The Smithsonian’s fiscal and personnel practices and policies were the subjects of congressional interest at hearings on the Institution in the Fiscal Year 1979 Federal budget request for $109.8 million. Hearings on the budget were held February 22 and 23 before the House Appropriations Subcommittee and on March 16 before the Senate Appropriations Subcommittee.

At the Senate hearing, Senator Ted Stevens (R-Alaska) praised the Institution’s efforts to comply with recommendations made in several recent studies and questioned its representatives at length about policies and procedures related to the trust funds. Stevens questioned the Smithsonian’s policy of consulting with the Congress on “significant” trust funds projects in advance of any commitment and expressed uncertainty as to whether the Institution could, without congressional approval, spend trust funds in areas where Federal funds had been denied. Secretary Ripley said that members of the Board of Regents had formed about all new projects at the Smithsonian. During a discussion about the mix of Federal and trust fund employee salaries at the Smithsonian, Ripley said that trust fund employees were not hired as “secretaries” but by name when Federal employees were needed.

Stevens discussed the effects of a congressional decision which prohibits the National Endowment for the Humanities from giving grants to federally funded educational institutions, such as the Smithsonian. Because of this restriction, the Smithsonian has requested increased direct funding for Cooper-Hewitt, the Joseph Henry Papers, and the Peale Papers, all of which received NEH or VEGA grants in the past.

In a brief discussion of the Museum Support Center proposed for Suitland, Md., Paul Perrot, assistant secretary for museum programs, said construction of the Center is scheduled to begin in FY 1980. Stevens asked if the Regents’ meetings were open to the public. The Secretary replied that they were not but that the subject was under continuing discussion by the Board. Meanwhile, he said, a full briefing is held for media representatives after each meeting. The Senate hearing was attended by Representative Barry Goldwater of Arizona in a brief statement supporting the Institution and registering his concern about the Federal aid to possession in Washington, D.C., a citizen Regent, in chairman of the Board’s Executive Committee.

During the two-day House hearing, four Representatives took part in the witness table. They were Representative Linda Boggs (D-La.), Representative Efithia Elderberg (R-Mich.), Representative George Mahon (D-Tex.), and Webb. Representative Sidney Yates (D-Ind.), chairman of the House Subcommittee, reiterated his statement of last year in which he said that “we consider the Smithsonian to be one of the great Institutions of the world.”

In his opening statement at the House hearing, Ripley said that the House Appropriations Subcommittee had reviewed a good budget and that it was useful to the Institution in its efforts to strengthen its management systems and improve its communications with the Congress.

The Secretary said he had instructed the Smithsonian staff to: (1) develop new procedures for awarding research grants to Smithsonian staff members; (2) develop an appropriate review mechanism for awards that might be deemed to be self-serving; (3) prepare a five-year plan on the Institution’s growth and development; to be available this April for review by the Regents, the Office of Management and Budget (OMB), and the Congress; (4) develop an inventory of all Smithsonian programs and activities; (5) develop policy and procedure guidelines on the use of all funds; (6) prepare a study for the Board of Regents of its governance of the Institution, including various actions and resolutions taken through the year.

The Smithsonian also has taken steps to advise OMB and Congress about trust fund-financed programs that eventually might require Federal funding, understanding that guidelines for reprogramming Federal funds also are being implemented, Ripley said.

It was said that research opportunities should be shared with scientists abroad and in sections of the meteorite to reveal the unique internal structure. This research portion, containing to about one-third of the specimen, will be retained. Sections of it will be shared with scientists abroad and in the United States including California, where scientists have indicated a special interest in the iron and nickel meteorite.

The Old Woman Mountains meteorite is believed to be part of a larger body which cooled over millions of years as it moved through space, creating a unique internal crystalline structure. Through study and analysis, scientists believe they can learn more about the formation of planets as well as about the effects of cosmic radiation. Because of the potential importance of these findings, officials at the Smithsonian believe that research opportunities should be shared as widely as possible. The exhibition portion of the meteorite, about two-thirds of the original, will be returned to California. In addition, the Smithsonian will prepare one or more thinly sliced sections of the interior portion for public display. These slices will be polished and will show the internal crystal-line formations.

Challinor said that the Smithsonian had been prepared since the transfer of the meteorite to the Institution in 1976 to arrange for its eventual display in California.

“From the outset, the Smithsonian recognized the unusual interest in California of this particular meteorite,” Challinor said. “Unfortunately, the Institution’s plan to arrange for a long-term loan was delayed by legal proceedings. During that period we were unable to discuss the case or to act. Now that the court has ruled, the Smithsonian is prepared to carry out its original plan.”

Meteorite Arrives From Calif.

On March 8, the Old Woman Mountains meteorite arrived at the Museum of Natural History from Barstow, Calif., where it had been under the jurisdiction of the Bureau of Land Management. The 6,070-pound meteorite, the second largest ever to have been found in the United States, will be the subject of research by the Smithsonian for approximately a year before being sent to an appropriate California museum on a long-term loan basis for exhibition.

The decision to transfer the meteorite to the Smithsonian now, then return it to California, came after a Federal District Court in California ruled that the specimen was owned by the United States. The court also denied a preliminary injunction sought by the California Attorney General’s Office and the County of San Bernardino to prevent removal of the meteorite.

Assistant Secretary for Science David Challinor said that shipment to the Smithsonian was necessary to perform the research and to prepare the meteorite for public exhibition. This will permit the return of the meteorite to California for public display as quickly as possible, Challinor said. At the Smithsonian, using equipment and expertise which are not available at a meteorite laboratory anywhere else in the United States, scientists will remove a portion of the meteorite to reveal the unique internal structure. This research portion, amounting to about one-third of the specimen, will be retained. Sections of it will be shared with scientists abroad and in California, where scientists have indicated a special interest in the iron and nickel meteorite.

