**Extravaganza at MHT**

Puppets, music, crafts, and dancing will all be a part of "An Old-Fashioned Christmas" in the Museum of History and Technology December 26 through January 1. Produced by the Division of Performing Arts in cooperation with MHT, "An Old-Fashioned Christmas" will be celebrated from noon to 4 p.m. daily throughout the building.

Musical programs will feature handbell ringing, Renaissance music, madrigal singing, holiday chamber music, and barbershop quartets near the Model-T Ford.

Craft demonstrators will cast lead soldiers, fashion gingerbread houses, make rag dolls and matzopan. Jugglers, minstrels, and storytellers will entertain, and the audience will be invited to join baroque circle dancers.

"Christmas in the American Past" daily from 11 a.m. to noon will feature a walk-around of American period rooms and discussion of appropriate holiday customs near Museum models. A holiday film festival at MHT will present such classics as "A Child's Christmas in Wales" in which Dylan Thomas recounts in lyrical verse his childhood experiences of Christmas, the original version of "The Wizard of Oz" with Judy Garland, and "Hans Brinker, or the Silver Skates." The films will be shown in Carmichael Auditorium December 26 through January 1. For a complete schedule, call ext. 6264. MHT's Christmas celebration also will feature a program, "A Century of Mechanical Christmas Music in the American Home," with original Regina music boxes and early photographs and cylinders from the Museum's collections being played at 1:30 p.m. each day.

Another touch of the season at MHT: Faith Bradford's dollhouse will once again be decorated with a miniature Christmas tree in the parlor and wreaths adorning the mansion's windows.

**Christmas performances**

The second annual Hirshhorn Holiday is slated for Saturday, December 3, from 10 a.m. to 2 p.m. for kids and older accompanied by adults. Music, puppets, and a tour of "The Animal in Art" exhibit will be spiced with seasonal spirit. Emmy Award-winning performer Marshall Jern will present a Picasso-inspired puppet program, and clowns and mimes will give free entertainment.

Employees in the National Air and Space Museum will hang decorations periodically during the two weeks prior to Christmas.

Soprano Martha Connolly will present a program of Christmas carols and 20th-century works by Frank Martin, Bartok, and John Cage at the Renwick Gallery Sunday, December 18, at 4:30 p.m. Connolly will be accompanied by Carolyn Peskin, pianist. Fischer on flute, and David Perry on lute.

**The Mall**

"To Celebrate the Moment, An Exhibition in Honor of the Holiday Season" opened at the Cooper-Hewitt Museum November 21 and focuses on objects specifically designed to enhance particular holiday celebrations. The theme of Christmas, Chanukah, and New Year's as well as some inevitable occasions including birth, birthdays, and death. Chankuk lamps, Christmas stockings, and seasonal shop decorations are among items on exhibit in the ground floor design center.

The Anaustia Neighborhood House Museum is presenting workshops on Kwanza for children as well as adults December 1 and 2. Kwanza, an Afro-American adaptation of the African harvest festival, is celebrated by many black people in America from December 26 through January 1. The celebration of Kwanza, based on seven principles that apply to each of the seven days, is drawn from the basic value system of African people: unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity, and faith.

**Greens and tinsel**

In July the Office of Horticulture began growing about 400 poinsetia plants for decorations and about 400 more will be supplied by nearby growers for decorating the buildings. Some of the decorations will be designed by horticulture staff members. (See "Holiday's page")

**Handmade Ornaments Trim Trees**

Hundreds of European and American ornaments handmade by Smithsonian and Washington area volunteers will brighten "The Trees of Christmas," an exhibit of 12 eight-foot, five trees, December 16 through January 1, on the Museum of History and Technology's second floor. Based on a book of the same name by Edna Metcalfe, the exhibit will offer American Christmas trees decorated in different period styles: a tidewater plantation tree, a pioneer tree, a Williamsburg folk art tree, a Victorian tree, and a U.S. community tree with samples of everyone's ethnic heritage.

International trees will include one from old Russia with 150 balls inset with reproductions of paintings and trimmed with pearls, braids, and ribbons. The oval balls are reminiscent of the work of Cari Fisher. They were designed by Mrs. Harry Harris of Alexandria, Va., who spent five years, from 1964 to 1969, making the ornaments from images she had collected during European travel. She has donated her ornaments to the Smithsonian.

