A Thousand Mile Desert Trek in Science's Name

It was not a traditional caravan of camels laden with spices that tramped across the deserts of southwestern Egypt in early October. The expedition consisted of 33 American and Egyptian scientists in jeeps and dune buggies, headed by Dr. Farouk El-Baz, NASM's Center for Earth and Planetary Studies research director. They traveled across nearly 1,000 miles of sand dunes and rocky wastelands for 12 days, seeking not spices but the secrets of the desert.

Desert covers 96 percent of Egypt and one-fifth of the Earth's land, but over the centuries, whirling winds have turned rock into sand that is steadily encroaching on fertile areas. By studying sand movement, and gathering new information on the climate and geological history of this little-explored desert area, El-Baz and his party may be able to find ways of slowing down the desert's steady advance.

The party left from the Karga Oasis, about 325 miles south of Cairo, and traveled about 500 miles to Jabel Uweinat, near the point where Egypt, Libya and Sudan meet. Traveling under a sun that brought temperatures above 100 degrees F., over land inhabited by few besides some hardy scorpions, the group was linked to civilization by a signal transmitted to a Nimbus 6 satellite. The signal was relayed to tracking facilities near El-Baz, NASM's Center for Earth and Planetary Studies, and a group of earth scientists met to chart their course.

While the NASM scientist was crossing the desert, his brother, Osama El-Baz, under secretary at the Egyptian Ministry of Foreign Affairs, was at work on preparations for the Egyptian-Israeli peace conference at Blair House. He was described in the Washington Star as a key member of the eight-person Egyptian delegation.

Discovered made on the trek include stone hand tools and spearheads near areas that were probably lakes thousands of years ago, cave paintings of animals usually found in sub-Saharan regions and a vein of iron ore exposed by winds that eroded its covering of rock. According to an article in the Washington Post, the expedition's results are valued at approximately $5.5 million. It has produced 25 catalogs and books and 14 audio-visual packets, including "The Creative Heritage of Africa," distributed worldwide by the Encyclopedia Britannica Educational Corporation, The Museum's slide presentation, "Vultures to "Eagle" was converted into a CINE "Golden Eagle" award-winning film.

President Signs Authorization Bill

The entry of the Museum of African Art into the Smithsonian community took a decisive step toward reality when President Carter on Oct. 5 signed into law S. 2507 authorizing the Institution to acquire the Museum and its collections and properties.

The bill, the President said in a statement marking the signing, "pledges the faith of the United States to the continuity of the Museum . . . as part of our great national museum, the Smithsonian Institution."

Until recently, traditional African art forms were unfortunately regarded as having only anthropological interest, Carter said, adding: "But thanks in no small part to the effective programs of the Museum of African Art, the significant creations of the cultures of Africa have now been recognized as forming one of the truly major art traditions of the world."

The signing was followed by meetings between SI and Museum officials on some of the many practical details that must be dealt with before actual acquisition. Transfer will not become final, it was pointed out at the Castle, until a formal Institution-Museum agreement is signed and a congressional appropriation is approved.

The Museum's 7,000 and more objects of sculpture, carvings, textiles, paintings and musical instruments include items from virtually every country in sub-Saharan Af-
A Runner's Life
By Susan Foster

As a member of the 1936 U.S. Olympic team in Berlin, Jesse Owens knew Hitler every day for a week. "We went there to run, and run we did. Had a marvelous time. Sorry he [Hitler] didn't." Owens, the first African-American to win three gold medals at the Olympics, was obscure until he was introduced to the Hirshhorn.

"The family settled in Ohio where Owens met his future wife, Betty. With the help of his coach, Jesse had learned to swim. He was 55 pounds heavier than when he competed in the Olympics. His walking pace at 69 minutes a mile. He now talks of sports in moderation."

Owens was delighted with the evening, partly because he had never had a chance to visit the Smithsonian "and I've always wanted to come." Then he added, "I feel pretty special to see all these people here, even more because I'm in competition with Monday night football."

No More Red Bus
The red double-decker shuttle bus, which carried visitors between the Mall and the Old Patent Office Building up­town, ended its service Sept. 30 because of A.O.S. complaints. As the capital of Metro's Gallery Place station, now open Monday through Saturday.

