources. The commit physician, to others. The Smithsonian has always been and continues to be a bastion of stability and integrity, and as a monument to men and women of vision, it is a symbol of the continuity of knowledge and learning.

The Smithsonian is an agency of the United States government, established by the Act of Congress of August 24, 1846, and is a national museum that is open to the public. The Smithsonian is the largest museum in the world and is composed of 15 separate museums and research units.

The Smithsonian has several ways of supporting and expanding its activities. These ways range from providing federal funds to supplement the Smithsonian's own resources, to encouraging charitable contributions from private sources. The commit physician, to others. The Smithsonian has always been and continues to be a bastion of stability and integrity, and as a monument to men and women of vision, it is a symbol of the continuity of knowledge and learning.

The Smithsonian is an agency of the United States government, established by the Act of Congress of August 24, 1846, and is a national museum that is open to the public. The Smithsonian is the largest museum in the world and is composed of 15 separate museums and research units.
Land Projects Reflect Light, Weather, Seasons

By Sidney Lawrence

Landscapes, an inspiration for painters and sculptors, has taken on a new significance for a number of artists working during the past decade, according to John Beardsley of HMGS's curatorial staff. Beardsley is the organizer of "Probing the Earth: Contemporary Land Projects," the Hirshhorn's newest fall exhibition. "This is a show just about art, but how art can be broadened to incorporate changing conditions of light, weather, and the seasons," said Beardsley. These forces of nature play a vital role in both the conception and realization of a group of massive outdoor works Beardsley calls "land projects."

Beardsley has assembled photographs, drawings, models, and other documentary information on 12 of them as well as several proposed works created by 10 contemporary artists since the mid-1960's.

"The exhibition is not an exhaustive survey of land art," said Beardsley, "but an attempt, rather, to indicate some of its various manifestations and possibilities. As he further explained, "Since we could not include everything, our concentration has been on the activities of artists who have created more permanent large-scale outdoor works to establish a continuing reciprocal relationship with a chosen site."

The land projects, including but not limited to examples of "earthworks," actually take their form in the landscape--drawing on its configuration and "mood." In turn, these elements determine how the work will look and function. Time is a chief factor in this process.

For example, Robert Smithson's "Spiritual Jetty," a massive coil of rock and salt crystal in the red water of the Great Salt Lake, can change appearance entirely from hour to hour or day. Not only do sea levels fluctuate on a long-term basis, but water--at various time choppym, calm, or reflective--can entirely im

Los Angeles, October 27

Light breaks in Nancy Holt's "Sun Tunnels" add life to concrete.

by Karen Ruckman

Richly carved sweet bread molds, fine lit­
morous bread mold from Alsace in France (18th century)

Renwick Launches SITES' French Folk Art

by Karen Ruckman

The exhibit proves that the creative
every example. Palladio's

New SiFilm Wins Eagle

The film, "The Smithsonian Institution, with S. Dillon Ripley, Secretary," recently completed by the Office of Telecommunication, has been awarded the prestigious Golden Eagle from the Council on International Non-Theatrical Events (CINE). This award is conferred upon works judged most suitable to represent the United States in international film festival competitions abroad. CINE is composed of recognized specialists from the national film industry.

Palladio Exhibition Delights C-H Visitor

by Susan Bliss

It was the perfect combination of art and setting: Cooper-Hewitt's installation of models, drawings, and photographs of works by the influential Italian architect, Andrea Palladio, in the spacious and opulent main floor gallery. It was a delight to see both museum and exhibition bring to life a big and eloquent architect whose creations were enriched by the natural light which poured through enormous windows oc-

sentially framed by wisteria and vines. Inside were 16 large and elegant Palladian models that Cooper-Hewitt's Cargo of Contemporary Architecture and Design Richard Oliver has called "the most fabulous dollhouses ever seen in New York City."

