MUSEUM OF AFRICAN ART TO JOIN SMITHSONIAN FAMILY

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 continuance 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 Af­rica. These, plus films, archives and more than 100,000 photographs, are valued at approximately $5.5 million.

A pioneer in the field, the Museum con­sists of nine town houses, gardens and gar­dens, all acquired over a 15-year period through the efforts of the Museum's foun­der and director, Warren M. Robbins.

More than 45 exhibits have been dis­played at the Museum on 3 Street N.E. and an equal number mounted by the Museum have been shown elsewhere in the United States. One million visitors have been at­tracted to the Museum since its founding in 1964, and it now welcomes some 100,000 people annually.

It has produced 25 catalogs and books and 14 audio-visual packages, including "The Creative Heritage of Africa," distributed worldwide by the Encyclopaedia Britannica Educational Corporation.

The Museum's slide presentation, "Tribute to African Art," was converted into a CINE "Gold­en Eagle" award-winning film.

President Robbins was warmly wel­comed by Secretary Ripley, who described the Museum as "a national asset" and said in a statement: "From the Smithsonian's point of view, (See Signing, Page 4.)

Inventory Program Adopted

A comprehensive plan to establish policies and procedures for achieving and maintaining inventory control over the mil­lions of objects in the collections held by Smithsonian museums has been approved by Secretary Ripley.

The plan was developed by Philip Leslie, Smithsonian registrar, after months of study. It assigns responsibility for collec­tion inventories to the separate museum directors.

"The security of our vast collection of cultural treasures, artifacts and scientific specimens counts for 100 percent, or 100 percent in the eyes of the public, and it must be a matter of the highest concern to me, and I am certain that all share this special interest," Ripley said. The necessity of keeping accurate inven­tories, he notes, has been emphasized in the past as a major priority in the management of the Smithsonian's collections.

Ripley pointed out that several Smithso­nian museums already have achieved in­ventory control over their collections. The Freer Gallery of Art recently completed an inventory of its entire collection. Other museums are in various stages of developing in­ventory control.

Meantime, the Congress, recognizing the importance of inventories in the collection management process, added $500,000 to the Smithsonian federal appropriation for Fiscal Year 1979 for acceleration of the in­ventory program.

"We are appreciative of this tangible evidence of support for our inventory pro­gram for the Congress," Ripley said. "I think it will help us to carry out our responsibilities as guardians of the national collections."

"Frequently called the "nation's attic," the Smithsonian is really one of the nation's greatest, most valuable treasures. There are esti­mated 78 million items in the collections, a treasury that grows with the activities of the Institution'scuratorial staffs and scien­tific researchers. Objects are to museums what books and manuscripts are to library, he said.

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A Runner's Life
By Susan Foster

As a member of the 1936 U.S. Olympic team in Berlin, Jesse Owens saw 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 black man to win a gold medal in an Olympic Games, has always been a man of strength and devotion to his work. Even more so because I'm in competition with myself. "Owens, the first speaker in this season's "Self-Portrait," September 21, said he had a special interest in the human "race" and the human "race," and its "race" and the human "race." "The Brush of the Masters: Drawings from Iran and India," an exhibition of 42 drawings by Indian 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 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 Mughal 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 these drawings belong to the Safavid period and were produced in the court studies of Tabriz, Kauvin and the Isfahan in the 17th century. Among those in the Freer gallery is a series of incomplete illustrations executed in the Rajput court at Kangra during the last decade of the 18th century.

Tours of the exhibition, which fills two galleries, are conducted on Fridays, with general tours of the Freer's Near Eastern collection offered on Tuesdays. An illustrated catalog, "Brush of the Masters," will be available for purchase at the gallery's publications desk.

Freer Drawings From Iran, India

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Tolstoy's 150th

If he were still alive, there would have been 150 candles on the cake. But Leo Tolstoy died in 1910, so there was no cake at the dinner given by the Wilson Center's Krasnaya Institute for Advanced Soviet Studies on Sept. 7, to launch the sesquicentennial of the noted Russian author's birth.

Some 60 Tolstoy-lovers, including guests of the Tolstoy Institute, were 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 red-carpeting-language departmen
toasted with a toast by Tolstoy's 94-year-old daughter, Alexandra, who was unable to attend, and remarks by Assistant Secretary S. Frederick Starr.