Three Scientists Leave Rich Legacy
By Thomas Harney

September marked the retirement of three Smithsonian Institution scientists: Marian H. Pettibone, Fenner A. Chace Jr. and Henry W. Setzer.

Marian Pettibone joined the MNI vertebrate zoology staff in 1963, moving here from the zoology faculty of the University of New Hampshire. She is acknowledged to be a leading authority on polychaete worms, often the common living organisms in the ocean's bottom sediment.

The Smithsonian has a significant polychaete collection, much of it classical material gathered by the U.S. Fish Commission in the late 19th and early 20th centuries. Pettibone was the first scientist hired to act as curator for this collection and her painstaking organizational work helped make it an important baseline record for environmental impact studies. Among her many research publications on these collections are taxonomic papers dealing with the polychaete fauna in the waters off Point Barrow, Alaska; Labrador, and New England.

Fenner Chace made his first visit to the Smithsonian to see the crustacean collection in the early 1930s while he was working on his Ph.D. dissertation at Harvard. Here he met the Smithsonian's curator of crustaceans, Dr. Waldo Schmitt. The two scientists—two special interests: crabs and other crustaceans—kept in touch while Chace was working at Harvard's Museum of Comparative Zoology.

In 1946 Schmitt moved up to head the Department of Biology, but he had offered Chace his old job. For the next 17 years, Chace served as curator of the division. In 1963, he asked to be relieved of his administrative burdens so he could concentrate on research, his true interest. Chace was the first professional at the Museum to receive the honorary status of senior scientist.

One of the top authorities in his field, Chace has produced more than 60 scientific publications on the Museum's crustacean collections—the largest depository of these animals in the world—and is the author of popular articles on crustaceans for the Britannica and other encyclopedias.

Pettibone and Chace intend to continue their research at the Museum after retirement.

Henry Setzer became an associated curator in the Museum's Mammals Division after graduating from the University of Kansas in 1948. The division's curator, Remington Kellogg, suggested that Setzer examine some small mammal material that the U.S. Research Unit in Cairo had sent to the Museum for identification. Discovering that there was an almost total lack of basic knowledge about African small mammals, Dr. Setzer started an ambitious collecting project. "I was practically commuting to Africa," he said.

In the 1950s the project was limited to the nations of Egypt and Libya and much of the collecting was done by Setzer, but in 1962, through added financial support supplied by the Army Research and Development Command, Office of the Surgeon General, he was able to expand the project into 14 other African nations. The more than 100,000 mammals brought back made it possible for Setzer to write an identification manual on African small mammals. It is the first such small mammal guide available for the mammal world's continents. The manual and the Museum's collection are proving invaluable now to African health authorities who are fighting viral diseases communicated to humans by rats and other small mammals.

Freer Drawings From Iran, India

"The Brush of the Masters: Drawings from Iran and India," an exhibition of 82 drawings by individual artists, is on view at the Freer until April 23, 1979. The drawings, executed between 1400 and 1800, are rendered with fine black line on paper, enhanced by delicate washes of color, and highlighted with gold and silver. Each folio reveals the hand of a single master in contrast to contemporary manuscript illustrations which were produced by several court artists.

The examples include the earliest Islamic drawings from Iran, made under the patronage of the dynasty in the 15th century. Several are scenes which decorate the margins of an imperial manuscript while others are on single sheets later incorporated into albums. The majority of Indian drawings belong to the 16th and 17th centuries and were produced in the court studios of Trabiz, Karvin and Isfahan in the late 16th century. The exhibition, compiled into an album, represents the school of Isfahan established by Shah Abbas.

The drawings from India represent the Mughal, Deccani and Rajput schools. Among those produced in this region are the marginal illustrations from a magnificient album made for Emperor Jahangir. Indian examples in both imperial and provincial styles include illustrations of Christs and Hindu themes. The latest group in the exhibition is a series of incomplete illustrations executed in the Rajput court at Kangra during the last decade of the 18th century. 

Tour of the Islamic gallery, which fills two galleries, are continued on Fridays, with general tours of the Freer's Near Eastern collections given on Tuesdays. An illustrated catalog, "Brush of the Masters," will be available for purchase at the Galley's publications desk.