The exhibition was organized by the Centro Internazionale di Architettura in 1973. It traveled to a number of major cities in Europe and was included in the exhibition "The Bicentennial" in 1976 as the Italian Government's tribute to the Bicentennial.

The models were constructed in Italy during the last five years, and they are amazing for their accuracy and completeness. The feeling of looking at the models of these exquisite villas, palaces, churches, and public buildings from Venice and its environs, while standing inside a model of one, is certainly one of the most exciting experiences that the exhibition has to offer.

Andrea Palladio lived and worked around Vicenza and Venice between 1523 and 1580, and it was in Vicenza that he became the leading Renaissance architect and one of the first great architects of the modern age. About 1538, he was hired by Count Giangiorgetto Trissino, a leading Renaissance scholar and patron, to design a country house. The house was intended as his own residence and to be a model for the future. It was to be a "rural villa," a country house that would be a retreat from the city and a place to enjoy the beauty of nature.

Palladio's house was designed with a formal plan that included a central courtyard, a large hall, and a series of gardens and terraces. The house was designed to be a "rural villa," a country house that would be a retreat from the city and a place to enjoy the beauty of nature.

Palladio's house was designed with a formal plan that included a central courtyard, a large hall, and a series of gardens and terraces. The house was designed to be a "rural villa," a country house that would be a retreat from the city and a place to enjoy the beauty of nature.

Palladio's house was designed with a formal plan that included a central courtyard, a large hall, and a series of gardens and terraces. The house was designed to be a "rural villa," a country house that would be a retreat from the city and a place to enjoy the beauty of nature.
Comings and Goings

Harry Rand has been appointed associate curator of NCAF's Department of 20th-Century Painting and Sculpture. Before coming to the Smithsonian, Rand was a 1976-77 Andrew W. Mellon postdoctoral fellow in European Art History at the Institute of New York Graduate Center while on leave from the State University of New York at Buffalo where he was an associate professor of art history.

Betsy Sharpe is serving as an education intern in MHT's Anthropology Conservation Laboratory and Visitor Information. Currently a candidate for a Master's Degree in History Museum Studies at Buffalo State, Sharpe's internship will continue through the summer and she will work in all aspects of museum interpretation, with emphasis on special exhibitions, and will attend the Academy of American Studies from Hobart and William Smith Colleges.

The Office of Personnel Administration recently filled two vacancies: Frances Harris holds the position of general office assistant, and Iris Williams is serving as an office assistant. Each is working in the Office of International and Environmental Programs.

Craft Services Joins Labor Dept. Program

The Craft Services Division of the Smithsonian's Office of Personnel Administration has recently entered the U.S. Department of Labor's Cooperative Labor Training Program.

Monitored by the Department's Bureau of Apprenticeship and Training, the program involves the development of a new trial class in the CSD: air conditioning equipment maintenance, electronic technician, painter, plasterer, plumber, and sheet metal worker.

"We hope to have one trainee in each trade," said William Wells, CSD chief. "All are four-year progs, except for painters, which is a three-year apprenticeship."

"We expect to recruit from within the Institution for the trainees. Endorsed by the Office of Equal Opportunity, the program can serve as an upward mobility mechanism."

The CSD must be high school graduates and are required to complete a specified number of hours of training through local high schools or correspondence schools. Wells said the CSD trainees will be satisfied this requirement through the International Correspondence School, Apprenticeship, which is a recently completed OPLANTs training room/library, stocked with books and audiovisual aids, necessary to acquire the required skills.

Some difficulty in filling vacancies recently has made this program particularly attractive to the Division, allowing qualified new trainees to be held on the job in conjunction with class work.

Under this program, the foreman will aid the trainee by answering questions, providing guidance in the skills involved, and supervising various other activities. As an additional incentive, the trainee program will be a committee chaired by the chief of CSD, each CSD branch chief, a representative from the Office of Personnel Administration, and two members of the local union. They will work with the trainees to evaluate their progress, among other functions.