The institute's homage to Tolstoy came from statesmen, writers and scholars around the world, including statements, postmarks, stamps and other memorabilia, all of which are in the permanent collection of the Library of Congress.
Specialist Pulls Together Hand Tool Collection

By Susan Bliss

When 35 Smithsonian Associates file off a sports fishing boat called the Royal Poinciana in San Diego harbor one day next February, Traveling Manager Jacqueline Arndt said, there will be 35 new friends committed to the preservation of the California gray whale, Eschrichtius robustus.

The group will be returning from an 8-day voyage to observe giant whales off the Baja California peninsula, where the once-endangered mammals come to breed or calve in the warm Pacific waters. It is an 8,000-mile round-trip migration for the whales, which swim to Baja every year from Arctic waters off Siberia.

Just as regularly for the past 6 years, the National Associates' Travel Program has sent groups, accompanied by experts, to study the awesome creatures and to explore the plant, bird and animal life of the peninsula. The exercise has proven so popular that two trips are offered for February 1979.

"Everyone who goes on the trips comes back a whale freak," Program Coordinator Barbara Schneider said. "Once you've touched a whale, you feel that you've arrived." The whaling industry nearly exterminated the gray whale during the early 1900s, but conservation efforts and the isolation of Baja California, now estimated to number between 13,000 and 15,000. The excursion is planned in cooperation with marine biologists to avoid disturbing the whales' breeding activity.

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

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 Green River in eastern Utah, hiking in the California Sierra s and the Canadian Rockies, touring the antebellum homes of Georgia, and studying antiques in Connecticut.

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

"Our tours," Deputy Program Manager Prse Credenllen explained, "offer more depth in a particular area than most individuals could experience for 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 architects, realtors 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 the group that a number of our trips are signed 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 bolsoms off one another."

The Travel Program, part of the Office of Membership and Development, is always on the lookout for appropriate new trips. "We get ideas from members themselves, from our own research and from other SI staff," Credenllen said. "We make an effort to balance the outdoor programs, that involve active participation, with those oriented to more sedentary study and reflection."

There has been a growing interest in the outdoor programs, she said. Programs for 1979 will include a study of reef ecology in the Virgin Islands and a week at the Newfound Marine Institute on Florida's Big Pine Key.
Treasure House of African Art on A Street, N.E.

‘MAA’ (Continued from Page 1)

Twelve exhibition galleries fill the Department of Education. The goal of programs operate out of the other buildings. Thus, the photo archives, the library and the Department of Higher Education are on the far end of the block, the two carriage houses and 16 garages which came with the properties 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.

All there is a room, grass mats to masks, from textiles to musical instruments, make up the 7,000-piece permanent collection, most of which came to the Museum as gifts. One bequest alone—that of a 1979 expenses. The sum was based on In- etion’s coverage of the world’s major nstrial features such as a round or an elon- gated face on a king, queen or jack .

A showing in mid-November of the photographer and anthropologist, best known in the world there is no institution like the Smithsonian Institution. In 18 years in Washington, the Museum director said, he had observed the Smithsonian’s work with admiration and “sometimes with no little awe at its degree of professionalism and expertise.”

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“No better way for the until now under- appreciated area of African art and culture to be given recognition than the Museum of African Art to become a national museum as a branch of the Smithsonian.”

All three statements paid tribute to the late Sen. Hubert H. Humphrey, whose interest in the Museum was so great that he was asked to join the Board of Regents to advise the Regents on operation and development of the Museum, its collections and programs. The members of the first Commission are to include no less than 10 members of the Museum’s board of trustees. Each future Commission are to “continue to include representatives of African descend- ents in the United States, collectors of African art and scholars in the field of African art and culture.”

The proposal for integration of the Museum within the Smithsonian family was first made by Robbins himself in 1974. The proposal, he later testified, was the result of a two-year study of the Museum’s economics and its need for financial stability but also because affiliation with the Institution would provide “a degree of professionalism and access to resources which would enable us truly to fulfill our goal” of becoming a principal center for African art studies.

In response to Robbins’ proposal, the Board of Regents authorized the Secretary to undertake exploratory discussions with the Museum, the Office of Management and Budget and appropriate members of the Museum’s board of trustees.

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House members and 36 senators. A Regents committee appointed by the chancellor to study the acquisition issued a report favor- ing the proposal. Congressional authorization was given, that the Institution’s assumption of responsibility be contingent upon adequate appro- priations, that the Museum’s policies and ad- ministration be under supervision of the Regents and the Secretary, and that the Institution have authority to make appropriate use of the Museum’s assets. The legislation adopted and signed by the President met these requirements.