Tolstoy's 150th
If he were still alive, there would have been 150 candles on his cake. But Leo Tolstoy died in 1910, so there was no cake at the dinner given by the Wilson Center's Russian Institute for Advanced Studies on Sept. 7, to launch the sesquicentennial of the noted Russian author's birth. Some 60 Tolstoy-lovers, including several Tolstoy scholars, gathered in the Castle's Associates Lounge to honor the author of "War and Peace" and "Anna Karenina." Guests from the White House, the Soviet and other countries' cultural and language departments listened to a tape by Tolstoy's 94-year-old daughter, Alexandra, who was unable to attend, and remarks by Assistant Secretary S. Frederick Starr. The museum's homage to Tolstoy came from statesmen, writers and scholars around the world, including diplomats, saints, praising the moral convictions that led Tolstoy to renounce all religions and political parties. The impact of such diverse figures as Mahatma Gandhi in India and Martin Luther King in the U.S. was acknowledged by the power of "Tolstoy's moral leadership." There was a mention of Tolstoy's Russian poet Andrei Verevessky and novelist Valentin Kuznetzov.
Specialist Pulls Together Hand Tool Collection

By Susan Bliss

When 35 Smithsonian Associates file off a sports fishing boat called the Royal Polaris in San Diego harbor one day next February, Travel and Volunteer Manager Jacqueline Ault of the American Heritage Travel Office will be accompanied by expert volunteers conducting a study of California gray whale, Eschrichtius robustus.

The group will be returning from an 8-day trip to observe giant whales off the Baja California peninsula, where the once-endangered mammals come to breed or give birth. The trip, which will be conducted by the California Cooperative Marine Mammal Institute on Florida's Big Bend, is one of 100 museum tours and educational programs offered by the Smithsonian Institution during a so-called "museum year," which includes a counter, cash register and bent-glass case stocked with items from the MHT collections. It will be on display in the lobby of HEW's Humphrey Building through December.

The watches, Schneider said, have led a number of participants to become active in international efforts to save endangered species populations.

The first Baja whale watch embarked in 1972, making it the longest-lived tradition among this year's 31 domestic trips. Other excursions have included boating on the Great River in eastern Utah, hiking in the California Sierras and the Canadian Rockies, touring the antebellum homes of Mississippi and studying antiques in Connecticut.

At least one-third of the participants in most domestic tours have been on a previous Associates trip. Austin estimated, and repeat participation helps explain why there will be nearly twice as many trips for 1979 as in 1975.

"Our tours," Deputy Manager Prze Cledenning explained, "offer more depth in a particular area than most individuals could achieve themselves because we have access to a wide variety of local resources. On a recent trip to New Orleans, for instance, we assembled a panel of archivists, radio-televisers and developers who provided a thorough insight into the issues involved in preserving and managing a historic district-the city's French Quarter."

An important feature of any successful trip, Austin believes, is the ability of its leader. "Our leader for the study tour of Connecticut antiques was so popular with our group of 50 that we had to sign up for the same trip when we offered it the following year. Also, group interaction can enhance the experience—people discover all sorts of common interests, and their enthusiasm blossoms off one another."
Treasure House of African Art on A Street, N.E.

President Signs Bill to Transfer Museum

‘MAA’ (Continued from Page 1)

Twelve exhibition galleries fill the Smithsonian’s new home, each a separate study of programs operate out of the other buildings. Thus, the photo archives, the library and
the Department of Education are on the far end of the block, the two carriage houses and 16 garages which came with the property are used mainly for storage and the Museum’s Boutique Africa is moving up the street to the newly purchased build­ing next door to the galleries.

There is an exotic carpet, for example, from the Museum’s 1860s era, along with a number of masks from the Benin dynasty. The former African-American home of the art of painting and sculpture in Australia, for example, is now an artist’s studio. The Museum is rich in African art, and the new building will allow it to fully realize its potential.

‘MAA’ (Continued from Page 1)

In response to Robbins’ proposal, the Board of Regents approved the transfer of the Museum’s collection to the Smithsonian. The museum will now be called the Smithsonian National Museum of African Art.