Books by SI People

"Worthy of the Nation," written by Frederick Gutheim, consultant with the National Capital Planning Commission, and produced by the Smithsonian Institution, is a comprehensive study of the planning of Washington, D.C., beginning with Pierre L'Enfant and continuing through the present.

Profusely illustrated with over 400 photographs, diagrams, sketches, and other graphic materials, it describes the events which developed the Nation's Capital from farmland to urban center.

"Washington," in chronological order the numerous boards and committees responsible for the capital's growth. Readers will find that President Theodore Roosevelt thought the Washington Monument would be forgotten as a "gray spot in the landscape." He suggested that the Smithsonian be moved back from where it projected onto the Mall. The early planners also recognized the need to plan for the increasing number of automobiles. The U.S. Army Corps of Engineers suggested that MacArthur Boulevard, then Conduit Road, be developed as a road over the Mall.

Most of the photographs are by Robert Lautman, who did his own editing and environment photography.

The book is available in hardcover for $22.50, and in paperback for $12.50, in Smithsonian shops and area bookstores.

In addition to the "Worthy of the Nation," two other Smithsonian books will be on exhibit at the "Annual Exhibition, Spring Harvest of 1977" of the Art Director's Club of Washington: "Worthy of the Nation" will also be exhibited at the "Zoo Book" has won design awards in three different national shows: the 28th Annual Print Competition, Spring 1977 of the Art Director's Club of Washington; the Annual Exhibition, Spring 1977 of the Art Director's Club of Washington; and the Printing Industry of America Show held in June.

Smithsonian staff members who have authored, edited, or illustrated books may be consulted for more examples of their work so that their work can be published in Torch.

Magazine Beats
The RAP
By Helen Marrel
Smithsonian magazine edged its way to victory over the Resident Assistant Program 8 to 7 in a lunch-hour softball game on September 30, marking the beginning of the fall semester for the Smithsonian.

Admirer in a motley array of jeans, T-shirts, cut-offs, and tennis outfits, the two staffs assembled on the polo field south of the Washington Monument at 12:30 p.m. to quench pregame warm-up.

This year the RAP field was filled by thirty-two students, one of whom was assistant director for programming, pitching: Cheryl Lewis, 2nd baseman; assistant director, catcher: Paul Edelson, coordinator of clas-ses, first baseman; assistant director, pitcher: Michael Aline, shortstop; assistant director, first baseman; art director: Janet Solinger at the bat, third baseman; associate coordinator, second baseman; associate coordinator, third baseman; assistant director for programming, pitcher; left field position with his two assistants, first baseman; Director Janet Solinger at the bat; associate coordinator, pitcher; shortstop; associate coordinator, catcher; associate coordinator, first baseman; associate coordinator, second baseman; associate coordinator, third baseman; assistant director, first baseman; assistant director, pitcher; assistant director, third baseman; associate coordinator, catcher; assistant coordinator, first baseman; associate coordinator, pitcher; associate coordinator, catcher; associate coordinator, second baseman; assistant director, first baseman; assistant director, pitcher; assistant director, catcher.

In a series of powerful left-handed swings, with a powerful array of single and double hits, the RAP led the Resident Assistant Program to victory, 8 to 7.

The RAP's strategy was to hit the ball with power and speed, and to make the final out before the program could score. With the game tied at 7-7 in the bottom of the sixth inning, RAP's right-handed batter managed to score the winning run on a single hit.

The game lasted for two hours and fifteen minutes, with a total of fifteen runs scored. The RAP's defense was solid, with no errors and a strong pitching effort by Michael Aline, who struck out eleven batters in seven innings.

The Resident Assistant Program, on the other hand, was unable to hit the ball consistently, and struggled defensively. Their batting average was low, with only two hits and a high strikeout rate.

The game was a great victory for the RAP, who were able to celebrate with their teammates after the final out was recorded. The Resident Assistant Program, although disappointed, showed sportsmanship by congratulating their opponents on a well-played game.