The concluding words of Secretary Rip- ley’s statement marking the signing were: “S. 2507 adds a new and important dimen- sion to the Smithsonian’s responsibilities in the increase and diffusion of knowledge.”

—Kathryn Lindeman

Make Someone Happy

Give someone a gift Resident or Na- tional Associate membership this holiday season. Resident and National As- sociate memberships are offered special rates for gift memberships: $15 for single, $18 for double and $23 for family Resident As- sociate membership. National Associate gift memberships, for people outside the Washington area, are $6 per year ($9.50 for all foreign addresses).

Applications for the Resident member- ships may be picked up in A.B. L271, 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 attache and education officer, a lecturer at the Foreign Service Institute and has held many other challenging positions.

In 1975, after forming 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 foreign languages and 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 of public administration from the University of Michigan. He was named "Washingtonian of the Year" by Washingtonian Magazine. His book, "African Art in American Collections," 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. He joined the staff in 1975 as curatorial assistant working on exhibits. He has traveled to seven black countries to install the Museum-mounted exhibition "The Language of African Art." In addition, he has been cataloging the Museum's extensive collection of 19th-century Afro-American paintings and sculptures. Barclay-Watson is also studying architecture; he is a member of Architect and "Inventory" (Continued from Page 1)

tions by curators or registrars in the individual bureaus.
2. Spot-check inventories: an annual spot-check inventory of selected items in each museum planned by the Office of Audits.
3. Statistical inventory reports: for each comprehensive inventory, a report will be prepared by the museum's registrar; for each spot-check inventory, a statistical report will be prepared by the Office of Audits.
Whenever an object is found to be missing and presumably lost or stolen, the director, Office of Protection Services, must be notified by phone and a written narrative report must be prepared and accompanied by a photograph of the missing object.

The process of determining the deadlines for actions to be taken by each museum's registered officer's office and the Office of Audits must develop an inventory plan by Dec. 31, 1978. It was also expressed that the Regents meeting was devoted primarily to discussion of the Institution's fiscal '79 budget. Wheeler also serves as special project officer, over seeing renovations of the buildings and grounds.

Most of the children visiting the Museum in its last four years of renovation this year to date have come from 10 groups of children experience his informal talks which include studies about growing up in Ghana (this home), African art, explanations of clothing and demonstrations in traditional music. Akoto also assists in the docent training program. He studied accounting and business administration in Ghana and Great Britain and is currently completing studies in economics at George Washington University.

As manager of the Boutique Africa, the Museum's gift shop, Lisa Wanderman is responsible for purchasing all merchandise and developing new sales lines with African materials—jewelry, clothing, T-shirts, note cards, etc. She supervises a paid staff of three and 36 volunteers and handles the store's bookkeeping, inventory and displays.

Wanderman received a master's degree 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 at the "Antique" specializing in Renaissance to 18th-century antiques.

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

Regents OK Test Marketing Projects

Test marketing of two new major book projects by Smithsonian Exhibition Services was approved by the Board of Regents last May 25.

One planned book would provide a portrait of "The American Land"—the book's title—as seen by scientists, artists, 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 fiscal '79 budget. Wheeler also pointed to the congressional decision to add $600,000 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 Art Fund and Space Museum's Charles A. Lindbergh Chair of Aeronautics. 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. (Lindy) Bregg (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.
Newsmakers

Under Secretary Michael Collins accepts the Congressional Space Medal of Honor from NASA, identical medals were given to astronauts at a special ceremony at Ken­ nedy Space Center.

At Yale University on his current work, a real estate executive, who will start designing and re­ search an office building, described the building.

The Minor Planet Center has reported the naming of three asteroids in honor of an NCSA scientist and his research associ­ ates. Asteroid 2079 has been named Jachna, in honor of Lu"i Jachna, a physicist who is the author of a paper on planets. Asteroid 2068 has been named Dargneus, in honor of Dargneus E. Green, a student aide at SAO during the 1970s. Green assisted in the transition of the Minor Planet Center to its new headquarters at the Observatory in Cambridge.

MARGARET COGGWELL, deputy chief of NCSA's Office of Program Support, went to Rome to help install the traveling NCFA exhibit, "Images of the American Poster, 1945-1975," and to at­ tend the opening at the Palazzo della Esposizione.