Productive make-believe at one of the Museum’s many educational events

President Signs Bill to Transfer Museum

The new museum will be located in the old Navy Yard building on A Street, N.E., and will be dedicated to the study and exhibition of African art and culture. The museum will be operated by the Smithsonian Institution and will be run by a board of trustees.

The museum will be housed in a four-story building, with a total of 72,000 square feet of exhibit space. The museum will open to the public in 1980.

The museum’s collection includes more than 7,000 African works of art, ranging from traditional masks and sculptures to modern paintings and photographs. The museum will also house a library, archives, and research center.

The museum will be open daily from 10:00 a.m. to 5:00 p.m., with extended hours on weekends. Admission will be free to the public.

The museum’s first exhibition will be an exhibition of contemporary African art, featuring works by some of the best-known artists in the field. The exhibition will run from November 15 to December 31, 1978.

The museum’s permanent collection will be exhibited in a series of thematic exhibitions, each focusing on a specific aspect of African art and culture. These exhibitions will be updated on a regular basis to reflect the latest research and scholarship.

The museum will also offer a wide range of educational programs, including lectures, workshops, and tours. The museum will be a valuable resource for researchers, artists, and anyone interested in African art and culture.

Make Someone Happy

Give someone a gift Resident or Na­tional Associate membership this holiday season. Full-time and part-time volun­teers are offered special rates for gift memberships: $15 for single, $30 for double and $50 for National Associate membership.

Applications for the Resident member­ships may be picked up in A & J 2711, and for National Associate memberships at the Reception Center in the Castle.
Meet the Folks at the Museum of African Art . . .

Warren M. Robins, the driving force behind the Museum, has had a remarkable and remarkably varied career. He has been a defense plant worker (in World War II), an aviation writer, a flight officer, a teacher at home and abroad, a U.S. cultural attaché and education officer, a lecturer at the Foreign Service Institute and has held many other challenging positions.

In 1967 he founded the Center for Cross-Cultural Communication in Washington out of a conviction that, if the United States was to contribute to a peaceful world, it was vital for Americans to learn about other cultures. He went on to found the Museum in 1964.

Robins, born in Worcester, Mass., received a bachelor of arts degree in English from the University of New Hampshire and a master's degree in education from the University of Michigan. He was named "Washingtonian of the Year" by Washingtonian magazine in 1975. His book, "African Art in American Collections," was published in 1980 and serves on the boards of African Student Aid, Big Brothers, the Duke Ellington School for the Arts and the Institute for the Study of National Behavior.

Michael Barclay-Watson worked at the Museum as a volunteer while studying art history and economics at the University of Pennsylvania. In 1977, he joined the staff in the Museum's curatorial assistant working on exhibit installations. He has traveled to seven black countries to install the Museum-sponsored exhibition "The Language of African Art." In addition, he has been cataloging the Museum's permanent collection of 19th-century Afro-American paintings and sculptures.

Barclay-Watson is also studying archeology; he is a member of ArchTour and

'Inventory' (Continued from Page 1)

Lifschitz, who is completing a Ph.D. degree in art history at Columbia University, lived in West Africa for two years. Supported by a Fulbright-Hays grant, in addition to his research, he acted as curator for the Africana Museum at Suakoko, Liberia, and taught at Cuttington University College.

Jean Salan, who joined the staff of the Museum in 1964 as its first full-time employee, serves today as deputy director. In this capacity, she is responsible for the Museum's administration and budget. She completed that, the Museum's collections were consolidated and the Cultural Department was organized. Puccinelli also works with Director Warren Robins as a team in planning and designing of the Museum's exhibitions and supervises their installation.

After studying painting at Carnegie-Mellon University in Pittsburgh and Cooper Union in New York, Puccinelli became a textile designer and within 6 years was turning out designs for some of America's top textile firms. She began her studies in African art when she joined the Museum. Since then, she has traveled extensively in Europe and Africa and observed more than 200,000 pieces in private museums and collections.

As academic coordinator of the Museum's new Department of Higher Education, Ed Lifschitz plans curricula and teaches courses in African art and culture at the Museum in cooperation with area universities.

