

# Cooper - Hewitt Set To Open

*"Design is Everywhere," Says Taylor*



**Lisa Taylor**  
Director of Cooper-Hewitt Museum

*Photo by Stephen Globus*

Lisa Taylor is the first woman to direct a Smithsonian museum, the Cooper-Hewitt Museum. Its collection was conceived and gathered by women, and its early boards of directors were composed of women.

The Museum's parent organization, the Cooper Union for the Advancement of Science and Art, was the first school to offer free study to women, blacks, and immigrants, even before the Civil War.

The museum staff, lead by Mrs. Taylor, manifests an avant garde approach to design that parallels the social conscience of the collection's founders.

"In developing a philosophy for the Museum," said Mrs. Taylor, "we wanted to remain true to the original intentions of its founders."

Mrs. Taylor described Sarah, Eleanor, and Amy Hewitt, and their grandfather, Peter Cooper, who founded the Cooper Union in 1859, as "marvelous and visionary people whose mission in establishing the collection was to provide a resource for American designers who otherwise may not have had contact with the best of European design."

"At the same time, we are a Smithsonian museum, and as such Cooper-Hewitt is committed to an idea that design is more a process involving limitless areas of knowledge and experience, than a series of products."

"That is why a collection such as this, spanning 3,000

years, can be extremely useful to the modern public, and to contemporary designers as well," she said. "I believe that if people can understand the basic principles of design, and see how these principles have manifested themselves in many different times and places, then the details of style and decoration can be secondary."

Taste runs in cycles, and at various times many different styles and approaches are considered beautiful, she added.

"The way the Cooper-Hewitt collection encompasses this diversity is what makes it fit so well as a part of the Smithsonian; it is not just another collection of objects," Mrs. Taylor said.

It is because design affects many areas of knowledge and experience, that she finds her job at Cooper-Hewitt so enjoyable, Mrs. Taylor said. Until 1969, she was director of the Smithsonian Associate Program in Washington, and came in contact with people in science, technology, literature, art, and theater.

"I always loved the diversity of my job at the Smithsonian," Mrs. Taylor explained, "and it would have been difficult for me to leave it for something more limiting."

"Design touches many fields," she continued. "It is not just something to be placed in a museum for occasional

*(See 'Taylor' on page 8)*

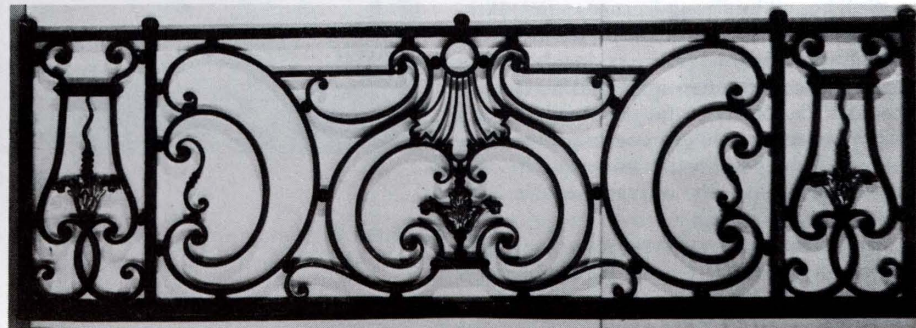


## THE SMITHSONIAN TORCH

No. 76-9

Smithsonian Institution, Washington, D.C.

October 1976



Detail of wrought iron grill surrounding mansion

### 1976 Visitors Break Records At NASM, MNH

By Anna Reed

Even though the tourists of summer '76 didn't come to Washington in the numbers some had expected, two Smithsonian museums on the Mall broke attendance records during July and August of the Bicentennial year.

Total attendance for all museums during the first eight months of 1976 was 14,505,618 compared to 14,363,358 for the same time last year. Neither figure includes visitors to the National Zoo, which no longer records attendance.

The National Air and Space Museum set an all-time record for the Smithsonian when on Sunday, July 25, its millionth visitor walked through the doors 25 days after NASM's formal opening by President Ford. Twenty-four days later, the Museum greeted its two millionth visitor. Over the three-day Labor Day weekend, 158,164 people visited NASM and boosted the total as of September 8 to 2,661,213.

Meanwhile, across the Mall, attendance soared at the National Museum of Natural History making it the number two attraction for August. Museum officials speculated that the new Insect Zoo partly accounted for MNH's increased visitation of more than 630,000 visitors that month.

The National Zoological Park hit a record daily high on Sunday, April 23, 1972, when more than 75,000 visitors came to see the Giant Pandas on their first Sunday of display. During that April, 1,104,554 persons visited the Zoo, compared to 677,115 visitors during April 1971. Some 846,039 visits were tabulated 25 days after the Panda House opened to the public.

Prior to the NASM opening, the National Museum of History and Technology had held the highest attendance figures for Mall museums. Opening January 23, 1964, MHT had 493,643 visitors in its first 30 days. The one millionth visitor was not recorded, but more than four million people visited the Museum in its first six months. Five million had entered the Museum by November 21, ten months after the formal opening. More than seven million people came to the National Museum of History and Technology in 1975, with another 4,498,812 through August.

*(See 'Visitors' on page 7)*

### Carnegie Mansion Restored

By Linda St. Thomas

"We were faced with the problem of how to faithfully restore and renovate a 74-year-old neo-Georgian mansion, while at the same time creating facilities suitable for a public museum," said John Dobkin, Cooper-Hewitt administrator.

The architectural firm of Hardy, Holzman and Pfeiffer specializes in just such restoration, he said in explaining the choice of the firm that began work on the six-story Carnegie mansion four years ago.

"To prepare the mansion for its public museum, we actually used three different architectural approaches simultaneously: restoration, reconstruction, and new construction," said Hugh Hardy of Hardy, Holzman and Pfeiffer.

"Most people think only in terms of gutting a building, which in this case would have been a crime, or completely restoring a building to its original appearance without regard to its current function."

If the Carnegie mansion had simply been restored, it would be unworkable as a museum since many of the rooms, such as the storage closets for steamer trunks, would have been useless or inaccessible to the public, he said.

The solution, as Mr. Hardy's firm determined, was to restore some rooms to their original turn-of-the-century appearance, and to reconstruct others for contemporary use. For example, the two-story shaft that enclosed Mr. Carnegie's pipe organ was extended vertically to house the new public elevator shaft.

New construction took place on the second floor where the Carnegie family bedrooms, dressing rooms, closets, and morning room were opened into one large gallery.

Said Mr. Hardy, "That was the easiest part of our job; we just removed walls and extra ceilings to expose the basic structure of the house. I think it's the most contemporary room in the house because a visitor can really understand what holds the building up without being distracted by the decorative trim that appears elsewhere."

The most difficult part, he added, no one will ever see: new ducts for heating and air conditioning, firewalls and other structural changes made for public safety, and the installation of new equipment. Although family and guest rooms had individual humidity controls, the servants' quarters had

no such facilities, and new ducts had to be installed there, he said.

Some restoration of the 64-room mansion was complicated by structural changes made by the Columbia University School of Social Work, which had occupied the building for 30 years. Original paneling, woodwork, wallpaper, and glass, covered during the Columbia years, were exposed during the reconstruction.

To meet building code requirements as a school and public facility, the university had replaced old lighting fixtures with fluorescent lights, covered intricate paneling and wallpaper to build classrooms, installed firewalls, and altered a curved staircase to serve as a fire exit.

But now, when visitors enter the building, they pass under the exterior bronze and glass canopy by Louis Tiffany to enter the white marble vestibule and the great hall paneled with Scottish oak that was selected, prepared, and carved in Scotland and brought to New York for the Carnegie residence.

Hall and stairwell chandeliers are original, preserved thanks to Manuel Perez, building manager, who had stored them in the wine cellar in 1946, the year of Mrs. Carnegie's death.

The picture gallery, at the east end of the building, has been converted for museum

exhibitions. The adjoining conservatory, constructed of curved glass with a Tiffany glass dome, will be stocked with plants and flowers by the New York Horticultural Society.

First floor banquet and family dining rooms, both paneled in carved oak, also will be open to the public.

On the second floor, a family library retains its original character, with carved teakwood panels, a ceiling covered with stencilled wallpaper, a large built-in cabinet, and chairs and a table that belonged to the Carnegies.

Overlooking Central Park, the Carnegies' guest quarters were on the third floor, which has been kept in tact, with some areas restored for the library and the Doris and Henry Dreyfuss Memorial Study Center, which will house an extensive picture collection.

The fourth floor, formerly the offices for Columbia University professors, now contains the Henry J. Heinz II Study Center for Drawings and Prints and a collection storage area.

For many visitors, the basement of this house will be as fascinating as the Cooper-Hewitt collection itself. Most turn-of-the-century homes relied on individual heating systems in each room, but the Carnegie

*(See 'Restoration' on page 8)*



The Carnegie mansion now houses the Cooper-Hewitt Museum.

*Photo by Stephen Globus*



# 'America As Art' Depicts Eight Visions of U.S.

By Susan Bliss

It's not purely an art show, but it's not a history show either; "America as Art," the National Collection of Fine Arts' major Bicentennial exhibition, is both. According to NCFA Director Joshua Taylor, it takes a look at "eight moments in which art and the identity of America came close, either in the eyes of her citizens or in those of the outside world."

To bring art and culture together for the visitor, NCFA staff amassed 388 pieces of art portraying eight different visions of America: "America as Symbol," "The American Cousin," "The Virtue of American Nature," "The Frontier and the Native American," "The Image of Urban Optimism," "The Folk and the Masses," "A Center of Art," and "Identity from Uniformity."

"In 'America as Art,' we did not select the best-known art," said Richard Murray, exhibition coordinator. "Instead, we looked for works that were the best representations of moments when art and culture affected each other most closely."

The "America as Symbol" gallery conveys an unmistakable message: order, stability, and refinement were held by 18th-century America as primary virtues, and artists of that time found many symbols by which to express these virtues.

Still bound by strong European ties, 18th-century America was personified by countless variations of classic maidens. Our national leaders often appeared as Roman heroes. Classic style and proportions, with their ancient republican connotations, were other symbols of justice and equality that appeared frequently in architecture, furniture, and painting.

In the next century, American theater did much to transform the way our country saw itself. "Our American Cousin," the play President Lincoln was watching when he was assassinated, reflected the more confident image Americans then had of themselves.

Regionalized "types," often identified in theatrical roles were important parts of our national imagery. The whittling Yankee, taciturn, hard working, and honest, for example, emerged as Uncle Sam.

Paintings, drawings, and prints throughout these sections show the varied interpretations of the symbols and types Americans invented.

"Finding art for such an exhibition is an enormous job," said Mr. Murray. "A museum staff has to maintain contact with other museums and collectors around the Nation. One source is monographs from which we may be able to trace works by the better-known artists. But for works by unknown artists or the many who have not been



"Art" by Robert Cottingham (1971).

treated in monographs, we must depend on other sources such as the Bicentennial Inventory of American Paintings Executed Before 1914."

