Music for 20th-Century Ears

By Linda St. Thomas

A visit to the Smithsonian folklife festival this year will be like taking a long weekend in Oregon, Massachusetts, Maryland, New Mexico, Ohio and Mexico—without the hassles.

Ceremonial dancers, crab net makers, bread bakers, stone carvers and market vendors—all typical of their own communities—will be performing and demonstrating their skills at the 12th annual Festival of American Folklife, October 4 through 9.

"We chose community as the theme of our festival because all folklife is based in community life. Visitors will experience the traditions of communities they might not otherwise encounter," Ralph Rinzler, director of the Folklife Program, explained.

"We hope this experience will enable visitors to understand the common interests and shared values that bind groups together." About 200 performers and craftspeople from 13 states and Mexico will participate in the Festival.

The element people seemed to miss the most last year, Rinzler said, was the food, which had been associated with earlier folkfestivals. This time around, for those who get hungry watching women from the Chesapeake Bay towns prepare crabs, oysters and clams, there will be a raw bar and food stand selling fish sandwiches, crabs and oysters near the Museum of Natural History where the Chesapeake Bay and Native American exhibit will be centered. On the monument grounds there will be stands with tacos, enchiladas, refried beans, Mexican pastries and fruit drinks for sale.

Near NMH

Festival goers may learn to shock oysters, watch craftsmen make sails and nets, carve decors or build model ships and listen to Bay stories. A blacksmith from Croftfield, Md., will make and repair crab traps (used in the sea life hall making his balsam enchiladas, refried beans, Mexican pastries and fruit drinks for sale.

At the Mall site, there will be daily presentations by Washingtonians, Mexican-Americans, Mexicans and members of oil and coal producing communities of West Virginia and Texas.

Mexican music including mariachi bands and the Norteno accordion sounds from Texas-Mexico border communities will be performed by Mexican and Mexican-American groups.

Performers from the Mexican states of Puebla, Michoacan, Guerrero and Veracruz will present the traditional songs and dances of their region, many of them associated with festive occasions. Again, the Spanish influence will be obvious in the music and customs of these people.

The Mexican Festival program is of partial funded by the Government of Mexico and the Mexico Today Symposium to be held in Washington later this month.

Near the Mexican area, the Folklore in Your Community tent, cab drivers, street musicians, street vendors and street will swap stories and talk about their occupations in the Washington area.

The street Arabbers of Baltimore form one of the few groups who carry on the tradition of urban peddling. Known too as "(See Festival," Page 4)

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From Guard to Photographer

By Susan Bliss

When Raymond Schwartz came to the Freer Gallery 33 years ago as a guard, he performed a variety of duties—from showing the public through the art storage rooms and selling postcards to assisting the chief photographer. It was this last assignment that opened into a lifetime career and earned Schwartz an international reputation as a photographer of Oriental art.

Schwartz, who had memorized every acquisition number at the Freer over the years, retired last month and Director Thomas Lawton said he would be sorely missed. "We simply won't find it easy to replace Ray."

Schwartz came to the Freer in 1945, a young man just back from war. After four months as a guard, he started to assist in the photo lab.

"I knew nothing about taking photographs," Schwartz recalled. "I was just eager to have a job and saw this as an opportunity to get started on something in life." He supplemented the teaching of Freer photographer Burns Stubbs, now retired, with courses at the YMCA and the technique. "Whatever Mr. Stubbs wanted to teach me, I tried to learn. You could say I learned photography through the school of hard knocks—maybe not the best way for everyone, but I have not regretted it nor would I change it.

He developed a special approach to the subtle colors and refined forms of Oriental art. "You have to play with the light to show the object at its best advantage, to bring out the character of the bronze or jade for the scholar or student. Museum photography is not dramatic—it's showing everything with clarity, but not washing out the color with too much light."

Handy brought his acceptance among the curators who accompanied Chinese art treasures from the National Palace Museum and the National Central Museum in Taiwan when they were exhi-

bited at the National Gallery of Art in 1961-62. James Cahill, then curator of Oriental art for the Freer, arranged for Schwartz to photograph the exhibitions. Later, Cahill organized funding for Schwartz to photograph the complete painting collection in Taiwan.