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“From the outset, the Smithsonian recognized the unusual interest in Califor- nian Board of Regents and look forward to this service,” Senator Stevens said, “because of his responsibilities as Chairman of the Senate Committee on Rules and Administration which has jurisdiction for oversight of the Smithsonian.

Senator Robert Morgan of North Carolina was appointed by the United States Senate to be the Board of Regents of the Smithsonian Institution on March 2. He succeeds Senator Claiborne Pell of Rhode Island, who resigned recently. The Board of Regents consists of three members each from the United States Senate and the House of Representatives, as well as the Chief Justice of the United States, the Vice President, and nine citizen Regents.

A native of Lillington, N.C., Senator Morgan served as the Attorney General of North Carolina before his election in 1974 to the Senate. He is an alumnus of East Carolina University, the University of North Carolina, and the Wake Forest College of Law. He served in both the U.S. Navy and the U.S. Air Force Reserve.

On his appointment to the Board of Regents, Senator Morgan said: “I have had an abiding interest in what could be called the cultural aspects of Government. During my years in the Senate, I have worked to the cause of superior architecture for Federal buildings, and of citizen access to those buildings for cultural activities. I think having fine programs in history, science, and art is one way we as people show respect for our own democracy, and one of the best ways we involve ourselves in Government. This conviction is the reason I am enthusiastic about joining the Smithso-
Scientific Illustrator at MNH Aims for Accuracy, Not Esthetics

By Kathryn Lindeman

“A lot of people think all artists live in New York and starve in garrets,” said George Venable, a scientific illustrator with the Smithsonian Institution’s Department of Natural History’s entomology department. "Stereotypes about the art community are strong. When you say you’re an artist, people often conjure up a hobbyist drawing for fun or one who paints along the boardwalk or shows works in galleries.

Venable said that contrary to the stereotype of an artist as a tempestuous group of unemployable beatniks, many hold jobs in museums, corporations, and other well-established businesses. “People often don’t think about the everyday things that involve creativity. People have to buy the car you drive and have the hand of the artist who works in the business world.” Unfortunately, young artists starting out seldom are alerted to all the many fields available in the art world.

As a scientific illustrator in a museum entomology department, Venable is involved in a particular kind of art. In illustrating research publications, he may be asked to show the finest parts of an insect right on up to the total anatomy. “The old ads, ‘a picture is worth a thousand words’ is really true here,” he commented. “Although some scientific publications could be illustrated with photographs, a camera can’t reconstruct, remove garbage, or compare one specimen as precisely as another. The detail we must show presents magnification problems for a camera.”

The main aim is accuracy, not esthetics. This is evident in the drawing. It shows what the scientist wants the viewer to see: the length of the legs of a beetle in proportion to the body, the hairs, and all the other minute details.

“Some details are amazing specific down to every hair or marking. ‘I may spend hours or days on the black and white drawing of a beetle which sounds like a lot but really isn’t because I know how it has to be done and don’t have to hash around for the way to do it,’ he said.

Venable said that over the years, Venable has become familiar with the illustration needs of many of the researchers he works with. “I try to supply what researchers need, but others may not be as clear. “Then I spend time working on the appropriate proportions, and studying the specimen,” he said. “My knowledge of the anatomy of the entomological specimen is the key to improving. But I’ve always thought you don’t have to know entomology, you just have to work hard in hand with the person you’re doing the illustration for. I like to consider us colleagues rather than scientist and illustrator. They respect what I do and I respect what they do. But in the world of scientific illustration careers have become much more widespread in the last 10 years. “It’s growing like Topsy,” says Venable. “The more we talk about it, the more people we find interested in it.”

In the Museum, the need for illustrators is tremendous and outdoors the funds available to hire more. But jobs in scientific illustration are tight elsewhere. “I contend, though, that if you are a dedicated illustrator and willing to get in there and slog it out, you will get a job.”

Beneath a color photograph of a field of daffodils surrounded by towering Montana mountains, Venable talked about his early interest in art in his native state. “I always liked animals and nature—plants, leaves, and so on. I excelled in art in school and wanted to be an art teacher, but I wasn’t properly prepared or counseled about the possibilities in art. Like many others, I just did not know what field I should go into. With my D’math, I even considered nuclear physics. “The stereotypes of artists Venable talks about apparently affected his life considerably: “My parents probably held those views because joining the Navy seemed to be more respectable.”

Venable doesn’t like to say he’s self-taught. He feels people don’t teach themselves to do something but learn from other people and from watching. In fact, though, he has not had any formal training in art. “While in the Navy I did get a six-month opening in the Armory School in Bethesda learning physiology and anatomy, not drawing,” he commented. “I also had a year of correspondence courses which was spent in getting the basic courses, not art courses. So my training has been mostly a combination of on-the-job and what I could learn on my own.”

In the Navy as a medical illustrator doing anatomical drawings, posters, charts, and graphs, Venable went to work for the Pershing Hall as an assistant artist and director of visualizing set pieces in the computer lab.

“The amazing thing is that where I am now is exactly where I really wanted to be when I was 16 in Montana,” said the artist. “I had read a lot about the Smithsonian and always had an interest in it. I had fantasy of working here but never dreamed for one minute I’d ever be here.”

Venable’s drawing of Japanese Snow Monkeys may be seen in the current show at MNH (see box). Works by other SI employees, retirees, and several contract illustrators are also on view.

Wiley’s Skill Is Boon to SI Team

By Susan Foster

Seeing the locally published best high school basketball picks for the 1977-78 season, DeCarlo Wiley now plays for the SI team, himself the recipient of praise for his basketball skills.