Exploration of environment and unfamiliar cultures is treated in the sections on "The Virtue of American Nature" and "The Frontier and the Native American."

American painters of the early 19th century looked to nature as a spiritual and moral force, and the art included in this exhibition depicts nature as an inspirational subject.

"The Frontier and the Native American" includes art that portrays two different attitudes toward native Americans. George Catlin's drawings and paintings record the lives, customs, and features of the Indians, and show his interest in them as people, and as individual ethnic groups.

Other art in the same gallery portrays the Indians as generalized savage and uncultured types.

The remaining four sections treat American interest in city life, and it is interesting to see the changes in attitudes toward the urban environment. Many of the works in these sections are from NCFA's large collection of Works Progress Administration art.

Idealism is evident in the artists' views of "The Image of Urban Optimism," where the city is portrayed as a "clean-edged, machine-tooled environment."

"The Folk and the Masses," in contrast, presents the human qualities of honesty, hard work, and native vitality as the characteristics which would eventually raise America out of its national financial crisis of the 1930's.

In "A Center of Art," the city of New York itself is the crucial element of American art after World War II. This section contains painting and sculpture by the giants of the New York School: Jackson Pollock, David Smith, Mark Rothko, and others.

"Identity from Uniformity," on the other hand, shows the depersonalized city in a different light. Rather than the clean, scientific representations shown in the urban optimism section, this section shows mass production as evidence of the city's unseen population.

No people appear in the surreal paintings of Robert Cottingham or Richard Estes, but the artifacts of our culture — the signs, cars, windows, streets, and machines — are urban America's attempts to combat depersonalization.

## J. Hobbins Joins Secretary's Staff

James Hobbins, formerly staff historian of the Joseph Henry Papers, has been appointed special assistant to Secretary Ripley.

His responsibilities include keeping Mr. Ripley informed about important institutional developments, and acting as a liaison between the Secretary and those who invite his participation in meetings and public events.

Mr. Hobbins also will assist the Secretary on appropriate scheduling of appointments, interviews, meetings, ceremonies, and public functions, and will carry out special assignments.

Dorothy Rosenberg, executive assistant to the Secretary, in addition to her other current interests and responsibilities, will work closely with John Jameson, assistant secretary for administration.

Mrs. Rosenberg's responsibilities for Regents' matters for the Secretary include day-to-day contacts with Board of Regents members, including the Regent members of Congress and their staffs.

She also will continue to provide general direction to operations of the Office of the Secretary.

## Ripley Addresses British Museum, Shows SI Film

"The Smithsonian Institution: What It Does and Where It Came From" was the topic of a talk by Secretary Ripley at the British Museum Society on July 15.

While in London, Mr. Ripley exchanged ideas and views with his colleagues and visited the latest exhibits at the British Museum.

Discussing his role at the Smithsonian, Mr. Ripley said, "Being Secretary of the Smithsonian is by far the most entertaining and amusing job in the world. My definition of fun is to enjoy yourself to the full intellectually as well as in spirit, all the time. It is enormously stimulating, and I think most of our curators and members share the same feeling of elan and excitement."

"For indeed, in the process of opening the Smithsonian to the world of America through publications and through our Associates, we have reached out to people who don't always come to Washington, to inform them of what we are doing, how we are doing it, and how we are hoping to achieve the arousal and awakening of interest in all of us, and the continuous reinforcement of that arousal and awakening. That is what the Smithsonian is all about!"

As part of his presentation, Mr. Ripley used a newly-prepared 45-minute film, known to Smithsonian staff as the "Speaker's Film." The movie, which is designed to accompany a live presentation, takes the viewer through Smithsonian exhibit halls, research labs, and science bureaus, all enlivened by sounds from Folklife Festival banjos and fiddles, locomotive whistles, industrial machinery, a player piano, juke boxes, and cheering children.

The film was produced by William Grayson of the Office of Telecommunications.

## Diverse Staff Puts Together '76 Celebration

By Anna Reed

It took more than 800 persons to put together the largest outdoor spectacle of the Bicentennial celebration in Washington, the Festival of American Folklife.

They included 575 volunteers who gave 60,000 hours of service, 242 Festival employees and 24 National Park Service employees on the grounds crew.

About 5,000 participants included people from 38 foreign countries, 116 native American tribal groups, and representatives of 55 unions, organizations, and every region of the United States.

Park Police and Festival officials estimated attendance totaling several million for the Festival's 56 days. A specific head count was not possible because the grounds had no gates. Crowd size fluctuated due to heat, rain, pollution, and lack of parking. The Festival was canceled on four days because of rain.

The Park Police system was staffed by 54 aides, 22 officers on foot and 12 on horseback. They found an average of eight lost children a day, but were unable to locate two missing bicycles.

Officer Dave Lennox, who was on duty all summer, commented that "citizens were outstanding with regard to turning in lost children and lost property. A wallet with \$23 was returned, as were watches and other jewelry."

The Red Cross reported that 5,000 persons received treatment for ailments ranging from blisters and scrapes to heart attacks and epileptic seizures. No criminal injuries were reported. More than 40 volunteers, including people from Prince Georges, Montgomery, and Arlington Counties, assisted in staffing the Red Cross unit.

A fleet of 45 vehicles was used by police, first aid corpsmen, trash collectors, and people needing transportation.

Fifty different kinds of food concessions were operated at the Festival and Don Summers of the U. S. Public Health Service called it "the largest outdoor temporary food facility in the country, and the most successful. There was no report of food contamination."

Distinguished guests included ambassadors from 21 of the 38 countries represented.



**COINS IN THE FOUNTAIN** — Counting pennies thrown by wishful visitors into the Arts and Industries Building Foley Fountain are James Buckler, Michele Sensourinh (center), and Gail Ufford, all from SI's Office of Horticulture. The harvest of pennies will be used to defray the cost of transporting and insuring the fountain, which is on loan from Philadelphia for "1876." Yield for the summer was more than \$85.

Photo by Richard Hofmeister



## Zoo Gives Hippo to Japan and Gets Rare Lions

Some precious cargo has been flown recently between Washington and Singapore, and Morocco and Washington.

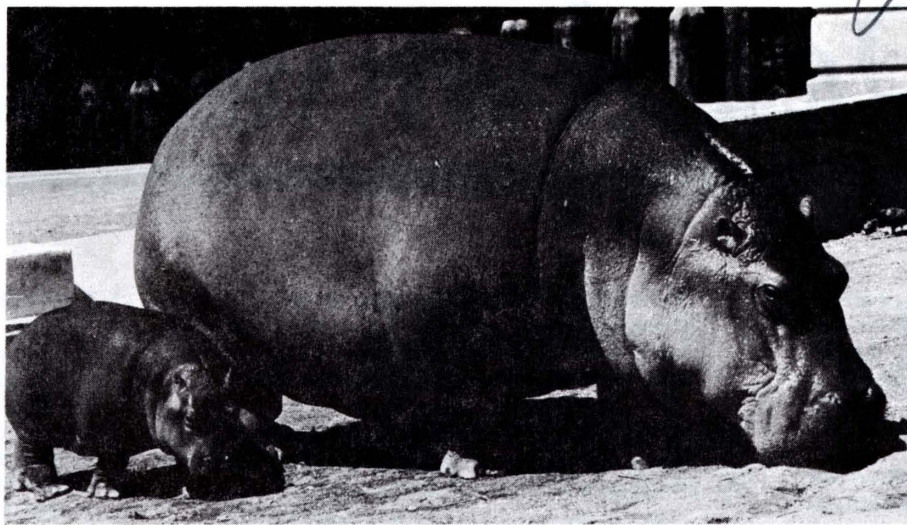
The National Zoo received a pride of one male and three female Atlas lions from Morocco, and donated Susan, an eight-month-old Nile Hippopotamus, to the Singapore Zoological Gardens.

Atlas lions, the same type that were exported by the hundreds to Rome for contests in the Coliseum, are now considered to be extinct. The last one was shot in Morocco in 1920. However, lions with Atlas ancestors have been produced by crossbreeding with other subspecies and are still found in a few zoos. The 30 lions living at the Rabat Zoo in Morocco are derived from what used to be pure Atlas lion stock, bred for years by the Moroccan royal family.

In an effort to preserve the gene pools of the Atlas lion, the Rabat Zoo decided to donate a few prides to other institutions. The National Zoo was selected as the first to receive them in an international cooperative breeding program.

The lions, who have been on view since September 10 in the Mann Memorial Lion and Tiger Exhibit, are named Atlas, Aghbala, Ouiouane, and Basra. They are not much larger than other subspecies, but the males have very large, long, black manes extending along their backs, and their color is a grayish tawny, instead of the brighter reddish or sandy color of east African lions.

The Zoo's young hippopotamus, accompanied by William Xanten, NZP curator of



Eight-month-old "Susan" on the left.

Photo by Francie Schroeder

mammals, and Benjamin Harrison, assistant curator at the Singapore Zoo, was shipped to Singapore on September 15. Susan was born in January 1976 at the Zoo and was attended by mother Arusha and father Joe Smith.

In a letter to Ong Swee Law, chairman of the Singapore Zoological Gardens, Secretary Ripley said, "Now that Susan is weaned, she is ready to assume her role as a living symbol of friendship between

Singapore and the United States. . . .

"... in this time of increased destruction of natural habitat and diminishing population of wild animals, as well as increased human urbanization, it becomes more and more important that people, and especially children, have the opportunity to view, study, and enjoy the wonders of animal life in the atmosphere of a well managed zoological garden such as yours."

## Smithson Bequest of 150 Years Ago Worth \$5.5 Billion Today

By Herman Stein

It will be 150 years on October 23, since a 61-year-old British scientist sat down at his desk in London and penned the words that created the Smithsonian Institution.

On that day, James Smithson wrote his last will and testament, leaving the bulk of his estate to his nephew and any heirs he might have. The will added the proviso that if his nephew died childless, the money should go "to the United States of America, to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men."

Smithson never gave his reasons for this enigmatic action, and his motives have been the subject of considerable speculation over the years.

He died in Genoa, Italy, three years after writing his will, and was buried in a small English cemetery in that city. Smithson's nephew died in 1835 without an heir, and so, in accordance with the will, the Smithson fortune passed to the United States.

The custom of the time was to carry out such dealings in gold. So the Smithson estate came to America in the form of 105 bags, each holding 1,000 gold sovereigns, and totaling \$508,418; quite a fortune in those days.

The arrival of the gold set off an eight-year debate in Congress over whether the United States could or should accept such a gift, and what a "Smithsonian Institution" should be.

It wasn't until 1846 that Congress finally decided to accept the gift, and legislation establishing the Smithsonian Institution was enacted August 10 of that year.

Fifty-eight years later, in 1904, when it was learned that the Genoa burial ground where Smithson was interred was to be displaced by the enlargement of a quarry, the Smithsonian Board of Regents voted to bring his

remains to the Institution he founded.