Cahill, now at the University of Califor-

nium in Berkeley, considers that material "the greatest collection of Chinese art anywhere." Most of the paintings in Taiwan had never been photographed, and Schwartz' pictures had an impact on Chinese painting studies around the world.

In the last couple of months, Schwartz made 16,000 negatives from paintings of the Taiwan collections. He commuted daily to the remote village of Wufeng, where the Chinese had constructed a concrete build-

ing just for the project. The paintings were carried back and forth from nearby moun-

tain trails.

"The curators choosing which pieces to show, eight men carrying the paintings in and out, one fellow in the dark room loading film, and scholars from all over the world standing in front of the pictures. I had to chase them away from the camera—they were so eager to see the treas-

ures," Schwartz recalled.

Schwartz' photos have appeared in numerous publications, including Volume 10 of "Oriental Ceramics: The World's Great Collections," which is the basis for the Freer's current exhibition, "Chinese, Japanese and Korean Ceramics." He has worked at the Textile Museum, the Phillips Collection and the home of collector David Lloyd Keefer.

In retirement, Schwartz expects to explo-

re the national parks with his wife, whom he met and married when he was in Taiwan. They also will return to Taiwan to visit their old friends and colleagues there.

"I'm going to slow down," Schwartz said, "but I'll have to come back to the Freer after a while, to visit the famous pieces I used to see in my sleep."
Robert Cory and his oceanography team of Massachusetts last January to work with CBCES. Kramer came from the University of Massachusetts, Amherst, to work with students and faculty on a study of dune populations and plants. She also participated in a study of insect communities and plants.

Past and Present . . . Caesar, a slave in New York, and the young Clara Barton, and a modern photo of Harold Pfister and Will Stapp admiring the daguerreotypes.

Images do seem like illusions, switching from positive to negative and back again when tilted in the light. "Facing the Light" will display plates of notables from the mid-1800's when the daguerreotype was the only successful photo process used in this country. It all began in September 1839 when artist-inventor Louis J. M. Daguerre introduced to Paris a new kind of image-making technique in which the subject appears on a mirrored surface created by a light-sensitive silver coating over a copper plate. Within a month, the process reached the United States where it quickly became popular.

"Imagine the excitement of people seeing their first daguerreotype—a true-to-life portrait of themselves or of national figures they had heard about but never seen," Pfister said. "Today we know what everyone looks like through photography; we have become jaded toward photographs before they are all from the uncertain and tumultuous pre-Civil War years, 1840 to about 1860, so that, coincidentally, many of them knew each other. Even so, Stapp said, the purpose of the exhibit is not to weave a history of these years, but rather to show the most striking daguerreotype portraits possible. "We didn't always use the best-known ones, but we did select strong, handsome, intriguing portraits of unmistakably identified people of historical prominence," Pfister pointed out. "This is relatively unusual for us—focusing on a medium rather than taking a personality or period of time, researching it, then looking for portraits."

A few of the 110 portraits included in the exhibit are:
1. The young Clara Barton before she became known as an eccentric who supposedly wore her military decorations when milking the cow.
2. Una and Julian Hawthorne, two of novelist Nathaniel Hawthorne's three children.
3. The young Rutherford and Lucy Hayes, decades before they were visiting relatives in Boston and the elder Hawthorne remained in Salem.
4. Caesar, a slave who lived and worked on a Hudson River estate until he was retired at the age of 80. He continued to live on the estate for the rest of his life, more than 30 years, and his dignified image was taken shortly before his death in 1852.
5. Rutherford and Lucy Hayes, decades before they moved to the White House, appearing as a happy young Ohio lawyer and his new bride.
6. Daniel Webster, a giant in the U.S. Senate and apparently one of the most popular daguerreotype subjects of his time, with more than 30 plates still in existence.
7. Emily Dickinson, as a school girl probably posed before the camera in the only Dickinson daguerreotype known to exist.
8. And many other notables including Harriet Beecher Stowe, Ralph Waldo Emerson, Frederick Douglass, John C. Calhoun and Henry Clay.