In fact, in 1973 Wiley was named among the first team Interhigh. He was further recipient of praise for his basketball skills.

But playing on a recreation team has the advantage of not playing in school. “It’s growing like Topsy,” says Venable. “The more we talk about it, the more people we find interested in it.”

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Dressed in elegant renaissance costumes, the five young musicians known as the Nymphs and Satyrs play ancient instruments; sing 16th-century verses in Latin, English, and French; and play some contemporary jazz music here and there.

The group will perform at the Museum of History and Technology’s pendulum area on April 2, opening the series of five free Sunday concerts, “A Salute to Spring.”

The nymphs and Satyrs will present a different program each Sunday, beginning April 16. The Circle Singers, a light opera group performing springtime songs and show tunes, will present concerts April 9, 23, and 30. All concerts are scheduled for 3 p.m.

MHT is also presenting some lunchtime concerts, beginning April 3. On Wednesday, April 5, the A Capella Choir, 72 high school students from Baton Rouge, La., will perform on the Mall Terrace at 11:15 a.m. The concert will be cancelled in case of inclement weather.

The following Friday, April 7, the Sarasota Boys’ Choir will present an hour-long program in Carmichael Auditorium beginning at noon.
Washington Sculptor's Work Exhibited at ANM

By Johnnie Douthis

The lifestyles of students at Anacostia High School, the life of the city as seen by the artist, and the faces of outstanding members of the Anacostia community are all included in "Phil Ratner's Washington," opening April 15 at the Anacostia Neighborhood Museum.

The exhibit explores the intricate style of sculptor Phil Ratner, who has taught art at the Anacostia High School for almost 20 years. His work is too in­

cluded in group shows throughout the United States and in London.

Ratner said that his style comes from the ethereal spiritual forms of the Byzantine and Gothic periods, as well as a reflection of his strong attachment to the Spanish master El Greco.

The catalog for the show illustrates the everyday themes Ratner creates in his sculptures—people on an escalator, subway riders, men collecting trash, foot­

ball and basketball scenes, and people on park benches. There are also illustrated in­

structions on Ratner's technique.

The introduction to the catalog by Anacostia Museum Director John Kinard noted that people seem at ease with Ratner's work. They do not seem to fear their lack of ex­

perience with art. "There need be no fear of approaching the work of Phil Ratner, Kinard said. "His subjects and themes are real, vital, and tangible. Whether they are groups of children at play in the park, happy­


dladies sharing a gossip on a bench, or crapshooters on a corner, he approaches each with a spirit of abandonement, yet with strength and dignity."

Ratner is heavily involved and interested in the Anacostia community. In conversa­

tion with Carolyn Margolis, program specialist at the Anacostia Museum, Ratner said that "Anacostia is the center of the un­

iverse, well, maybe just the cultural center of the universe."

The exhibition will be on view through August 27.

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Volunteers Transcribe Henry Papers Without Leaving Home

By Kathleen Waldenfels

Volunteers at the Joseph Henry Papers project have contributed hundreds of hours of valuable work to the project without leaving home. The arrangement expands the opportunities for volunteers who might not otherwise be able to participate parent with young children, full-time workers, those who lack transportation, even Associates who live outside Washingto.

When the Joseph Henry Papers project was launched in 1967, the staff estimated they would find between 60,000 and 100,000 manuscripts either by, addressed to, or relating to Joseph Henry, the distin­


guished physicist and Secretary of the Smithsonian from its founding in 1846 until his death in 1878. Between 5,000 and 10,000 of these 19th-century documents, almost all handwritten, would be considered for publication in a 15-volume edition of "The Papers of Joseph Henry." Each had to be deciphered and typed.

Nathan Reingold, then as now head of the project, liked the idea of finding volunteers for this work, although he lacked the office space and typewriters to accommodate them. Learning that documentary history projects affiliated with universities had been successful with volunteer transcribers who worked at home, he approached the Smithsonian As­

sociates and soon had a corps of willing and able volunteers.

The Joseph Henry Papers staff mails 15 to 20 copies of manuscripts to a volunteer, along with typing paper and a prepaid envelope. At his or her own convenience, the volunteer transcribes the material and returns it to the Smithsonian. Without the reward of con­

fronting the fascinating details of 19th­

century life as revealed in primary source material.

Kathleen Waldenfels is a staff historian with the Joseph Henry Papers.

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HELP!

The Women's Council and the Office of Protection Services, in cooperation with the Metropolitan Police Department, will sponsor a program of short slide shows on self protection. If attendance is high enough, programs will be presented to five schools. Anyone interested in participating should contact the Office of Protection Services, in cooperation with the Metropolitan Police Department.

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Tips for Volunteers

Prior to final editing and publica­

tion, an editor checks each transcription carefully for accuracy. Although the work involved, transcribing is more than mere copying. It requires patience, imagination, and attention to historical and social details. In spite of all these cautions, there are important aspects of self protection that are of equal importance.

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"Bump" by Philip Ratner

Public Information Officer Susanne Roschwalb has left her position with the Division of Performing Arts to assume similar duties at PNG. During her tenure at DPA, Roschwalb managed the publicity and press relations for the Bicentennial Folklife Festival.

Nancy Murphy has left her education specialist position at NASM to become as­

sistant program manager in the Office of Museum Programs.

Nancy Grubb has joined the HMSG staff as a writer-editor in the education depart­

ment. She was formerly the publications as­

sociate at the Los Angeles County Museum of Art.

Also at HMSG, Carol Parsons has been appointed public affairs assistant. She leaves her position in the Museum's education department where she was a tour coor­

dinator.

