**Festival Focus: Community Life**

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 close community as the theme of our festival because all folklore 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 craftsmen 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 folklife festivals. 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 serving fish sandwiches, crabs and oysters near the Museum of Natural History where the Chesapeake Bay and National American exhibits will be centered. On the monument grounds there will be stands with tacos, enchiladas, refried beans, Mexican pastries and fruit drinks for sale.

Near MNH

Festival goers may learn to shock oysters, work in the sea life hall making balsam enchiladas, refried beans, Mexican pastries, and net catching the crustaceans, oyster tongs and other equipment needed by the watermen.

Near the Mexican area, in the Folklore in America village. Performers from the Mexican states of Puebla, Michoacan, Guerrero and Veracruz will present the traditional songs and dances of their regions, many of them associated with festive occasions. Again, the Mexican influence will be obvious in the music and customs of these people. The Mexican Festival of the Month is partially funded by the Government of Mexico and the Mexico Today Symposium to be held in Washington later this month.

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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**Music for 20th-Century Ears**

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**House Unit Okays SI Support Center**

By Kathryn Lindeman

The House Committee on Public Works and Transportation approved August 17 legislation authorizing the National Museum of History and Technology to construct its long-planned Museum Support Center at Suitland, Md.

As approved by the committee, chaired by Representative Harold T. Johnson (D-Calif.), the bill contains an amendment requiring formal approval from the panel on final plans and specifications before funds can be appropriated for the $21.5 million project.

If approved by the House, the legislation will go back to the Senate for its concurrence in the amended version. The Senate earlier passed the measure, but without the amendment introduced in the House Committee by Representative Ray Roberts (D-Texas).

The bill was initially okayed by the given subject and on the Smithsonian Buildings and Grounds, chaired by Representative Norman Y. Mineta (D-Calif.), after a hearing August 14.

Roberts said the amendment would not delay the beginning of construction in Fiscal 1980 but would assure the Congress that the project was within the authorized $21.5 million appropriation and conformed to current standards.

The Smithsonian has requested $375,000 in the FY 1979 budget for design of the center.

In an opening statement at the hearing August 14, Mineta pointed to the growing popularity of the building at the National Air and Space Museum, which was difficult to keep up with the demands.

The subcommittee heard testimony from the General Services Administration's Secretary S. Dillon Ripley, Assistant Secretary for Museum Programs Paul N. Ryan, a member of the Smithsonian's Board of Regents and spoke of the opportunity of serving as a Regent.

Ripley's comments were chosen community as the theme of the Smithsonian Institution's '79 Folklife Festival this summer on the Mall.

Ripley, Rinzler, and Secretary of the Smithsonian Institution, House Speaker Thomas P. O'Neill have represented the Smithsonian at the Festival.

Ripley said he believed relations between the staff of the Regents and the congressional committee were 'unfailing wisdom and integrity,' her personal charm served the Institution well at an important time in its history.

Ryan is a member of the Government Operations and International Relations Committees in the House. He was elected to Congress in 1972 after serving for 10 years as a member of the California State Assembly and, before that, as mayor of South San Francisco. He holds a bachelor's degree from Creighton University in Omaha and, after serving in the Navy during World War II, was a high school principal, superintendent and teacher. In a statement thanking Speaker O'Neill for the opportunity of serving as a Regent and spoke of the 'extremely significant impact which the Smithsonian has on American life.'
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, his job was to chase them away from the camera. "I learned photography through the school of hard knocks—maybe not the best way for everyone, but I have not regretted it nor have I ever replaced 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 me to teach, 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 have I ever replaced Ray."

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."

His activity brought him an acceptance among the curators who accompanied Chinese art treasures from the National Palace Museum and the National Central Museum in Taiwan when they were exhibited 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 exhibition. Later, Cahill organized funding for Schwartz to photograph the complete painting collection in Taiwan.

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

In four and a half months, Schwartz made 16,000 negatives of paintings from the Taiwan collections. He commuted daily to the remote village of Wufeng, where the Chinese had constructed a concrete building just for the project. The paintings were carried back and forth from nearby mountainous terrain.

He had curators choosing which pieces to shoot, 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 treasures," Schwartz recalled.

"I have photographed Chinese art for these 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 Keeger.

In retirement, Schwartz expects to explore the national parks with his wife, whom he met and married when he was in Taiwan. They also will return to Taiwan to visit friends and old haunts.