Since daguerreotypes are single originals with no negatives, they can never be replaced if they are lost or damaged. The plates are very fragile and tend to scratch and tarnish. Those that were well sealed in cases suffered less. Although tarnish can be removed, Stapp said, the long-term effects of cleaning are not yet known. Eventually, it may cause deterioration, and when the tarnish is removed, a little of the silver goes with it.

Most daguerreotypes were private commissions. They were meant to be handled and seen close-up by family and friends. There have been few exhibits of daguerreotypes because viewing them in a gallery is more difficult than studying them one at a time in private. They must be particularly well displayed to achieve maximum visibility. "We are doing all we can to eliminate reflections," Pfister said. "On cleaning the images show up best when displayed flat on a wall, but some are in cases if the case won't open all the way."

A 384-page catalog includes research data as well as biographical information on each subject in the show. In addition, the publication reports researchers' discovery about 200 other daguerreotype plates not in the exhibit.

"In our survey for subjects to be included, we discovered that there were not a lot of people who knew about what was available," Pfister said. "We made several trips and placed notices hoping to reach private collectors. Now that we have compiled this catalog, we hope it will be of use in locating additional daguerreotypes that we have seen reproduced in other publications but have not been able to find."

Berkeley graduate Sharon Maves received full university credit last year for a field internship in the development of an after-school estuarine curriculum for children. She also participated in a study of insect populations and plants.

"It is the best thing I've ever done," Jonathan Kramer said of his experience at CBCES. Kramer came from the University of Massachusetts last January to work with Robert Cory and his oceanography team. Not all schools offer credit for the Work-and-Learn program. Harvard, where David Atkins is a student, recognizes the enrichment value of his off-campus internship but does not extend credit for it. Atkins' assignment at CBCES was quantitative measurements of a number of components of forest runoff.

Jack Markin, from the University of Michigan, worked last spring on different aspects of watershed research. He joined biologist Joe Miklas in measuring, weighing and assessing the age and abundance of white and yellow perch in the main fresh water source of the Great Lakes.

Anne Dickinson of Cook College, Rutgers University, has worked under the guidance of Dr. Dennis Whigham for two semesters studying the impact of vines on the long-term growth of trees. Elizabeth Ley of the University of North Carolina is a master's second year student of work with Whigham in research on the "Configuration of forest patches necessary to maintain bird and plant communities."

William Carmen came this summer from Humboldt State University in California to assist botanist Whigham and biologist Dr. Jack Lynch in research on the deer population on Coaches Island. Another student working with Lynch is Stephen Vail from Carleton College, Minn. Vail is in his second semester of study of the foraging behavior and aggressive interactions in forest ant communities, filled in as a tour guide this spring for an appreciative group of Audubon Nature Society members.

FINISHING UP . . . No one knows what every daguerreotype is like meet-
join in Hispanic clapping games, of Arts, Inc., in New York City, will teach done under teachers' supervision—to the children's Area is sponsored by McDonald's leading, riddles and ghost story sessions taught by other children. Marta Montanez Washington Area Family Restaurants.

The Arabbers will sell fruit and vegetables to customers by hollering, singing or chanting. Lopez, a needlecraft artist from Los Angeles, will demonstrate Mexican stitchery at the Festival.

All of Captain White's crabs are alive. You don't know what a hawker is, just how many there are in India, Sumatra or Java because the ducks are seldom reported by natives or seen by outsiders. "The white-winged wood duck is large and conspicuous—larger than the mallard," Greenwell said. It has a black body with a large white wing patch and a large white head and neck flecked with black. "Now at the Conservation Center there are two white-winged wood ducks: one female from the original Assam group and the new youngster." Greenwell noted.

