Cutbacks Ordered by Hill May Affect Public Service

by George J. Berkley

The Congress' recent directive calling for all government agencies to cutback employment figures to the status of June 1966, could force manpower shortages that would seriously affect the Institution's exhibits program, security, and over-all services to the public.

These possible consequences were summarized in an official Smithsonian response to a Congressional inquiry concerned about effect of the cutback order. Secretary Ripley, concerned that the measure threatens both the morale of the staff and the Smithsonian's national responsibilities, is faced with curtailing the Institution's services to the public, conceivably leading to intermittent closing of some exhibition floors and entire buildings, or even a four- or six-day schedule for all museums.

The Institution also stands to lose 234 more employees required by law to be maintained on the payroll, and leave our human relations more at the level of a society whose values are not so firmly based on property and production. Paradoxically, such societies are both disappearing and rapidly changing just at the time when they provide the best available alternative means of value systems which may characterize our future social relationships.

Mrs. Dee Named Curator of Prints

The appointment of Elaine Evans Dee as curator of drawings and prints at the Cooper-Hewitt Museum of Design in New York has been announced by Director Richard P. Wunder. It is the first senior curatorial appointment made at the Cooper-Hewitt since the famous gold medal of the museum of decorative arts became a Smithsonian component July 1.

Mrs. Dee is currently assistant curator of drawings and prints at the Pierpont Morgan Library in New York. Mrs. Dee is a distinguished scholar in her field. Author of a number of exhibition catalogues and articles, she is a particular expert in 18th century French and Italian drawings.

The Cooper-Hewitt collection of more than 30,000 drawings and prints oriented to design, architecture and graphic arts is the largest and finest in the country.

Mrs. Dee takes over a job left vacant since 1964 when Dr. Wunder, the new Cooper-Hewitt director, left the post to join the Smithsonian's National Collection of Fine Arts.

The center will establish a bibliographic center in anthropology, assist the development of a national archives of anthropology and set up a national ethnographic film archives as supporting facilities. It is presently conducting a national folk-life study program to find out where the Smithsonian can best serve folk-life studies.

One of the most tangible of the center's programs is the revision of the Handbook of North American Indians, a major project mobilizing hundreds of anthropologists, historians, etc. It will require years to complete and may run to fifteen volumes.

The center's function, in brief, will be to "bring together the people and the resources for meeting imperative research needs," Dr. Stanley summarizes.

Its implications: "We find ourselves today in a rapidly changing world. If value systems evolve out of solutions to problems, and if you suddenly solve a long-standing, really vexing problem of man, the effect on values can be profound."

The United States, for instance, has basically solved the production problem. This throws our old concepts of work, human relations, power, etc., into question, and leaves our human relations more at the level of a society whose values are not so firmly based on property and production. Paradoxically, such societies are both disappearing and rapidly changing just at the time when they provide the best available alternative means of value systems which may characterize our future social relationships."
NPG Opener Suits Nostalgic Mood

by Benjamin Rehe

The National Portrait Gallery, opening in its permanent new home in the Old Patent Office Building October 5, comes at just the right time in the nation’s history. The opinion is that of J. Benjamin Townsend, the assistant director, who was one of the chief organizers of the big loan exhibition that will be the principal feature of the opening.

“People will welcome a revival of interest in traditional American painting,” he predicts. “There is a tremendous new pride in our culture. There is widespread nostalgia today, a nostalgia that this exhibition may help explain.”

One principle of the show, entitled “This New Man: A Discourse in Portraits,” consists of 168 portraits of important American designs, a variety of media and covering the history of the country from its beginnings to contemporary times.

Gertrude Stein, by Jacques Lipchitz — "Innannant and Expatriate" category.

director, on leave from the State University of New York at Buffalo, where he is a professor of English.

As Dr. Townsend recalls it, the show jelled one September afternoon when he sat down with Mrs. Purdy and they began jotting on the back of a manila envelope words that seemed to them to dissect the American spirit and psyche. Words such as mobile, flexible, pragmatic, self-reliant, versatile, tolerant, humorous, and efficient were written down.

“Something happened,” he says. Explan Mrs. Purdy: "The originality was to take the famous question "What then is this new man, the American?" (posed by Jean de Crevecoeur in his Letters from an American Farmer published in 1782) and to answer the question in portraits.

This is being managed notably by choice of likenesses, and their placement, but in writing. "Thus,” says Dr. Town­send, "the captions are not simply biographical summaries of a man's career. We have emphasized those elements of a man’s career that related him to the central theme of the exhibition.