"I'm going to slow down," Schwartz said, "b ut I'll have to come back to the Freer after a while, to visit the famous pieces I used to see in my sleep."
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 process for making images for the time.

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.

“I 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 every one looks like through photography; we have become jaded toward photographs being displayed flat on a wall, but some are in cradles 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 recent findings on 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 to those who want to learn more about daguerreotypes that have been reproduced in other publications but have not been able to find.”

By Kathryn Lindeman

Portait Gallery Daguerreotypes Mirror Bygone Images

By Katey Hollis

Students Excel in Work-Study

By Suzanne Pogell

Students from universities across the country will come to the Chesapeake Bay Center for Environmental Studies this fall to enrich their education through at least one semester of work in some aspect of terrestrial, estuarine or outdoor research and curriculum development.

The Work-and-Learn program, now in its fourth year, offers unusual opportunities for creativity and independence. Harvard seniors Elieith Lyons, for example, wanted to tackle a project that would address her interests in environmental anthro­pology and research. The infant biome (or natural setting) study, a further exploration of CBCES of man’s preferences for different landscapes, was ideal for her pur­poses. Under the guidance of Drs. John Falk and John Bailing, she assumed pri­

cause we see them every day. But citizens then had not even seen photos of their President and other national leaders or celebrities.

Daguerrean studios often exhibited the plates of famous people in an effort to drum up business. Public interest in the images was so great that men like Henry Clay were recognized by daguerreans as sitting in dozens of cities they visited.

Because daguerreotype subjects were popular only for about 20 years before being re­placed by a glass-plate negative process, the subjects of these one-of-a-kind portraits were 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 those 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:

- The young Clara Barton before she became known as an eccentric who sup­posedly wore her military decorations still in existence.
- Emily Dickinson, as a school girl prominently posed before the camera in the only Dickinson daguerreotype known to exist.
- 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 exhibit, the images show up best when displayed flat on a wall, but some are in cradles if the case won’t open all the way.”

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- David Atkins is a student, recognizes the enriching 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 third-year student of work with Whigham in research on the “Configuration of forest patches necessary to maintain birds and plant communities.”
- William Carmen came this summer from Humboldt State University in California to assist botanist Whigham and biologist Dr. James Lynch in research on the deer popu­lation on Cochesse 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 junior this spring for an appreciative group of Audubon Nature Society members.


By Peter Arnell
street hawkers or criers, they attract cus-
tomers by hollering, singing or chanting.

This year’s presentation supported by the
Department of Energy will feature the oc-
cupational folklore traditions of coal miners
and oil workers. Visitors will be invited to
don safety equipment used by West
Simulated Mine.

Peddlers have slowly disappeared from our
cities, their art continues — ball park
‘Festival’ vendors ·

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.

Can’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 Children’s Area, open each day from
Elementary and junior high school

Inside MHT

In the Museum of History and Technol-
yogy immigrants will discuss their experi-
ences in America, sharecroppers will en-
list the Hall of Everyday Life in the
American Past and organ builders will explain their
craft.

Exhibits in MHT’s “Nation of Nations”
will provide a backdrop for panel discus-
sions and workshops. Post-1935 immi-
giants from Vietnam, Mexico, Hungary,
Greece, Czechoslovakia and Iran will share
memories of immigration from their seats
on an authentic bench from the nation’s
“gateway” at Ellis Island. Black and white teachers who once worked in one-room schoolhouses will sit in front of the

Robin Becker’s “Skylight Blindness”

By Mary Combs

The origins of man’s attempts to color
and decorate fabric are lost in prehistory,
but there is evidence that stamps were used
to pattern fabrics in Mesopotamia 5,000
years ago. Since then techniques have been
developed, refined, lost and rediscovered,
and today sophisticated machinery mass-
produces material in quantities, varieties,
and for purposes unimaginied by our
ancestors.

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 artists who 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 Na-
tional Conference of the Surface Design
Association.

"Each of the items is unique," said
Monroe, "and shows the craft’s direct rela-
tion 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 air-
brushing and color xerography. Artists
selected fabrics varying in texture from un-
bleached muslin through plush velveteen to
gossamer-fine silk. Colors range from the
tone spectrum to muted earth tones. Fabric
has been quilted, stuffed, stitched, frayed,
mounted in lacite 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 in-
illicit desire, of course, but a natural one,
since fabric is an integral part of our daily
lives. "Printed, Painted and Dyed" will con-
continue through October 15.
Kjell Sandved, who produces biological motion pictures with MHN scientists, won a Guggenheim Fellowship in 1978. In the photo competition sponsored by Natural History magazine, Sandved’s picture of a “cloud forest” shot was near the Amazon River in Brazil.

