Humphrey's Death Mourned by Board

The Smithsonian's Board of Regents mourned the death of Senator Hubert H. Humphrey in a special resolution adopted at its January 16 meeting which memorialized the Senator's contributions to the Institution.

Senator Humphrey served as a Regent and Vice-Chancellor of the Smithsonian from January 1964 to January 20, 1968, and was the first chairman of the board of the Woodrow Wilson International Center for Scholars.

"He brought to the Smithsonian Institution his unique wisdom and commitment to the people of the United States and the world," the resolution said.

"Throughout his career," it added, "Senator Humphrey took a special interest in the Smithsonian Institution and its programs of research, education, and international cooperation, and for his work was awarded the Institution's John D. Rockefeller Medal." The resolution noted that Senator Humphrey, in his final public appearance at the Smithsonian on June 24, 1977, told his audience:

"When I speak of morality I am talking about every kind of human behavior, toward ourselves, towards our fellow human beings, other living creatures, and even the earth itself. Environmental protection is morality. Conservation of our resources is morality. Abuse and waste of our resources is immoral. And the abuse and waste of ourselves is the worst of the immoralities...

"If we do not live by some standards of truth and justice, of kindness and respect for the integrity and the rights of others, we will perish, we will lose our humanity...

"I hope we are progressing.

"It is the legacy to us. We shall remember," the resolution concluded.

Cathedral's Sayre Comes to WWICS

The Very Reverend Francis B. Sayre, Jr., dean of the Washington Cathedral since 1951, has been appointed as associate director of the Woodrow Wilson International Center for Scholars.

Dean Sayre will join the full-time staff of the Wilson Center on March 1, Dr. James Billington, director of the Wilson Center, has announced. His appointment, the resolution said, was effective January 17.

"I am pleased by Dean Sayre's acceptance of our invitation to join the Center," said Billington. "His knowledge of the Washington community and his many interests reaching beyond Washington will help us to extend the activities of the Center which is dedicated to the memory of the scholar and President who was his grandfather."

For his accomplishments in the construction of the Cathedral, Sayre has been honored as a master-builder. His quarter-century at the Cathedral has seen the completion of the vast nave, the installation of 50 percent of the Cathedral’s total stained glass, and the construction of the west facade to the base of the twin west towers. The south transept and the central tower also were constructed and dedicated under his aegis.

In addition, Sayre has been recognized as a national leader in debates concerning recent national concerns. He took part in the civil rights struggle, including the Selma marches, and worked on behalf of world refugees and for equal employment opportunities.

Sayre is late Honorable Francis B. Sayre, former United States representative on the Trusteeship Council of the United Nations, and the late John Wilson Sayre, who was born in the White House in 1889. From 1912 to 1939 he was an alumnus of Williams College, the Union Theological Seminary in New York City, and Episcopal Theological Seminary in Cambridge, Mass.

He was accepted appointment as a member of the Advisory Council of the Board of Directors of the National Space Institute. Sayre is the author of "To Stand in the Stream," which has been designated as the Seabury Press Lenten Book for 1978.
Frank Lloyd Wright, prominent in American architecture for more than a half century, was more than an architect in the usual sense of the word. In designing a building, he also treated furniture, fabrics, rugs, decoratives, and even doors—some of his clients. Through photos and selected pieces of his career not in the book, "The Decorative Designs of Frank Lloyd Wright" now at the Renwick Gallery.

The prolific Wright went through several phases during his design career. He began with his own architectural practice in 1893 after working six years with the Adler and Sullivan firm in Chicago. The geometric forms and ornamental style of Louis Sullivan, who believed that form should follow function, inspired many of Wright's early designs for houses and apartment buildings. Dining tables and chairs designed by Wright in 1895 were radical for their times because of their geometric simplicity and lack of historic ornament.

David Hanks, a curator in American decorative arts for more than nine years, first with the Art Institute of Chicago and then with the Philadelphia Museum of Art, has organized the exhibit to reflect the stages of Wright's long career—"Beginning: 1870-1900." The exhibit also shows some of the graphic designs, more than 1100 variations and solutions and a few items designed for production in the public.

By 1900, after 10 years of experimentation, Wright had developed his "Prairie house" style, its horizontal lines and revolutionary style had been formed. Horizontal lines, in contrast, as it came to be called, were low, flat, and hugged the land.