Claude J. Hutchins has been appointed field supervisor at the Office of Local History and the Defense Logistics Agency in Battle Creek, Mich., where he was in charge of facilities, equipment operations, and property dis­

posal for 240 military installations worldwide.

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Washington Sculptor's Work Exhibited at ANM

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Books by SI People

The following books have been written, edited, or illustrated by Smithsonian staff members. Notify SI Press Assistant Direc­

tor Rita Low if you have a book to be in­

cluded.

"Introduction to Herpetology," third edition, by George Goin, Goin, and El­


"Cosmic Evolution: An Introduction to Astronomy," by Gerald Field, Field, CFA, Gerrit L. Verschuur, University of Colorado, and Cyril B. Hohlfeld, University of Maryland, Houghton­


"Papers Without Leaving Home: The First Volume of the Smithsonian Institute Press "Handbook of North American Indians" will be available April 26. This is volume 8, on the Indian tribes of California, edited by Robert F. Heizer, Heizer, anthropology at the University of California at Berkeley. The handbook has 72 chapters by 47 authors, mostly anthropologists. It provides an up-to-date and thorough summary of knowledge of the prehistory, history, and cultures of all the tribes of the California culture area. William Sturtevant, a research curator at MNH, is the general editor for the series which will eventually include 20 volumes.

The 400-page California volume may be purchased for $13.50 from the Superinten­


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Letters such as this one are deciphered by volunteers.
Spanish Cafe Art of Early 1900's Exhibited at Hirshhorn Museum

By Sidney Lawrence

The idea of cafes and coffee houses as "hangouts" for artists, poets, and musicians is nothing new, as an exhibition opening April 13 at the Hirshhorn points out. "El Quatre Gats: Art in Barcelona around 1900" will present work by a close-knit group of artists who frequented just such a place in the Mediterranean seaport more than 80 years ago. Pablo Picasso, then barely 20, was among them.

Founded by three Catalan artists and a friend, Els Quatre Gats (Catalan for The Four Cats) began as a cafe but soon became a center for contemporary arts in Spain's northeastern region. In the six years it was open, from 1897 to 1903, it regularly sponsored a variety of literary and art activities, providing a forum for Barcelona's avant-garde community.

When Picasso first came to the cafe in 1896, the walls were covered with paintings and drawings by "regulars." Original musical scores, set designs, and scripts, often in the form of poetic recitation, were contributed by patrons to a regular series of puppet theater productions. During the next few years, the cafe's informal but comprehensive program included poster competitions, literary sessions, and piano recitals. There were also magazines providing exposure for young writers as well as information on arts activities elsewhere in the city.

Although initially modeled after Le Chat Noir, a Parisian cafe, Els Quatre Gats sought to attract a wider public than its "underground" French counterpart. Printed announcements invited all Barcelona "to a corner full of warmth for those who look for illumination of the soul," and "a place for friendship and harmony." One notice, calling attention to an exhibition of paintings and drawings by neighborhood artists, suggested that "other neighbors . . . see them, and say what they think.

Els Quatre Gats was both a cause and effect of a renewed pride in Catalan culture. Modernismo, a distinctive Catalan movement influenced by art nouveau and other international currents of the period, began to be perceived as a home-grown cafe opened, but it was the Quatre Gats artists who fully developed it.

Both the ambience of the cafe and the style it fostered will be reflected in this exhibition of 30 works by 14 Quatre Gats artists. Along with paintings and drawings by such modernista masters as Ramon Casas and Santiago Rusiñol, it will include examples of magazine and sheet music illustration, portrait and genre sketches of cafe regulars, and posters advertising cafe events. Picasso will be represented by several works including two paintings of his Blue Period and a hanging metal sign in the form of a cat which he is said to have designed for the cafe entrance.

Organized and first presented by the Princeton University Art Museum, the exhibition will continue at HMSG through June 25.

Hindle and Finn Join Publication Team Working on the Papers of Thomas Edison

Brooke Hindle, director of the Museum of History and Technology, and Barney Finn, MHT curator of electricity, are representing the Smithsonian Institution in a joint effort with the National Park Service, Rutgers University, and the New Jersey Historical Commission to compile and publish the voluminous papers of Thomas A. Edison.

The results of the project will be published in a 15- to 20-volume edition of Edison's most important papers. A more comprehensive edition, on microfilm, is also planned. This will be one of the largest collections of historical records ever selected for a documentary publishing project. It is anticipated that the compilation, indexing, microfilming, and publication of Edison's millions of documents will take 10 years. In the meantime, these efforts in the development of inventions, thousands of films and photographs, letters, and other memorabilia will take about 20 years and will cost about $5 million. Money is expected to be raised from grants.

Hindle and Finn are serving on an advisory board formed by the Institution. Finn is also a member of the search committee to find an eminent scholar who will serve as project director or editor.

"It is hard to exaggerate the importance of Thomas Edison and the Edison papers for understanding the foundation of our present technology and society," Hindle said.

In an unusual step for a publication project of this type, specific attention will be given to recording the important surviving Edison documents. The Smithsonian will be especially involved in achieving this task.

The project commemorates the centennial of Edison's greatest achievements. He devised the phonograph in 1877, gave the world the first practical incandescent light in 1879, and in 1889 invented the first of his movie machines, the kinetograph. World's fairs and expositions began this summer or fall at Rutgers, the project headquarters.

Secretaries Week

April 24-28 has been designated as National Secretaries Week. As part of its observation, the Civil Service Commission has endorsed "Commission Skills, the Impact on Your Career," a program of four-hour training sessions to be held in ROCKVILLE, Washington, and Alexandria. The $25 fee includes materials and a certificate of training. Smithsonian staff members interested in participating should contact Laverne Love, Office of Equal Opportunity, at ext. 6561.
Two Museums Exhibit Treasures of Mexico

By Linda St. Thomas

Some of the finest art and treasures from Mexico's national museums, including 100 works from the period before Columbus never before shown in the United States, are on display this month in the Museum of Natural History and the Hirshhorn Museum.