If you don't know what a hawker is, go right down to the Maine Avenue fish markets where you'll hear rhymes like this: Captain White has more crabs than all the tea in China. Yea they're bad as King Kong. Yea they're mean as a junkyard dog. Yea they're the baddest crab in the whole damn town. Yea they badder than Leroy Brown. Ain't no bull, ain't no jive. All of Captain White's crabs are alive. A dead crab go in a basket. A live crab go right in your basket.

The development of modern techniques, dyes and fabric treatments have benefited artists and industry alike. "Printed, Painted and Dyed," at the Renwick, shows the development of contemporary art. "We have chosen the coloring and design of fabric as a medium of expression." The exhibit includes works selected by Michael Monroe, associate curator at the Renwick, from exhibitions organized by the Department of Creative Arts at Purdue University in conjunction with the 1978 National Conference of the Surface Design Association.

"Each of the items is unique," said Monroe, "and shows the craft's direct relationship to the fiber. It is quite different from the concept of mechanical printing." In the visual feast that awaits the visitor, traditional techniques such as the venerable wax resist batik process contrast with airbrushing and color xerography. Artists selected fabrics varying in texture from unbleached muslin through plush velveteen to gossamer-fine silk. Colors range from the neon spectrum to muted earth tones. Fabric has been quilted, stuffed, stitched, frayed, mounted in lucite boxes. A sculpture by Joan Lintault contains a music box.

Moods evoked by the pieces on display range from the whimsical and charming, as in Stephen Blumrich's batik fairy-tale-style chess set, to the moving and disturbing, as in Robin Becker's "Skylight Blindness," a color xerographic image.

Although the primary emphasis of the exhibition is on the use of color, the variety of textures and shapes awakens a desire to reach out and handle the materials. An illicit desire, of course, but a natural one, since fabric is an integral part of our daily lives. "Printed, Painted and Dyed" will continue through October 15.
By Johnnie Dotthes

Victor Krause, MNH photographer, and Grover Moreland, museum specialist in MNH's Department of Engineering Sciences, received third prize in the 1978 International Metallurgical Exhibit in Canada sponsored by the International Metallurgical Society and the American Society for Metals. The entry, a color photograph by Krause, showed a panel section of a meteorite cut by Moreland.

James Smithson, British Consul, was co-recipient of the 1978 Henry Allan Glasgow Award of the New York Botanical Garden, given for his monograph on bromeliads which he co-authored with John Simon.

Von Del Chamberlain, chief of NASM's Presentations Division, served as chairman of the International Air and Space Museum Society's Fourth Biennial Conference in Dayton. Michael L. Simpson, chief of SI's Space History Office, led a panel presentation of spacecraft presentations specialist served, as logistics and exhibits coordinator of the meeting during which Chamberlain and Cataloging Aid John Gober presented pa­pers. Also working on the conference were Dennis Mammam, production produc­tions specialist; Patricia Woodhouse, illus­trations supervisor; and Alesyein Effink, technical special­ist, and Dennis Baslin, supervisor of SI's Graphic Design Office.

Robert Sheldon, museum specialist in MHT's Division of Musical Instruments, is currently selecting works for a natural history exhibition focusing on the Bird of Paradise and early 19th Century Wind Instrument exhibit at the Castle Hill Festival in Ipswich, Mass.

Herbert Gursky, associate director for optical and infrared astronomy at CFAN, is one of the three American scientists to win an Exceptional Scientific Achievement Award for his research on NASM's Space History Observatory Satellite (HEAO-1). Gursky was awarded the medal on August 3 by NASA Administrator Robert D. Crippen at Marshall Space Flight Center in Huntsville, Ala.

Marlie Artz, an astronomer at NASA, has been appointed to the American As­tronautical Society to chair an Ad Hoc Committee on Women. The committee will make recommendations for the institution of the American Astronomical Society, which will be established to promote the advancement of women in astronomy. The committee will also re-examine a similar position that was completed by AAS five years ago.

David Correll, CBCES associate direc­tor for scientific programs, discussed his findings on the effects of herbicides on submerged bay grasses in a special fact­sheet. The Agricultural Research Administration of the Committee of the Chesapeake Bay Pro­gram, conducted in St. Michaels, Md., was the first project to examine the impact of herbicides on submerged bay grasses.