"Dorothy Lewis, senior staff member of the National Museum of American Art, directed the exhibit," said Hanks. "There was a kind of subversive spirit in the 1890's into the late 1900's, there were certain principles he consistently followed: One was an integration, another was a reprise and harmony, and he used horizontal- and vertical-line effects.

"Many of the buildings he designed are gone now and most of those still in existence have no longer the original furnishings. But the older photos in the exhibit do show furnishings designed as part of the buildings.

"The exhibit is a survey of some of his clients from the twenties, thirties, and forties, and children of the clients who had commissioned buildings earlier in Wright's career. Most of them were very enthusiastic about the buildings and furnishings designed for them. He designed the houses specifically for certain clients and often knew what they wanted when they did not know themselves." Wright designed furnishings to complement the architecture of his houses by using similar materials and form. For example, he made the shape of the building would often be repeated in the shape of the tables and chairs and sometimes even down to the pattern in the fabric used for draperies or upholstery. He was very concerned with space and the scale of furniture so that it would be in proportion to the rooms.

In some cases, the design of the furniture would create a space within a space, such as the dining room set from the Frederick C. Robie house in Chicago, III., designed in 1908. The vertically slatted chairs and the built-in corner lamps of this dining set screen the table from the rest of the spacious room. This set is one of the specified items in the exhibit.

Wright designed not only houses and all their accessories but commercial buildings as well. His largest commission was for the Imperial Hotel in Tokyo, Japan, which he devoted time to and on from 1915 to 1922. Samples of the ceramic place settings included in the exhibit are beautifully simple and at a glance for the 1970's even though they were designed more than 50 years ago.

Wright organized the show based on research funded by grants from five different groups including the National Endowment for the Arts. He also has written a comprehensive book of the same title as the show soon to be published by E. P. Dutton.

After closing at the Renwick July 30, the exhibit will move to the Grey Art Gallery and Study Center at New York University, sponsor of the show, and then to the University of Chicago's David and Alfred Smart Gallery.

Comings and Goings

Dorothy Lewis, employee relations officer in the Office of Personnel Administration, recently retired after 34 years of Government service, of which 18 were with the Smithsonian. Lewis was involved with personnel services during her entire career beginning with the Department of the Army and the Veterans Administration before coming here.

Frequently sought out by Smithsonian employees for her expertise in computing retirement annuities, Lewis often had requests from people who were as much as two years away from retirement.

The Safety Management Division of the Office of Protection Services has expanded its program, adding several new staff members. Edward Sniechoski, who came to the Smithsonian from Marine Corps Headquarters, is the new chief, Fire and Security Division, as well as acting chief of safety management.

Charles Berry has assumed duties as a safety engineer, and Harry Slatin is as industrial hygienist. Berry was formerly employed at the Ft. Belvoir Mobility Equipment Research and Development Command, while Slatin was a self-employed consultant.

Vicki Herschel, a safety specialist trainer, comes to OPSS from the Office of Public Affairs where she was a secretary. Also new in the Office is David Linton, a training officer. He is from Chicago, where he worked as a training consultant for a dental and two community agencies.

Brenda Green has joined the staff of the Publications Distribution Section of the Smithsonian Press. Green was formerly employed as a library technician for the Special Projects Office of the SI Libraries. In her new position she will maintain the Loans receivable.

Margaret Parsons, assistant program manager, and Michael Sassani, television production specialist in the Office of Museum Programs, have both joined the staff of the National Gallery of Art. Parsons now serves as audiovisual coordinator, and Sassani as an audiovisual specialist.

Chet Henderson, former equal opportunity specialist in the Office of Equal Opportunity Programs, has become a personnel specialist in the Office of Personnel Administration as a personnel specialist.

Henderson joined SI about two years ago as upward mobility coordinator. He is a graduate of George Washington University and has extensive experience in manpower development.

For two years he served in Vietnam with the Agency for International Development.

Recreation Association Board

The following people have been elected members of the Smithsonian Employees Recreation Association Executive Committee: Marvin Jay and Sagarin, NASM; Thelma Davis, NZP; Ann Gilstrap and Cara Short, OPLANT; Turner and Benjamin Howard, OPSS; Lenny Jefferson, OIA; Kathy James, MHT; George Ford, Edgar Gramblin, and Francine Fine, MNH; Willie Dillard, SI Libraries; Michael Allen, RAP.