The works in "Treasures of Mexico: From the Mexican National Museums," which all together weighed more than 32 tons, were brought to the Smithsonian from Mexico by the Armand Hammer Foundation in cooperation with the national museums of anthropology and history and other national museums in Mexico. The Hispanic art exhibited at the Museum of Natural History comes from collections in Mexico's National Museums of the Viceroyalty, National Museum of History, Viceroyalty Gallery, and the National Institute of Fine Arts.

The Hirshhorn exhibit, entitled "Orzoco, Rivera, Siqueiros: Mexican National Collections," presents the work of three artists known as Mexico's "Big Three": Jose Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros.

The artifacts in the MHNS exhibit span almost 12,000 years. The oldest object (10,000 B.C.) is the carved and incised skeleton (lower back/bone) of an extinct ancestor of the camel or llama. A piece of incalculable scientific value, it constitutes the first known work of art found on the American continent. Discovered in 1876 but then lost and not refound until 1956, it has never been out of Mexico before.

Also in the United States for the first time is a five-ton Olmec head (1000-800 B.C.) discovered in 1946 by Smithsonian anthropologist Dr. Matthew W. Stirling at San Lorenzo Tenochtitlan, Veracruz. This colossal sculpture will be displayed outside the Hirshhorn's Mall entrance for the month.

One of the greatest finds in southwestern Mexico was Tomb 7 which was originally a burial vault built by the Zapotecos. Centuries later it was used by the Mixtecs, for the burial of dignitaries, who were interred with what is the more outstanding pre-Hispanic treasure ever found.

The Mixtecs were great masters of the techniques of working with rock crystal, jade, and bone and of shaping gold, silver, and copper into imaginative jewelry such as bracelets, necklaces, rings, tiny bells and other luxury articles. Outstanding in this exhibition are the mask of Xipe Totec; the great pectoral with an image of Mixtecanteclihuitl, the god of the underworld; and a spectacular necklace of 17th- and 18th-century wooden religious carvings, the embossed and richness, including a famous Olmec figure fragment of a colorful Teotihuacan wall ceramics, mural paintings, and particularly one of the finest art and treasures of Mexico.

Among the show's other highlights is a collection of 17th- and 18th-century Olmec summaries of Pre-Columbian cultures produced ceramics, mural paintings, and particularly sculpture, that bear the mark of genius. Among these other highlights is a fragment of a colorful Teotihuacan wall mural, a Teotihuacan relief, a Mayan ceramic figurine, and a stone figurine of an unknown richness, including a famous Olmec figure known as "The Wrestler." These particular works, which now number more than 300, are representative of the Olmec people in full, richly colored engravings and oil paintings. Thirty-eight paintings, drawings and prints by Orozco, Rivera, and Siqueiros are exhibited at HMSG. The three artists shared a passionate commitment to art as a source of education and inspiration for their contemporaries. Responding to the great upheaval that followed the Mexican Revolution of 1910, they established a modern tradition of mural art during the first half of the century that has come to Mexico to the present.

They also produced smaller-scale paintings, lithographs, and drawings, both modelled in "corn paste" technique, and numerous engravings and oil paintings.

and Mexico. The exhibition has been expanded and modified for the American museum audience.

"treasures of Mexico: From the Mexican National Museums" is unique in that it marks the first time a major survey exhibition of the art of Mexico solely from its public collections has been presented in the United States.

A hardcover catalog containing 104 pages of illustrations in duotone and full color will be published to accompany the exhibition. The text will be in Spanish and English with the main introductory essay by Mexico's famous poet and philosopher Octavio Paz.

Riggers unload the Olmec head at the Mall entrance of the Museum of Natural History.

HMSG is presenting a lecture and two films in conjunction with the exhibition. "Walls of Fire," the Washington premiere of this tribute to the three mural painters, includes footage of their mural masterpieces. It will be shown Thursday, April 6, at noon and again Saturday, April 8, at 1 p.m.

"The Orozco Murals: Quetzalcóatl," a biographical sketch of the Mexican painter featuring his project for the Baker Library at Dartmouth College, will be presented Thursday, April 13, at noon and again Saturday, April 15, at 1 p.m. The free lecture will also be held in the Museum's auditorium.

MHN is presenting four free films in conjunction with its exhibition. "Lost World of the Maya" will be shown on Friday, April 14, at noon in the Ecology Theater. Three short films, "Monument to the Sun: The Story of the Aztec Calendar Stone," "The Story of the Aztecs," and "These Were the Maya," will be presented Friday, April 21, at noon in Baird Auditorium.

All exhibit selections were made by an advocacy committee consisting of representatives of Mexico's national museums, the Armand Hammer Foundation, the Smithsonian, and the State Museum of Fine Art, Ministry of Education and National Museum of Art where the exhibit will be seen after August 1 through September 24. Some of the objects were shown in Madrid last year as part of the celebration of resumed diplomatic ties between Spain and Mexico.
Freer Oriental Ceramics Show To Feature New Exhibit Style

By Susan Bliss

When the exhibition "Chinese, Japanese, and Korean Ceramics" opens at the Freer Gallery on April 10, it will have a "new look," with more informative labeling and more color and texture to accentuate the objects on display.

"There is a growing interest in the art of the Far East," said Thomas Lawton, director of the Freer. "We would like our exhibition to appeal to the new audience as well as to those people who have enjoyed the Freer for many years."