John Balling, Janis Albright, summer ecology program coordinator, and Sharon Mudd, summer camp and educational programs John Falk and Research As­sistant Marc Cooper, are discussing the Center's summer programs for children, including upcoming four-day ex­peditions.

The following books have been written, edited or illustrated by Smithsonian staff members. Please notify SI Press Assistant Lora Sheets if you would like a book to be included in later Torch issues.


"Gatty's Islands: Faces from the Past," under the editorship of David Correll.


"Gatty's Islands: Faces from the Past," under the editorship of David Correll.


"A Gale of Presidents," by Marc Pachter, NPG.


"A Gale of Presidents," by Marc Pachter, NPG.


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"A Gale of Presidents," by Marc Pachter, NPG.


"A Gale of Presidents," by Marc Pachter, NPG.


National Associates Attract Study Groups To Washington

By Susan Bliss

Among the 28 horticulturists, plant experts and garden enthusiasts touring Hillwood, the Merriweather Post estate in northwest Washington, the only complaints came from those with cameras. They kept running out of film as they clicked away at an abundance of topiary trees, boxwood, fountains and luxurious lawns.

Marc Cathey (left) with Jim Buckler (second from left) and participants

For one solid week, participants in the first session of the National Associates' new Selected Studies Program had near-perfect weather as they visited horticultural sites in and around Washington.

These were not ordinary vacations, although they toured such attractions as Washington's Dumbarton Oaks, Botanic Gardens and National Arboretum, as well as Longwood Gardens and Winterthur in Pennsylvania and Mount Vernon, Maryland. According to Program Coordinator Nancy Starr, many of the participants were horticulture professionals, some there as part of their work.

Alan Krause, a greenhouse technician at Amberite College in Massachusetts, was impressed with how well the week had been organized, and with the quality of lecturing by Smithsonian Horticulturist James Buckler, who accompanied the group all week.

"We are visiting a variety of places," Krause said, "and I've particularly enjoyed seeing the plantings around the Smithsonian—there truly is real life to the museums."

Anita Jackson, a trainee in historic garden restoration at the Nova Scotia Museum, expected to return to Canada with ideas for the 17 historic gardens owned and maintained by that province.

As the participants filed through Hillwood's Japanese garden, greenhouses and forested areas, they talked shop, pointing out unusual examples of topiary or variegated plants.

Sara Groves, an Atlanta horticulturist, remarked that she'd already learned new things. "I've been inspired by some of the Victorian parterres, and Jim (Buckler) showed us a new way to plant topiary, by planning the design with cardboard templates. I've also seen some equipment I've never had a chance to see these plants myself," Dr. Robinson said, "but I've never had a chance to see these things."

"It was a departure from the group praised its approach, "was a departure from the nature of sound, using unplugged instruments to be both accessible and enjoyable."

"The contemporary chamber music performed," an informal presentation of distinct art forms, the Museum and consort have a belief in the power of living works of a strictly experimental nature before the modern reper- toried composers as Stravinsky, Bartok and Bartok and Sunday morning concerts were given to be in the concert hall Mathias, who mixed live piano with synthesized vibraphone.

"The best of today's classical music," Ancona said, "represents a departure from such 18th- and 19th-century models as Beethoven, Tchaikovsky and Brahms. It evokes the natural sound, using a variety of unusual combinations that seek to redefine traditional music concepts as well as to enhance the experience of the listener, melody and rhythm structure. Our effectiveness depends greatly on the atmosphere of confidence in our music, a piece is potentially worthwhile if it really speaks to people."

Sports

By Susan Foster

Richard Drain of Computer Services led the SI Softball club to a 14-13 victory over the Bureau of Mines Bombers with his three-run homer. Keith LaVerne of Computer Services and Seabolt had the hit that won the seventh inning that helped score the winning runs.

Co-ed Softball The Smithsonian magazine softball team lost to Congressional Quar- terly, 16-15, in a game played by led fielding. The team got behind quickly, with the opposition scoring eight runs in the first inning, but the first inning team could do no better than score one run while the second team could do no better than score one run. In the final two innings the SI team managed to score 14 runs before bowing to the final inning.