The game was a great way to start the fall semester, and brought the team spirit of the Smithsonian community to the forefront. The RAP's victory was a testament to their hard work and dedication, and a great way to start the new season.
NCFA Director Joshua Taylor delivered a lecture on "What Art Museums Are About: The Past Ten Years" at the Museum of Contemporary Art in Chicago, Ill., on September 28.

Robert Mulcahey, chief of the Office of Graphics and Exhibits at NPF, was selected as a judge for an International Typographic Composition Association competition held recently in Washington. Mulcahey also spoke at the National Conference on Signage, sponsored by the Society of Typographic Arts held in Chicago, Wis., which focused in general, as well as NPF's approach to signage design.

The Henry and John Gibson Award of the New York Botanical Garden has been awarded to Leonard M. Ratner, of the National Museum of Health and Physical Education.

The award is given annually for publication in the field of plant taxonomy, plant ecology, or plant geography.

Nora Panzer, docent program manager at NPF, recently conducted workshops for docents at the North Carolina Museum of Fine Arts in Raleigh and at the Detroit Institute of Art.

NPF received a Significant Achievement Award from the American Association of Zoological Parks and Aquariums. The award was presented for "Captive Propagation of Lesser Pandas," the work of NPF mammologist Harold Eustice and Curator Margaret Milliken.

Eugene Cronin has been named director of the Chesapeake Research Consortium, an alliance among the Johns Hopkins University, the University of Maryland, the National Oceanic and Atmospheric Administration, and the Smithsonian. Formed in 1971, its mission is to undertake major research projects related to the whole Bay.

Assistant Secretary for Science David Acheson is currently chairing a committee of 12 members, led by a board of trustees. Dr. Cronin, a marine biologist and environmental scientist, has devoted the major portion of his career to increasing knowledge about the Chesapeake Bay.

Wilton Dillon participated in an anthropology symposium at the Wenner-Gren Foundation center in Austria, where he described SI's symposia program. While in Austria, he briefed UNESCO officials about public dissemination of scholarly research and presented a set of "Kim and Communities" papers in the library of the Museum des Sciences de Flandre.

Lutrene Lowe, OEO women's program coordinator; Edith May, MHT curatorial assistant; and Ruth Robinson, MHT collections assistant, will attend the first national women's conference at the National Museum of American History. The conference will be held in Houston on November 18-20.

Two of the crews were briefly displayed in a Chicago "Congregational Church in the "George IV and His Pleasure Palace" at the Minneapolis Institute Art Institute."

Several thousand people enjoy MNH Picnic

By Linda Lichter

About 500 enthusiastic employees and families turned out on October 18 for the National History's fourth annual picnic at Fort Hunt park on Sunday, September 25. In contrast to last year's day of rain, this year participants were able to take full advantage of the clear weather, enjoying softball, volleyball, and children's races.

Sponsored by the Smithsonian Film Association, National History, the picnic also featured entertainment with an exciting magic show by Harold "Doc" Dougherty of photo services. Doc, a professional magician, called upon volunteers from the audience to assist him and highlighted his performance by sawing in half a reluctant David Blum.

One of the picnic highlights was the second annual Natural History Lampoon, a skit performed by employees, featuring Greg Blair and Mary Jane Mann. The skit took the form of a TV news broadcast (Smithsonian Institution News, S.I.N.)

Teachers Use Associate Films

By Helen Marvel

Films of the Resident Associate Program classes for young people are now being used in Washington and around the United States as teaching tools and classroom supplements.