Last July, when Queen Elizabeth visited the Smithsonian Castle crypt where the remains of James Smithson lie, Secretary Ripley reminded her that, in 1838, when the Smithson bequest arrived in America, it was equivalent to one and one-half percent of the federal budget of that year.

Taking inflation into account, Secretary Ripley told the Queen, that sum of money today would be calculated at approximately \$5.5 billion! Viewed in those terms, he added, the Smithson bequest represents the single most important philanthropic gift by a foreigner to another country in the history of the world.

Speaking on the same occasion, Chief Justice Warren E. Burger said, "No one benefaction by a single individual to a country other than his own has produced such a great aggregate of scholarly collections, research laboratories and instruments of public enlightenment as this Institution."

"By the nature of its founding and the breadth of the mandate defined by James Smithson, it has been able to combine the best of what private initiative and public responsibility could, together, do for mankind's knowledge which, of course, knows no political or national boundaries," added the Chief Justice who also is the Chancellor of the Smithsonian.

The Smithsonian today is one of the world's leading research centers and a vast museum complex. It attracts well over 20 million visitors every year to its Washington facilities and serves many more millions of museum-goers throughout America through its Traveling Exhibition Service.

As we observe this 150th anniversary of James Smithson's bequest, we can truly say that his dream of an establishment for the increase and diffusion of knowledge has come true.

## Patent Pending: A Courtyard Restaurant

A new restaurant, "Patent Pending," has opened in the courtyard of the National Portrait Gallery and the National Collection of Fine Arts.

Taking its name from the Old Patent Office Building, a national landmark since 1973, which now houses the Museums, the self-service facility is managed by the people who created Georgetown's popular "Hot Diggity Dog."

Enhanced by a flower-accented decor, the restaurant offers made-on-the-premises soups, salads, sandwiches, hot dishes and exceptional desserts. Wines and beers are also available.

A novel feature of Patent Pending is the "half specials" — a crock (soup)-and-a-half, salad-and-a-half, or chili-and-a-half, a half sandwich accompanying the main selection.

Hot dogs are available, too, and all meats are free of nitrite preservatives.

Prices range from \$1.45 to \$2.65. In pleasant weather, a self-service kiosk in the courtyard offers salads, sandwiches, and cold drinks.

Patent Pending is open for breakfast, lunch, and afternoon snacks, closing at 4:30 p.m. on weekdays. Saturday and Sunday hours are 11 a.m. to 3:30 p.m.

City officials are hoping that the Streets For People Information Center on NPG's F Street doorstep will open in mid-October. It will contain eight multi-media kiosks providing a full range of information for visitors and Washingtonians. The mall has been planted with 38 full-grown red maple trees and clustered streetlights have been installed on the patterned brick paving.

## SI In The Media

### Media Covers Insect Zoo, SI 'Treasures'

By Johnnie Douthis

#### Around SI

"There's no place like the Smithsonian," says the October *Reader's Digest*, and goes on to explain why in a five-page story by Emily and Per Ola D'Aulaire. Besides giving an overview of Smithsonian collections, the article summarizes SI history and current programs.

Benjamin Forgey, art critic for the *Washington Star*, in an article on the change in the Freer Gallery's policy regarding gift acceptance stated, "Everything seems to take place quietly and slowly at the Freer Gallery of Art, a pace that somehow befits a place devoted to preserving treasured recollections of the ancient civilizations of the Orient."

"How about having your lawn for lunch?" begins an article in the *Annapolis (Md.) Capital* about the edible lawn plants discovered through research at the Chesapeake Bay Center for Environmental Studies in Edgewater.

*Science News* magazine, reporting on the NZP's redesign, stated that by the time the master plan is completed in the mid-1980's, "most of the larger breeding groups will live in spacious, moated exhibits that will show complete behavioral patterns and life styles."

Smithsonian Bicentennial exhibits continue to attract press attention. A round-up *Houston Post* article on Washington exhibits described "1876: A Centennial Exhibition" as being more fun than any other exhibition in Washington.

The *Jasper (Ala.) Mt. Eagle* credited "1876" with giving visitors an authentic sense of Victoriana, where things were better if they were bigger and fancier.

#### Insect Zoo

MNH's Insect Zoo, unique in the United States, captured the imagination of news writers across the country, and the subject was treated with a variety of captivating headlines.

The *Baltimore News American* titled its article, "Creepy, Crawly Smithsonian Zoo Bugs Tourists."

The *Washington Post* article described the zoo as a pleasant place to visit despite all the creepy bugs. "Only at the Smithsonian would a scientist pick up a 4-inch-long cockroach and start squeezing it to show you how it hisses. . . ."

*Science* magazine saw the Insect Zoo as an appropriate way to remind people of the constructive side of insects as well as their "flexibility, ingenuity, and infinite variety."

An editorial in the *Elkins (W. Va.) Intern-Mountain* stated, "Insects, like sex in the good old days, are not a subject readily discussed in polite society. When bugs are mentioned, conversation is generally limited to how best to get rid of them."

Keepers at the MNH Insect Zoo, Bruce Daniels and Linda Richards, were interviewed by the *Cleveland Plain Dealer* and Arch Campbell, reporter for WRC-TV. Gene Behlan, exhibits programmer, was interviewed by WASH-FM. Television coverage of the Insect Zoo also included stories by Henry Tenenbaum (WTOP-TV), Paul Berry (WMAL-TV), and CBS-TV stations.

#### Festival Wrap-Up

The summer-long Folklife Festival ended on many happy notes. A letter to the editor of the *Washington Star* stated, "The 12-week Festival of American Folklife on the Mall provided our family with an unequalled summer of enriching experiences." The writer said her elderly parents made weekly trips to the Festival despite hot weather and long walks from the bus stop, and her sister spent a three-week vacation at the Festival recording music.

According to the *Washington Star* many Festival visitors were sorry to see the end, but somewhat relieved that they would have time to rest from the entertainment. The *Washington Post* said, "This year's Festival of American Folklife will be a hard act to follow." John Leonard in the *New York Times* (July 4) in an article headlined "An Open-air Attic of our Origins," called the Festival "something with dignity, intelligence and grace . . . a museum without walls."

## Collins Urges Youth: Learn to Conserve

In his speech at a September 9 awards banquet, Michael Collins, director of the National Air and Space Museum, offered the Wells Fargo-Smithsonian Bicentennial Essay winners this challenge:

"I'd like to see you invent a device for storing electrical energy. That's one of the big problems today; how to store the energy that has been generated, how to get the sun's rays into the rear wheels of a car."

The former astronaut noted that "today's storage batteries and electrical accumulators have serious drawbacks. You need to work on improving them."

Basically, though, Mr. Collins added, we need to think small, to learn to live without unnecessary consumption.

"We Americans are the big wasters in the world, and I think that's a sad thing that being rich automatically means we can't be frugal," he said.

In addition, Mr. Collins suggested that, by 2076, the frontier will be beyond this solar system as people continue to push back their frontiers no matter how far it may carry them from their homeland.

Mr. Collins addressed the nine top winners at a dinner attended by 50 persons in the presidential suite at the National Museum of History and Technology. Charles Blitzer, assistant secretary for history and art, who directed the competition for the Smithsonian, welcomed the winners to Washington.

Richard P. Cooley, president of the San Francisco based Wells Fargo Bank, noted that some 7,500 persons had entered the competition, recording their ideas, hopes, and recommendations for the next 100 years in more than 20 million words, several miles of film, and hours of tape. Entries came from every state, from a child of six, and a gentleman of 95. From the final judging, 55 award winners were selected. The dinner honored the nine top award winners writing on the "Toward Our Third Century" theme.

The top three prizes were \$10,000 each for the best adult essay, the best essay written by a person under 18, and the best film or tape recording.

Top three winners in each category were:

#### Category I (under 18)

- 1st - Arthur Evenchik, Lorain, Ohio
- 2nd - Daniel Smith, Bethesda, Md.
- 3rd - Lois Refkin, Bronx, N.Y.

#### Category II (over 18)

- 1st - Sidney Eisenberger, Apollo Beach, Fla.
- 2nd - Eric Loeb, Chicago, Ill.
- 3rd - Philip Talmadge, Seattle, Wash.

#### Category III (films and tapes)

- 1st - Lloyd Walker, Houston, Tex.
- 2nd - Robbi Smith, Alameda, Calif.
- 3rd - Alan Christian, Baltimore, Md.



# October at the Smit

**1** NATURAL HISTORY FILM: *On the Side of Life* — the activities of scientists, exhibits designers and technicians working together in a large, modern museum. Dr. Porter Kier, Director, Museum of Natural History, will introduce the film. 12 noon. Baird Auditorium, Natural History Building. FREE.

EXHIBITION: *Belgian Gunmaking and American History*. The relationship between the United States and Belgian arms manufacturers is shown through 150 firearms, maps, documents and photographs that illustrate some of the best examples of gunmaking, past and present. Organized by the Liege Museum of Firearms, and the Belgian Ministries of Economics and Foreign Affairs and circulated by the Smithsonian Traveling Exhibition Service. Museum of History and Technology, through December 31. Demonstrations by a Belgian engraver are scheduled October 1 through 8 at 11 a.m., 1 and 2 p.m. in the Hall of Military History.

**2** FILMS FOR YOUNG PEOPLE: Works in animation selected for ages four and up. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

MIMING FOR YOUNG PEOPLE: *Archaeus Productions* presents a program of classical mime illusions as well as comic vignettes. Audience participation is encouraged. 2 p.m. Carmichael Auditorium, History and Technology Building. Tickets required in advance. \$2.50.\*

**3** BLUES CONCERT: *Joe Turner*. One of the founders of rock 'n' roll and a major force in American Blues. 8 p.m. Baird Auditorium, Natural History Building. \$6 general; \$5 Resident Associates; \$4 students and senior citizens. For reservations call 381-5395. Sponsored by the Division of Performing Arts.

**4** EXHIBITION: *Himbas of the Angola-Namibia Border*. Thirty color photographs taken by the Museum of Natural History's African ethnologist Dr. Gordon Gibson during field work from 1960 to 1973. Museum of Natural History, through January 1.

**5** NMHT TUESDAY FILMS: *The Engraving of Firearms*; and *The Colonial Naturalist*. Shown in conjunction with the current exhibition *Belgian Gunmaking and American History*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

HIRSHHORN FILMS: *Josef Albers: Homage to the Square*; and *Max Beckmann*. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

HIRSHHORN EVENING FILMS: Selected works by Rudy Burkhardt, Swiss-born painter and photographer. Everyday scenes and objects reveal their frequently overlooked beauty and form. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

**6** FREE FILM THEATRE: *World Within World* — the history of the men and ideas that made 20th century physics "the greatest achievement of human imagination." From *THE ASCENT OF MAN*, a BBC/Time-Life series on man's progress as viewed by scientist/philosopher Jacob Bronowski. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See also October 7, 13-14, 20-21, and 27-28. FREE.