Last summer, he carried out a 8-week teacher's institute funded by the National Endowment for the Humanities. He also supervises the Museum's extensive archival, Elifston Photo Archives and its special library.

also serves as special projects officer, overseeing renovations of the buildings and grounds.

Most of the children visiting the Museum in the last year have noted their interest in art history from the Institute of Fine Arts in New York and has done additional work toward a Ph.D. She received a Certificate of Training from the Metropolitan Museum of Art and has worked as a gallery manager for the "Antiques" specializing in Renaissance to 18th-century antiques.

Regents OK Test Marketing Projects

Test marketing of two new major book projects by Smithsonian Enterprises was approved by the Board of Regents on Sept. 28.

One planned book would provide a portrait of "The American Land"—the book's subtitle—as seen by scientists, researchers, historians, poets, pilots and others and would include essays on the land's origins, the natural forces at work, the wild creatures that call it home and a variety of projects linked to the American landscape.

The second book, as yet untitled, would focus on the National Zoo as representative of the new scientific approach to zoo management and would discuss the work of NZP and other major American zoos in such areas as animal behavior and preservation of endangered species.

The Regents meeting was devoted principally to discussion of the Institution's operations and policies. The Board, after a detailed review, approved the Fiscal 1980 budget which has been forwarded to the Office of Management and Budget.

At a news briefing immediately after the Regents meeting, Smithsonian Treasurer T. Ames Wheeler expressed appreciation to Congress for its favorable action on the Institution's Fiscal '79 budget and also pointed to the congressional decision to add $500,000 to the budget to accelerate the collections' management and inventory process currently under way.

The Regents adopted a proposal establishing an endowment fund to the Space Museum's Charles A. Lindbergh Chair of Aeronautical History. It is hoped to achieve the $900,000 goal within 5 years with non-appropriated funds available to the Museum.

The Regents welcomed two new members of the Board, Rep. Leo J. Ryan (D-Calif.), who replaced Rep. Corrine C. Linsky (D-La.), and Anne L. Armstrong of Texas, a citizen member filling the vacancy left by Robert F. Goheen when he became Ambassador to India in 1976. In the absence of Chief Justice Burger, the Board's chancellor, the meeting was chaired by James Webb, who is chairman of the Regents' Executive Committee. Webb was honored at the Chancellor's dinner, held Sept. 24 at the Supreme Court for his many contributions to the Smithsonian and the nation.
A Show for Fans of the Fancy

By Johnnie Doubts

Stephen Faul, a secretary at the Freer Gallery, won first prize in the color category of the Washington Post Magazine's annual photo contest. Faul's entry, an unusual view of an archway in the Castle basement, competed against 10,000 other pictures submitted to the Post. The picture appeared in the magazine, Sunday, Oct. 8.

Cynthia Jaffe McCabe, curator for exhibits at HMSG, recently served as judge at a juror of the Richmond, Va., "Sculpture Town Art Fair.

Gwenigher of Sao presented a series of public and academic lectures on the history of astronomy as Phillips Visitor and visiting Professor at Haverford College. He has also been invited to join the Syndey Memorial Lectures at the Rindale Campus of the University of Toronto next summer.

Evenson received NASA's Exceptional Scientific Achievement Medal for his "standing achievement in advancing our knowledge of the equivalence principle through flight of a hydrogen maser clock on Gravity Probe-A from Wallops Island on June 18, 1978." The award was presented to him at ceremonies in Washington on Oct. 17.

Broaguarded of the naming of three asteroids in honor of an SAO scientist and a research associate. Asteroid 2079 has been named Jacchia, in honor of Luigi Jacchia, a physicist noted for utilizing motors and the motions of artificial satellites to predict the position of the earth's upper atmosphere. The name Aknes has been given to asteroid 2067, in honor of Arne Aksnes, a celestial mechanician and a staff member at SAO from 1971 to 1978, who is known for his work on the artificial satellites. Asteroid 2068 has been named Dangruss in honor of Daniel W. E. Green, a student aide at SAO during the summer of 1978. Green assisted in the transition of the Minor Planet Center to its new headquarters at the Observatory in Cambridge.