The SI team has built up a reputation on the field among the publishing sector. The learning to hit out of the overhand. The SI team has lost two games.

Dick Drain scores a run for SI, beating out the throw at home plate. The SI team won, 6-4, over the Bureau of Mines.

Correction: The photograph on page 6 of the August Torah was incorrectly credited. The picture was taken by Vic Wehren.

Fall Season Opens With Music At HMSG

By Sidney Lawrence

Today's performances incorporate three-dimensional materials, sculpture is enhanced by silkscreened designs and choreography uses architectural space as an important element of dance. This fall, yet another art form, music, will blend with the visual arts, when the 20th-Century Consort of Musical Instruments holds a concert under the supervision of HMSG's first resident performing group.

In recent concerts, the Consort has shared the stage with the ensemble's light patterns, dancing and chants. Its music has evoked blueyes rock, Beethoven and industrial sounds among its diverse sources.

The residency, cosponsored by the Museum and the Division of Performing Arts, will include four public Sunday evening concerts to be given in the Museum auditorium on October 15, November 5 and December 10 of this year, and on March 18, 1979. This will be the fourth season for the 13-member group, founded in 1975 to perform the varied repertoire of 20th-century music.

"We are tremendously excited to be playing at the Hirshhorn," Tony Ames, the Consort's executive director, said. "Although devoted to the presentation of distinct art forms, the Museum and Consort have a belief in the power of living works of a strictly experimental nature than that on which they may, in the Consort's view, prove to be of lasting significance."

"The best of today's classical music," Ancona said, "represents a departure from such 18th- and 19th-century models as Beethoven, Tchaikovsky and Brahms. It evokes the natural sound, using a variety of unusual combinations that seek to redefine traditional music concepts as well as to enhance the experience of the listener, melody and rhythm structure. Our effectiveness depends greatly on the atmosphere of confidence in our music, a piece is potentially worthwhile if it really speaks to people."

Past performances at the Kennedy Center, the National Academy of Sciences and George Washington University have proven Ames' point. "The unstated theme of the program," he said, "is that "was that modern music can be painless if not fun." Another article about the program's director, Mr. Bliss, titled "outreach philosophy" and desire to "tackle all concerns of the modern reperto- rie, these elements, the article noted, have resulted in an unusually wide and encompassing following.

In the coming season at HMSG, the Consort will play chamber music by such van- gards composers as Stravinsky, Bartok and Wehren. Among more recent work will be an evening devoted to Schubert's songs for a soprano on the concept of time; Maurice Wright's "Chamber Symphony," a work written live piano with synthesized vibraphone, and Lawrie Siddons' "Acanthus," a study of sounds produced by a harp and a vibraphone. "Quartet for the End of Time," by Olivier Messiaen, will be performed to celebrate the composer's 70th birthday on December 10.

For ticket information, call ext. 3959.
Prints On Parade at NCFA

When the "Washington Print Club - Members' Exhibition" opens at the National Collection of Fine Arts on September 15, it will be continuing a tradition fostered in several American cities besides Washington.

Prints are being displayed at the Smithsonian's recently restored Gallery of Fine Arts, which opened three Saturdays in September. The schedule:

September 16 "Soldier of the Lord" - Harriet Tubman, as she might have testified at a camp meeting. Two performances, noon and 2 p.m. Volti: Artists at Work." - Three contemporary artists portray an athletic subject in different ways to conduct a tour.

September 30 "Moving Target: Artists at Work." - A nonspecialist invites a glimpse at printmaking as an athletic subject in different ways to conduct a tour.

By Jo Anne Douthit

A Bashful Horse That's how a Washington Post editorial referred to Mark di Suvero's "The Bashful Horse," which was acquired by the Institute of Scrap Iron and Steel. The writer explained why the sculpture is a fitting gift to the American people. It is the work of an immigrant and the gift of an unpopular art form was built at the same pace.