NEW WINDOWS ON THE UNIVERSE: *Radio Astronomy*. Speaker: Eric Chaisson, Harvard-Smithsonian Center for Astrophysics. Second in a series of eight lectures that constitute a short introduction to modern cosmology. Remaining programs are scheduled on consecutive Wednesdays through November 17. Co-sponsored by the National Air and Space Museum and the Harvard-Smithsonian Center for Astrophysics, through the Florence and Daniel Guggenheim Foundation. 7:30 p.m. National Air and Space Museum theater. Each lecture is followed by a question and answer period. FREE.

**7** FREE FILM THEATRE: *World Within World*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See October 6 for program details. FREE.

HIRSHHORN FILM: *The Sculpture of Isaac Witkin*. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

HIRSHHORN EVENING FILMS: Selected works by Ernie Gehr, a representative of one of the newest forms in independent cinema. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

**8** NATURAL HISTORY FILM: *Teaching Sign Language to the Chimp Washoe* — a documentation of the ways in which communication was established with a chimpanzee through sign language. 12 noon. Baird Auditorium, Natural History Building. FREE.

HIRSHHORN LECTURE: *John Covert*. Speaker: Michael Klein, Guest Curator for the current exhibition *John Covert Retrospective*. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

**9** FILMS FOR YOUNG PEOPLE: Works in animation selected for ages four and up. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

**10** JAZZ HERITAGE CONCERT: *Max Roach* — influential drummer in jazz history and founder of the modern style. He will perform with Cecil Bridge-water, trumpet; Billy Harper, tenor sax; and Reggie Workman, bass. 8 p.m. Baird Auditorium, Natural History Building. \$5 general; \$4.50 Resident Associates; \$4 students and senior citizens. For reservations call 381-5395. A FREE WORKSHOP is also scheduled at 4:30 p.m.

**11** ILLUSTRATED LECTURE: *200th Anniversary: The Gallant Continental Gunboat "Philadelphia"*. Speaker: Philip Lundeborg, Curator of Naval History. A commemoration of the Battle of Valcour Island and the Philadelphia with an in-depth tour of the gunboat as part of the program. 10:30 a.m. History and Technology Building, third floor. FREE.

LECTURE/DEMONSTRATION: *Keyboard Instruments for the Music of C.P.E. Bach*. Presented by Dr. J. H. van der Meer, Director, Musical Instruments Collection Germanisches Nationalmuseum at Nurnberg. Dr. van der Meer will use a harpsichord, 1745; fortepiano, 1795; and a contemporary clavi-chord, all from the Smithsonian collections. 8 p.m. Hall of Musical Instruments, History and Technology Building. FREE.

COUNTRY GUITAR CONCERT: *Doc Watson*, one of the finest country guitar players in America; and his son *Merle Watson*, banjo player and guitarist. 8 p.m. Baird Auditorium, Natural History Building. \$6 general; \$5 Resident Associates; \$4 students and senior citizens. For reservations call 381-5395. Sponsored by the Division of Performing Arts.

**12** CREATIVE SCREEN: *The Year 1999 A.D.* — a projection of the house of tomorrow with home-based computers serving as shopper, cook, entertainer, teacher and bookkeeper. *Habitat 2000: Human Scale Cities* — architects Moshe Safdie, Paolo Soleri and Christopher Alexander discuss their beliefs on large city structures and their ideas on the requirements for future cities. Complete showings 11 a.m., 12 noon and 1 p.m. The Renwick Gallery.

HIRSHHORN FILMS: 12 noon and 7 p.m. Hirshhorn Museum and Sculpture Garden. For film titles, call 381-6264. FREE.

NMHT TUESDAY FILM: *The Huddled Masses*. Part IX of Alistair Cooke's *AMERICA* series, shown in conjunction with the current exhibition *A Nation of Nations*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

COLUMBUS DAY. The exhibition *Columbus and His Time*, continues in the Museum of History and Technology, with maps, documents and other artifacts related to his discovery of the New World.

ORIENTAL ART LECTURE: *Falname: A Book of Auguries*. Speaker: Dr. Ulku Bates, Assistant Professor, Art Department, Hunter College. First program in the 24th annual lecture series sponsored by the Freer Gallery. 8:30 p.m. Freer Gallery of Art. Exhibition galleries re-open prior to the lecture at 6:30 p.m. FREE.

**13** FREE FILM THEATRE: *Knowledge of Certainty*. Dr. Jacob Bronowski's personal statement on the moral dilemma of today's scientists, contrasting humanist tradition in science with some inhuman results. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See October 6 for series details. FREE.

AIR AND SPACE FORUM: *Our Dynamic Earth*. Speaker: Dr. David Smith, Geodynamics Branch, NASA Goddard Space Flight Center. 12:30 p.m. National Air and Space Museum theater. FREE.

NEW WINDOWS ON THE UNIVERSE: *Infrared Astronomy*. Speaker: Giovanni Fazio, Harvard-Smithsonian Center for Astrophysics. 7:30 p.m. National Air and Space Museum theater. See October 6 for series details. FREE.

**14** HIRSHHORN FILMS: 12 noon and 7 p.m. For film titles, call 381-6264. FREE.

EXHIBITION: *Hans Hofmann*. Seventy-five oil paintings, dating from Hofmann's career in the United States, 1935-65, comprise a re-examination of one of this century's major painters, ten years after his death. Hirshhorn Museum and Sculpture Garden, through January 2.

FREE FILM THEATRE: *Knowledge of Certainty*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See October 13 for program details. FREE.

**15** EXHIBITION: *The American Presidency in Political Cartoons*. Over 100 Presidential cartoons provide a visual and narrative commentary on America's history as well as a study of the development of cartooning and graphic arts in this country. Thomas Nast, Herblock, David Levine, Jules Feiffer are included along with locally known and unidentified artists. National Portrait Gallery, through November 28.

NATURAL HISTORY FILM: *Northwest Coast Indians: A Search for the Past* — archaeologists excavate at the Ozette Indian Village, Cape Alava, Washington. *Indian Canoes Along the Washington Coast* — traditional Indian dugout canoe making and its use in sports. 12 noon. Baird Auditorium, Natural History Building. FREE.

AN EVENING OF COUNTRY MUSIC AND DANCE. *Burt Porter* on fiddle, banjo and guitar; *Wilfred Guille* on fiddle; and *Bill Clark* on guitar, tenor banjo and fiddle. The informal concert will be followed by reels and square dance in which the audience may participate. 8 p.m. Hall of Musical Instruments, History and Technology Building. FREE.

**16** FILMS FOR YOUNG PEOPLE: 12 noon. Hirshhorn Museum and Sculpture Garden. For film titles, call 381-6264. FREE.

**17** THE AMERICAN DREAM: MOVIES U.S.A. *Modern Times*, 1936. Charlie Chaplin satire on mass production and its effect on factory workers. First in a series of films noted for their superb portrayals by acting giants and for their insights into the defeats and success of American industry. Each film will be introduced by Carl Colby, Georgetown University. Remaining programs October 31, and continuing through December. 5 p.m. Carmichael Auditorium, History and Technology Building. Series \$16. Individual showings \$3.\*

**18** ALL DAY SEMINAR: *Palaces and Paintings of 18th Century England*. Speaker: W. R. Dalzell, one of England's foremost architectural historians. Mr. Dalzell will discuss the diversity of architectural forms in 18th century urban and rural England; the elaborate mansions on great country estates, imposing townhouses, and portrait, genre and landscape painting. 10 a.m. — *The Englishman at Home: The Country House*. 11:30 a.m. — *The Englishman at Home: The Town House*. 2 p.m. — *The Marriage of the Arts and Sciences*. 3:30 p.m. — *The Cult of the Picturesque*. West Court Educational Center, Natural History Building. \$20.\*

AUDUBON LECTURE: *Bird Islands of the North Atlantic*. The stories and sounds of the North Atlantic Sea birds — the gannets, puffins, kittiwakes, murre, and petrels. Speaker: Dr. Stephen Kress, Cornell University Laboratory of Ornithology in Environmental Education and Animal Behavior. 8 p.m. Baird Auditorium, Natural History Building. Co-sponsored by the Audubon Naturalist Society. \$4 adults; \$2 children.\* SOLD OUT.

**19** HIRSHHORN FILMS: 12 noon and 7 p.m. Hirshhorn Museum and Sculpture Garden. For film titles, call 381-6264. FREE.

NMHT TUESDAY FILMS: *The Engraving of Firearms*; *Glass*; and *From Clay to Kiln*. Scheduled in conjunction with the current exhibition *Belgian Gunmaking and American History*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

ILLUSTRATED LECTURE: *The Other Americas in 1776: The Decorative Arts*. Mrs. Elizabeth Wilder Weismann, teacher and author, will discuss Latin American craftsmanship and what it reveals about the everyday life of the people and will make comparisons with the decorative arts in this country during the same period. Scheduled in conjunction with the exhibition opening today. 8 p.m. The Renwick Gallery. FREE.



# hsonian Institution

**EXHIBITION:** *Americas: The Decorative Arts in Latin America in the Era of the Revolution.* A salute to the craftsmen and the richness of design and skill during the period around 1776. Approximately 150 objects include fine examples of textiles, furniture, ceramics, leather, gold and silver objects created in Argentina, Brazil, Chile, Colombia, Ecuador, Guatemala, Mexico, Panama, Paraguay, Peru, Puerto Rico and Venezuela. The highly embellished, sophisticated examples of the decorative arts of the period include tooled leather chairs, filigree jewelry, Mexican rugs, and embroidered liturgical capes — the latter representing the church which was the area of greatest demand for sumptuous design. The Renwick Gallery. Through April 3, 1977.

**A SPACE ODYSSEY:** The movement of the planets and the motions due to the earth's rotation, such as the rising and setting of stars, are shown and explained by Von del Chamberlain, National Air and Space Museum. Some of the mysterious concepts associated with the motion of the planets, such as the zodiac, will also be discussed, as well as the historical development of the human concept of time. 8 p.m. Spacearium, National Air and Space Museum. \$4.\*

**20 FREE FILM THEATRE:** *Generation Upon Generation* — the complex code of human inheritance shown in the experiments of pioneer geneticist Gregor Mendel. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See October 6 for series details. FREE.

**ARCHIVES LECTURE:** *The Written Word Endures: Milestone Documents of American History.* The historical origins, significance and consequences of pivotal national documents, from the Declaration of Independence, through the Civil Rights Act of 1965 and President Nixon's resignation letter. Speaker: Dr. Lee Scott Theisen, Historian, National Archives. A short film will also be shown. 2 p.m. National Archives Building. Tickets required. Call 381-5157 for information. FREE.

**NEW WINDOW ON THE UNIVERSE:** *X-Ray Astronomy.* Speaker: Riccardo Giacconi, Harvard-Smithsonian Center for Astrophysics. 7:30 p.m. National Air and Space Museum auditorium. See October 6 for series details. FREE.