Wind chimes and gill fans will grace a tree of Japan. A topiary tree trimmed with apples, paper roses, and small communion wafers will tell the story of Adam and Eve on the French Tree of Paradise.

A wooden cippo rather than a green tree will represent Italy. The pyramid-shaped structure will have scenes on each of four shelves.

A leafless deciduous tree with paper flowers, tropical birds, foil tassels, and silver stars will be the tree of Brazil.

Numerous volunteer groups throughout the area including the Smithsonian's Resident Associates and visitors information volunteers joined the Office of Horticulture in preparing this exhibit.

**Horticulture staff members**

Lauranne Nash (left) and Michelle Sengourinh decorate for Christmas. They are surrounded by a selection of holiday ornaments from MHT. Photographs by Richard Hofmeister and Robert Meyers.
A Cooper-Hewitt Sampler: From Plates to Mummy Masks

By Karen Rockman

Cooper-Hewitt’s first major exhibition of items from the permanent collection opened on November 15, “More Than Meets the Eye,” a sampling of nearly 400 items exhibited in four different categories, includes drawings, prints, textiles, wall papers, and decorative objects selected from several hundred thousand possibilities. A visitor to “More Than Meets the Eye” is challenged to look beyond immediate appearance to the visible and hidden aspects of the design process. Each section of the show is devoted to one part of that process and suggests different ways to approach the collections.

Nature, literary themes, historical events, and revival styles are the themes in the first category, “Design Sources.”

An exuberance of flora and fauna cover samples from the nature motif, with styles ranging from precise to abstract. Rare 18thcentury Chelsea plates with butterfly designs are shown as well as imaginative art nouveau pieces.

Gifts were the 19th-century equivalent of shopping bags, and the exhibition includes a commemorative one for Clayton’s balloon ascent and one for General Zachary Taylor in the history category.

Literary themes include a voluptuous “Eye” by Rembrandt van Rijn, four different views of Adam and Eve dating from the 16th to the 19th centuries. Literature also inspired the wallpaper designs titled “Little Boy Blue” and “The House that Jack Built.”

In the revised section, a visitor can compare original artifacts (Egyptian, Gothic, and Roman) with the interpretations in later periods. A mummy mask from about the 14th century B.C. is positioned next to a mummy case which watch complete with pop-up mummy.

Requirements of clients and their influence on design is examined in the next category, “Patrons and Clients.” Objects include a ceramic stove from a bedroom in the Palace at Versailles, a globe-shaped table clock which was commissioned as a corporate gift to Evar Krueger, and a mold for communion wafers.

“Construction and Techniques” as determinants of design is the next category where it becomes clear that decoration and construction can be simultaneous. As examples a needle lace collar and a wrought iron overdoor are displayed. More often, however, embellishment is applied to the surface by means of techniques such as inlaying of printing, embossing, silkscreen, stencil, and overlay. A beautiful example of the latter is a mahogany table inlaid with diversely woods by Eugenio Quarti.

“Assumptions,” the last section, brings together objects designed to give pleasure and diversion. Included among these “pre-television” games and toys are 18th-century puppets, automated for this exhibition; moveable sliders; a bird Cage; and fantastic playing cards from the 18th and 19th centuries.

According to exhibition organizer Dorothy Globus, “The pieces in the show are arranged in unexpected juxtaposition. Most of them could go in any of the four categories, which is why this show has been very exciting to do.” Globus worked with other C+H staff members Elaine DeC, Gillian Moss, Christian Rohlfing, and Milton Sunday. The show will continue through February 12, 1978.

Zoo Bus Delivers

The Zoo has come to the rescue of District schoolchildren who lack transportation to the Zoo. The “Zoo Express” is an Army surplus 1965 General Motors bus, decorated with animal pictographs, red and brown stripes, and the NZF symbol. Since October 1976, the bus has provided rides to about 30 students a day to the Zoo. According to Tiger Robison, the Zoo bus from a near-weak to a real eye catcher, took a commitment by FONZ who provided the money, the Zoo’s transportation division, which provided the mechanical expertise, and the graphics office which spent days working on the bus. The Express has been so popular that plans are underway for a “Zoo Express Number Two.”