In the past, labels at the Freer listed the name of the artist, and art historians were often one of the pieces on display. Lawton said that the staff had begun to experiment with more detailed labels for the museum's Chinese bronze collection.

"I have watched people reading the new labels in the bronze galleries and have noticed that they seem to like having the additional information," Lawton said.

Ceramics in the new exhibition will be organized in groups according to their origins or the techniques of their manufacture. The pieces in one case, for instance, illustrate the use of sgraffito, a decorative technique practiced by the Chinese Tzu-chou potters in the Northern Sung dynasty (960-1277 A.D.). The label explains how the potter cut through a light slip of diluted clay to the darker clay of the finished pot to create a contrast of tone and color.

Tom Chou potters in the Northern Sung dynasty were known for their work with sgraffito, and art historians are fascinated by it.

The Freer has one of the finest existing collections of Korean celadon glazed wares from the 11th to the 14th centuries, and many examples will be included in the exhibition. The high-fire glazes occur in a range of subtle shades of gray-green and blue-green, with shapes often based on natural forms. Some pieces are decorated in a distinctive technique of filling an incised...
The Victorian Embroidery Parterre Garden, designed and constructed by the Office of Horticulture, received two awards at the recent flower show held in the Washington Armory. This was a first-time entry in the national exhibition in the category for an special award for excellence in color. The garden featured the Rosalynn Carter rose, one of 500 stocks donated by Star Roses of West Grove, Pa. Also included was cellophane, and a restored cast iron fountain manufactured in 1875 (see February Torch). There were more than 100 displays exhibited in the show.

Newsmakers

By Johnnie Douthis

Charles Harold Gibbo-Smith, Lindbergh Scholar-in-Residence at NASM, has been nominated by the Woodrow Wilson International Center for Scholars to be an adjunct staff member at the Center. John Burns, associate curator in the Smithsonian Radiation Biology Laboratory, attended the National Solar Energy Congress held in New Delhi, India, during January. Goldberg, Sager, and Klein presented papers at the technical sessions. Klein, R.B. director and president of the International Solar Energy Society, presided over the inaugural ceremonies.

"America as Art" by NCF Director Joshua Taylor has been selected as an Outstanding Academic Book for 1978. "Choose is a publication of the Association of College and Research Libraries, a division of the American Library Association.

Susan Kalcik, folklorist with the Office of American and Folklore Studies, received the Kay Hart Award from the Polish Arts and Culture Foundation in San Antonio, Texas, this January at the 6th annual Nikolaj Kopermball. The award goes each year to a non-Pole who has contributed to the understanding of Polish American culture. Kalcik did fieldwork in this Polish American community before leaving Texas to work on the Festival of American Folklore.

Vincent Doyle, director of personnel at NZP, has been nominated to serve a three-year term on the Board of Regents of the School for Professional Management Development for Zoo and Aquarium Personnel. Suzanne Murphy and Marie Murolo, assistant general counselors; Allan Ulberg, associate general counsel; and Stephen Well, deputy director, HMSG, were part of the planning committee as well as members of the faculty. John Lang and George Poindexter, respectively, were also members of the faculty. The course was cosponsored by the Smithsonian Institution and the cooperating American Association of Museums.

Nathan Reingold, editor of the Joseph Henry Papers, participated in a Fish Lecture at the University of Chicago in March and delivered a talk entitled, "Why the Institute of Advanced Studies is an American as Apple Pie?"

Robert Organ, chief of the Conservation Analytical Laboratory, taught portions of the Conservation Science Course to students from Canada, France, Iraq, Italy, the Netherlands, Nigeria, Syria, Turkey, and the United States during his recent visit to the National Centre for Conservation in Rome.

Jean Smith, acting director of Smithsonian Institution Libraries, was elected secretary and member of the board of the Universal Serials and Book Exchange Inc. The organization is a non-profit incorporated agency established for the exchange of periodicals, books, and documents among libraries.

Farok El-Baz, research director of NASM's Center for Earth and Planetary Studies, has been elected a fellow of the Royal Astronomical Society. The invitation to fellowship came as a result of his contributions to research.

Margaret Christmas, research historian at NPG, spoke at the March meeting of the Maryland Historical Society discussing highlights of the NPG collection.

Herbert Callan, associate curator in the MHT's Division of Political History, wrote an article, "Poster Art in World War II," for the National Trust for Historic Preservation publication, "War Against Freedom—Civil Liberties in Washington, D.C., during the First World War.

Edward Lawson, chief of the Department of Education at HMSG, judged the Tidewater Artists' Annual Exhibition held in Portsmouth, Virginia.

Joe Shannon, chief of the Department of Exhibitions and Design at HMSG, exhibited his opera tion of the American Astronautical Museum. Marden will assume full duties at the end of June, when the Center's exhibits are transferred from the Cincinnati Observatory to Cambridge.

Sports

By Susan Foster

The SI basketball team posted their 12th straight victory of the season with a forfeit by the U.S. Patent Office. Their 12-0 record which is unequalled in the league qualified the team for post-season competition in the citywide playoffs sponsored by the Department of Recreation. Their first tournament game was played March 20.

However, all was not smooth sailing for the SI team in the second half of the season, especially against their opponent, the Department of Manpower. According to Coach Oscar Waters, a gast at NASM, the lead changed hands many times in the tournament game, but with three minutes left, he sank a 15-foot shot for the 37-35 win.

The SI football team begins the spring season April 2 minus a place kicker. The kickers are currently in need of a kicker who is capable of punting at least 80 yards. Anyone interested in trying out for this position should contact Bobby Garrison at ext. 5992.