Federal Funds for Films

The Smithsonian's National Anthropological Film Center has been approved by the Civil Service Commission to become a component of Federal Service. The center was established to develop the scholar- ly potential of films as a data base and a tool of inquiry into the vanishing and changing cultures of the world.
Fieldwork Results in 8-Book Publication

By Thomas Harney

Drs. G. Arthur Cooper and Richard E. Grant were honored for outstanding achievement by the Museum of Natural History Department of Paleobiology in December after the publication of the final volume of their work "Permian Brachiopods of West Texas," the largest paleontological work ever published by the Smithsonian.

The publication of the 3,370-page work spanned five years. "At first we wanted to get it all in one volume," said Grant, "but the SI Press told us that it was impossible. Instead, we separated it into eight volumes and published them over a lengthy period of time."

The project began when Cooper came to the Smithsonian in the early 1930's. As a graduate student at Yale, he had become interested in brachiopods, thumb-size seashells that have flourished for the entire inhabited period of the earth. At SI he found the brachiopod collection in "deplorable condition." No one had been interested in adding to it for some time and many key periods of evolutionary history were unrepresented.

In 1939 Cooper and a friend from the U.S. Geological Survey visited Texas' Glass Mountains, a 100-square-mile area located 236 miles southeast of El Paso. Cooper brought back nine small boxes of brachiopod specimens, and Grant, who had worked at MNH he used hydrochloric acid to etch the brachiopods out of the rock, an experiment that freed so many perfectly preserved unknown species that Cooper decided almost immediately to return to Texas for more collecting.

The next summer he drove down to Texas and cleaned up the back seat of his old car with more rocks. The following year he was back again, selecting and shipping back an even bigger load, which was processed at MNH in large tubs. It was the first time that acid processing of paleontological specimens was performed on a mass production scale.

"We approached the whole thing with a paleontological classic. At a party attended by the paleontology department staff, MNH Director Porter Kier and Paleobiology Department Chairman Martinzuus presented the two scientists with their eight-volume work bound in linen and leather.

"So often research achievements are just taken for granted, we're making certain that this one isn't going to be overlooked," Kier said.

The hard physical labor was finished by the late 1960's, but plenty of other work remained. The stratigraphy of the Glass Mountain region had to be analyzed and nearly a million of the finest specimens examined. Tens of thousands of photographs were taken.

"We figured that we could wrap everything up in four years. It turned out to be 20," Grant said.

Two Smithsonian Films Win Awards


Produced by the Office of Telecommunications, "The Smithsonian Institution," directed by Richard R. Norton, was awarded the Bronze Plaque at the 10th Annual Festival of the Americas in the Virgin Islands, where it competed in the documentary feature category.

A comprehensive visual description of the Institution provides an introduction intended for use by schools, civic organizations, and community groups. Executive producer of "The Smithsonian Institution..." was Nazaret Cherkezian, OTC director; producer, William Gravenstein; senior telecommunications specialists, OTC; cinematographer and editor, John Potter, OTC; Office of Exhibits Central; and assistant to the producer, Jean Quinnette, OTC.

"Tiger," a documentary on the endangered Bengal tiger, uses live footage shot in India profiling the life of a tiger with scenes of hunting, courtship, and rearing of young. The film was made for showing in the National Zoo's William M. Mann Lion and Tiger Exhibit and is shown alternately on a continuous basis daily with "The Big Cats and How They Came to Be," a 1976 CNIE Golden Eagle Award winner.

"Tiger" was produced and directed by Karen Loveland, Office of Exhibits Central film unit, with help by John Seidensticker, SI research associate; edited by John Hillel, OEC; and coordinated by Judith White, chief of NPR's Office of Education and Information.

THE MALASPINA EXHIBITION... A ceremonial club (ca.1791) made of stone and basketry is one of 30 artifacts in MNH's Malaspina exhibit which documents the first scientific voyages along the northwest coast of America. The five-year expedition, sponsored by the Spanish Government, began in 1789 with two specially designed ships under the leadership of Alejandro Malaspina.

A Civilized Entertainment

If you're tired of cocktail parties and smoky nightclubs, why not join the Division of Performing Arts for an evening of Victorian dancing at the Renwick on Sunday, March 5, from 6 to 8 p.m.? You're invited to don Victorian costume and dance to the music of Charlie Cliff's orchestra, as Mr. and Mrs. Neelands teach the waltz, polka, waltzes, and turkey trot. For ticket information, call the Box Office at ext. 5395.

