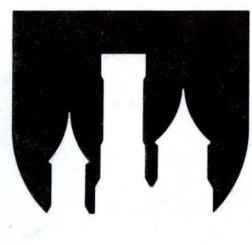




# THE SMITHSONIAN TORCH

No. 76-10

Smithsonian Institution, Washington, D.C. November 1976



Bicentennial banners, from left: the Castle, MHT, and MNH. (See story, page 8.)

## SI Offers First Major Horticultural Display

By Linda St. Thomas

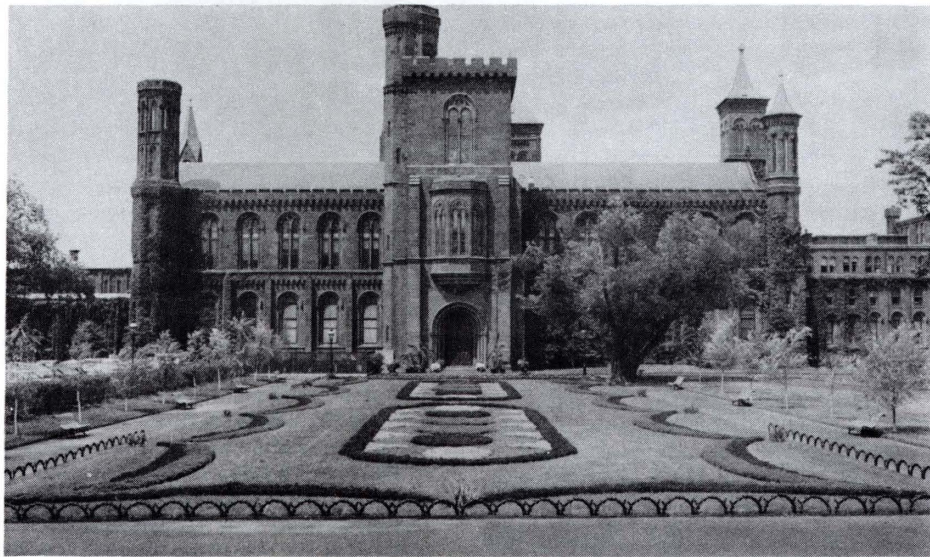
The Victorian Garden, which opened to the public on September 27, is the perfect place to stroll, read, or just relax. Created by the Smithsonian Office of Horticulture, it is the Institution's first major horticultural display.

Located in the quadrangle bounded by the Arts and Industries Building, the Castle, Independence Avenue and the Freer Gallery, the Garden has been designed to recapture the feeling of the horticultural extravaganza of the 1876 Centennial Exposition in Philadelphia.

"The garden is an authentic adaptation of the Exposition's Horticultural Hall, complete with antique accessories," said James Buckler, horticulturist, "and, for the first time, we will have period plants and garden accessories for our permanent collection."

Visitors may stroll along winding paths of crushed shale that complement the red sandstone of the Castle and are reminiscent of carriage trails of the Victorian period.

A berm, or small hill, was created near Independence Avenue to provide a sense of serenity and to block some of the noise and fumes from the street.



The Smithsonian's Victorian Garden.

In the center of the garden is an elaborate parterre, or ornamental flower bed, patterned after the sunken garden that was on the north end of Horticulture Hall, but the Smithsonian's garden recreates only one section of the original Victorian parterre which was one-quarter mile long.

A nearby parterre is set in the geometric

pattern of one of the 13 stars used in the east end of Horticulture Hall.

The parterres are free-form in the sense that dividers and edging have not been used to force the flowers into a particular formation, added Mr. Buckler. They are composed of 40,000 red, green, and yellow

*Althernanthera bettzicaina*, commonly known as Jacob's Coats, grown in the Smithsonian's greenhouses.

The greenhouses, under the direction of August Dietz, are located at the U.S. Soldiers' and Airmen's Home in northeast Washington.

During the warm weather months, the garden has palms, bananas, yuccas, figs, and other tropical plants to enhance the feeling of a 19th-century orangery and conservatory. Typical hardy plants such as azaleas, willows, oaks, and boxwoods are used as part of the permanent landscape.

During the winter months, the *Althernanthera* in the parterres will be replaced by flowering kale and cabbage, and the tropical plants will be returned to the "1876" exhibit in the Arts and Industries Building and the greenhouses.

Said Mr. Buckler, "Many gardeners and Smithsonian staff members had a hand in the creation of the garden, including Kenneth Hawkins, grounds management foreman; August Dietz, greenhouse gardener-foreman; Jack Monday, program assistant; and Michele Sengsourinh of the Office of Horticulture."