John Hiller of the Smithsonian Motion Picture Unit filmed last summer's class at the "Kin and Communities" paper to assist him and highlighted his performance by sawing in half a reluctant David Blum. The film was also selected for screening at the "Biggest House in the World," a film by Leo Lioni about a snail. The film was also selected for screening at the "Biggest House in the World," a film by Leo Lioni about a snail. In "Pete" Brown, Mary Jaque Mann, Jim Bitter, Bill Wells, Ruth Schaller, Charles King, Greg Blair, Bruce Kilrani-Holme, Mike Druckenberg, Ethel Hodges, Fred Collier, Thomas Gaffgan, Verneta Wyman, Mike Carpenter, and Sigismund Davis.

Linda Lichter works in MNH's Department of Anthropology.

Few aspects of museum life escaped notice from the fictional news team, as in this October 18 scene of a picnic among staff and their families. There were apples, cider, and cheese for all. Chemical engineers were treated to an endless supply of balloons by Charles Oermeyer and were also delighted to have their faces painted in bright colors by Bonnie Schwartz. An exhibition of photographs taken by employees was also on display.

A group of eight SMA committees, organized by association president John Mills, worked together to make the picnic a success. Numerous employees gave valuable support, including "Pete" Brown, Mary Jaque Mann, Jim Bitter, Bill Wells, Ruth Schaller, Charles King, Greg Blair, Bruce Kilrani-Holme, Mike Druckenberg, Ethel Hodges, Fred Collier, Thomas Gaffgan, Verneta Wyman, Mike Carpenter, and Sigismund Davis.

Linda Lichter works in MNH's Department of Anthropology.

Teaching Associate Films

By Helen Marvel

Films of the Resident Associate Program classes for young people are now being used in Washington and around the United States as teaching tools and classroom supplements.

John Hiller of the Smithsonian Motion Picture Unit filmed last summer's class at the "Kin and Communities" paper to assist him and highlighted his performance by sawing in half a reluctant David Blum. The film was also selected for screening at the "Biggest House in the World," a film by Leo Lioni about a snail. In "Pete" Brown, Mary Jaque Mann, Jim Bitter, Bill Wells, Ruth Schaller, Charles King, Greg Blair, Bruce Kilrani-Holme, Mike Druckenberg, Ethel Hodges, Fred Collier, Thomas Gaffgan, Verneta Wyman, Mike Carpenter, and Sigismund Davis.

Linda Lichter works in MNH's Department of Anthropology.

Teaching Associate Films

By Helen Marvel

Films of the Resident Associate Program classes for young people are now being used in Washington and around the United States as teaching tools and classroom supplements.

John Hiller of the Smithsonian Motion Picture Unit filmed last summer's class at the "Kin and Communities" paper to assist him and highlighted his performance by sawing in half a reluctant David Blum. The film was also selected for screening at the "Biggest House in the World," a film by Leo Lioni about a snail. In "Pete" Brown, Mary Jaque Mann, Jim Bitter, Bill Wells, Ruth Schaller, Charles King, Greg Blair, Bruce Kilrani-Holme, Mike Druckenberg, Ethel Hodges, Fred Collier, Thomas Gaffgan, Verneta Wyman, Mike Carpenter, and Sigismund Davis.

Linda Lichter works in MNH's Department of Anthropology.

Teaching Associate Films

By Helen Marvel

Films of the Resident Associate Program classes for young people are now being used in Washington and around the United States as teaching tools and classroom supplements.

John Hiller of the Smithsonian Motion Picture Unit filmed last summer's class at the "Kin and Communities" paper to assist him and highlighted his performance by sawing in half a reluctant David Blum. The film was also selected for screening at the "Biggest House in the World," a film by Leo Lioni about a snail. In "Pete" Brown, Mary Jaque Mann, Jim Bitter, Bill Wells, Ruth Schaller, Charles King, Greg Blair, Bruce Kilrani-Holme, Mike Druckenberg, Ethel Hodges, Fred Collier, Thomas Gaffgan, Verneta Wyman, Mike Carpenter, and Sigismund Davis.

Linda Lichter works in MNH's Department of Anthropology.