Japanese Honor

Emperor Hirohito of Japan has honored Harold Stern, the late director of the Smithsonian's Freer Gallery of Art, with a posthumous award of Japan's Order of the Sacred Treasure, Third Grade.

The Order was given in recognition of Stern's many contributions to the understanding of Japanese art and culture in the United States. It was presented in Tokyo to a Freer representative on November 9.

The Order, pictured above, consists of a gold, pearl, and enamel medallion decorated with a miniature mirror and suspended from a silk ribbon. It is given only rarely to foreigners.
OPS Offers Training in Saving Lives

By Kathernyn Lindeman

You have four minutes to save the life of a person choking on food. If you were on the wrong end of the first-10-to-12-hour class was held in the spoon, it exercises an artist's powers of observation and manual dexterity. On exhibit through the month, the student's drawings include self-portraits, anatomical studies of the skull, copies of works in the NPG collection, and studies from the model. A few still lifes gave the students reprieve from the eight-week dose of portraiture.

The young artists found their way to the Portrait Gallery from high schools in the Washington area. The group of juniors and seniors were selected on the basis of their ability and interest in portraiture.

The workshop approach is both aesthetic and historical. Students study the tools of the trade—three-dimensional form and pictorial composition. Next they address the more complex questions: What exactly is a portrait? Why are portraits created? Which societies did or did not create portraits? How does one create an expressive and strong image of an individual? To help in these discussions, some of the workshop time is devoted to slide lectures on particular artists and periods.

An interesting aspect of a class in self-portraits is the seriousness and sobriety with which each student approaches the mirror image. A classroom of 12 students was completely silent for two hours except for the scratching of pencil on paper. The business of discovering and revealing the truth about one's self is no laughing matter. But another class devoted to the figurative and still life group of caricature has a noisier, livelier mood.

CPR Instructor Joseph Libby uses OPS dummy named Annie to demonstrate technique to December, 1969 (from left) Richard Ault, Jeanette Gladstone, Sarah Armstrong, Ian Macleuty, and Philip Reiss.

By Johnnie Douthis

"The Frederick Douglass Years," an exhibit that traces the life of the 19th-century human rights leader, opened at the Anacostia Neighborhood Museum on February 12, the anniversary of Douglass' birth, and coincides with Black History Month.

It was Douglass' oratorical and literary abilities which made him a leader in the Abolitionist Movement. After escaping from slavery in 1838, he also emerged as a newspaper publisher of The North Star, was active during the Civil War as a soldier in the 54th and 55th Regiments.

During the reconstruction period, which followed the Civil War, Douglass became a leader of the Abolition Movement. After escaping from slavery in 1838, he also emerged as a newspaper publisher of The North Star, was active during the Civil War as a soldier in the 54th and 55th Regiments.

Douglass and the Washington community, the Museum, in cooperation with the National Park Service, has published "A Lecture on our National Capital," with an introduction by historian Barry Edwards and a preface by the author. In 1975 the research department and the design and production laboratory worked on this revision of an exhibition which has been traveling for the last few months and will be at ANM through April 2.

ANM Show Traces Life of Human Rights Leader

During Black History Month, the department will show films of Afro-American life for preschoolers and adults. This show is a revised version of one produced in 1969 titled "Sage of Anacostia." The Museum was encouraged by the Traveling Exhibition Service to prepare a portable version of "The Frederick Douglass Years." In 1975 the research department and the design and production laboratory worked on this revision of an exhibition which has been traveling for the last few months and will be at ANM through April 2.

Workshop for Students Yields Elongated Portraits at NPG

By Laurie Kaplowitz

What can one do with a spoon besides sip soup? Students from the National Portrait Gallery's Portrait Workshop found an unusual answer as they drew self-portraits from the elongated and distorted images reflected in the back or convex side of a tiny silver spoon.

The self-portrait in a convex surface is a "brain teaser" that has puzzled artists for centuries. The project is only one facet of portraiture that the students explore in Portrait Workshop. On another day, an NPG visitor might see them seated in front of the portrait of John Brown, Nathaniel Hawthorne, or William Howard Taft, scrupulously copying the painting in their attempt to discover how the artist created it. Copying has traditionally been part of an artist's education. In a self-portrait, the spoon, it exercises an artist's powers of observation and manual dexterity.