**HIRSHHORN LECTURE:** *Hans Hofmann.* Speaker: Walter Darby Bannard, painter, critic, author and guest curator for the current exhibition on Hofmann. 8 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

**LECTURE:** *Thor Heyerdahl: Evidence for and against Trans-Atlantic Contact with Aboriginal America.* With his ocean crossings in craft similar to that used centuries ago, the Norwegian ethnologist and explorer challenges the theory that America's only contacts with other continents prior to the arrival of the Europeans had been through Arctic Asia. Presented in cooperation with the Norwegian Embassy. 8:30 p.m. Baird Auditorium, Natural History Building. \$4.50.\*

**21 HIRSHHORN FILMS:** 12 noon and 7 p.m. Hirshhorn Museum and Sculpture Garden. For film titles, call 381-6264. FREE.

**FREE FILM THEATRE:** *Generation Upon Generation.* 12:30 p.m. Carmichael Auditorium, History and Technology Building. See October 20 for program details. FREE.

**18TH CENTURY SEMINAR:** *American Neoclassical Profile Portraits, 1790-1820.* Presentation of paper on the work of Charles Balthazar Julien Fevret de Saint-Memin, French artist who made over 800 profile portraits in the United States between 1796 and 1810. The use of mechanical aids to produce profiles and silhouettes will be discussed along with the theory that profiles reveal more of a person's character than other types of portraits. Speaker: Ellen G. Miles, Assistant to the Director for Special Research, National Portrait Gallery. 3:30 p.m. Finley Conference Room, National Portrait Gallery. Sponsored by the Charles Willson Peale Papers. FREE.

**22 NATURAL HISTORY FILM:** *Cree Hunters of the Mistassini.* Modern-day Cree Indians of Northern Quebec shown living at the winter hunting camp in traditional manner. 12 noon. Baird Auditorium, Natural History Building. FREE.

**23 FILMS FOR YOUNG PEOPLE:** 12 noon. Hirshhorn Museum and Sculpture Garden. For film titles, call 381-6264. FREE.

**COUNTRY GUITAR CONCERT:** *Merle Travis.* 8 p.m. Baird Auditorium, Natural History Building. \$6 general; \$5 Resident Associates; \$4 students and senior citizens. Sponsored by the Division of Performing Arts. For reservations call 381-5395.

**24 AMERICAN POPULAR SONG CONCERT:** *The Mad Gibsons: Chocolate Box Review.* Burt and Sandra Gibson and a company of 20 singers, dancers and actors present comedy, songs, skits and dance similar to the black vaudeville companies popular in the early part of this century. 8 p.m. Baird Auditorium, Natural History Building. \$6 general; \$5 Resident Associates; \$4 students and senior citizens. For reservations call 381-5395.

**26 HIRSHHORN FILMS:** 12 noon. Hirshhorn Museum and Sculpture Garden. For film titles, call 381-6264. TUE. FREE.

**CREATIVE SCREEN:** *The Year 1999 A.D.; and Habitat 2000: Human Scale Cities.* Complete program 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. See October 5 or 12 for program details. FREE.

**NMHT TUESDAY FILMS:** *The Engraving of Firearms; and Basketmaking in Colonial Virginia.* 1 p.m. Carmichael Auditorium, History and Technology Building. Scheduled in conjunction with the current exhibition *Belgian Gunmaking and American History.* FREE.

**HIRSHHORN EVENING FILM:** By sculptor Charles Henry. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

**LECTURE:** *Political Conventions.* Herbert R. Collins, Associate Curator of Political History, traces convention history from the rollicking political antics of the 19th century to the carefully choreographed, media-oriented debating floor of today's convention hall. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.\*

**27 HIRSHHORN LECTURE:** *Arthur B. Carles, 1882-1952: Philadelphia Colorist.* Speaker: Barbara Wolanin, Smithsonian Institution Fellow. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

**AIR AND SPACE FORUM:** *The Story of Explorer I and II Balloon Flights.* Speaker: Dr. Thomas McKnew, Advisory Chairman of the Board, National Geographic Society. 12:30 p.m. National Air and Space Museum theater. FREE.

**FREE FILM THEATRE:** *The Long Childhood.* Final film in the BBC/Time-Life series THE ASCENT OF MAN. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See October 6 for additional series details. FREE.

**ILLUSTRATED LECTURE:** *Victorian Jewels.* The chronological development of the different types of precious jewelry through the 19th century from neoclassicism to Art Nouveau, and the social and historical influences on Victorian designers, craftsmen and manufacturers. Speaker: Nancy Armstrong, author. 7:30 p.m. Baird Auditorium, Natural History Building. \$4.\*

**NEW WINDOWS ON THE UNIVERSE:** *New Optical Astronomy.* Speaker: Nathaniel Carleton, Harvard-Smithsonian Center for Astrophysics. 7:30 p.m. National Air and Space Museum theater. See October 6 for series details. FREE.

**CONCERT:** *The Philadelphia Trio* presents music of the Americas written specifically for trios, including the works of Leo Sauerby, Charles Ives and Walter Piston. *Deborah Reeder*, cello; *Elizabeth Keller*, piano; and *Barbara Sonies*, violin. 8 p.m. The Renwick Gallery. FREE.

**28 HIRSHHORN FILMS:** 12 noon and 7 p.m. Hirshhorn Museum and Sculpture Garden. For film titles, call 381-6264. FREE.

**FREE FILM THEATRE:** *The Long Childhood.* 12:30 p.m. Carmichael Auditorium, History and Technology Building. See October 27 for details.

**ILLUSTRATED LECTURES:** *Bill Hellwig* and *Lenore Davis* each present an hour-long slide lecture about their respective crafts — enameling; and textile dyeing and velveteen sculpture. First lecture at 7 p.m.; the second at 8:30 p.m. The Renwick Gallery. FREE.

**NATIONAL CAPITAL SHELL CLUB:** *Practical and Artistic Uses of Both Land and Sea Mollusks.* Speaker: Dr. Glen Long, Baltimore Museum of Art. Monthly meeting and lecture. 8 p.m. Natural History Building. Public invited. FREE.

**29 NATURAL HISTORY FILM:** *Zoos of the World.* Glimpses of zoos and the ways in which they are changing. A National Geographic film 12 noon. Baird Auditorium, Natural History Building. FREE.

**30 FILMS FOR YOUNG PEOPLE:** 12 noon. Hirshhorn Museum and Sculpture Garden. For film titles, call 381-6264. FREE.

**ALL DAY SEMINAR:** *Hans Hofmann.* Scheduled in conjunction with the exhibition currently at the Hirshhorn Museum. 10 a.m. - 5 p.m. — Moderator: Edward P. Lawson, Chief, Department of Education. Hirshhorn Museum and Sculpture Garden. \$25.\*

**EXHIBITION:** *Robert Rauschenberg.* 150 works from the late 1940's to the present represent the varied achievements of Rauschenberg and include all the visual arts media in which he has worked — painting, sculpture, assemblages, drawings, prints, posters, photographs and multiples. A core selection of his most famous pieces are shown along with important examples rarely seen publicly. Among his landmark works included are *Rebus*, *Monogram*, *Barge* and *Rodeo Palace*. National Collection of Fine Arts, through January 2.

**LIBRARY THEATRE PRESENTS:** *The Judge; The Three Bears; and Hansel and Gretel.* Three childhood stories dramatized with colorful costumes and musical scores. 2 p.m. Carmichael Auditorium, History and Technology Building. \$2.50\*

**31 THE AMERICAN DREAM: MOVIES U.S.A.** *On the Waterfront.* Elia Kazan's drama of crime and corruption on the New York waterfront docks, featuring Marlon Brando, Karl Malden, Eva Marie Saint and Lee J. Cobb. See October 17 for series details. \$3.\*

**BLUES CONCERT:** *Mighty Joe Young.* Guitar player Young has led his own groups since the 1950's and has also continued to record with many other outstanding artists including Willie Dixon and B. B. King. 8 p.m. Baird Auditorium, Natural History Building. \$6 general; \$5 Resident Associates; \$4 students and senior citizens. For reservations call 381-5395.

\*Sponsored by the Resident Associate Program of the Smithsonian. Discounts are available for members. For attendance or other information call 381-5157. Unless otherwise indicated, tickets should be purchased in advance, and will be sold at the door only if available.

## HOURS

National Collection of Fine Arts; National Portrait Gallery; The Renwick Gallery; Smithsonian Institution Building; The Freer Gallery of Art; Museum of History and Technology; Museum of Natural History; Hirshhorn Museum and Sculpture Garden; Arts and Industries Building; National Air and Space Museum — 10 a.m. - 5:30 p.m.

Anacostia Neighborhood Museum — 10 a.m. - 6 p.m. Monday through Friday; 1-6 p.m. weekends.

National Zoo Buildings — 9 a.m. - 4:30 p.m.

**DIAL-A-PHENOMENON** — 737-8855 for weekly announcements on stars, planets and worldwide occurrences of short-lived natural phenomena.

**DIAL-A-MUSEUM** — 737-8811 for daily announcements on new exhibits and special events.

**FREE SMITHSONIAN SHUTTLE** — A red double-decker runs between the National Portrait Gallery and the History and Technology Building daily between 10:30 a.m. and 5 p.m., for the convenience of Smithsonian visitors.

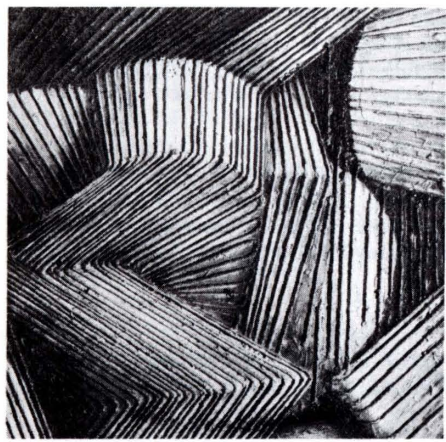


## HMSG Offers John Covert In Retrospect

By Sidney Lawrence

At the Hirshhorn this month, an exhibition honoring little-known artist John Covert provides important clues to one of the most intriguing chapters in American art history — the period of the first New York avant-garde.

During the late teens, while Europe was engulfed in World War I and Americans had barely digested their first massive dose of



"Brass Band" by John Covert (1919).

modern art in the legendary Armory Show of 1913, a new generation of modern American artists was beginning to emerge. Among them was John Covert.

Unlike those who had crossed the Atlantic to join in the daring experiments by the European Fauves and Cubists, Covert owed his brief but significant career as a modernist to what he learned in New York.

Covert arrived there in 1916 after traditional studies in Munich and Paris. Although in Paris at the same time as Matisse and Picasso, he was apparently unaffected by their rapidly-evolving art.

But in New York, Covert found a spirit of experimentation that was new on the American art scene. It revolved around Marcel Duchamp and the pre-Dada group that questioned the conventional limits of art. They claimed that any object could qualify as "art" if the creator deemed it so. Together with the new possibilities for abstraction brought about by the European Cubists, this freedom of approach would have a profound effect on young artists such as Covert.

One contingent of the New York vanguard met regularly at the Manhattan apartment of Covert's cousin, poet-collector Walter Arensberg. With Covert's entry into this circle, his career as a modern artist began.