The garden, which is maintained by the Grounds Management Division of the Office of Horticulture, is open daily from 10 a.m. to 5:30 p.m.

## Wilson Center Publishes First Issue of Quarterly Journal

By Herman Stein

"We're trying to produce the news magazine of the world of ideas . . . There's nothing quite like it being printed in America today."

That's how editor Peter Braestrup describes the *Wilson Quarterly*, a new journal that began publication last month launched under the auspices of the Woodrow Wilson International Center for Scholars in the Smithsonian.

The privately-funded *Quarterly*, says Braestrup, "is designed to provide educated Americans with a continuing overview of the Nation's best thinking on today's social, political, economic, and intellectual issues."

The Center's 35 distinguished fellows and 150 former fellows, who include George Kennan, Carlos Fuentes, and Elliot Richardson, will provide scholarly expertise, help in the selection of books and articles for review, and advise on future projects.

Some will join other scholars and specialists in contributing original essays, special studies and reviews.

"For example," notes Mr. Braestrup, "George Kennan is contributing a critique of the U. S. Foreign Service for our second issue next January."

The idea for the magazine came from James Billington, director of the Center, who believes there is a real need for a lively periodical intended for professionals, public officials, teachers, and other lay persons, which would feature solid information from scholars, specialists, and public officials.

In early 1975, Mr. Billington asked Mr. Braestrup, who had been a fellow at the

Center since 1973, to begin planning such a journal. Now, after 18 months of intensive testing, preparation, and fundraising, the magazine is being launched with a first-issue press run of 80,000 copies, reflecting an unusually large circulation for a serious quarterly.

Mr. Braestrup, a Yale graduate and a Nieman Fellow at Harvard in 1959-60, is no newcomer to journalism. As a staff writer for *Time* in the mid-50's, he covered labor and civil rights in the Midwest and South.

In 1957, his investigative reporting in Harlem for the *New York Herald Tribune* earned him a Pulitzer Prize nomination. Recruited for the *New York Times* by Scotty Reston, he worked at the paper's Washington bureau and in Algeria, Paris, and Bangkok before joining the *Washington Post* as Saigon bureau chief just before the 1968 Tet offensive.

As a Wilson Center Fellow, Mr. Braestrup completed a 1,200-page, two-volume study analyzing American media coverage of the Tet crisis. The book, titled "Big Story," will be published next January by Westview Press.

Mr. Braestrup's associates at the *Quarterly* include Timothy Adams, former managing editor of the *Washington Monthly*; Philip Cook, formerly a Washington correspondent for *Newsweek*; and Lois Decker O'Neill, former Washington editor for Praeger publishers.

Mr. Braestrup has also sought new talent. He cited Anna Marie Torres, a Middlebury College graduate, who came to the *Quarterly*

(See 'Quarterly,' Page 2)

## New York and Washington Salute Cooper-Hewitt Opening

Amidst generous attention from the press and a host of cooperative exhibitions in museums around New York and Washington, the Cooper-Hewitt Museum, the Smithsonian's National Museum of Design, opened to the public on October 7 in the newly rehabilitated Andrew Carnegie mansion in New York City.

The product of years of planning and development efforts, it is the first museum outside Washington to become part of the Smithsonian Institution.

At a press briefing prior to the opening, Secretary Ripley said that the event was an "answer to a prayer" that had been in the minds of Smithsonian staff for nearly a decade.

"We, at the Smithsonian, have been looking forward for quite some time now to the opening of the Cooper-Hewitt Museum," Mr. Ripley elaborated in a statement prepared for the occasion.

"I well recall, more than a decade ago, the concern that was raised when the trustees of Cooper Union reluctantly decided to close its Museum for the Arts of Decoration."

"Acquisition of the collection," he continued, "was a venture somewhat outside the usual, even for the Smithsonian, the ultimate repository of collections deemed to be in the national interest."

"Now, the Cooper-Hewitt is opening in the magnificent, restored Andrew Carnegie mansion. This is the museum of design; it should be the national repository for designers' archives, (which it already is in part), a working place for students of all ages in this essential field, and it should be maintained in New York. For New York, despite recent buffeting, is still our national design center. The Smithsonian has tried its best to live up to its responsibility since accepting this collection from the Cooper Union. Now it is up to New York and the rest of the Nation to take up the task of making the Cooper-Hewitt a veritable national museum of design," Mr. Ripley concluded.