"In this way, the exhibition is not just a collection of self-contained works of art, or a survey of an artistic movement, but it is an exposition of an intellectual idea. That is why the exhibition is called "A Discourse in Portraits.”

Captions and foreshadows, somewhat expanded, have been put together with reproductions of all the portraits to create a 200-page catalogue (and later book) "This New Man," which Portrait Gallery staff members believe will be an enduring contribution to the study of American history.

After the concept of the show was written, the "nightmarish" (to use Dr. Townsend’s word) business of arranging the exhibition began.

Painting research had to be done and business was conducted to help out in certain areas. Dr. Daniel J. Reed, historian of the Gallery, coordinated this work. Captions had to be written, edited, rewritten, re-edited. "Many had to be arbitrated and they went back and forth,” says Dr. Townsend.

The borrowing of 130 paintings involved mountains of paperwork and the most delicate kind of diplomacy.

There were major disappointments for the able curatorial staff, headed by Robert G. Stewart, who was principally sided by Monroe Fabian and Tom Girard. Roger Williams and John Washburn, for example, were men whose portraits were sought, but it was discovered that no authentic likenesses of them had survived into modern times. Even such a modern hero as Enrico Fermi will be unrepresented because a satisfactory portrait of him was unattainable.

Louis网通天下

Matthew C. Perry, by unidentified Japanese artist — in "Frontiersmen and Expansionists" category.

It attempts a provocative analysis of the American character by grouping portraits into eight dogmatic categories. Captions accompanying each likeness set out to be thought-provoking. Aaron Burr, for example, is accorded what to some will be unusually sympathetic treatment. And placement of portraits often shows unexpected insights. String Bull is to be hung in the Defenders and Peacemakers room.

The "New Man" show had been planned in broad outline and the title picked by staff member Virginia Purdy, an historian, when the colorful Dr. Townsend, holder of degrees from Princeton, Harvard and Yale, arrived on the Washington scene last fall as assistant

MHT Installs Astralite III

Plastic sculptures endlessly move in a beam of polarized light in an invention called Astralite III. The plastic-austere, scientistic globe by Adam Peiperl of Silver Spring, which was recently given to the Smithsonian, is a beautiful, hypnotic creation put on permanent display in the Hall of Physical Sciences of the Museum of History and Technology.

A chemist by training, Peiperl hit on his idea with 1971 and has had such success with it he has been signed to a five-year art contract by a major New York gallery. The instant artist presented one of his unique spheres to Lynda Lynde.

Taking advantage of the fact that the interaction of polarized white light and plastic elements of varying densities changes the varying patterns of pure colors, he created forms out of "these plastics, sets them adrift in water and spins them with a magnetic stirrer to achieve random, graceful designs.”

Says Dr. Walter F. Cannon, chairman of the Department of Sciences and Technology, who accepted the gift: "It's ingenious and it's bright. As for its place in the art world, that is up to the viewer.”

Charlotte Cushman, by Thomas Sully — classified as "Iconic".

The Gallery sought a portrait of Emily Dickinson, the country’s finest woman poet, who had learned there were only a few portraits of extant. One was a silhouette of her when she was 15 and before she began to be considered charming but of no major significance. The other, also by Ambrose Webster, was a daguerreotype which was considered much too fragile to be moved.

Will it be a good opening show?

"I think it is going to be stunning,” says Dr. Townsend. "Stunning because of the "so beautiful, so handsome, so dignified" Old Patent Office Building, which with its small residential galleries is a perfect setting for portraits. Begun in 1856, the building represents an architectural peak of achievement that is perfectly matched by a peak of achievement in portraiture reached in the United States about the same time. Some of the finest portraits that will hang in the Gallery date from that era.

The building will enhance the pictures," says Dr. Townsend. "They’re ideally suited to each other.

Will it be all sober portraits and careful decorum in the ‘New Man’ show and the other major exhibition, the Presidential Gallery?

By no means, assures Dr. Townsend. Genre paintings and association items such as Morse’s telegraph, Whitney’s patent model cotton gin and Daniel Webster’s sideboard of which he was so proud humanize the paintings.

"And we have a few surprises up our sleeves," he says. "The section devoted to explorers such as Babe Ruth, Buffalo Bill, Fiorello LaGuardia, Rudolph Valentino and Jean Harlow, "will have some razzle-dazzle, some swing.”

Albert Einstein, by Josef Schlarb — "Explorer.”

John Sutter, by Frank Bucher — "Frontiersman and Expansionist.”