Edward Sneathen, chief of the Office of Protection Services’ Safety Division, has been appointed a principal member of the Libraries, Museum, and Historical Building Technical Committee of the National Fire Protection Association. The committee is concerned with fire safety standards for historic structures.

Louise Hutchinson, ANM historian, has been awarded a three-year term as the D.C. Mayor’s Commission on the Status of Women.

Helen Holden, Scott Oud and James Wherry of MHT’s Division of Air-Sciences are principal speakers at the Early Keyboard Instrument Symposium at California Polytechnic State University. Weaver is a soloist in the Mozart Festival held in his honor.

Cynthia Jaffe McCabe, curator for exhibitions at NHMg, gave a lecture at the Spofolo Festival in Charlotte, S.C., to supplement the exhibition “Modern Sculptors and Their Drawings: Selected Works from the Hirshhorn Museum and Sculpture Gardens.”

David Hanks, guest curator of the Renwick exhibition, “The Decorative Designs of Cecilia Convey Cooper,” ext., worked with Anne Hearn on the exhibition for the National Gallery. Additional photos by Robert Sheldon, museum specialist in Photographic Services; Robert Murray, assistant to the director of the Kennedy Center last year. The one-day symposium will discuss the Center’s summer programs for children, including upcoming four-day expeditions.

Third place in the 1978 International Metalographic Exhibit in Canada sponsored by the International Metallographic Society and the American Society for Metals. The entry, a color photograph by Robert Murray, showed a photomicrograph of a meteorite cut by Moreland.

Frank Smith, vice president for science, was co-recipient of the 1978 Henry Allan Gleason Award of the New York Botanical Garden, given for “outstanding herbariums which he co-authored with his wife.”

Von Dehirsch, chief of NASM’s Presentation Division, served as chairman of the Historical American Society’s Fourth Biennial Conference in Montgomery, Mich., which was hosted by the Smithsonian Institution’s John Decker.

The Currier and Ives prints of old American locomotives and thought they were quaint. By Linda Stamberg for National Public Radio’s “All Things Considered.” Hanks was guest curator of the Renwick exhibition. Additional photos by Robert Sheldon, museum specialist in Photographic Services.

Edwin Converse, ext., produced biological illustrations for Kjell Sandved’s book. The Matching of the Centuries,其 was shot near the Amazon River in Brazil.

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

Alan Krause, a green thumb student at Amherst College in Massachusetts, was impressed with how well the week had been organized, and with the quality of lecturing from Smithsonian Horticulturist James Buckler, who accompanied the group all week.

"We are visiting a great variety of places," Krause said, "and I've particularly enjoyed seeing the plantings around the Smithsonian—they bring real life to the museum."

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 her 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 hedges.

Sara Groves, an Atlanta horticulturist, remarked that she already learned new things this week by seeing these plants in Victorian parterres, and Jim (Buckler) showed great respect for plant growth, by planning the design with cardboard templates. I've also seen some equipment I could use in my own greenhouse and lots of exciting plant material," said Dr. Robinson, who related how he has trained some of his students to be the "dazzle the public and enjoy the diversity of Victorian parterres, and Jim (Buckler) showed great respect for plant growth, by planning the design with cardboard templates. I've also seen some equipment I could use in my own greenhouse and lots of exciting plant material."

Dr. Robert H. and Mrs. Robinson, of Beaumont, Tex., are garden enthusiasts, big enough in my own greenhouse and lots of the group had showed up that morning for tourist Robert Fisher was all booked up. Though devoted to the presentation of distinct art forms, the Museum and Consort have come to believe that the display of music—"it must be both accessible and enjoyable."

The contemporary chamber music performed by the Consort uses both the "classical" instrumentation—strings, woodwinds, harp, piano, percussion and keyboard—as well as the "nonclassical" electronic sound sources. Programming concentrates on works of a "modernist" approach, as well as older works performed in a "simplistic" manner rather than those on which, in the Consort's view, prove to be of lasting significance.