Teaching Associate Films

By Helen Marvel

Films of the Resident Associate Program classes for young people are now being used in Washington and around the United States as teaching tools and classroom supplements.

John Hiller of the Smithsonian Motion Picture Unit filmed last summer's class at the "Kin and Communities" paper to assist him and highlighted his performance by sawing in half a reluctant David Blum. The film was also selected for screening at the "Biggest House in the World," a film by Leo Lioni about a snail. In "Pete" Brown, Mary Jaque Mann, Jim Bitter, Bill Wells, Ruth Schaller, Charles King, Greg Blair, Bruce Kilrani-Holme, Mike Druckenberg, Ethel Hodges, Fred Collier, Thomas Gaffgan, Verneta Wyman, Mike Carpenter, and Sigismund Davis.

Linda Lichter works in MNH's Department of Anthropology.
Spend Sunday Sketching Your Favorite Animal

By Kathlyn Lindeman

Come over to the Zoo and sketch your favorite animal—your work may end up in an exhibit planned to open there on January 20. And until then, you can compare your work with that of the professionals at the Hirshhorn Museum and the Museum of Natural History beginning November 17.

"The Animal in Art" is an international effort of the World Wildlife Fund to attract attention of threats and endangered animal and plant species. Different exhibits in more than 30 museums in 11 countries will focus on the theme presented for the first time on a worldwide scale. In January, to the Smithsonian museums, the Prado (Madrid), the British Museum (London), the Topkapi (Istanbul), and many others will feature objects from their own collections as well as items on loan.

As part of the project, the National Zoo will sponsor "Sketch-In" for the public on three Sunday afternoons: November 19, December 16, and January 15. The Zoo will furnish sketching materials and, as with the animals as models. Volunteer artists from the Zoo staff and the Washington area will aid novices and sketchers and provide consultation for those more experienced.

Weird fact: In the January show will be chosen from the resulting drawings, watercolors, and other works focusing on various aspects of the Zoo, being collected by NYZP's graphics department to publicize the zoo in its in-house magazine, the Zoo News. The National Zoo, will be offered for sale. The Animal in Art: Selections from the Hirshorn, "Animal Collection:" will feature more than 50 paintings, sculptures, and prints from the permanent collections. The exhibit, reflecting animal themes or images, will include works by such 19th- and 20th-century artists as Andrew Wyeth, Claes Oldenberg, Albert Pinkham Ryder, David Smith, and others. Department of Painting and Sculpture's Howard Fox is organizer of the exhibit.

The Hirshhorn also plans an evening of experimental films using animals, and a Saturday morning children's show of wildlife films. "Beyond the Ocean, Beneath a Leaf" at the NMNH will feature 60 color close-up photos taken by Department of Botany photographer Kjell Sandved. His subjects range from Madagascan giraffe beetles to Amazonian piranhas, revealing details of nature not usually seen by the naked eye. The antenna of a delicate moth or a glimpse of an underwater coral reef.

Sandved has worked with MNH for 18 years as a photographer of biological subjects and a producer of nature history motion pictures, earning an interning closes in for a shot.

Weird fact: MNH and SMSC exhibits will run through January 15. Another special event supporting the WWF will be a John Denver benefit concert at the Kennedy Center.

Christmas Gift Memberships

Employees may purchase Smithsonian Associate gift memberships—Resident or status change at greatly reduced rates. Special Christmas application forms for both categories of membership are available at the Reception Center, Great Hall, SI Building, ext. 6264. Deadline for Christmas orders is November 25.

New Central Alarm System is Fast, Efficient

By Jim Wooten, control room operator, checks new alarm system.

It was a curator's answer to the police department's "all hands bullets." The release was sent to newspapers across the country asking people to donate outfits designed by Adrian. The release was printed in hundreds of papers and the phone calls and letters began pouring into the Museum of History and Technology's costume division within a few days.