News and Notes

A New Population Is Endangered

The world population of apes and monkeys is dwindling before encroaching civilization and the demands of science. “We must do everything that we can to halt this current slide,” that is calculated to protect all primates and especially endangered species of primates.”

Dr. Leonard Carmichael, former Smithsonian chief executive and new vice president of the National Geographic Society.

Dr. Carmichael sounded the alarm recently in his keynote address at the Second International Congress of Primatology, in Atlanta, Georgia.

“Is it a truism that if a natural species is lost, it can never be replaced,” Dr. Carmichael said. "In the study of primatology, therefore, the term ‘endangered species’ has a peculiarly ominous sound. We who realize what we can do to advance our scientific and medical knowledge of man realize that all primates are not alike and the scientific use of some specific form may turn out in the future, as it has in the past, to be of great applied significance, for example, in medicine.”

Surveys Archeologist Retires After 17 Years

G. Hubert Smith, 60, one of the most widely known historic archeologists in the United States, died in the River Basin Surveys staff at the Smithsonian’s Lincoln, Nebraska, office.

Dr. Smith, who served the Institution in Lincoln for 17 years, has been one of the most important fur trading posts in the Dakotas that were inundated as the result of Federal dam construction on the Missouri River.

One of his more significant research projects in recent years was the excavations of the Fort Berthold, a site where the last of the pre-reservation Arikara, Mandan, and Hidatsa Indians lived prior to their near-extermination by smallpox.

President Assigns Short-Lived Center To Costa Rica 'Blow'

The Smithsonian’s new Center for the Study of Short-Lived Phenomena got its first assignment from the President of the United States.

President Johnson called on the Center to help evaluate the effects of the explosion on Mount Arenal near San Jose, Costa Rica, which ‘blew’ for the first time in 600 years.

Thanks to the Center’s fast action, Smithsonian scientists William Melson and Thomas Simkin could study the scene observed by scientists, rainfall data, and other information to help evaluate the violent eruption on Mount Arenal near San Jose, Costa Rica, which ‘blew’ for the first time in 600 years.

X-Rays Make Monkey Out of Primates

X-rays taken by University of Michigan dental researchers in Egypt have revealed that what was believed to be a royal mummy is actually a monkey.

Apparently never unwrapped since it was embalmed and buried some 3,000 years ago, the mummy was identified as the infant Princess Mootwenit of the XIX Dynasty. X-rays showed the absence of an animal being buried within a royal tomb.

The x-rays were taken as part of a major project, sponsored by the Smithsonian’s Foreign Currency Program, to study the ancient mummies of priests and nobles buried near the Great Pyramid of Giza.
Anacostia Museum Celebrates Anniversary

Money Problems Beset Branch Facility During Otherwise Successful First Year

by Mary M. Krug

It has been visited by some 80,000 people in its first year.

It has been featured in such magazines as Time, Newsweek, Holiday, McClure's, the Garden and House.

It has been the subject of four movies and has won a national beautification award.

Small wonder that director John Kinard, looking back over its first year of operation, summarizes the Anacostia Neighborhood Museum as "highly successful."

A year ago this month, on September 15, the museum opened as the first of its kind in the nation. The outgrowth of a proposal by Secretary Ripley that museums be brought directly to people uninterested or unmotivated to visit them in downtown centers, it was strictly an experiment. It had "no format or master plan," Kinard notes.

But a year of "playing by ear" has taught him what kinds of displays and programs best fill the needs of the community that the museum was built to serve.

Individual involvement was a key-stone of the museum's establishment, with members of the community helping to plan, including the First Lady and to renovate the old theater in which the museum is housed. And individual involvement has carried through to the exhibits. "We have learned," says Kinard, "that static exhibits just don't work. You have to have personal involvement—gimmick kinds of things on exhibits." When there is something concrete that can be handled or manipulated, or live programs related to the subject of the display.

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About two weeks of cleaning and renovation, a regular visitor to the Neighborhood Museum gets a close look at a buffalo skull in the room that houses small live animals from snakes to monkeys, a collection of portraits of significant Negroes, along with a few films, it drew more than 5,000 visitors in two weeks. In the future Kinard hopes to put more emphasis on Negro cultural heritage with "first-class, sophisticated exhibits." Noting that "there is a great vacuum in this field," Kinard anticipates that a good bit of digging will be necessary to accumulate the background information for these displays.

Larry Thomas, a neighborhood museum staff member, will coordinate the research from an office in the museum. The Institution, Kinard reports, is already going through its collections and identifying those items that are related to Negro history or culture. As every program has tried to be, the Negro displays will be a response to the needs and desires of the community the museum is serving. Local citizens and businessmen have participated in the planning of exhibits from the very beginning. The man in the street makes his own contributions and reactions.