The Bashful Horse, di Suvero's 15th-century European woodcuts and etchings to contemporary American works by Jim, Cartoon Summers and Red Groomos. There will be one Japanese print, a 19th-century woodcut by Hiroshige.

In the view of Janet Flint, NCFA curator of prints and drawings, visitors to the exhibition will see "some excellent examples of work by major artists as well as lovely pieces by less-well-known people." Today's intense interest in print collecting, she pointed out, began to grow in the early 1960's, as more major artists began making prints as a result of the establishment of large printmaking centers around the country.

This burgeoning interest also led in with "notable contributions" to the search continues today, Flint added. The Washington Print Club, established in 1964, is a nonprofit group for those who want to learn more about prints. Interested people may call Douglas Rigler at 862-5340 for membership information.

The members' exhibition will continue through November 19.

By Johnnie Douthit

"Antique Beauty" (detail) by Peggie Bacon, from the Washington Print Club show.

Portraits Come Alive

"Portraits in Motion," a varied roster of free events, will be presented by the National Portrait Gallery, with performances every Saturday starting September 15.

September 21 "American Artists Document the Expansion of the West," 1846-1927. Performances are free. Programs will appear as follows: In the Washington Post, October 8; October 22; and November 5.

September 29 "The Harriet Tubman presentation will feature Delores St. Amand, a Washington actress and singer who created the show after a year's research on the only work of the author to capture Ms. Tubman, philosopher, artist, and founder of "the Railroad," she was "but also to capture the life and times of the people around her."

NCFA and the Renwick A Washington Star article on NCFA's 10th anniversary mentioned the show. The museum of fine arts in this country. Art critic Forrey noted in its education prize, NCFA and Renwick to the public of a new understanding of the panoply of American art.

A Washington Post review of "Contemporary Art from Alaska" at NCFA called the show "an illuminating glimpse at what appears to be a burgeoning art scene in Alaska."

Smithsonian People A recent issue of "Smithsonian" magazine carried an 18-page article on "Behavior and Mimicry of Moths in Nature," written by MNH photographer Kjell Sandved.

A Washington Star feature on Janet W. Solinger, director of the Resident Associate Program, noted the growth and change in the organization since Solinger became its director.

BROADENED SCOPE FOR INTERN '78

By Thomas Lowderbaugh

Four years ago a new program called Intern '78 brought 18 high school seniors to the Smithsonian for summertime work. This year, the intern program has almost doubled in size, enrolling 35 seniors to work under the guidance of Smithsonian experts.

This summer, for the first time, the James Smithsonian Society provided financial support for the program. This, together with continued support from the Woodruff Wallace Foundation, opened the program to students from a wider geographic area.

"Originally, our program was confined to east coast students from North Carolina to Massachusetts," said David Eittrick, coordinator for the Office of Elementary and Secondary Education, which runs the program.

"Slightly more than half of the interns still come from the Washington Metropolitan area. But the new funding enabled us to double the number of students we could bring to Washington for the summer."

The expanded program, Intern '78, involved several Smithsonian departments which had not placed interns in earlier years. Students learned about paleobiology, vertebrate zoology, botany and entomology from the inside. They explored the intricacies of research in the National Collection of Fine Arts library, and in the Museum of History and Technology philately department, they discovered the various business of stamp collecting.

"For many, it was the first time living alone away from home," Schulte-Canzier said, and "some needed help dealing with new problems. For others, the internship was a first job that presented some difficulties."

Each intern also got a chance to show the rest of the group around his or her department. With the help of their supervisors, they learned the duties and the work that goes on there.

OHEE is already beginning to plan for Intern '79, which will probably remain the same size as this year's program.

Si in the Media

By Lippman Callow

The Smithsonian Calendar for October will appear as follows: In the Washington Post on Friday, September 29, and in the Washington Star on Sunday, September 24.