Fencing

Tori for the first place in the NHB Mixed Five Bowling League of the Department of Fishes, headed by Nat Gramblin, and SI Librarians headed by Ray Bridges. Their records are deadlocked at 63 wins and 25 losses. Dr. Harry Dumas, a member of both teams, has averaged with a 168, Inner Buchanan tops the league with a 161 average.

Jogging

The Smithsonian Institution was represented in the monthly one and three-quarters mile jog around the tidal basin sponsored by the Interagency Jogging Council. Other joggers interested in joining should call Joe Bradley in Computer Services, ext. 6455.

Curator's Military Collection Goes to London's War Museum

By Lynne Murphy

The Imperial War Museum in London has purchased some 3,000 German military items, including uniforms, weapons, medals and insignia, documents and memorabilia, from the personal collection of Glen Sweeting, assistant curator in the National Air and Space Museum's Department of Aeronautics.

The Imperial War Museum, with one of the world's largest military collections, was interested in German military items because the two countries' histories have been closely related over the last 200 years. Sweeting's artifacts date from the late 18th to World War II.

The collection would be impossible to duplicate today, according to people at the London Museum who came to Washington to help Sweeting pack the 4,413 pounds of artifacts. Other collections were then flown to England on a Royal Air Force jet transport.

"My first acquisitions," said Sweeting, "were a German World War II spiked helmet and a French gas mask that I pulled out of the neighborhood trash can when I was seven. I continued to gather valuable items from many countries until 20 years ago when I decided to specialize.

"My collection consists of military regalia and curiosities, from the Napoleonic to the present day. It includes items of Prussian General in the Imperial German Army to soldiers' soap, postage stamps, and musical instruments. The collection was sent almost entirely used by the German army during the period and tells the history of the German arms and soldiers who used them."

Assemble these items, Sweeting frequented flea markets and junk stores in this country and all over Europe. Other things he acquired from war veterans and their families. "I searched worldwide for some of the rare items," he said. "I can only imagine the satisfaction of finally locating the one scare item I needed to complete an outfit."

Many German Astronautical Museum visitors have seen an antique dealer wearing a particular shirt that had been worn with the Luftwaffe as a uniform item. As he acquired many more specimens for me. He must have figured anyone that seriously deserved a little help.

Sweeting has been very careful about maintaining his collection over 40 years. He has the original books and papers that gave them on with military-issue sewing kits of the time. With the samissame attention he gives to the NASM collection, Sweeting has made his own unique research receive periodical items.

"I'll miss having the collection," said Sweeting, "but after all, there was very little left to find. And I'm gratified that it will be kept intact and preserved for historians and the public.

Collecting enriched my life," he mused. "I had the opportunity to study manuals and books and talk with veterans and their families. Over a lifetime of collecting I met and made friends with so many interesting people all over America and Europe.

What's next? Sweeting brightened. "Beasts. I had to let many beautifully hand-painted military ones go with the German collection, unfortunately, but I have about 30 gatlin mugs left.

Some might even call it a collection."
Josephine Rowan is the merchandise manager for the eight Smithsonian Museums National Mall. Each year, the Smithsonian shops produce thousands of items from Victorian dollhouse furniture to pewter elephants. Rowan and her staff of four buyers are responsible for selecting, and sometimes designing, all these products for the shops. Rowan was interviewed by Torch staff writer Linda St. Thomas.

Q. How do you select items for the shops? Do you have a goal in mind or do you just find things you like? A. Sometimes we have items in mind. For example, we're always looking for children's products which will be appropriate for the Smithsonian shops, do you see a great item but it isn't exactly what you're looking for? Is it just something you like that will sell or is your decision based on research?

A. We start by being aware of the Smithsonian collections and exhibitions so we can't just buy an item because it would seem to be a big seller. It may be, but we couldn't buy it unless it relates to the collections. We also work with curators and museums on the development of many of our items. I can't explain how we know what will sell or not—all buyers just know. Actually, the conditioning must be very strong because I find myself looking at products with the shops in mind all the time, even when I'm buying for myself or on vacation. Q. If you see a great item but it isn't exactly appropriate for the Smithsonian shops, do you ask the craftsmen to change it? A. Yes, if it isn't too complicated to change. We recently asked Michelle Lipson, who designed our soft cloth dinosaurs, to come up with something for NASM. So now we have an 8,000-piece Sopwith Snipe style plane which the children can stuff and then paint with the paint pens on it.

Q. What about American crafts such as pottery, if you see a great item but it isn't exactly what you buy mass-produced items or hand-crafted ones?

A. We buy hand-crafted items with some examples of what is mass produced but it duplicates an earlier American style. Most craftsmen have limited delivery capabilities. We need a continuous flow so we deal with many craftsmen and some mass production outfits.

Q. Have you ever ordered a product that you thought would be very popular only to watch it sit on the shelves? Or have you underestimated an item that would not be very popular?

A. The neckties are a great example of underestimating on our part. We started with the Byzantine icon ties in 1976 and then the Victorian ties. We knew they would sell but didn't expect such a volume. They've been so popular we have to reintroduce this tie with the Castle, the NASM logo, insects, and an Apollo insignia. One of our not-so-popular items are the beautiful handmade white oak baskets from Tennessee. A small one costs $30 and it seems to me that people just are not willing to pay that much for a basket especially since less expensive ones are available in many shops now.

Q. How do you make the final decision on whether to add an item to a shop? Is it just something you like that will sell or is your decision based on research?

A. We start by being aware of the Smithsonian collections and exhibitions so we can't just buy an item because it would seem to be a big seller. It may be, but we couldn't buy it unless it relates to the collections. We also work with curators and museums on the development of many of our items. I can't explain how we know what will sell or not—all buyers just know. Actually, the conditioning must be very strong because I find myself looking at products with the shops in mind all the time, even when I'm buying for myself or on vacation.