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CPR, is another health training program being sponsored by OPS for Smithsonian employees. Cardiopulmonary resuscitation, also known as CPR, is another health training program being sponsored by OPS for Smithsonian employees. Cardiopulmonary resuscitation is an emergency procedure using artificial breathing and chest compressions to keep the heart beating and blood flowing when the victim's heart stops beating and circulation stops.

According to Clifford Boocks, assistant director of OPS, classes for Marriott employees were held in 51 buildings were held in December to determine and discuss the Heimlich Maneuver.

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NCFA Features

By Karen Ruckman

"Mary Cassatt: Pastels and Color Prints" will open at the National Collection of Fine Arts February 24 under the guidance of Adelyn Breeskin, consultant for 20th-century art. This is the first major Cassatt exhibition since the 1970 show at the National Gallery of Art, the same year that Adelyn Breeskin published "Mary Cassatt: Art and Photographs of Cassatt and Her Models." The exhibition will tour seven cities. This year's Regional Tour Hits Seven Cities regionally program to seven cities. This year's Regional Tour Hits Seven Cities program to seven cities.

Cassatt Prints and Pastels

By Linda St. Thomas

The young museum-goer will be the focus of several special programs when the National Associates takes its third annual sign over a building in the picture of 21st ture in Houston and Indianapolis on the have included a showing of drawings owned regional program to seven cities. This year's Street and

Facility on top of M t. Hopkins in mid­

trucked to the 8,550-foot summit of the

southern Arizona mountain. The system

like structure of iron struts and supports

childhood visits to Uncle Ern 's house. more than

the-century establishment that Jean had Smithsonian bureaus will offer

Office of Telecommunications.

In 20th-century woman, she had to suf­

er the biases associated with her sex. Edgar Degas, who was to become a close friend, upon seeing the print "Woman Bathing" which will be included in the NCFA show, exclaimed, "I will not admit that a woman can draw that well."

Perhaps most important is that Cassatt made spontaneous sketches at a time when critics demanded thoroughly finished paintings.

The NCFA show will present 36 pastels and 14 color prints, spanning the full scope of Cassatt's career. It is in these two media, Adelyn Breeskin writes in the catalog accompanying the exhibit, that Mary Cassatt "gave vent to her liveliest and most spirited

"The Banjo Lesson" by Mary Cassatt

Regional Tour Hits Seven Cities

By Steve Zeitlin of the Folklife

program and Amy Kotkin of the National Associates will join the program again this year as the tour collectors. Charles Millard of the Hirshhorn will lecture in Houston and Indianapolis on the work of Edgar Degas and Edward Lawson, also from HMSG, will talk in Raleigh, Louisville, Indianapolis, Dayton, and Phoenix.

Volcano watching, a Hawaiian preoc­

society program, was discussed by Richard Fiske of Development. County Museum.

"Modern Sculptors and Their Drawings: Selected Works of Edgar Degas and Edward Lawson," the Smithsonian Institute Program, will be hosted in the same cities, as will "Letter, " Degas; who was to become a close friend, from the stand­

point of different artists, time periods, nationalities, representative styles, subject matter, and material. The drawings provide additional insight into the artists' ways of working in a second medium."

The show was initiated by the Greenville County Museum of Art, where it recently completed its first, five-city tour. It will be seen next at the Columbia Museum of Art and finally at the Gibbes Art Gallery in Charleston.

For each exhibition the program spon­

sors, one museum acts as "project director"—assuming full responsibility for exhibition proposals and coordination, and for booking, mounting, cataloging, and shipping the works. Because Greenville, Columbia, and Charleston are located respectively in the northern, central, and southern parts of the State, virtually every South Carolina citizen can eventually see each exhibition.

Recent tours sponsored by the program have included a showing of drawings owned by the celebrated American artist Jasper Johns, and an exhibition devoted to Robert Mills, the South Carolina architect who designed the Washington Monument.

"The program's first exhibition drawn entirely from the collection of a single museum—a sculpture exhibition drawn from as far as Charlotte, N.C., and Atlanta. Many of them were discovering the Hirsh­

horns' art in the collection for the first time. Opening night attendance at a lecture given in Greenville, and daily atten­

dance, have been high according to staff members there.

The exhibition is accompanied by a 60­

page catalog published by the Greenville County Museum.

Hirshhorn Sampling Visits S. Carolina

By Sidney Lawrence

A small but representative sampling of the Hirshhorn Museum's permanent collec­

tion is now touring South Carolina under the auspices of the Inter-Museum Exchange Program, an unusual cooperative venture among that State's three major museums.