In the following few years, Covert produced startlingly abstract compositions under the influence of his new-found colleagues. In works such as "Brass Band," a collage construction of 1919, he assembled string patterns on a flat surface and applied paint to create the illusion of depth, as if to summon a visual counterpart of sound waves. Other works included wooden dowels and upholstery tacks in ordered abstractions with evocative titles such as "Vocalizations" and "Time."

Drawing energy from one of the most intense periods of discovery in American art, Covert transformed technical and pictorial freedom into his personal mode of abstraction.

This "first" New York avant-garde, however, was soon to disperse. In 1923, Arensberg discontinued his salons and Covert returned to his native Pittsburgh to enter business.

Although by his death in 1960 he was virtually forgotten as an artist, his work has continued to interest students of the period. The public will again have a chance to see it at the Hirshhorn, through November 14.

### Day Care Service

Information about daycare centers as announced in the August *Torch* will be maintained in Room 1478, A&I Building, instead of in the Personnel Office. Individuals wanting further information may call Olga Judefind on ext. 6555.

This service was established by direction of the Executive Committee in response to efforts by the Women's Council to help employees to solve daytime child care needs, but could be useful as well to people who want to provide daycare services.

## SI Intern Program Trains Professionals

By Anna Reed

Each year approximately 12 museum professionals come to the Smithsonian for training in museum methods under a project administered by the Office of Museum Programs.

The program allows museum professionals or students to spend time in departments of their choice and be trained in a variety of museum subjects, depending on their needs.

Since 1972, about 50 professionals, graduate students, and undergraduates have taken advantage of the training opportunities which SI had provided informally for many decades. When demand increased for more complex professional training, the formal program was designed.

Under the direction of Jane Glaser, training program manager, and her assistant, Peggy Parsons, internships are tailored to meet the individual interests of the participants.

This summer eight people were in the program and 11 applications have been accepted for fall. New applications are reviewed regularly.

An internship has two purposes: To provide exposure to technical skills involved in museum work, and to familiarize the trainee with routine activities of a museum department.

In each office where an intern is placed, the supervisor develops assignments, usually revolving around a special project. Some interns work on several jobs simultaneously, or spend time in more than one department.

Internships, which vary in length from



Beth Gibson, head conservator in MNH's Anthropology Conservation Lab, explains to intern Tjako Singleton Mpulubusi how to conserve a painted bowl. Mr. Mpulubusi, from Gaborone, Botswana, is in his sixth month of internship.

Photo by Richard Hofmeister

three to 12 months, depend for financing on the sponsoring agency since the Office of Museum Programs does not provide fellowships.

Tjako Singleton Mpulubusi of the National Museum and Art Gallery in Gaborone, Botswana, was sponsored by a diamond mining company. He hopes to expand his training, now in its sixth month, into a two-year program.

A. I. El-Shaer, from the zoological department of the University of Riyadh in Saudi

Arabia, is working in the Office of Exhibits Central and the Museum of Natural History.

Marilyn Francis of Livingston, N.J., is gaining specialized experience at the Cooper-Hewitt Museum. Margaret Lorimer returned to Texas Tech University in Lubbock, Tex., after spending six weeks at the MHT Division of Political History. Adriana Turpin interned at the Renwick Gallery before returning to London, England, in August.

### SI Newsmakers

## Ripley Awarded Golden Ark, Euell Completes Exec Course

By Johnnie Douthis

Secretary Ripley received the Commandeur of the Most Excellent Order of the Golden Ark Medal on September 22 at ceremonies held in the Soestdijk Palace in the Netherlands. The award is given by the Association of the Order of the Golden Ark, established in 1971 in the Netherlands, an organization devoted to preserving the world's flora and fauna.

Julian T. Euell, assistant secretary for public service, this summer completed a seven-week Senior Executive Program at the Federal Executive Institute in Charlottesville, Va.

The program is designed to meet personal and professional needs of executives inside and outside of government. One of 59 program participants, Mr. Euell was selected by the Executive Manpower Resources Board, composed of members of the Smithsonian's Executive Committee, the director of the Office of Equal Opportunity, the director of personnel and other Smithsonian executives.

The *Los Angeles Times* recently printed a condensed version of Secretary Ripley's speech to the annual convention of the American Association of Museums last spring.

NASM staffers Don Lopez, Claudia Oakes, and Walter Boyne were interviewed by NBC radio on aeronautical subjects.

Ellen Hughes, MHT museum specialist and a member of the "Nation of Nations" staff, was interviewed by the *Providence Journal* about the exhibit.

L. L. Marton, honorary research associate at MHT, was honored by the Electron Microscope Society of America with its 1976 annual award for distinguished contributions to electron microscopy.

Robert B. Burke, Jr., director of the Office of Protection Services; Philip K. Lundeborg, curator of naval history; and Robert G. Tillotson, assistant director of administration, MHT, attended the second annual meeting of the International Committee on Museum Security held in Oxford, England. The committee, formed by the International Council of Museums in 1974, has a membership of 33 museum administrators and security experts from 14 countries. The committee's first project, a comprehensive handbook on museum security, will be published in May 1977. Mr. Tillotson is committee president, and Mr. Lundeborg is secretary.

NPG's Ellen Miles, special assistant to the director for research, delivered a talk on neoclassical portraiture to the Americana Forum at Pennsbury Manor in Morrisville,

Pa. The September meeting was the 12th annual Americana Forum to be held in the recreated 17th-century home of William Penn.

Janet Flint, NCFA curator of prints and drawings, has been appointed a member of the Health, Education, and Welfare Fine Arts Committee to select works to hang in the new HEW building.

Margaret Cogswell, deputy chief of NCFA's Office of Exhibitions Abroad, supervised the installation of OEA's exhibition, "Images of an Era: The American Poster 1945-1976," at the ICA Gallery in London. Following the September 9 opening, Miss Cogswell visited museums in Aberdeen, Scotland, and Bergen and Oslo, Norway, where the exhibition will be shown as part of its two-year European tour.

Walter Hopps, NCFA curator of 20th-century painting and sculpture, attended the opening of "Painting and Sculpture in California: The Modern Era" at the San Francisco Museum of Modern Art. Organized by Mr. Hopps and Henry Hopkins, director of the museum in San Francisco, the exhibition will open at NCFA in May 1977.

Allen Bassing, assistant curator of education at the Renwick Gallery, has been appointed a member of the Accessions Committee for the Art of Africa, the Americas, and the Pacific, for the Baltimore Museum of Art.

Michael Collins, director of NASM, received the Air Force Association's Gill Robb Wilson Award for Arts and Letters. Mr. Collins was cited for "imaginative and innovative leadership in making the Nation's new Air and Space Museum truly a work of art and an inspiration to all Americans."

MNH's Scientific Alert Network played a major role in the investigation of the threatening Guadeloupe volcano, La Soufriere. SEAN first reported signs of seismic activity on the island in the spring, and as it intensified, the network instituted daily contact with scientists in the area, according to David Squires, SEAN operations officer. Georgette Edwards, Office of the Secretary, acted as translator for Mr. Squires and William Melson, MNH volcanologist, in their conversations with the French-speaking scientist in Guadeloupe. Richard Fisk of MNH, who spent several days on the island, was the first to observe the volcano's inflation, a warning that eruption could occur.

Ralph E. Crabill, Jr., MNH curator of spiders and centipedes, said in a *New York Times* story on the popularity of tarantulas as pets: "I don't like to see the public buying tarantulas as pets unless they can be awfully sure of what the thing is and where it came from."

## Shops Prepare For Christmas

The days may still be warm and balmy, but the museum shop people are already gearing up for Christmas. The second annual Smithsonian Christmas catalog, with gifts ranging in price from \$1.50 to \$130, is available in the September issue of *Smithsonian* or in the museum shops.

Almost all gifts are based on Smithsonian collections and this year there are paperweights, Russian lacquer boxes, tin boxes with pewter lids, dollhouse furniture and a turn-of-the-century style tetra kite.

"One standard in choosing the gifts is that they relate to our collections in some way," explained Virginia Fleischman, special assistant for product development in the Business Management Office. "We also look for good products that people cannot find in their local department stores."

Smithsonian Christmas cards will probably be one of the most popular items again this season. Last winter, the art collections were reviewed by Ann McClellan in the product development section and paintings for the card covers were selected. The paintings were then photographed and sent to a Baltimore printing firm. Cards will sell for \$3.50 per box.

Dinosaur kits, complete with a stamp of authenticity and description from Curator Nicholas Hotton of the paleobiology department, were designed by local stitchery artist, Michelle Lipson. Her work was discovered last year at the Renwick Gallery and was later included in the 1975 Christmas collection. Mrs. Lipson recruits family members to help in her basement workshop where they silkscreen the dinosaur designs on muslin and package them in plastic pouches. The foam stuffing is not included in the kit.

Smithsonian Associates are eligible for a ten percent discount on all Christmas catalog items and employees receive a 20 percent price reduction.

The 16-page full color catalog, which includes pewter and glass items, silver Christmas ornaments, calendars, and needlepoint kits, is available, at no cost, in the shops.

### Guard Gets Thank-you

Mrs. Mildred Pappas, a staff member at the Woodrow Wilson Center, narrowly avoided an automobile accident thanks to the alertness of SI Guard Charles Ruffin. After identifying a noise coming from Mrs. Pappas' car as loose lug nuts, Mr. Ruffin tightened the lugs, and replaced one that had fallen into the hubcap. Mrs. Pappas sent a letter of commendation to Jay Chambers, chief of protection, expressing appreciation for Mr. Ruffin's action "above and beyond the realm of parking lot control activities."





**MHT RECEIVES GRANT FOR BUILDING EXHIBIT** — The Certain-teed Corporation of Valley Forge, Pa., a leading building materials manufacturer, will sponsor the installation of an authentic 19th-century balloon-frame structure adjacent to the Ipswich House at the Museum of History and Technology to complete the redesigned "Hall of Everyday Life in America." Pictured above receiving the grant from Certain-teed are (l. to r.) Rodris Roth, curator, Department of Cultural History; Brooke Hindle, director, MHT; Edwin Harper, vice president, Certain-teed Corp.; Anne Golovin, associate curator, Department of Cultural History; Dorothy Wackerman, director of public affairs, Certain-teed Corp.; James Lyons, deputy director, Office of Membership and Development.

Photo by Richard Hofmeister

## 'Visitors'

(continued from page 1)

Prior to MHT's opening, the Arts and Industries Building held the record for the largest annual visitation to any Smithsonian Mall museum, 3,492,164, set in 1961. When A&I reopened on May 10, 1976, after renovation, visitors averaged more than 48,000 each week during the summer months.

The National Museum of Natural History averaged 20,334 visits per day during August to bring its annual total to 3,506,996. The Museum began recording more than a million visitors yearly in 1956, and more than two million came each year from 1959 through 1965.