MARGARET COWGILL, deputy chief of NCFA's Office of Program Support, went to Rome to help install the traveling NCFA exhibition, "Gibus and "Gisolfo, as the American Poster, 1945-1975," and to attend the opening at the Palazzo delle Esposizioni.

Resident Associate Program Director Jack Sollinger addressed the 19th annual meeting of the National University Extension Association in Memphis last month. She also delivered a talk on continuing education at NUEA's Region II meeting.

Kjell Sandlev's prize-winning photo of a "cowfaced" orchid (Details, see "Newsmakers' September Torch")

Browsing Through the Solar System at NASM

By Sheila Reines

A new gallery, slightly off NASM's usual orbit, opens on Nov. 8 and continues through February. It is called "Exploring the Planets," taking visitors on a tour through the solar system and imparts some of the knowledge scientists have acquired through the Voyager mission and observations from our own planet.

"It takes being told," said Robert Wolfe, NASM geologist and curator of the new gallery, "is how we explore the planets. Drawing and graphic details. Skyscrapers, movie palaces, government buildings and church architecture are all there. So are designs for ornamental floors, walls, ceilings, lighting fixtures, doors and windows.

Two kinds of ornament included in the show: First, those where applied enrichment enhances the appearance and meaning of an object. Second, articles that are in themselves ornamental, embellishing a larger setting.

A tour through the galleries reminds a visitor that ornament affects every aspect of our lives. Ornament for the body, for the home, includes accessories, jewelry, and cosmetics. Featured here is jewelry by Alexander Calder, Louise Nevelson and Man Ray. High-style eyeglasses evoke nostalgia for the '50s. Large photographs of lips—belonging to Velma Banks, Joan Crawford, Marilyn Monroe and director Grace Jones—stress the changing role of cosmetic makeup as a form of ornamentation.

The centerpiece of one gallery in the decorative arts section is a table with a series of place settings, each representing one decade of the 20th century. Finding china, glassware, linens and silver for each one proved to be one of the curators' most difficult tasks, Globus said.

Also in this section is a hippocampus tubuh, a photo essay on restaurant decor and accessories, and a selection of decorative mums.

Though the actual buildings couldn't fit into the Carnegie Mansion for this show, ornamental elements of architecture and interior design are covered through photographs and other artifacts. Skylcrapers, movie palaces, government buildings and church architecture are all there. So are designs for ornamental floors, walls, ceilings, lighting fixtures, doors and windows.

It is vividly illustrated with photographic panels, film footage and special displays. In one corner, the 22 largest planetary bodies are represented to scale—from Jupiter, 10 feet in diameter, to Ceres, the largest asteroid, 1 inch in diameter—by brilliantly colored spheres. Each planet is represented photographically and with an information panel giving its vital statistics. But the facts are brought to life in a way that makes the gal- lery far more interesting than a reading exercise. Parts of the Martian landscape have been sculpted onto rotating cylinders that, when viewed through the special win- dow, makes it seem like one really is on a "Flight Over Mars."

After the "Flight Over Mars," it's possi- ble to see a "Descent to Venus" in a
classic painting of our planet. The picture is "Space between," a video screen. On this sightseeing tour, lights flash and an actual computer programs landing sites on the Venusian landscape grows nearer on the "spacecraft," we see the knowledge of." It is

The gallery includes an animated film for children, six computer terminals where visitors can take a quiz on the planets and videotaped weather reports from other planets—by one of this planet's planetologists, Gordon Burress. There is also an area devoted to the emerging field of comparative planetology, comparing the atmosphere and volcanism on different planets.

"It is a concept-oriented rather than an artfact-oriented gallery," Wolfe explained. Indeed, the only objects in the gallery is a replica of a "Voyager" spacecraft hanging over that dominates the exhibit are words brought by the mission, which began when a pair of real Voyager spacecraft were launched in August and September 1977, is a long-term one. When the Voyagers approach Jupiter next spring, they will start sending back data and continue transmitting into the 1980s.

Right now, a TV screen under the spacecraft is programmed to show an ani- mated film of the Voyagers' path. But once data starts coming from Jupiter, Wolfe ex- pects to change the videotape. In fact, Wolfe expects to make changes in the gal- lery fairly often.