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Q & A

SI Plans Public TV Program

In a year or two, you may be able to watch programs about the Smithsonian's museums, research centers, and educational activities on Public Broadcasting Service network stations across the country, including WETA-TV, Channel 26, in Washington.

The Smithsonian's Office of Telecommunications has proposed a monthly one-hour program called "Smithsonian World." In a magazine style presentation, the three or four segments per show would focus on topics related to the Smithsonian. Although there are shows which present news or human interest subjects in magazine format, there is no such other program on television now that touches the areas of art, history, science, and technology.

Nazeret Chekerian, telecommunications director, developed the original proposal for the show, which was subsequently written by consultant Michael de Guzman.

"With an IBM grant to WETA, our associates in this venture, Executive Producer Martin Carr and Associate Producer Ann Rosewater have been hired to carry out the research and development phase of the proposal. They are searching out new ideas and welcome input from staff members," Chekerian said.

Car, who has won Emmy and Peabody awards for his documentaries, has been production director of some of the major prime time specials of the past 15 years: "Gauguin in Tahiti," "The Search for Ulysses," "Hungry in America," "This Child is Rated X.

Ann Rosewater has been associated with research projects for many Washington-based organizations and has taught at George Washington University and Harvard.

Jean Quentin, assistant production coordinator in OTC, is coordinator for the project.

"From this R&D phase will come a full pilot script and overall presentation to be used in seeking further outside funding," said Chekerian. "The project would cost about $3 million per year."

"What we are seeking," Chekerian noted, "is an effective series of the quality of Jacob Bronowski's 'Ascent of Man' and Sir Kenneth Clark's 'Civilization' rather than a museum tour. The Bronowski series, for example, involved two years of research. We are conducting careful research and are meeting with Smithsonian people to assure a series of the highest caliber."

Calling upon the expertise of SI scholars and staff members and acknowledged experts outside of the Smithsonian, one program might begin with the Smithsonian host moving through the Museum of Natural History, discussing some of this planet's most fascinating inhabitants, insects. An adventuous documentary piece on "killer" bees in Brazil could be incorporated with discussion and demonstrations in the Insect Zoo. Segment two of a sample program might move on to a multiple MNH story on beached whales.

The third segment might switch to the Hirshhorn Museum and Sculpture Garden for "The Genius of Rodin."

Calendar

Starting in April you will find the Calendar of the Smithsonian Institution in the Star and Post. It will be published as a full-page advertisement in the tabloid sections of both papers listing the next month's activities. Look for it as ad for May events in the Star "Calendar" section on Sunday, April 23, and in the Post "Weekend" section on Friday, April 28.

The calendar is being published in the two newspapers to inform a greater number of people in the Washington metropolitan area of Smithsonian exhibits and events.

By James Buckler

The old-fashioned pansy, Viola tricolor hortens. (V. sylvicola), has been a favorite garden flower for many years and still deserves a place in your garden. Smiling-faced pansies are delightful fragrant tender perennials from Europe that are better treated as annuals or biennials in the Washington area. They are found in solid colors of purple, white, blue, red, rose, or yellow as well as many multicolored cultivars.

They are easily grown from seed or by purchasing transplants from a local garden center. In mass bedding out, pansies provide a display lasting from early April through the end of June.

This spring, the Office of Horticulture will install 16,000 pansies in the SI colors of blue and yellow. There will be 8,000 each of Viola tricolor hortens. "Carnation Gold" (yellow) and Viola tricolor hortens. "Swiss Giant" (blue) in the Victorian Garden and in front of the Joseph Henry statue on the Mall. The festoons and oval and circular beds of the Victorian embroidery parterre provide transition from the early daffodils and tulips to the early summer annuals. This spring, the Office of Horticulture will install 16,000 pansies in the SI colors of blue and yellow. There will be 8,000 each of Viola tricolor hortens. "Carnation Gold" (yellow) and Viola tricolor hortens. "Swiss Giant" (blue) in the Victorian Garden and in front of the Joseph Henry statue on the Mall. The festoons and oval and circular beds of the Victorian embroidery parterre provide transition from the early daffodils and tulips to the early summer annuals.

Although pansies may be spaced approximately 12 inches apart, we usually plant pansies about four to six inches apart in order to get an immediate carpet bedding effect and to eliminate any early summer weeds.

For home use, fresh seeds should be purchased each year and sowing is usually done in late June. Sow the seeds in small pots, cover with a partial covering of potting mix. The pots should be kept darkly shaded and watered daily until the seedlings come through. After the ground freezes and this covering should be removed. It may be preferable to this area in winter pansies in a cool greenhouse or a well-ventilated cold-frame, not setting them out until mid-March. You can produce the largest blooms if you fork in liberal amounts of compost, leaf mold, manure, bone meal, or humus. If you prefer soil culture add some coarse sand. Pansies are best planted in full sun for spring display, but they may need a light shade if you are trying for summer bloom in the Metropolitan area.

Picking the flowers regularly for small bouquets or nosegays will encourage a longer blooming period and prevent seed formation which reduces plant vigor.

Heavy cutting may be necessary in late June when the plants become leggy or need to be contained in an allotted space.

For those who do not have cold frames, mums and hardier varieties have plenty of pansies now in March through early May. These seedlings may be divided and transplanted into your garden, window box, urn, etc. as soon as possible. The several months of pleasant weather these flowers will be well worth the effort.

A Special Gift

National Associate memberships and orders for subscriptions to Smithsonian magazine may be purchased by employees and eligible volunteers as gifts at the reduced rate of $6 (foreign postage $3.50 extra). Orders placed in April with the June issue. Applications are available at the Reception Center in the Castle, or call ext. 6204.