In 1966, MNH had more than three million visitors. The figure rose to 3,965,697 in 1967, but dipped to 2,420,644 in 1968. The following year, visitation again topped three million, and remained there until 1974, when the figure dropped to 2,858,156. Nearly 4.4 million visits to MNH were recorded in 1975, but July and August attendance was higher this year than last.

The Hirshhorn Museum and Sculpture Garden, which opened October 4, 1974, welcomed its millionth visitor on April 2, 1975, less than six months after its public opening. Before that, the largest single day recorded was Sunday, October 27, when 15,000 persons visited the Museum. The Hirshhorn's three millionth visitor was welcomed on Friday, August 13, 1976.

Smithsonian museums off the Mall, including the National Portrait Gallery, the Anacostia Museum, and the Renwick Gallery, all had higher attendance during the Bicentennial summer than at the same time last year.

As schools open and family vacations end, the attendance at Smithsonian museums is expected to drop on weekdays with more visitors during weekends.

## Marine Biologist Gets Award

Joel Hedgpeth, emeritus professor at Oregon State University and a renowned marine biologist, has been named recipient of the 1976 Edward W. Browning Award in "Conserving the Environment," Secretary Ripley has announced.

Dr. Hedgpeth, author of more than 100 books and articles on the marine environment, will receive the Browning medal and a \$5,000 prize from Mr. Ripley at a ceremony Monday, October 18, in the Regents Room of the Smithsonian Castle.

The Browning Achievement Awards, administered by the New York Community Trust, were conceived by Edward W. Browning, a successful real estate entrepreneur, who died in 1934. The awards, presented each year near Mr. Browning's October 16 birthdate, are given in recognition of international achievement in "Conserving the Environment," "Alleviation of Addiction," "Improvement of Food Sources," and "Spreading the Christian Gospel."

The Smithsonian proposes nominees for the award in "Conserving the Environment" and presents the medal and cash prize on behalf of the New York Community Trust.

The award cites Dr. Hedgpeth for his 25 years of leadership in the development of marine biology on the Pacific coast. As a research scholar, he has contributed significantly to the literature of Pycnogonids, Crustacea, Mollusks, and marine ecology. He has written extensively in the field of marine and estuarine ecosystems and is the revisor of the standard

## SI Football Team Ready for Season

With four returning veterans in the lineup, the Smithsonian's football team is gearing up for another crack at the playoffs in the D. C. Recreation Department's Adult Football League, which begins play this month.

Last year's 4-2-1 record was good enough for a second place tie in the strong Government Division, but team coordinator Joe Bradley of computer services is hoping to do better this year.

With returning veterans like Bobby Garrison and Kenny Samuels of computer services and Chuck Mangene of the research foundation, plus newcomers like Pat Truex of accounting, Mr. Bradley feels the nucleus exists to build a strong contender.

"We still have to get past the heavies in our division, like HUD, Labor and Navy," he said. "They come up one-two-three this year, so if we can do that, then we're in."

Last year's squad duelled HUD to a scoreless tie, but lost to Navy and Labor by identical 19-6 scores, while posting wins over NIH, EPA, Agriculture and the Marines.

Mr. Bradley issued a call to any Smithsonian employees interested in playing touch football.

"The team is not a closed corporation," he said. "Everyone who shows up for practice plays. The more the better is our philosophy."

Practices are Tuesdays and Thursdays, 6-8 p.m. at 16th and Kennedy; games are played Saturday mornings at East Potomac Park. Anyone interested in playing may call Mr. Bradley or Mr. Garrison on ext. 6455 for further details.

marine biology text for the west coast, "Between Pacific Tides."

Dr. Hedgpeth is known in professional circles for "The Treatise on Marine Ecology and Paleocology," which appeared in 1957. He edited the entire publication and contributed several chapters.

As a scientist, lecturer, editor, poet, educator, and professor, Dr. Hedgpeth began to influence environmental legislation both nationally and internationally long before the "energy crisis" became a household phrase. His articles and poetry (poems written under the name of Jerome Tichenor) often contain warnings about the dangers of unlimited technological growth.

A graduate of the University of California at Berkeley where he earned his bachelor's, master's, and doctoral degrees, Dr. Hedgpeth was professor of zoology and director of the Pacific Marine Station of the University of the Pacific, and assistant marine biologist at Scripps Institution of Oceanography before joining the faculty of Oregon State University in 1965.

He is currently retired from formal teaching duties and directorships of marine facilities, but remains active in the marine field. He does consulting work on the marine environment, and has completed several environmental impact statements for industrial and governmental organizations and is currently developing one for the National Science Foundation concerning U. S. bases in Antarctica.

## New Greenhouse Thrives Atop MNH East Courtyard

By Thomas Harney

High atop the Museum of Natural History's east courtyard, a new greenhouse blooms.

Equipped with automatic controls for heating, cooling, ventilation, and air circulation, the 25- by 50-foot aluminum and glass structure will allow Museum botanists to study live plants, research they used to do at home or in the less-than-ideal conditions of their laboratories.

Dr. Robert Read, MNH botanist in charge of designing the new facility, has long maintained a greenhouse at his Lanham, Md., home where he grows rare species of palms, bromeliads, and orchids.

"Not all botanists are interested in horticulture, but we have scientists at the Museum who raise plant seedlings for study," Dr. Read said. "There's just so much more to learn from a live plant than from a dead, pressed one."

"Having the greenhouse at the Museum is important for photographic studies or hybridization experiments. It is not possible to predict exactly when a plant will bloom, and it's impractical to think of running back and forth between here and a home greenhouse to catch the bloom at the right moment. Also, some plants we're trying to grow must be watched closely until cultural requirements are understood," he added.

Dr. Read studies horticulture at the University of Miami and at Cornell University.

"This was long before the current explosion of interest in indoor gardening," he explained. "Most men didn't get involved so much in those days. Raising orchids, which is one of my own interests, was erroneously considered a rich person's pastime, requiring an expensive greenhouse and a gardener."



Photo by Victor Krantz

"Cactuses were the only plants for 'rugged individuals' to grow. African violets and other houseplants were exclusively for ladies' garden clubs," Dr. Read said.

"But today millions of people of both sexes are gardening, and sometimes it seems they all call the Museum at once for information," Dr. Read said that he spent a lot of time telling them things like, "Don't worry about the black spots under the fern leaves; they're reproductive organs, not bugs."

But Dr. Read claimed that there is no great secret to gardening.

"You've got to outguess the plant," he said. "You watch it, and if it starts wilting, you modify its environment, changing things until you get them right. It's something requiring daily attention; you can't just do it on weekends."

## Women's Week Set for Oct. 4

By Kathryn Lindeman

The Smithsonian Institution Women's Week, October 4-8, will include panel discussions, films, seminars, and other features. An abbreviated schedule is shown here. Please contact the Office of Equal Opportunity on ext. 5864 for details.

The opening ceremony, with an introduction by SI Women's Program Coordinator LaVerne Love and a welcome by Secretary Ripley, will start at 9:45 a.m. on Monday, October 4, in MHT's Carmichael Auditorium.

A panel discussion, "Woman from a Man's Point of View," will follow at 10:15 a.m. with Judge Harry Alexander of the D.C. Superior Court as moderator, reporter Mike Causey of the *Washington Post*; D.C. Police Chief Maurice Cullinane; Carl Rowan, syndicated columnist with the *Washington Star*; and Archie Grimmett, director of the Office of Equal Opportunity, as participants.

Following the panel, Richard Ault, director of support activities, will present certificates of appreciation in recognition of individual SI employees or groups who have made significant contributions to the women's program.

Tuesday and Wednesday, October 5 and 6, begin with the "Future Planning Workshop" from 9 a.m. to 1 p.m. in NASM's third floor conference room. Conducted by Vincent MacDonnell, executive assistant, Office of Assistant Secretary for Public Service, the workshop is designed to aid participants in career planning. For further information, contact James McCracken, Office of Personnel Administration, on ext. 5226.

Also on October 5, from 11 a.m. to 2 p.m., the film "We Are Woman" will be shown continuously every 33 minutes in the NCFA-NPG David E. Finley Conference Room, the L'Enfant Plaza third floor conference room, the Anacostia Museum, and the Freer Auditorium. Screenings will be held Wednesday in MNH's Ecology Theater.

From 2 to 4 p.m. on October 5, Muriel Slaughter, administrative officer in the Office of Public Affairs, will conduct a seminar, "15 Steps to Career Development," in the Hirshhorn Museum Auditorium. This seminar will be repeated Thursday, in the MNH Ecology Theater from 9:30 to 11:30 a.m. As these sessions are limited, those wishing to participate should contact Mr. McCracken.

A panel discussion, "The Best Man for the Job May Be a Woman," scheduled for 2 to 3:30 p.m. on Tuesday in MHT's Carmichael Auditorium, features Barbara Atkinson,

deputy director, Reading Is Fundamental, as moderator, along with Clifford Books, assistant director, Office of Protection Services; Janet Solinger, director, SI Resident Associates Program; Howard Toy, director, Office of Personnel Administration; and Emanuel Petrella, NRP manager of buildings and grounds.

On Wednesday, October 6, from 10 a.m. to 12 noon, "Portrait of a People," organized by Ellen Myette, assistant curator at the Renwick Gallery, will feature a half-hour film entitled "Tapestry" to orient the audience toward the Hispanic culture. The film, shown in the MHT Reception Suite, will be followed by a panel discussion on the Hispanic woman.

Panel members include Lydia Bernal, federal women's program specialist from the U. S. Department of Health, Education, and Welfare, and Ana Ortiz, EEO specialist with the Office of Spanish Speaking Programs, Civil Service Commission.

"Sexism and Racism" will be the topic for guest speaker, Rev. David Eaton, pastor of the All Souls Unitarian Church, at 2 p.m. on Wednesday in Carmichael Auditorium.

"Black Women's Forum: Diverse Perspectives on Minority Women" is scheduled for Thursday, October 7, from 10 to 11:30 a.m. in Carmichael Auditorium. Panel members will be Edith Barksdale Sloan, director of the Office of Consumer Affairs of the District of Columbia, as moderator; Frances Welsing, psychiatrist; and attorney Nira Hardon Long of the Agency for International Development.

The final day's activities will be devoted to "Career Day for Children of Smithsonian Employees," geared to young people in junior high through college. Employees are welcome to visit the "Career Information Display" assembled for the day's activities. On view from 9 a.m. to 3:30 p.m. in MHT-1048B, the display is compiled in cooperation with the following schools: University of Maryland; American, George Washington, George Mason, Howard, and Morgan State Universities; Federal City, Montgomery, Northern Virginia Community, Trinity, and Strayer Colleges; and the Washington Technical Institute.

### SMITHSONIAN TORCH October 1976

Published for Smithsonian Institution personnel by the Smithsonian Office of Public Affairs, Susan Bliss, Editor; Kathryn Lindeman, Assistant.



# Exhibit Shows Dynamics of Design

## Decorative Arts Collection Spans 3,000 Years

By Susan Bliss

When Cooper-Hewitt, the Smithsonian Institution's National Museum of Design, opens October 7, the public will see an inaugural exhibition that illustrates the dynamics, not just the artifacts, of design.