Among comments from the press were those of Ada Louise Huxtable, architecture critic for the *New York Times*, who said:

"What has finally been achieved by the Cooper-Hewitt is much more than the rehabilitation of a building or a collection. It is a miracle. The new museum is a successful combination of a unique esthetic resource with a landmark structure, realized over formidable obstacles."

Charles Blitzler, Smithsonian assistant secretary for history and art, served as the moderator at the press briefing. He in-

troduced Lisa Taylor, director of the Museum, who thanked the media for the years of support it has provided the Cooper-Hewitt, and Samuel Johnson, chairman of Johnson Wax, the sponsoring corporation for Cooper-Hewitt's opening exhibition, "Man Transforms, Aspects of Design."

Hans Hollein, the Austrian designer who developed the exhibition concept and directed its construction, also spoke. "Man Transforms" was created by a team of 10 distinguished designers from eight countries.

In charge of the Carnegie mansion restoration was Hugh Hardy, of the architectural firm of Hardy, Holzman and Pfeiffer.

## SI Commons Opens to Staff

The Smithsonian Commons reopened to employees and Woodrow Wilson Center staff on October 18 in its old Castle location but with a new menu and improved kitchen facilities.

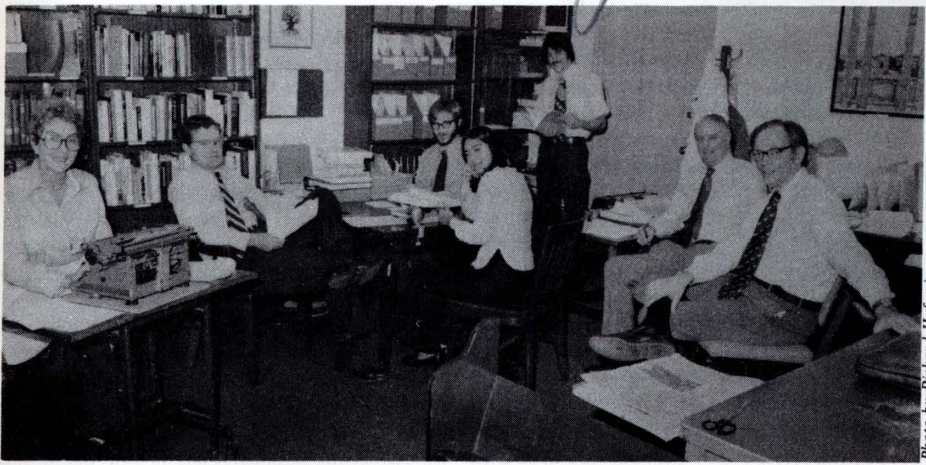
Because the Commons could no longer accommodate the approximately 400 staff members and Associates who had been using the facilities daily, the dining room closed several months ago, making possible minor kitchen repairs.

In the meantime, the Associates Court dining facility was opened in the Natural History Building for use by Associates. This new dining area, created especially for the Associates, has been well received as seen by a recent survey in which 496 of 500 responses were favorable.

The Court serves 250 Associates at once while the Commons could serve only 100 Associates at a time. Meals are served buffet style in this facility of the newly opened West Court from 11 a.m. to 3 p.m. A glass mural of autumn leaves highlights the decor of objects related to the types of collections of the Museum.

Luncheon items now served in the Commons include soups and salads, a selection of sandwiches, and some gourmet foods.

As before, meals are served buffet style, in combination with waitress service, from 11:30 a.m. to 2 p.m. Once again operated for the Smithsonian by the Marriott Corporation, the fixed price is \$2.75 including beverage, except beer and wine, which may be obtained at additional cost. Desserts are also available at an extra charge.



Attending a *Wilson Quarterly* meeting are staffers (from left) Lois Decker O'Neill, Peter Braestrup, Researcher Craig Kolkman, Anna Marie Torres, Researcher John Milligan, Philip Cook, and Timothy Adams.



# Belgian Gunmaking Exhibit Opens at MHT

By Linda St. Thomas

Using a small hammer and chisel, Belgian craftsman Rene Delcour carefully engraved an elaborate floral design on the small silver plate that soon would adorn the barrel of a Belgian firearm.

His efforts were part of the opening-week ceremonies at the National Museum of History and Technology for its exhibition "Belgian Gunmaking and American History."

Mr. Delcour, a well-known professor of arms engraving at the Ecole de Fine Mecanique in Liege, Belgium, was demonstrating the ancient art of engraving silver, gold, and steel, while answering visitors' questions.

Mr. Delcour's work shows a variety of animals, hunt scenes, elaborate scroll work and stylized flowers that ornament sporting guns.