The exchange program was organized three years ago by the museums located in Greenville, Columbia, and Charleston to share resources by exchanging exhibitions of mutual interest. Funded in part by the South Carolina Arts Commission and by the National Endowment for the Arts, it is now sponsoring a tour of "Modern Sculptors and Their Drawings: Selected Works from the Hirshhorn Museum and Sculpture Garden," an exhibition selected by Cynthia Jaffe McCabe, HMSG curator of exhibi­

This exhibition includes two works each—a sculpture and a drawing—by 24 of the Hirshhorn collection's best-known artists, among them Calder, Giacometti, Lachaise, Matisses, Moore, Nadelman, Rodin, and so on.

"It shows a broad range of works from the Museum collections, as well as any sam­

ple can," said McCabe. "From the stand­

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horns' art in the collection for the first time. Opening night attendance at a lecture given in Greenville, and daily atten­

ance, have been high according to staff members there. The exhibition is accompanied by a 60­

page catalog published by the Greenville County Museum.
Michael Hounshell, a former fellow at the American Philosophical Society, has been elected to membership on the Council of the American Academy of Arts and Sciences, as announced in the January 1975 issue of the Academy's Annals. This is an honor for Hounshell, who was recently appointed as the director of the National Museum of American History, and who has served as editor of the Smithsonian's journal of history and technology. His work has focused on the history of science and technology, particularly in the fields of astronomy and telecommunications. Hounshell has also been involved in the development of new technologies, such as the use of electricity in transportation and communication. His research has contributed to a better understanding of the ways in which technology has shaped human society.
Golden Arches and Flying Horses Make it to Cooper-Hewitt

By Susan Bliss

When Texaco opened its first gas station in the early 1900's, the company did more than set up some fuel pumps. The new stations boasted coordinated signage, fuel pumps, and attendants' uniforms. Eventually, this design system contributed to the public recognition of the business and its product.

Richard Oliver, Cooper-Hewitt's curator of architecture and design, believes that the "packaging" of popular enterprises such as gas stations, diners, fast-food restaurants, and museum village restorations are testimony to the importance of vernacular design in the United States. Through photographs and selected artifacts in the exhibition "Place, Product, Packaging," he presents a new look at an area of design which has been ignored or rejected by many people who see the vernacular as inferior to what Oliver called "high-style" design. "In fact," he said, "those two areas should not be considered in opposition. Through this exhibition, we hope to show that among ex- aminations, ultraviolet fluorescence, and aerosol evolutions.

Alexander Dalgaro

Dalgaro Earns Hodgkins Medal

On January 16, Secretary Ripley presented the Hodgkins Medal to Alexander Dalgaro for his contributions to the theory of the upper atmosphere.

Dalgaro, a research director for theoretical astrophysics at the Smithsonian Astrophysical Observatory in Cambridge, Mass.

The Hodgkins Medal, established in 1893 in memory of Thomas George Hodgkins by his will, has been awarded to scientists whose work has been recognized by the physical environment bearing upon the welfare of man.

Alexander Dalgaro has made significant contributions to an understanding of atmospheric processes.

Professor Dalgaro was born in 1928 in Enfield, Conn., and received his B.A. degree from University College London in 1951. In 1967 he received a joint Harvard-Smithsonian appointment as professor of physics at Harvard and as physicist at the Smithsonian Astrophysical Observatory. In 1971 he was appointed acting director of the Harvard College Observatory and chairman of Harvard's astronomy department. In 1971 he was appointed acting director of the Harvard College Observatory and chairman of Harvard's astronomy department.

He is the editor of The Astrophysical Journal (Letters) and a member of the evaluation panel of the Joint Institute for Laboratory Astrophysics at the University of Colorado. He is also a fellow of the Royal Society, the Physical Society of London, the American Philosophical Society, and the American Astronomical Society, the American Geophysical Union, and the International Academy of Astronautics.

Johnnie Douthit

Holidays at Smithsonian

The Washington celebration of music, dance, customs, and crafts, "An Old-Fashioned Christmas," and the "Trees of Christmas" exhibit at MHT were viewed with pleasure by reporters from the New York Times, the Washington Post, and the Washington Star. The Times noted that "Trees of Christmas" represented "getting back to basics" at a time when Christmas trees mean豪华 decked with ken plastic style of the flying horse. Over the years as the company sought to stay up to date, the naturalistic representation has taken the progressively more abstract form."