"Man Transforms, Aspects of Design" is a way of integrating the Cooper-Hewitt collection with the rest of the world," said Dorothy Globus, coordinator of the exhibition. "We want to show that objects in our collection are just one part of a much broader spectrum which is design."

To do this, the show was created to be a bridge between simple objects and their thousands of adaptations through history and geography.

"Take bread, for instance," said Mrs. Globus. "You would think that the staple we call 'daily bread' would be pretty uniform. But we are surprised at many shapes it takes when we see the great variety of bread we assembled for this show. We have plain bread, fancy bread, even ancient bread. A spectator can begin to see that even in making the most ordinary commodity, man is a designer."

"In another part of the exhibition," she added, "we can see how a simple item, such as a square of cloth, becomes more complex. Adding one pole to the piece of cloth, we get a flag. Adding two poles to the same cloth, we get a sail. Adding three poles, we get a tent."

"The exhibition uses the sample artifacts as departure points for entire categories of more complex items. Flags, for instance, come in many shapes and sizes to fill different needs, from military to decorative; sails also have many different associations; and a piece of cloth itself can be transformed into lace, elaborate textiles, and samplers."

Using the vast resources of the Cooper-Hewitt collections, other Smithsonian museums, and collections in and around New York, exhibit designers assembled artifacts that amply illustrate each area of design.

Funded by the Johnson Wax Company, the show has been an international effort. As coordinator, Mrs. Globus has had to keep communication smooth among nine designers living and working around the world.

Conceived by Austrian architect and planner Hans Holler, the exhibition is a product of contributions from Buckminster Fuller, Richard Meier, Shoji Sadao, Murray Grigor, Arata Isozaki, the Mandala Collaborative, George Nelson, and Ettore Sottsass.

"The show even carries a message about frivolity," said Mrs. Globus. "There have been people who have criticized our collection because it includes such 'frivolous' items as bird cages."

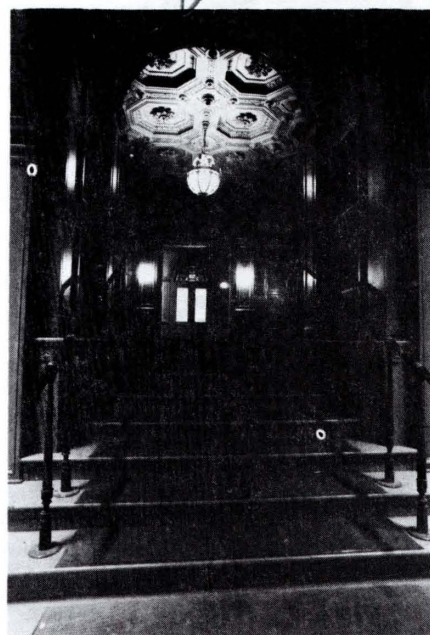
Designer Arata Isozaki set out to show that even birdcages are not so frivolous as they seem, she noted. "I think each visitor will come away with a different impression of the bird cage gallery, based on his or her own level of understanding."

Christian Rohlfing, administrator of Cooper-Hewitt, explained the importance of showing the design process rather than just its artifacts.

"Today, society has finally accepted the reality of the commercially-made product. As a result, the role of the decorative arts is changing; they are no longer a rigidly defined category only made by a select group of artisans."

"Each of us has a need to produce something unique and handmade. From crocheted baby caps to building-sized murals, individuals are seeking forms of personal expression."

"So people are understanding that design is something very close to them. Theories have changed, but design itself has always been with us. By seeing a show such as 'Man Transforms, Aspects of Design,' we understand the role design has played from prehistory up to the present, and how it relates to us today," said Mr. Rohlfing.



Main entrance at 91st St.

Photo by Stephen Globus

Running concurrently with Cooper-Hewitt's inaugural show will be at least 15 exhibitions saluting the opening at other New York museums. Each satellite exhibition will include artifacts from the Cooper-Hewitt collection selected because they relate well to the sponsoring museum's own collection, and to its public.

"We are very excited about the response we've gotten," said Museum Director Lisa Taylor. "Everyone is involved; it's a festival in New York. And it is a tribute to the foresight of the Hewitt sisters that their 19th-century collection is flexible enough to respond to the needs of so many different people today, and to provide the basis for such a universal exhibition as our inaugural."

## Building Manager Recalls Carnegie Days

By Linda St. Thomas

"Every time another nail went into these walls, I felt it," said Manuel Perez, recalling the structural changes made in the Carnegie mansion to accommodate the Columbia School of Social Work, its tenant from 1946 to 1971.

Mr. Perez has a right to feel protective about the building. He joined the Carnegie staff in 1932 as building superintendent, and continues to serve the Cooper-Hewitt as building manager for the mansion and the adjacent Miller house.

Acting as a guide for architects from the firm of Hardy, Holzman and Pfeiffer, as they prepared to renovate the building for the Cooper-Hewitt Museum, Mr. Perez pointed out locations of pipes, beams, and water lines just to "let them know what they were hitting."

### 'Restoration'

(continued from page 1)

mansion used a central heating, humidity control, and cooling system so large that the original ducts can accommodate the new central air conditioning and heating system.

Actually, the building has two basements, the kitchen and the sub-basement with boiler rooms. The kitchen comes complete with one of the first dumb waiters, used to lift food from the kitchen to the dining room upstairs. Although the kitchen facilities were removed long ago, the dumb waiter still functions.

White-tiled sub-basement rooms were built with rounded corners that did not collect dust. Among other innovations are boilers, pumps, water purifiers, storage tanks, and electric generators that were installed in pairs, for auxiliary service.

Two huge coal burning steam boilers, installed in 1902, were used until 1972 when city law required conversion from coal. The boilers were served by a coal car which brought three-quarters of a ton of coal into the basement on a track between the boiler and the 200-ton coal bin.

When the restoration of the Carnegie mansion and the renovation of the adjacent Miller house are completed, the Cooper-Hewitt collections, curatorial offices, libraries, and conservation facilities will be located in the mansion. The Miller house will be used for museum programs including lectures, classes, films, workshops, and special exhibitions.

He personally undertook the painstaking task of chipping away the paint that covered the delicate Tiffany stained-glass panels in Mrs. Carnegie's secluded first-floor garden room. The glass had been painted over during the Columbia University years. But to see the room just as it looked in the days when Mrs. Carnegie held interviews there was well worth the effort, Mr. Perez said.

Although no one could have known the mansion as well as Mr. Perez, a writer named Lucy Cleveland was given the exclusive privilege of taking extensive notes inside the Carnegie home for an article entitled "New York Residence of Andrew Carnegie," which appeared in the February 5, 1919, issue of *Domestic Engineering*.

Describing the work of architects Babb, Cook and Willard, she said, "This celebrated firm has given the house an architectural setting that is most graceful to the eye, and which has been planned with consummate ability. The house, which looks like a stately manor-house of Old England, has its secluded calm of gardens, pergola and lawns. These are glimpsed through the high stone railings of heavy granite urn-crowned posts."

Miss Cleveland gave her readers a detailed description of the boiler room, heating and ventilating systems, pump room, filter plant, drinking water system, plumbing, and laundry.

The kitchen, she said, "is, on the whole, the finest the writer has ever seen. Why, it is a hall! I do believe that at the Yule-tide it could roast the historic ox, not to speak of the boar's head and other historic trimmings."

She went on to describe an "electric range that is 54 in. long, 30 in. wide, and is constructed after the pattern of French ranges, of sheet steel with highly polished trimmings. It has electric ovens, roaster and broiler."

Following Miss Cleveland's article is the "Specification for Plumbing Fixtures for House of Andrew Carnegie, Esq., in Course of Erection at Fifth Ave. and 91st Street, New York City."

"All plumbing fixtures shall be made specifically for this house and shall be of the very best quality of their respective makes," the article says. "All fixtures shall be strictly of the type and of the make as called for in this specification. It shall be understood that no names or printed matter of any kind (except it be specially called for) shall be placed on any of the plumbing fixtures."

Mr. Perez agreed that the plumbing system and the basement itself are extraordinary; the heating and cooling system was one of the first of its kind; and the interior woodwork and glass are magnificent.

But for him, the Carnegie mansion is much more. "So many great old mansions have fallen victim to the wreckers," he said. "I'm happy to see this mansion has survived; and it will even be open to the public. What's even better, it still looks like the same old house!"

### 'Taylor'

(continued from page 1)

observation, as it was when the Hewitt sisters were collecting. Times have changed; materials, availability of money, and the relationship of designers to the public have all changed since the 19th century, when design held a rigid and specific position in our culture.

"Today, each of us makes design decisions all the time: we choose what clothes to wear or what products to buy, on the basis of design."

When the Cooper-Hewitt Museum opens to the public on October 7, it will be the first museum in the United States with a major emphasis on design.

"Many people questioned the wisdom of putting a museum about the process of contemporary design in an old building that had been constructed for a completely different purpose. We brought several contemporary architects through the Carnegie mansion, only for them to tell us that it could never house a collection such as ours," Mrs. Taylor said.

"But simultaneous with our decision to use the mansion anyway was the growth of public realization that our natural resources are limited. The use of an old building for a modern purpose is the essence of urban recycling, so I'm pleased to announce that our decision was exactly on target, and we have a museum that exemplifies in its facilities the very principles we are trying to communicate through our collections."

Partly because it was unknown, the collection came close to being dispersed in 1963 when Cooper Union decided it could no longer devote space or funds to it.

Christian Rohlfing, curator since 1954, and now administrator of the Cooper-Hewitt Museum, acted to keep the collection together and in New York.

"I believe that a museum's business is continuity of time and philosophy," he said. "A collection loses validity and stature with frequent changes."

A committee to save the Museum and a study by the American Association of Museums took four years to decide that the only way to keep the collection intact was to annex the Museum to the Smithsonian Institution.

"Bit by bit, we put the foot in the door," said Mr. Rohlfing. "More and more people became sympathetic to our cause, and in 1967, the Smithsonian agreed to make Cooper-Hewitt part of its national collection, but only if the Museum remained financially independent."

Cooper Union trustees permitted the Museum to keep its endowment of annual purchase funds, and the Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design, was included in the Federal budget for the first time this year.

But the bulk of the Museum's operating costs, including renovation of the mansion and annual expenses such as professional salaries have been donated by individuals and private organizations.

### Services Held

Memorial services were held September 9 in Accokeek, Md., for Anne Hilda Abraham, who disappeared August 6 in the area of Ramah Bay, Labrador, while on an archeological-geological expedition.

The expedition was led by William Fitzhugh of the Museum of Natural History's Department of Anthropology, who was conducting for the third straight summer, a survey of the area, seeking the remains of 7,000 years of Eskimo and Indian settlements.

Miss Abraham, daughter of a Washington, D.C., physician, reportedly became separated from a companion while seeking alternate routes to a stream bed in the rocky country.