Yule Gifts Popular in Shops

By Linda St. Thomas

The most popular gift is the engagement calendar and in dollars, the biggest item this season is a $165 cloisonne head necklace. These items are among the offerings to be found in the 1977 Smithsonian Christmas catalog which topped the $1.5 million sale mark two months after its publication.

Business Manager Richard Griselle said increased catalog sales are due to the renewed popularity of mail-order shopping and increased catalog sales are due to the renewed popularity of mail-order shopping and increased catalog sales are due to the renewed popularity of mail-order shopping and increased catalog sales are due to the renewed popularity of mail-order shopping and increased catalog sales are due to the renewed popularity of mail-order shopping...
Contributors Receive Smithsonian Society Medals

James Smithsonian Society Medals were awarded to 18 contributors to the Smithsonian at a dinner held October 14 at the National Portrait Gallery. Ralph Rinzler, director of the Smithsonian's Folklore Unit, and later by Secretary Joseph Harriman, received the award for their monetary contribution to film the Bicentennial Festival of American Folklore Project.

According to Arthur Gardner of the Office of Membership and Development, the Smithsonian medal has been presented on occasion in the past but has never been done on a regular basis until the formation of the Smithsonian Society in January 1977. The James Smithsonian Society is the highest order of the Smithsonian Associates and consists of individuals who have given $25,000 or more to the Smithsonian in the form of cash or pledges. Those who receive Smithsonian magazine and other publications as well as additional benefits. The Associate also receives $24,999 in unrestricted cash are automatically members of the Society for one year.

"The most valuable of the various medals of the Society is a solid gold oval presented to individuals who contribute $500,000 or more, matching the original contribution of James Smithsonian," said Gardner.

The medal bears a profile of James Smithsonian and reads "James Smithsonian Society" along with the donor's name and year. The Castle is shown in relief on the reverse.

"Contributions are used to fund worthwhile projects which could not otherwise be funded by private gifts, major gifts, acquisitions, and exhibits," Secretary Ripley and the executive committee determine these projects will be funded. Request will be solicited by the assistant secretaries," Gardner said.

Gold Medal Awarded

Mr. and Mrs. Jack Leon of South Kent, Conn., received a gold James Smithsonian Medal at the University of Yale's Post-Bicentennial celebration on November 8 in a ceremony acknowledging the Leon's outstanding gift to the Institution of the country's finest collection of English yellow-glazed earthenware.

The gold Smithsonian medal is awarded by the Institution to individuals whose collections or contributions match or surpass the original gift of $500,000 of which James Smithdon donated to the American Government to establish the Smithsonian Institution.

Visitor Figures Up 22 Percent Over '76

Statistics for the first eight months of 1977 show an increase of more than 22 percent in the number of people visiting Smithsonian buildings compared to the same period last year.

The Smithsonian figures tend to confirm reports many Americans are traveling here this year than during the Bicentennial year.

A recent feature in the New York Times, headlined "Traveling by American Railroads," quoted the National Guard's 200th birthday celebration as a potential "travel epidemic" to travel around the world. The article also noted the economic and other factors combined to make travel popular, particularly among young people and particularly abroad. A trip up to $24,999 in unrestricted cash are automatically members of the Society for one year.

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SI Newsmakers

Hampden ‘Throne’ Goes on Permanent Display at DCA

By Susan Bliss

When Washington photographer Ed Kelderman took his last frame studio space in 1964, he could not have imagined what he would find when his prospective landlord opened the door to the shabby garage off a downtown alley. In front of him was one man who had worked on the construction of a 20th-century American masterpiece, James Hamilton, who had worked on the construction of what was once the world’s tallest building until he died of cancer in 1964. Until after his death, few people knew of the construction, which Hamilton called “The Throne of the Third Heaven of the Nations Millennium American Church.

Once the ‘Throne’ came to the attention of the Washington art community, the National Collection of Fine Arts (NCF A) was called in to purchase it from Hamilton’s remaining relatives. The collection took possession in 1971 and 1974. After several showings around the United States, it came to rest permanently at the National Museum on November 18. ‘The Throne’ is one may be related,” said Lynda Hartigan, NCAF assistant curator for 20th-century paintings and sculpture. “An example of one man’s creativity and his ability to reflect his imagination is the range of a deeply rooted conviction.

Hartigan first saw Hamilton’s construction when she was an intern at NCF A. “I remember carrying my love sculpture and love folk art. I was fortunate to find a chance to work on it. It was such a privilege,” she said. “I could find out about Hamilton.”