Resident Associate Program Director Janice Solinger attended the 64th Annual meeting of the National University Exten­sion Association in Minneapolis last month. She also delivered a talk on continuing education at NUEA's Region II meeting.

Recipients of the Smithsonian Institution's awards are listed below.

A Show for Fans of the Fancy

By Sheila Reines

A new gallery, slightly off NASM's Washington street, opens on Nov. 7 on the first floor in the exhibit space. It was chosen because the area is normally kept quiet. It is expected to change the videotape. In fact, the new addition is designed to attract visitors to the exhibit.

The Browsing Through the Solar System at NASM

By Johnnie Doubtis

Two kinds of ornament included in this show: First, those where applied embellishment 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, and for the nation is found in all aspects of life.

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

As also in this section is a hippopotamus bathtub by Lalanne, a photo essay on restau­ rant decor and accessories, and a selec­ tion of decorative menus.

Through the Solar System at NASM may be the most visually exciting space exhibit ever to be created. It is a triumph of visuality and accessibility. It is the only comprehensive exhibition of the entire solar system ever to be presented in North America.

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 meteorologists, Gordon Barnes. There is also an area devoted to the experimental field of comparative planetology, comparing the atmosphere and volcanism on different planets.

"It's a concept-oriented rather than an artfact-oriented gallery," Wolfe explained. Indeed, the only physical artifact in the gallery is a replica of a "Voyager" spacecraft hanging over the heads of those waiting in line.
Satellite to Beam Galactic X-rays

When the second High Energy Astronomy Observatory (HEAO-2) is 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, galaxies, globular 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 able to measure the precise location, shape, size and structure of some of the most energetic, exciting and puzzling radiation sources in the heavens.

Moreover, HEAO-2 will be able to detect objects in X-rays hundreds of times fainter than any seen previously, thus allowing scientists to watch the birth, evolution and deaths of distant stars and clusters of galaxies whose light is re-emitted as X-rays.

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 objects and even determine the source of the diffuse X-ray background, thought by some to be the faint echo of the original 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.

Sports

Jogging  Mike Bradley, SSIE, remains the overall distance runner with a 16.3-mile streak of the Interagency Jogging Council's nearly two-mile monthly run. Shortly thereafter, in a 5K run, he had to slow up and found himself the front-runner in that race for the second straight month with a time of 9:20.

Bradley, a member of the Washington Running Club, uses the Council's jogging competition as a speed workout. "I'm a long distance runner, I want to run well enough to compete in national cross country meets."

The SI team, benefiting from Bradley's appearance in the monthly jog, has seen overall accomplishments increase. In September, Ron Harper, SSIE, took sixth place in 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 Dance of Computer Services and Kevin McCormick and Paul Usher of SIH.

Touch Football  The SI football team took a step up in the season, routing opponents Mean Machine, 7-6. Cornerbacks Ken Samuels of Computer Services and Dan Mangence of Accounting were credited by coach Joe Bradley with sound defensive play that held the invaders to a standstill.

Samuel's interception at the SI 10-yard line stopped the Machine's scoring threat in the second half. SI capitalized on the interception, scoring on a 40-yard pass. The extra point pass 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 Amsden, 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 144 average, 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 Widing, 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 a 220 high game.

Other articles provided samples of the folklore of D.C. cab drivers, coal miners and Maryland watermen.

Smithsonian People

The Loudoun Times Mirror (Leesburg, Va.) recently carried a feature on Stanwyn Shetler, associate curator of botany at MNH, who specializes in taxonomy. The article noted Shetler's related interest in ecology.

Art

Paul Richard of the Washington Post wrote that Saul Steinberg, whose work is now on view at HMSG, stands alone among the artists who draw with line. Star critic Benjamin Forgey called Steinberg's art a "superb" achievement and "a lesson and a turning point."

Print Shop Retired After Sixty Years

The Government Printing Office print shop in the SI Services Center on North Capitol Street, which has served the Smithsonian for more than 60 years, 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 bit 4-point type—to 60 or 70 programs a year for Performing Arts, including setting information in hot metal, type and printing, says 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 1973. Under an agreement with the printing agency, Smithsonian reimbursed GPO for salaries, equipment and bought the paper and other supplies.