The greatest... In appreciation for his cooperation with the Museum of Natural History Recreation Association, members of the group presented MNH Director Porter Kier with a large trophy inscribed to "The World's Greatest Museum Director." From left to right: Francine Free, Willi Dillard, Ann Grantham, Mark Eberth, Recreation Association President Bruce Turner, Kier, Casey Allen, Mary Rakow, Denise Montgomery and Regina Scott.

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The Washington Post, September 15, 1978
Susan Kalick has been a photographer for the National Park Service since the early 1990's and to New York to find immigrants with personal memories of Ellis Island. This year she did research on Vietnamese, Czechoslovakian, Hungarian and Chinese immigrants. She met with many of the field workers who had attended a PTA function in the park and had all made the arrangements to get the Dunham classroom to the park two years ago. She located people to talk to from that list, hoping that their names had not changed again. I also looked for unusual last names so I wouldn't have to wade through a sea of names. She led me to a Mrs. Oneacre because she was the only one in the phone book. She led me to a field (if collecting is permitted) in September or early October before the first frost.

During the mid-19th century, elegant Victorian homes were filled with exotic flowers from far-off lands. Ferns, artificial plants, new flower pictures and dried flower arrangements, known as immortelles or "everlastings." These dried arrangements usually consisted of flowers collected from the garden or fields in the fall, when nature is showing its best. The flowers are dried or dried in sand, which hold their shape throughout the winter. In 1876: A Centennial Exhibition," the Office of Horticulture installed a case of flowers on the steps of the Reviewing Stand-

flora SMITHIANTHA

By James Buckler

Welcome' Gets A New Face

Immediately after the Labor Day weekend, Smithsonian visitors will have a new brochure to guide them through the Washington museums. A completely re-designed gray-and-blue Welcome Brochure, available at museum information desks, will replace the familiar red-and-brown brochure in use for the past two years.

The new publication, designed by the New York firm of Wyman and Cannan and produced by the Office of Public Affairs, provides a full-page map of the Mall and nearby attractions.

Each of the Smithsonian museums in Washington, the National Zoo and the National Gallery of Art is described separately. Each page features a photograph, text and symbols for available services.

An introduction briefly describes the Smithsonian's research activities, its history and its visitor services. The introduction also calls attention to the Cooper-Hewitt Museum in New York and the separately administered bureau: the National Gallery, the Wilson Center and the Kennedy Center.

SI Artists Exhibit at ANM

By Johndre Douthit

Works by three Smithsonian employees will be included in the D.C. Art Association's New Year's Eve show at the Anacostia Neighborhood Museum on September 15, ANN's 11th anniversary.

Albert Elkins, a designer at NPG, is represented by two large abstract acrylic paintings. Benjamin Franklin, an exhibit specialist at NASM, has a woodcut in the show, and Edith Martin, a museum techni-

the Renwick, is represented by two watercolors and an acrylic collage. Works by two former trainees at the Museum's Exhibits Design and Production Lab, Wanda Alkins and Rhawn Anderson, are also included.

In the six years since the Museum began presenting the DCAA show, the number of artists offering works for display has steadily grown. This year, for the first time, the Association selected a jury to choose from among them. This is also the first year in which the show should be considered was—placed on the entries.

Judges for the exhibition are all well-known in the local art scene: David Driskell, an artist at the University of Maryland and an authority on African Art; Anacostia artist John Robinson, who is also a member of the D.C. Commission on the Arts and Humanities, and National Collection of Fine Arts Director Joshua Taylor.

Among the 25 exhibiting artists are: Joseph Holston, Lois Mattou Jones, Dillah Pierre, Genevieve Seabrooke Powell and James Wells. The works will be in a variety of styles and media, including photography, collage, sculpture, watercolor, serigraphy and the traditional arts and crafts.

The D.C. Art Association, formerly the D.C. Art Education Association, was organized in 1961 by artists in the public schools of the District of Columbia. In 1969, the membership base was broadened to include individuals, groups and organizations interested in fine arts and visual communications.

In conjunction with the exhibition, the ANN's education department will present demonstrations, special tours and lectures. More information about the Association, as well as the dates for the other activities, can be obtained by writing to the Association. The group also sponsors an annual competition for young artists.