"You can't corral them to come to meetings and sit and plan—they've given us meetings—but you do get a definite reaction from them," says Kinard.

The museum, he says, is "a sign of hope in Anacostia. It is a clear-cut case where something concrete has come out of the efforts of neighborhood residents. So often they have attended meetings where there has been a lot of talk and no results."

School groups and individuals from throughout the Washington area visit the museum, but it has developed the hoped-for neighborhood identity. Anacostia youngsters have come in almost daily to participate in arts and crafts and sewing classes and drama workshops.

Despite all the apparent success, the museum's first year has not been without its problems. "Money, absolutely, has been the biggest," says Kinard, who notes that the operation "has cost about twice as much as we originally anticipated and is going up all the time" at a time when "foundation and government money is harder to get shelled of than ever before."

Charles Blitzer, Assistant Secretary for History and Art, discussed the money problem in an interview with the Baltimore Sun. "We're trying to raise enough to make up what they need," he noted. "We started by saying we would do it, but we had only a vague idea what it would cost. We underestimated.

"The foundations which gave the original grants did not make them continuous. When we see what we get in our appropriation, then we'll get out again and raise the rest. There's no reason not to go back to the same people except that the one thing most private foundations don't like to do is get stuck with a remaining large commitment. We prefer to build bridges rather than islands."

"The other thing that's both exciting and worrisome is the problem of indefinite demand. If Congress gave everything, it still wouldn't be enough. There's no end to the plans of John Kinard and his Council."

In one sense, however, the money problem has been at least a partial blessing. An offer from the Irwin Miller Foundation for $21,000 on a dollar-for-dollar matching basis has helped to rally community support and illustrate its depth.

About $16,000 has already been raised, including $7,000 from Anacostia. "Local businessmen have given us $2,700. These are small Negro businesses, mind you. People who are scrimping and scraping have given us nickels, dimes, quarters and dollars," Kinard points out. "Voluntary giving to live on nickels and dimes doesn't depress me. It reaffirms the people's support. When they give some of their own dollars, man they've got a stake in this thing; $7,000 in a poor community speaks for itself."

Another $2,000 came from Smithsonian staff, the proceeds of a dance held this summer in conjunction with the Peace Corps. The museum will close September 1 for two weeks of cleaning and renovation.

Consistently popular, this skeleton and its "bone room" remain from opening-day exhibits. It will reopen with an anniversary exhibition consisting of photos, slides, and tape recordings of the first year's activities.

Not that the museum is dwelling on the past; however. It faces its second year with plans for an ever-expanding program and optimism that the money will be there to implement it.
National Collection Offers Movies and Lecture Series

Films on art and as art will be shown at the National Collection of Fine Arts in a series starting October 3.

The movies, all of them short, will be shown the first and third Thursdays of the month and will be repeated on the half hour from 11 a.m. to 3 p.m. They will be screened in the Lecture Hall.

Saul Bass' 25-minute "Why Man Creates" will be the opening show Oct. 3.

On October 17, Bruce Bailey's "Castro Street," Shirley Clarke's "Bridges-Go-Round," and a third brief film will be presented. Having the city as a theme, they will relate to the major Charles Sheeler retrospective exhibition of printings scheduled at the gallery. Two of Sheeler's themes were industry and the city.

The program will continue at least through next summer. It is free to the public.

The National Collection has also scheduled a lecture series to be held in conjunction with its major exhibitions. Talks will be held Thursday nights at 8 o'clock to draw downtown shoppers. Opening the series of nine lectures will be Roy E. Neuberger, New York financier, whose "An American Collection" is currently on display at the gallery. He will talk September 19 on the theme: "Collecting in an American Renaissance: 1933-1968."

Cutback Effect

"(...Continued from Page 1.)"

A serious percent in fiscal 1965. This is before further cutbacks by the Revenue and current manpower, as compared with 96 percent in our ability to maintain and protect buildings and with researchers who come to visit museums to examine collections and—some 60 years ago—study the state of the art and the story of rocket science. (Continued from Page 1.)

Dracula's Great Hall

Describing "Uraniborg," the famous 16th-century observatory of the great Scandinavian astronomer Tycho Brahe, author Robert S. Richardson in his new book, "The Star Lovers" (Macmillan), declares:

"It would have made an ideal back- ground for the filming of a horror picture, although it was hardly the kind of structure we would consider suitable for scientific research. . . ."

"It looked a good deal like the Smithsonian Institution."