"The real challenge with a gallery like this is that it's a living object that is changing every day. Several times just since we've started setting up, we've had to change labels as we've learned new things.
Satellite to Beam Galactic X-rays

When the second High Energy Astronomy Observatory (HEAO-2) was launched by the National Aeronautics and Space Administration in mid-November, earth-bound astronomers may finally see the first pictures in X-rays of stars and galaxies, galactic clusters and quasars. They may also see some things they never expected.

The HEAO-2 carries a high-resolution X-ray space telescope prepared by scientists at the Center for Astrophysics. It is the first instrument capable of focusing X-ray images of astronomical objects and, thus, the first time able to measure the precise location, shape, size and structure of some of the smallest and faintest objects in our galaxy. Scientists hope that HEAO-2 will detect X-rays from distant objects.

The HEAO-2 also will be capable of conducting "deep surveys" of sky areas where no X-ray objects have ever been seen. Indeed, HEAO-2's increased sensitivity may reveal new types of X-ray sources and objects and even determine the source of the diffuse X-ray background, thought by some theorists to be the echo of the big bang.

The HEAO-2 represents a milestone in the progress of X-ray astronomy, for it provides both a qualitative jump in sensitivity over earlier instruments and a testing ground for even larger national and international X-ray facilities planned for the future.

Jogging

Mike Bradley, SSIE, remembered running the mile in the first Interagency Jogging Council's nearly two-mile monthly run. Shortly thereafter, however, law of the land to slow up and he found himself the front-runner of the competition clocking in at 10:13. Val Lewton, NCFA, was the eighth place finisher, placing 5 seconds behind Harper. His time was 10:18. In 16th place was Tom Bold, SIE. There were 150 joggers competing.

Other strong finishers were: Ken McCormick and Dave Daniel of Computer Services and Kevin McCormick and Paul Usher of GPO. Touch Football

The SSIE football team played the Interagency football team of the season, remarks Opponents Mean Machine, 7-6. Cornerbacks Ken Samuels of Computer Services and Charles Mangene of Accounting were credited by coach Bradley with sound defensive play that insured the victory. Samuel's interception at the SI 10-yard line stopped the Machine's scoring threat in the second half. SI capitalized on the reception, scoring on a 40-yard pass. The extra point was good for the 7-6 lead and eventual win.

The only other drive by the SI team was stopped on the one-yard line.

Bowling

The Thunder Strollers, captained by Raymond Scoggins, MNH electrician, leads SI's 14-team bowling league with a 14-2 record. Trailing in second and third places are the Wild Bunch and the Juicy Five. Only three games separate the first and third place teams. Sylvia Pinkney, MNH, and Inez Buchanan, Libraries, are tied for second in the women's high-average category with an average of 144, behind Faye Norman who leads with a 159. Norman also leads the women bowlers with a 200 high game.

Two pins separate Tim Bridges and Tom Walding, both of Libraries, who hold the second- and third-place positions for men's high average with 159 and 157. Gerald West leads with a 165 average and 199 high-game series.

Festival of American Folklife

Area newspapers, TV and radio gave wide coverage to the Folklife Festival with particular focus on personalities and such ethnic food served there. The Washington Post ran separate stories on the experiences of recent immigrants to the States and of sleeping car porters. The Prince George's Journal featured a photo of the porters in the southern part of the county.

It rained on the festival's opening day, and there wasn't much activity outside, but one Washington Star reporter got into the spirit anyway after talking to several participants working inside MHT.

Another media-related item which captured the imaginations of feature writers was the announcement by ventriloquist Charlie McCarthy, who drew the monks. McCarthy, with his monacled dummy, would take up residence at the Smithsonian. As McCarthy, Faye Norman and friends starred on "The Chase and Sanborn Hour," a popular radio show of the 1930s by McCarthy.

The Portrait Gallery's 10th anniversary last month brought warm compliments from the local press. A Post editorial called NPG "one of the most active institutions, was closed at the end of September."

Some Smithsonian employees probably never knew there was such a shop within the Institution, but those who needed invi- tations, programs, brochures and scientific labels certainly did.

"We handled a variety of jobs, from printing a million insect pin labels a year for the Entomology Department—in little tiny 4-point type—to 60 or 70 programs a year for Performing Arts, including setting their information in hot metal type, making and printing," Joseph Lawrence, printer-in-charge, said.