Hartigan continued. “One of four children, he was born in 1909 in Eillorc, S.C., to Sara Johnson and James Hamilton, a black Baptist minister. He first came to Washington in 1928, served in World War II, and returned to work for the General Services Administration. Hartigan said that his Civil Service records were burned in a fire. Only some of the questions about his life have been answered by the few people he knew—his sister in South Carolina, the Washington Post, and a woman who rode in his carpool.

To better understand the symbol of Hamilton’s ‘Throne’, Hartigan said, “It is a fundamentalist religion and read and reread the Book of Revelation. The Throne is the literal interpretation of that section of the New Testament, silver and gold wings and eyes which dominate the construction come directly from biblical description. Even Hamilton’s prominent use of lightbulbs relate to the symbol of God as the light of the world. The parallelism of the Old and New Testaments has been carefully worked out as well, with structures Hamilton has placed near the New Testament. The parallelism of the Old and New Testaments has been carefully worked out as well, with structures Hamilton has placed near the New Testament.

The title of the work also influenced by the Bible, with the idea of God’s throne and his represents ‘the embodiment of God in the world’, with the idea of God and the world. Hartigan said, ‘The Throne’ represents the embodiment of God in the world, with the idea of God and the world. "The Throne’ represents the embodiment of God in the world, with the idea of God and the world. The Throne’ is a reflection of the divine kingdom, Hartigan said.

The constructions are extremely fragile and the NCAF conservation lab has brazed them in several places. All the brown paper is actually faded, Hartigan said. The Throne’ is a reflection of the divine kingdom, Hartigan said. “There are certain questions that still puzzle me.”

Hartigan said, “such as the meaning of Hamilton’s strange alphabet, and some of the symbols he used. We probably will never know how close he was to finishing the project, or how he planned to use it when it was complete.”

Whether or not those questions are ever answered, Hartigan said, “is almost impossible to enumerate your achievements in this project.” Hartigan said, “As one concentrates on the rays, symmetry, decorative patterns, and eccentrical improvisation of the Throne, Hamilton’s primary goal of creating a religious renewal and teaching—may be overlooked. Preserved and admired as a work of art, however, it enjoys exposure in the collections of the Smithsonian Institution. Hamilton could ever have used for the Throne’ is a remarkable testimony to his devotion, patience, faith, and imagination.”
National Portrait Gallery Installs New Silhouette Exhibition

FOR THE BOTANIST WHO HAS EVERYTHING...
Imagine the surprise of MNH Botanist Emeritus Myron Smith when, clearing his in-box on November day, he took out the correspondence pictured above. It was that name appeared on the front: "A collection of silhouettes by Auguste Edouart, one of the finest and most prolific portraitists in this medium ever to work in the United States, is now on view at the National Portrait Gallery in a room designed to recall the original setting of the artist's studio in Paris during the 1840's and furnished as Edouart's studio might have been. The silhouettes are taken from the most important surviving volume of Edouart's work produced during the French artist's stay in this country and owned by the artist himself. NPG has published the book "Auguste Edouart's Silhouettes of Eminent Americans, 1839-1844" which reproduces the 346 silhouettes in line en grisaille from the personal album. Andrew Oliver, an NPG commissioner and distinguished iconographer of the Adams family and John Marshall, has written biographical sketches of the silhouette subjects. Although the profile portrait has been occasionally popular since the time of ancient Egypt, it was in Paris around the time of the revolution that one newspaper noted, "Our ladies are all drawing their silhouettes on black paper, cutting them out, and even giving away their own portraits without this being ill thought of. This useful invention reproduces sweet faces everywhere.

At the same time, the controller general of French finances, Edouart Silhouette, noted for his policies of zealous reform. "It's a mystery how his name became connected with the portraits, but it did, and the nickname stuck. The word 'silhouette' spread quickly over the Continent but tardily into Britain, where such portraits had long been familiar under the pretty name of 'shades,'" wrote A. Hyatt Mayor in his introduction to the NPG publication. "As late as 1806 an Englishman wrote: 'Shades, or what do they call them, are quite out of the window.' Even in the 1830's Edouart found that the word 'silhouette' still meant nothing in country districts."