While designers of the high-style environment are known for their innovative design solutions, vernacular design has always reflected contemporary enthusiasm—including revivals of styles from the past.

"Take today's housing, for instance," Oliver said. "Many architectural critics say that colonial style houses built today are bad design because they are imitations." Even delivery trucks, such as this one from the 1930's, are part of the corporate design plan.

"But the fact is that colonial style is the only one that has had continuing appeal throughout the century. Although there have been examples of colonial architecture in every decade, enthusiasm for the style grew with the restoration of Colonial Wil­liamsburg in the 1920's. What we regard as modern design really is only one of many and the most important is the one we are using today." The exhibition, which will continue through March 19, is accompanied by a 12-page illustrated catalog, reprinted from an article in this month's Architectural Record, written by Oliver, and Nancy Ferguson, who also assisted in organizing and installing the show.

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"Place, Product, Packaging, "

The Washington Post report that MNH scientist Meredith Jones is conducting post-mortem examinations on a rare creature that was seen by man for the first time less than a year ago—a tube worm with "no mouth, no gut, and no brain."

The Post also reported on "Kids as Architects," at the Renwick, the result of workshops conducted for children from seven to 12 in Pennsylvania schools and at the Smithsonian. Led by Professor J. Russell Zerbe and sponsored by the National Endowment for the Arts and the Smithsonian, workshop participants were asked to design houses for special purposes.

The movie "Close Encounters of the Third Kind" has resulted in numerous calls to the Smithsonian's Center for Astrophysics. According to the Boston Globe, calls reporting UFO sightings climbed almost to the day or at least to the week that the movie opened in Cambridge. CFA is also considered the expert on the explanation of the Christmas star. The Boston Globe quoted Owen Gingerich, CFA astronomer and historian: "My feeling was that it (the Christmas star) was some sort of remarkable conjunction, probably involving both Jupiter and Saturn, which are the two slow-moving naked-eye planets."

Gingerich further explained that this con­junction occurs every 20 years and each suc­cessive event occurs, it is about 120 degrees around, in another part of the sky.

Dalgaro, formerly building manager at the Smithsonian's Freer Gallery of Art, died in his home in Silver Spring, Md., on January 16. Mielke had been in poor health and underwent emergency abdominal surgery, was unexpected. He was 66.

Mielke joined the staff of the Freer Gallery of Art in 1945 as assistant curator. As the story goes, Assistant Curator Zerbe spotted Mielke in the Hirshhorn Auditorium for Pete Seeger and Sweet Honey in the Rock came to the Hirshhorn Auditorium for a workshop in 2000 of American protest music, the response was so great that DPA had to turn away 1,187 people who couldn't fit into the 275 seat theater. Whom said our fighting spirit was gone?

Rusell C. Mielke Dies in Florida
Archivists Sort 132 Years of SI Memorabilia

By Linda St. Thomas

If you thought your office was cluttered, how would you like to tackle a 125-year backlog of sorting and filing? That’s what the Smithsonian Archives field a few years ago when they collected the records and manuscripts of the Museum of Natural History.

Prior to 1970, the Institution had no central repository for the reams of paper accumulated over the years. The Secretary’s papers were kept in the Castle, but other documents, diaries, professional papers, correspondence, and office records were often tucked away in storerooms, basements, and attics, or piled on top of file cabinets.

A systematic collection of archival material was inaugurated in 1970 when Richard Lytle became archivist. Since then, the Archives has moved from the fourth floor of the Castle to Room 133, doubling their floor space. Today, all institutional records from Joseph Henry to Dillon Ripley, as well as museum materials are now filed in the Archives, Room 2135 Arts and Industries Building.

The history of the Archives goes back almost to the beginning of the Institution. In 1855, the Chief clerk and archivist, William Rhes, kept the official records which primarily consisted of the Secretary’s files.

“For years, the Archives was merely an extension of the Secretary’s files,” explained Lytle. “The Institution kept growing but the Archives didn’t. As a result, important documents were scattered around the buildings and storage facilities.”

An Institution-wide archives was first established in 1967, under the direction of Samuel Surratt. A small staff assisted the archivist in collecting and storing SI records.

Today, 14 staffers work in the Archives with Lytle and Deputy Archivist Bill Deiss. They index the material, write finding aids, boxes, log in new material, organize chaotic piles, and eccentric librarians. But visitors to the Archives are often met by a modern copier machine, a wall of filing cabinets.