"In 1917, when the shop was put in its present state, most agencies had their own GPO print shops, but now we are among the last of the Mohicans," Lawrence said. The Library of Congress and the Supreme Court still have such print shops, but there are plans to close them, too. In the case of the Smithso­ nian, it was felt that the job could be done more cheaply by the newer cold type composition process, rather than the hot type method used in the print shop.

The shop used to be under the Editorial and Publications Section, which later became the SI Press. It has been part of the Office of Printing and Photographic Serv­ ices since 1973, operating with four print­ ing presses—one, an "original" bought in 1918—and two Linotypes. Now the machines are gone—sold by bid, except for the 1918 press which has gone to the GPO museum. All the printing jobs were done by two people: Lawrence and Joe printer, Charles Betts. When the shop opened in 1917, it was run by just one printer, but this continued 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.

Musician at the Festival's Mexican Area.

NCF A's Washington Print Club show a good example of how museums and layper­ sons can work together to provide pleasure and enlightenment for the general public.

SMITHSONIAN TORCH

November 1978

Published for Smithsonian Institution personnel by the Office of Public Af­ fairs, Alvin Rosenfeld, Acting Director, Susan Bliss, Editor; Kathryn Lindeman, Assistant.
New Techniques Change Stained Glass Look

By James Buckler

If your idea of stained glass is limited to the distant windows of a medieval cathedral, you have until Feb. 19 to visit "The New Stained Glass," the Renwick's close-up view of what turns out to be a versatile, secular medium.

The exhibition was originally produced by New York's Museum of Contemporary Crafts. The Renwick has added works by Sal Fiorito and S. Gilberth-Pomroy, of the Washington area, and Randy Sewell. The exhibit shows the attempts of contemporary artists to paint with glass, supplementing traditional methods with a technique made possible by modern technology. They use photography, appliqued lead lines, mirrors and acrylic paints in efforts to reflect in glass the trends in 20th-century drawing and painting.

Q. Would you describe the Program's early years?

A. When Lisa Taylor (now director of the Cooper-Hewitt Museum) was director of RAP, there were only five full-time staff members (compared to today). We worked elbow-to-elbow out of the Association's Commons, which served as a storage room then. Everything was done by hand—with the help of a volunteer staff of 50—from envelope addressing to the preparation of homemade house d'oeuvres for receptions and parties. Each event was advertised through a separate brochure; there was no regular newsletter.

Q. Was programming different then?

A. Visitors' "happenings" were big in the '60s. At one of these, awesomely titled "Science and Involvement: Integrated Museum," Dr. Ryan Drum, a botanist from the University of Massachusetts, fried eggs in teton pans in the A&I Building until midnight one August evening. At another happening, the avant-garde music of Karlheinz Stockhausen, electronic composer Morton Subotnik, was played as people ambled between foam rubber pillows. In those days, Paul Garber, now historian emeritus at the National Air and Space Museum, and other staff members gave lectures in senior citizens' homes around town. Designers Charles Eames and Bill Blass were featured as lecturers.

Q. Were there some flashe in the early days?

A. Oh, yes. A supper reception was planned for the Robert Wise film, "Star," featuring Julie Andrews, and about 300 people showed up. We brought in purchased refreshments, and the guests went through it faster than we expected. Before long we were cutting the deviled eggs into quarters rather than halves. A visiting friend had to be dispatched to buy more food. Another time, seaweed imported from Ireland for a craft project was stripped and upended every sink in the A&I Building. Once a speaker showed up an hour and a half late, whereas "long room or greenhouse." The flowering time is influenced by the temperatures of day and night, and order for blossoms to form, night temperatures must be about 55 degrees. It is advisable to leave the plant outside in the early fall, until the buds appear, and to bring it into the house just before the first frost. Once the buds appear, night temperatures of 60 to 70 degrees, and day temperatures of 70 degrees are ideal.

Needlework Graces Historic House

"Needlework is much more than embroidery handkerchiefs," says Claire C. Imburg, chairman of the Nineteenth Exhibition of the Embroiderers' Guild of America, Inc., and needlework director at the Museum of History and Technology. "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 creation of Mary Ripley of the Women's Committee; Merry Bean, Hardt Kopf director; Ruth Bever, needlework director at MHT; Ronnie Fenz, needlework and print leader; and Darlene M. Wisman, chairman of Needlework at MHT, are among the pictures, treasures, books and unpolished pieces that adorn the historic house. Daily demonstrations complement visits 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.