Americans liked the profile portraits because they were inexpensive ways of commemorating the importance many individuals felt they had achieved. But by 1839 when Edouart arrived, the craze for silhouettes was waning. He stayed in this country for ten years working in New York, Baltimore, Washington, Saratoga, Troy, Boston, Philadelphia, New Orleans, and Louisville.

Seeing his market diminish, Edouart left New York by ship in 1849. "This flight from failure brought on his crowning disaster," wrote Mayor. "For a December storm wrecked the ship off Guernsey. Edouart escaped with 10 albums of British silhouettes and Tischia, his prize possession of a total of some 50-odd, plus a certain number of frames. He gave all of this to the London family, who placed them with touching compassion, and went on his way to Brazil." He died at Quins, near Calais, in 1861.

Lecture Season Opens
The 1977-78 Frank Nelson Doubleday lecture season will begin December 7 with Roger W. Sperry speaking on "Consciousness, Personal Identity, and the Divided Brain." Sperry, the Hirsz Professor of Psychology at the California Institute of Technology, has pioneered in research on the function of brain hemispheres. Basing his talk on current knowledge of brain function, he will discuss the human implications of this research.

For the sixth year in a row, the Smithsonian and Doubleday will cooperate on this series of lectures made possible by a grant from the publishing company. Three more lectures are planned for early 1978, all on the subject of "The Human Mind." Since becoming affiliated with Cal Tech in 1968, Sperry and his associates have focused projects around the growth of brain circuits, consolidation of the memory trace, and a variety of problems in cerebral organization, centered largely around "split-brain" procedures.

December 1977
SMITHSONIAN TORCH
Published for Smithsonian Institution personnel by the Office of Public Affairs
Carl W. Larsen, Director; Susan Bliss, Editor; Kathryn Lindeman, Assistant
Historic Landmark Plates Installed for Castle, A&I

The Smithsonian Institution Building, designed by James Renwick and known affectionately as “the Castle” is a revered historic landmark on the National Mall. But it has not always been so, historians say.

In 1900, the 100th anniversary of the Capitol’s move to Washington inspired the American Institute of Architects to forge a new look at the city plan. Senator James English-Speaking Union of the United States, Longmore; Lawton, Freer; Dorothy Merchant, Mt. Vernon; Elizabeth II Jubilee Committee which included Silvio Bedini, Museum of History and Technology; Louise Bell Patterson, performing arts; Howard Toy, personnel; Dianne Walker, computer services; and the Resident Associate Program.

The Smithsonian Associate newsletter describes winter courses in detail. It is accompanied by the hallmarks of London—friendship and virtue), Washington, D.C. “Prospective freshmen will be chosen from recommendations made by representatives of the sponsoring organizations,” said the Director of the Queen Elizabeth II Jubilee Committee which includes Silvio Bedini, Museum of History and Technology; Louise Bell Patterson, performing arts; Howard Toy, personnel; Dianne Walker, computer services; and the Resident Associate Program.

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Betty Strickler

Smithsonian staff member Betty Strickler died October 26 of a heart attack while vacationing in North Carolina. Mrs. Strickler, who was 59 years old, had been chief of the Travel Service Office since it was established in September 1966. She resided at 4509 Highland Avenue, Bethesda, Md.

Born in Escanaba, Mich., she graduated from Central High School in Washington, D.C., and in 1940 from Wilberforce University, Wilberforce, Ohio. Mrs. Strickler was well known and extremely popular among her coworkers. Her office walls were covered with postcards from SI staff all over the world for whom she had made travel arrangements. On the day of her death, the Office of Public Affairs received many calls asking that she be remembered in a Tory obituary.

Before coming to the Smithsonian, Mrs. Strickler had worked in a number of Government agencies including the Department of Commerce, the Office of Education and the National Aeronautics and Space Administration. At the time of her death, she had accrued nearly 37 years of Federal service.

For a number of years, Mrs. Strickler served as a volunteer at the Cancer Center Clinic at the Naval Medical Center in Bethesda. She was a former president of the Chevy Chase Junior Women's Club. Survivors include her husband, Benton; a sister, Janis; a brother, Sheck Chae; and a brother, Myron Verville, of Fairfax, Va.

MHT Group Founded

A new professional organization has been established at MHT. The Association of Museum Specialists, Technicians, and Aides met recently for the first time and elected the following officers: Barbara Cozens, president; Michael Weinberg, vice-president; and Carlene Strickler, secretary, recording secretary; Carlene Strickler, treasurer.