At the entrance to the show, the Office of Horticulture will participate in the Washington Flower Show to be staged at the National Guard Armory from March 3-8. Once a highlight of the Washington area, the Allied Florists’ Flower and Garden Show, which had been held at the National Armory from 1952, was cancelled in 1971 due to increasing costs and social unrest. The new flower show is being sponsored by the Professional Grounds Management Society, a nonprofit horticultural organization.

At the entrance to the show, the Office of Horticulture will participate in the Washington Flower Show to be staged at the National Guard Armory from March 3-8. The Office of Horticulture will recreate a 546-square-foot Victorian parterre adapted from an 1871 Gardens’ Magazine. It will feature red and yellow Alternanthera, suns filled with tropicals, standards of Fuchsia, and oleanders. The same design was installed in 1973 on the northeast side of the Arts and Industries Building and is still planted each year.

“While the show will feature a more traditional design,” said Deiss, “it is a forerunner of the SI Archives, a more modern copier machine, a wall of filing cabinets.”

By James Buckler

In 1871, the Massachusetts Horticultural Society opened the first major spring flower and garden show in a tradition which is still enjoyed today. As the winter months give way to March, Americans rub old-fashioned displays of a “forced” springtubing in daffodils, azaleas, rhododendrons, and other horticultural delights.

For the first time, the Smithsonian’s Office of Horticulture will participate in the Washington Flower Show on Thursday, January 19.

As the archives of a museum with over 150 years of history, the Archives is home to the most extensive collections of papers and records in the nation. The Archives is the central repository for the reams of paper accumulated by the Smithsonian Institution over the years.

The Archives is also home to a variety of other collections. The records of the Smithsonian Institution are divided into two main categories: institutional and non-Smithsonian.

Institutional records include those of the Smithsonian Institution itself, as well as those of its various divisions and bureaus. These records may be related to administrative, financial, or scientific matters.

Non-Smithsonian records include those of other organizations and individuals. These records may be related to a wide variety of topics, such as art, history, or science.

The Archives is responsible for preserving and maintaining these records, as well as providing access to them for research purposes. The Archives also produces a variety of publications, including a quarterly newsletter, as well as a number of research guides and reference books.

Archivists are responsible for the care and maintenance of these records, as well as for ensuring that they are accessible to researchers. This involves a variety of tasks, including cataloging, indexing, and providing access to the records.

Archivists also play an important role in helping to preserve the records for future generations. This involves a variety of tasks, including ensuring that the records are stored in a safe and secure environment, as well as ensuring that they are accessible to researchers.

Sports

The SI football team crushed GAO 35-7 Saturday, December 17, to retain the LFRA championship. GAO’s major offensive threat seemed to be a small, plucky wide receiver who was able to get open and make big plays. The SI defense, led by a dominant linebacker and a strong secondary, held the GAO offense to just 7 points.

The SI offense, however, struggled to find its rhythm in the first half. Quarterback Joe Bradley, who had been playing well in the previous games, threw an interception on the first series of the game. The GAO offense capitalized on the turnover and scored a touchdown to take an early lead.

In the second half, SI came alive. Bradley, after being knocked out of the game in the first half, returned to lead the SI offense. He threw for 230 yards and 3 touchdowns, including a 75-yard strike to wide receiver Tom Smith to take the lead back. The SI defense, led by a dominant linebacker and a strong secondary, held the GAO offense to just 7 points.

Joe Bradley, SI coach and rushman, said of the game, “It was a tough game, but we played a good game.” The SI offense, led by a dominant quarterback and a strong secondary, held the GAO defense to just 7 points.

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In the center of the exhibit we will install a magnificent Victorian cast iron fountain patented in 1875, and pictured below. The fountain, purchased in the 1880s, served as the forerunner of a famous Victorian garden and is being restored by the Office of Exhibits Central. Large urns will be placed at the corners of this exhibit filled with plantings of Pandora vincula (screw pine), Hedera helix (ivy), and mixed tropicals typical of the 1870s.

Nine native American staff members from the Museum of the Cherokee Indian, Cherokee, N.C., came to the Smithsonian for a weeklong workshop sponsored in December by the Native American Training Program in the Office of Museum Programs. Under Coordinator James Hamon, participants learned about museum management, exhibits, collections, and other aspects of museum work.