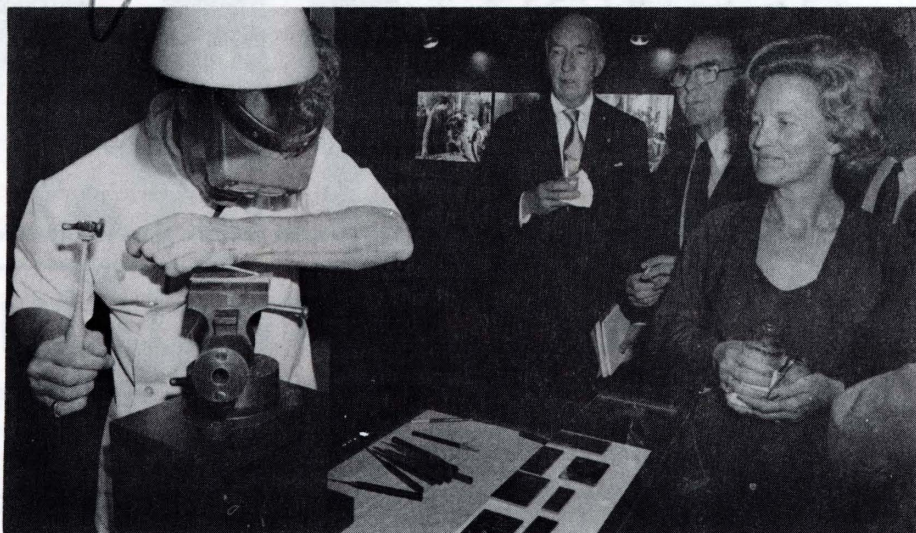
At the opening ceremonies, Claude Gaier, director of the Liege Arms Museum presented a Bicentennial commemorative shotgun for President Ford to Milton Mitler, deputy special assistant to the President, who then presented the gun to MHT Director Brooke Hindle. It will be displayed in the exhibit and will remain at the Smithsonian for an indefinite period.

The Bicentennial Model FN Browning Shotgun, made of French walnut, has a barrel breech outlined with inlaid golden thread. The inscription on the barrel reads, "Presented to the President of the United States by the Liege Arms Museum."

Welcoming the guests to the opening reception, Secretary Ripley said, "It is fitting that the Belgian government should sponsor this exhibit, for through the years our two countries have shared a friendly and cooperative relationship."

Mr. Ripley and Mr. Hindle were joined at the ceremony by the Belgian ambassador, Willy Van Cauwenberg, and by Craddock Goins, Jr., curator of military history at MHT.

Sponsored by the Belgian government as a Bicentennial tribute to America, "Belgian



Secretary Ripley (center) and Georges Cools, Belgian Economic Ministry exhibits chief, and other guests, watch engraver Rene Delcour at work during the opening ceremonies of the "Belgian Gunmaking and American History" at MHT.

Gunmaking and American History" features 150 firearms made in Liege, one of the world's leading arms manufacturing centers since the Middle Ages.

Among the weapons in the exhibit are guns used by colonists before the American Revolution; a Liege-made musket which is the same kind of gun as those purchased by Benjamin Franklin in Paris for George Washington's army; and Belgian adaptations of the Plains rifles imported from Liege when American manufacturers could not meet the colonists' demands for weapons.

Authentic letters written to place orders for weapons in the exhibit point up the significance of the Belgian city in American history. During the Civil War, for example, more than 200,000 firearms were imported by the Confederate and Union armies. After World War II, the American government once again turned to the Belgian arms industry to repair and maintain more than two million small arms for American troops in Europe.

On the other hand, American gun manufacturers, such as Colt, Wesson, Winchester, Remington, and Browning inspired Belgian craftsmen and industrialists to mass-produce copies or variations of their weapons for sale in the United States. One, the Browning automatic rifle, was invented here in 1912 by John M. Browning and first produced in Belgium in 1914. The Belgians also made their own versions of the Kentucky rifle, the American shotgun, and the Colt revolver, all of which are included in the exhibit.

"Belgian Gunmaking and American History" was designed by Georges Cools and Claude Blondel of Belgium and organized by the Belgian Ministry of Economic Affairs and the Liege Arms Museum. The exhibit will remain in the third floor Hall of Armed Forces History through December 31.

The Smithsonian's Traveling Exhibition Service will later present the exhibit as part of its "Salute to the States" program in museums in Lubbock, Tex.; Logan, Kans.; Seattle, Wash.; Detroit, Mich.; Midland, Tex.; Salt Lake City, Utah; and Tampa, Fla.