The best of today's classical music," Amos said, "represents the departure from such 18th- and 19th-century models as Beethoven, Tchaikovsky and Brahms. It challenges the traditional boundaries of art music—tone, melody and rhythmic structure. Our effectiveness depends on a great deal on the talent of the audience, concentration and innate desire to learn."


Two other groups came to Washington the week following the horticulture seminar. One program led by East Asian scholar Franz Michael dealt with Chinese history and art. There were films, lectures tours behind the scenes and in the exhibition areas given by Furer curators.

At the Hirshhorn, 20th-century sculpture was the subject. Participants toured Museum collections and learned about trends in American and European sculpture, conservation and exhibition techniques and sculpture of the future.


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Women's Council Holds Retirement Talks

The Smithsonian Women's Council will present a series of discussions concerning retirement planning on five Wednesdays during September and October. These programs are for all federal and trust fund employees, but will be of most interest to those planning to retire in the next few years. The programs will be held in the Hirshhorn, beginning at 2 p.m. and lasting one to two hours. Administrative leave will be granted.

On September 5, Deborah Curtis of the Personnel office will explain the Federal Retirement System. On September 13, a representative of the American Security Guard will discuss Disability Program and Retirement; the National Association of Retired Employees will sponsor the September 20 talk on leisure and targeting. Members of the September 27 discussion will feature a representative of the Social Security Administration.

Sports

By Susan Foster

Richard Drain of Computer Services led the SOI to a 14-13 victory over the Federal Home Loan Bank. With three-run winner, Keith Lawry of Computer Services, and Seabold's effort, the 11-2 record. The team will be competing in a post-season tournament through August.

For more information, contact Barbara Newfield, ext. 5316.

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**BROADENED SCOPE FOR INTERN '78**

By Thomas Lowdnerbaugh

Four years ago a new program called Intern '74 brought 18 high school seniors to the Smithsonian for summertime work. By 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 DaWitt Wallace Foundation, opened the program to students from a wider geographical area.

"Originally, our program was confined to east coast students from North Carolina to Massachusetts," said David Stattebroek, coordinator of 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, in­ volved 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 intricate of research in the National Col­lection of Fine Arts Library, and in the Museum of History and Technology phi­lanthropy department, they discovered the ser­vice of business of stamp collecting.

"For many, it was the first time living alone away from home," Schultz-Canizares 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 explained their departments and the work that goes on there.

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

By Johnnie DuBusch

A Bashful Horse That's how a Washington Post editorial referred to Mark di Saverio's "The Bashful Horse" on exhibit as part of an exhibition organized by the Institute of Scrap Iron and Steel. The writer explained why the symbolic horse is a fitting gift to the American people. It is the work of an immigrant and the gift of an original building which has been made to be shared. It is a testimony to the industry and the sculpture which can be found in a country where size means impressiveness.

Benjamin Forgey, writing in the Washington Star, referred to the sculpture's magic quality. An editorial in the Ranger (Me.) News made a more practical observation, saying that Maine had enough spots to create a sculpture that would make "Frisis" look like a dime-store imitation.

Prints On Parade at NCFA

When the "Washington Print Club- Members' Exhibition" opened at the Na­tional Collection of Fine Arts on September 15, it will be continuing a tradition fostered in several American cities besides Wash­ington. Museums in Cleveland, Albany, New York and Philadelphia, to name a few, work closely with print clubs in their cities to provide space and curatorial expertise to encourage the study and discussion of prints.

The Washington Print Club receives pro­gram support from several museums, and since 1972 NCFA has provided gallery space for three exhibitions chosen from among members' collections by independent jurors. The club held earlier exhibitions in the Corcoran.

This year's show will contain 58 works, ranging from 16th-century European wood­cuts and etchings to contemporary Amer­i­can works by Jim Dyn, Carol Summers and Red Grooms. 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 prints by major artists as well as new and un­seen works by 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 several large printmaking centers around the country.

This burgeoning interest also led in part with "the current interest in printmaking" which the search continues today, Flint added.

The Washington Print Club, established in 1962, is a nonprofit group for those who want to learn more about prints. Interested people may call Douglas Rieger at 862- 5340 for membership information.

The members' exhibition will continue through November 19.

By Lisa Schwartz (left) and Ann Downer during internship in MNH freeze-dry lab

Benjamin Lawless, assistant director at MHI in charge of exhibits, was featured in the Washington Post. The article captioned Lawless' enthusiasm about "a museum of prints" mentioned his dream of an MHI Hall dramatizing the transition from muscle power to machine power.