The group has organized to promote high professional standards among its members, to provide a forum for discussion of common concerns, and as an instrument for expression of opinions on such matters.

Berger Retires After 42 Years of Service

For Tillie Berger, who retired recently after 42 years of service, coming to the Smithsonian in 1936 to work as a plant preparator, it was a family tradition. Three of her sisters were already working at the SI herbarium.

It was not surprising that members of her family still worked near the house where they had grown up near the Smithsonian on Lisuwon Place, S.W., a residential street that was later destroyed to make room for the south Agriculture building.

Mrs. Berger’s early memories of that now-vanished neighborhood are among the many that a staff member provided for the writer by phone from her home. She recalled the doors of the houses facing the street being left open to the sidewalk in the summer to let the air flow through.

The writer learned that Mrs. Berger had been a member of the staff of the National Color Study, and was one of a group of 10,000 women who had worked in the area during World War II. She was a member of the garden club and the Women’s Auxiliary. She was also a member of the Great Falls Church and a former member of Saint Mary’s Episcopal Church.

Mrs. Berger’s career at the National Museum of Natural History spanned the years of its development. She was one of the first to work in the new building after it was completed in 1935. She was also one of the first to work in the new building after it was completed in 1935.

She worked in the herbarium, where she was responsible for the collection and care of plants. She was also responsible for the care of the institutions, where she was responsible for the collection and care of plants. She was also responsible for the care of the institutions, where she was responsible for the collection and care of plants. She was also responsible for the care of the institutions, where she was responsible for the collection and care of plants. She was also responsible for the care of the institutions, where she was responsible for the collection and care of plants. She was also responsible for the care of the institutions, where she was responsible for the collection and care of plants. She was also responsible for the care of the institutions, where she was responsible for the collection and care of plants. She was also responsi
With holiday parties on our minds, Torch put a call out for party planners—givers for all seasons in the Office of Special Events. OSE staff handles the arrangements for several hundred events every year or provides support for offices planning their own exhibits, openings, luncheons, and other events. Although one person is assigned responsibility for an event, everyone helps out when necessary. Marilyn Hughes is a special events assistant in her fifth year with the Smithsonian and supervised by Torch staff writer Kathryn Lindeman.

How do you plan for an event? Preparing for a major event such as a building opening is like setting the stage—I feel like the props mistress! For all except the most important events, we are the first to meet and walk-through in the area of the event with the building manager, guard captain, contractor, and anyone else who may be involved. We aid the sponsoring office by doing site inspections, offering guidance in making up guest lists, and suggesting menus, flowers, and music or other entertainment.

What if something goes wrong at the last minute? The main thing is to be level-headed and use your common sense. Once in a while the caterer forgets the corkers, linens, or droptables, and we end up running across the hall to get them from out office in A&I. When an unexpected guest does not arrive, we have to arrange an alternate seating plan at the last minute. Sometimes I’ll make a quick phone call to the guest’s home, but it can turn awkward if the person who answers is the guest—we’re expecting! I have to tell them in advance of any possible problems, even though because all the details are carefully checked out before an event, we phone everyone the day before to confirm.

What was your most embarrassing experience? Last summer when Queen Elizabeth was scheduled to visit the Castle, I was to alert the musicians stationed on top of the entrance portico when to start the music. With a large crowd of dignitaries, Smithsonian staff, and technicians waiting at the entrance, the Queen approached in her car and I yelled, ‘Tell the Queen to start the music!’ I still get reminded about that one.

Which event was the most exciting? The Onieda Longhouse Museum in Onieda, Wis., scheduled to open next spring. Smith was the first intern to participate in a program recently established by the Office of Museum Programs to train native Americans in museology. Under the direction of James Hanson, the Native American Program has grown out of an internship which has thrived since 1973 in the National Anthropological Archives under its director, Herman Viola. Because of the Smithsonian’s commitment to preserve tribal culture, and motivated by many direct requests from native Americans, the new program was proposed to include the study of, conservation, research, and exhibition.

Asst. Secretary for Museum Programs Paul Perrot said, “The program provides native Americans with a bridge of technical competence between Dr. Viola’s archival program and the preservation and interpretation of their own cultural heritage in museums.” The Onieda Museum will be unusual, according to Smith, because its collections will consist primarily of Iroquois objects which trace the history of the tribe, one of the Iroquois Confederation of Six Nations. The Oniedas came to Wisconsin from New York in 1820.