The GPO shop was started in the Arts and Industries Building in 1917 and re- mained there, in what are now Smithsonian magazine offices, until 1970 when it was moved to a rented facility on Lamont Street. The shop took up quarters in the North Capitol Street Building in 1975. Under an agreement with the printing agency, Smithsonian reimbursed GPO for salaries, equipment and bought the paper and other supplies.

The GPO shop is now a part of the Office of Printing and Photographic Services since 1973. However, with four printing presses—one an "original" bought in 1918—and two Linotypes, the shop is now one of the last of the Smithsonian, it was felt that the job could be done more cheaply by the newer cold type composition process, rather than the hot metal method used in the print shop.

The shop used to be under the Editorial and Publications Section, which later became the SI Print Shop. It has been part of the Office of Printing and Photographic Services since 1973, operating with four printing presses—one an "original" bought in 1918—and two Linotypes. The machines are gone—sold by bid, except for the 1918 press which has gone to the GPO museum. The printing jobs were done by two people: Lawrence and job printer Charles Betts. When the shop opened in 1917, it was run by just one person and continued to this until M. C. Ballard, who ran the shop from 1953 to 1973, brought in a second printer.

Lawrence, who came to the print shop in April 1960, will retire, while five-year em- ployee Betts will move to GPO.
New Techniques Change Stained Glass Look

By James Buckler

Known as the Thanksgiving or Christmas cactus (Schlumbergera and Zygocactus species) for the time of year when it blooms, this cactus is a favorite in homes since the 1960s. Some varieties of this 19th-century interior, the Office of Horticulture is using the Christmas cactus in arrangements for the Cardboard Arts and Industries Building this year.

The typical plant consists of a number of stem sections about 2 inches long and ¾ inch wide, joined at the ends to form long stems. The lower segments of older plants often become woody, but new growth is always a glossy bright green, appearing in about May and lasting until September.

In late September or early October, flower buds usually start to form on the ends of the stems and begin to bear tubular, hooded flowers. Pink, red, white or even in a jar of water. They should be rooted in moist sand, peat moss or perlite. Keep the potting medium evenly moistened and, every two weeks during the growing season, fertilize with a houseplant food (20-20-20, for example). After it flowers, you should rest the plant by keeping it on the dry side and refrigerate until about May. To grow new plants, seeds or stem segments (taken at the exact time when the buds are setting) should be rooted in moist sand, peat moss or even in a jar of water.

The major pest of these cacti are mealy bugs, looking like little waxy cotton balls. In a jar of water. You can also wash the plant with weak soapy water, using a soft brush or cloth to remove the insects. A similar plant, known as the Easter cactus (Schlumbergera gaertneri), flowers between February and early May. Like the Thanksgiving and Christmas cactus, it gets its name from the season during which it blooms, but its flowers are born at the stem segments as well as at the ends of the stems.

New Needlework Graces Historic House

"Needlework is much more than embroidery handkerchiefs," says Claire C. Amberg, chairman of the Ninth Biennial Exhibition of the Embroiderers' Guild of America, Inc., and needlework director at the Smithsonian Institution's History Museum. "How much more is apparent after one glimpse of the juried exhibition which has turned the Carlyle House into a treasure trove. Two hundred works by artists from 34 states have been selected by a panel of experts, and the Smithsonian community is well represented."

The creations of Mary Ripley of the Women's Committee; Merry Bean, Historical donor; Ruth Beyrer, needlework donor at MHT; Ronnie Fenz, needlework and First Lady of Hall, Docent, and Dorothy M. Wisman, chairman of needleworks at MHT, are among the pictures, sculpture, hand-picked and completed pieces that adorn the historic house.

Daily demonstrations enable visitors to observe artists at work on a variety of pieces, ranging from classic crewel to multi-media embroidery.

Carlyle House is located at 121 N. Fairfax St. in Alexandria's Old Town. The exhibition is open from 10 a.m. to 5 p.m. Monday through Saturday and from noon to 5 p.m. on Sunday, through November 5. Admission is $1. For further information, call 549-2997.