A feature in the Louisville (Ky.) Courier-Journal, Ette Bliss' hometown newspaper, talked about her activities as co-chairman for fund-raising and special events for the Washington Independent Writers. Bliss works as SI’s Office of Fel­lowships and Grants. A former actress at Louisville's Heritage Theatre, she made a videotape for the Office of Museum Re­grams. According to the article, the satiri­cal training film shows all the incorrect ways to conduct a tour.

**SI in the Media**

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.

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**THE GREATEST . . . . In appreciation for his cooperation with the Museum of Natural History Recreation Association, members of the group presented MHI Director Porter Kier with a large trophy inscription to "The World's Greatest Park Director." From left to right: Francine Free, Willelly Klier, Anna Graff, Mark Ebecht, Recreation Association President Bruno Turner, Kier, Casey Allen, Mary Rakow, Denise Montgomery and Regina Scott.
Q&A

Susan Kalicke has been a fieldworker for the Statistical Survey for the past two years. Last year, she went to Cleveland to study for students who had attended Dunham. As a result, she visited Ellis Island and eventually became an inspector at Ellis because of a problem with the girl's mother. Ellis Island was composed mostly of college-age people, a woman who came through the island said something like, "I sat on this hard bench so that you people would have something to sit on." I was nervous because I thought the young people would be the very tamer, that really, they are by their parents' stories of walking 10 miles to school and the like. Their reaction was opposed to my expectations. We always have surprises during a workshop.

Q. Some of these memories are very personal, yet they are most interesting to the audience. Do you feel more comfortable exploiting people?

A. We try to be a delicate balance. We want festival visitors to talk spontaneously with people they may never meet otherwise, but we don't want it to be uncomfortable for visitors or participants. If someone is too bitter or easily upset, we will not invite him or her to participate. Most festival-goers are willing to talk and learn, even if they suspend hostilities or grudges during their visit.

AI Elkins, Edith Martin and Benjamin Franklin

Al 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 technician at 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 Akens and Rhawn Anderson, are also included.

In the six years since the Museum began producing 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 no new works were included. The system is part of 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 bureaus: the National Gallery, the Wilson Center and the Kennedy Center.

Flora Smithiantha
By James Buckler

During the mid-19th century, elegant Victorian homes were filled with exotic flowers, ferns, and artificial plants with fresh flower pictures and dried flower arrangements known as immortelles or 'overlastings.' These dried arrangements usually consisted of flowers collected from the garden. During the mid-19th century, when simplicity of living was encouraged, dried or dried in sand, would hold their color throughout the winter.

In "1876: A Centennial Exhibition," the Office of Horticulture installed a case of dried flower arrangements and pictures similar to those known to have been displayed by exhibitors in the Philadelphia Centennial. The arrangements are based on photographs of the Centennial Exhibition covered by the Office of Horticulture with the help of Sunny O'Neil of Bethesda.

The florist shop as we know it today was just beginning to take shape in the late 19th century, before refrigeration. Fresh flowers could be held more than a day or so. Only people with gardens had fresh flowers, during the blooming season, and growing' , the Victorians collected strawflowers, grasses, strawflowers and others—may be air-dried by hanging them upside down in a warm, dry and dark place with good air circulation. More delicate flowers must be dried by covering the flowers with silica gel or sand. Allowing the flowers to dry slowly but to keep their shape and color. The most recent method for drying many flowers is via a microwave oven. Once dried, the flowers can be arranged in a vase or floral container and should be kept in a dry place out of direct sunlight to prevent fading.

Helpful books include "The Art of Drying Plants and Flowers" by Mabel Squires, "The Complete Book of Dried Arrangements," by Raye Miller Underwood and "Pressing Flowers for Lasting Beauty" by Sunny O'Neil. These and many other books on this subject are available at your local bookstore or may be reviewed at the Office of Horticulture located in Room 2401, A & L Building.

On the map, buildings are designated by symbols. There is a commission created during the Bicentennial for use on Mall maps. The system is part of the firm's larger graphics project which points Washington tourist attractions on a "That's Washington" brochure. The commissioners, or not, they have no command of English.

SI Artists Exhibit at ANM

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 Cannon 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 bureaus: the National Gallery, the Wilson Center and the Kennedy Center.

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