Marilyn Hughes

By Linda St. Thomas

Gloria Steinem sees her one-year career as a Woodrow Wilson fellow, beginning December 1, as an opportunity to produce a theoretical study of feminism and its impact on current systems and values such as nationalism, economics, community, and religion.

"Scherbly work in this area is scarce. One of the first things I’ll do is evaluate the few theorists whose insights are part of a feminist world view, such as Mahatma Gandhi and Simone de Beauvoir,” she said. Steinem, founder and editor of Ms. magazine and a leader among feminists, is the 15th woman to be invited to WWICS. The Center, which was established in 1968, has awarded 236 fellowships since 1970.

The program accommodates up to 40 fellows from a wide range of professions to study fundamental political, social, philosophical, and intellectual issues. This year, 21 new scholars were selected from more than 300 applicants. All proposals are reviewed by at least 12 people at the Center, including a panel of specialists and the board of trustees selection committee.

Steinem’s work will examine some of the changes that must occur as feminism is adopted by current economic, political, and social systems. She cited an example in the common populist demand of “equal pay for equal work.” Economic studies show that fulfillment of this demand alone would result in a dramatic reallocation of wealth in both public and private sectors.

“The feminist premise has profound implications for nationalism,” Steinem said. She asked what happens when the basic feminist requirement of reproductive freedom—that is, the right to decide whether or not to bear a child—collides with the nationalistic assumption that population growth or decline may be regulated by the government.

Another aspect of her study will be an examination of the changes in values and behavior patterns when feminism is adopted. For example, many political philosophers based their theories on traditionally male behavior traits such as aggression. What happens to these theories when the model is an adult female or a person with the full spectrum of human potential?

Steinem has talked with philosophers from India, France, Botswana, Great Britain, Israel, and other countries will critique Steinem’s work, adding insights about feminism in their own countries.

Steinem has spent the past seven years helping to popularize the feminist movement through lectures, Ms. magazine and other articles.

By Johnnie Douthit

Robert Smith is director of the Onieda Longhouse Museum in Onieda, Wis., scheduled to open next spring. Smith was the first intern to participate in a program recently established by the Office of Museum Programs to train native Americans in museology. Under the direction of James Hanson, the Native American Program has grown out of an internship which has thrived since 1973 in the National Anthropological Archives under its director, Herman Viola. Because of the Smithsonian’s commitment to preserve tribal culture, and motivated by many direct requests from native Americans, the new program was proposed to include the study of, conservation, research, and exhibition.

"The Onieda Museum will be unusual, according to Smith, because its collections will consist primarily of Iroquois objects which trace the history of the tribe, one of the Iroquois Confederation of Six Nations. The Oniedas came to Wisconsin from New York in 1820."

Much of the new Museum’s collection has come from people on the reservation. At his two weeks in Washington, Smith’s activities included studying exhibits, design techniques and researching photo files. He found photographs of life on the reservation and pictures of Onieda artifacts. All were reproduced and will be included in the collection.

"One of the most exciting experiences during his stay was the discovery of a 1906 photograph of his own grandfather, Joseph Smith. Neither the younger Smith nor his father ever had seen pictures of the elder as a young man. He had been one of the few native American entrepreneurs on the reservation, where he owned a sawmill and a cheese factory. His land was sometimes used for carnivals that came to the reservation."

Program Director Hanson has identified more than 80 tribal groups from all over the United States with museums already built or in the planning stage. Since the program began in April, eight native Americans have received training, and Hanson has furnished technical assistance to more than 30 tribes. All participating museums have paid travel and living expenses for their representative’s stay in Washington.

"We hope the program will have two significant results,” Hanson said. “First, a professional museum should become an important economic asset for the tribe. Tourists will lead to jobs for museum staffs, support personnel, craftsmen, and artists, and stimulate business."

"Second, a good museum can improve reservation life by serving as a source of cultural pride and self understanding. It can be a super-bread of communication with non-Indian people as well."

The Office of Museum Programs is seeking further support from foundations and individuals to implement the program.

By Johnnie Douthit

Robert Smith and exhibits specialist Margarette Monder

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