"The response was overwhelming, to say the least," reported curator Claudius Kidwell. "After taking the first 25 calls, I decided to print a questionnaire and mail it to the callers." The division of costumes was looking for information on the condition, size, and color of the garment; where and when it was purchased; and if the accessories worn with it still exist. Photographs of the women wearing their Adrians were also required. Adrian's gown, suits, and dresses are characterized by broad, molded shoulder pads. One of Adrian's earliest and best-known broad shouldered designs was created for Glenn Close to wear in the 1992 MGM movie "Letty Lynton." This popular story of a girl who fell in love too soon is set in a one-year modeling career. The dress has even more sentimental value, though, because Mrs. Magnuson's other Adrians were stolen from her car some time ago.

Not all callers had Adrians dresses to loan or donate to the Smithsonian: one was a fit from her Adrian's salon offering her assistance. She will be helping Kidwell and her staff to reconstruct and mold the missing shoulder pads in the collection so that they fit the way Adrian intended.

About 40 dresses and more than 100 questionnaires are now in the costume division offices to be reviewed and considered for the Collection museum.

Adrian's Broad Shoulders Now Chic at MHT

By Linda St. Thomas

It was a curator's answer to the police department's "all hands bullets." The release was sent to newspapers across the country asking people to donate outfits designed by Adrian. The release was printed in hundreds of papers and the phone calls and letters began pouring into the Museum of History and Technology's costume division within a few days.

"The response was overwhelming, to say the least," reported curator Claudius Kidwell. "After taking the first 25 calls, I decided to print a questionnaire and mail it to the callers." The division of costumes was looking for information on the condition, size, and color of the garment; where and when it was purchased; and if the accessories worn with it still exist. Photographs of the women wearing their Adrians were also required. Adrian's gown, suits, and dresses are characterized by broad, molded shoulder pads. One of Adrian's earliest and best-known broad shouldered designs was created for Glenn Close to wear in the 1992 MGM movie "Letty Lynton." This popular story of a girl who fell in love too soon is set in a one-year modeling career. The dress has even more sentimental value, though, because Mrs. Magnuson's other Adrians were stolen from her car some time ago.

Not all callers had Adrians dresses to loan or donate to the Smithsonian: one was a fit from her Adrian's salon offering her assistance. She will be helping Kidwell and her staff to reconstruct and mold the missing shoulder pads in the collection so that they fit the way Adrian intended.

About 40 dresses and more than 100 questionnaires are now in the costume division offices to be reviewed and considered for the Collection museum.

Adrian's career began in Hollywood where he was a costume for MGM, outfitting such stars as Joan Crawford, Katherine Hepburn, Greta Garbo, and Jean Harlow. In 1942, this designer salon in Beverly Hills, Calif., and stores in New York City, Washington, D.C., Texas, and California began carrying suits and dresses with price tags starting at $125. Jermaine Magnuson, wife of Senator Walter H. Magnuson, of Washington, was among the first to call the costume division with the story of her Adrian dress. It seems Mrs. Magnuson worked as a model for Adrian in 1946 and when the designer closed his shop in 1952, he called to give her a black lace dress from his latest collection called "Diamonds Are a Girl's Best Friend." Mrs. Magnuson, of course, was very flattered to think that the famous designer remembered her from a one-year modeling career. The dress has even more sentimental value, though, because Mrs. Magnuson's other Adrians were stolen from her car some time ago.

Not all callers had Adrians dresses to loan or donate to the Smithsonian: one was a fit from her Adrian's salon offering her assistance. She will be helping Kidwell and her staff to reconstruct and mold the missing shoulder pads in the collection so that they fit the way Adrian intended.

About 40 dresses and more than 100 questionnaires are now in the costume division offices to be reviewed and considered for the Collection museum.

Adrian's career began in Hollywood where he was a costume for MGM, outfitting such stars as Joan Crawford, Katherine Hepburn, Greta Garbo, and Jean Harlow. In 1942, this designer salon in Beverly Hills, Calif., and stores in New