## Scientist Earns SI Medal for Cancer Study

Secretary Ripley has presented the Hodgkins Medal to epidemiologist E. Cuyler Hammond for his contributions in the field of cancer research.

The gold medal was given to Dr. Hammond at the dinner meeting of the Board of Regents, Friday, October 1, in the Cooper-Hewitt Museum in New York.

In the citation, Mr. Ripley said of Dr. Hammond, "As a human biologist, he has managed to associate, in all its complexity, the relations between biology of man and human cancer. He has done this in an elegant manner as a theoretical mathematical biologist by interpreting human population groups in an ecological sense."

Dr. Hammond is known for his research into the causes of cancer and the possibilities of controlling the disease. His study of individuals working in the presence of asbestos fibers has led him to conclude that such work does not in itself greatly increase susceptibility to lung cancer, but does so for those who are heavy smokers.

The Hodgkins Medal, established in 1893 in memory of Thomas George Hodgkins, is awarded periodically for "important contributions to knowledge of the physical environment bearing upon the welfare of man." Hodgkins, an Englishman who came to the United States in 1830, gave the Smithsonian a special gift in 1891 for this purpose.

Dr. Hammond, a graduate of Yale University and the Johns Hopkins School of Hygiene and Public Health, is an adjunct professor of community medicine at Mt. Sinai Hospital School of Medicine in New York. He also is vice president for epidemiology and statistics at the American Cancer Society, a position he has held since 1966.

Dr. Hammond has served as a lecturer in preventive and environmental medicine at Albert Einstein College of Medicine and as consultant to the biology department at Brookhaven National Laboratories and the Coal Mine Health Advisory Council.

Recent recipients of the Hodgkins Medal have been Arie Haagen-Smith, California Institute of Technology, 1969; Lewis Mumford, Edinburgh University, University of Rome, 1971; and Walter Orr Roberts, Harvard University, 1973.

## 'Quarterly'

(Continued from Page 1)

in 1975 from the Center's typing pool. She was soon named assistant editor in charge of production "because she showed remarkable spirit, talent as an organizer, and ability to learn on the job," said Mr. Braestrup.

The magazine's working capital was provided by private individuals, corporations and foundations, notably the Richard King Mellon Foundation, as the result of a fundraising effort by the Center's trustees, advisory council, and staff, assisted by the Smithsonian Institution.

"James Billington did a tremendous job in raising the needed capital," said Mr. Braestrup. "And we are greatly indebted to the brilliant business staff of *Smithsonian* magazine for management of the circulation and promotion aspects."

Smithsonian Institution employees are being offered a special discount subscription rate of \$10 a year. The regular subscription rate is \$12.

The first issue features essays on economic growth, Brazil, and the American Revolution, as well as a reprint of the famous 1949 *Harper's* sociological satire by Russell Lynes, "Highbrow, Lowbrow, Middlebrow," along with Lynes' own 1976 commentary. The issue also contains brief reviews of current articles in specialized magazines, and a "current books" section reviewing 45 worthy books largely overlooked in the mass media.

"Whatever the subject," said Mr. Braestrup, "we try to give our readers clarity, brevity, and readability. We like to think that our editors wield the sharpest blue pencils in town."

## SI Cited as Best Manicured



The Smithsonian has been recognized as the Nation's best maintained governmental building or complex in 1976 by *Grounds Maintenance* magazine and the Professional Grounds Management Society.

Presented at the society's annual conference in Dearborn, Mich., the award is given each year in recognition of excellence in grounds care in 11 different landscape categories.

The award was presented to James Buckler (center) of the Office of Horticulture by Jack Hancock, assistant to the publisher of *Grounds Maintenance*. On the right is C. Francis Lay, president of the Professional Grounds Management Society.

## Appointments

# Symington To Development Directorship

By Johnnie Douthis

James Symington has joined the Smithsonian staff as director of membership and development, effective October 4. A 1943 graduate of Yale University, Mr. Symington comes to the Smithsonian from his position as senior vice president for Wilson, Haght, Welch, Inc., an advertising agency in Hartford, Conn.

From 1950-55, Mr. Symington was an account executive for J. Walter Thompson Advertising Agency, and from 1955-62, he served as vice president for Young & Rubicam Advertising Agency in New York.

As director of membership and development he will be responsible for coordinating the National Associates and seeking financial support for various museum exhibitions.

Mr. Symington succeeds William Warner who is currently on a leave of absence. Mr. Warner served as acting director for the past year.

Jon Yellin was appointed director of the Smithsonian's Office of Programming and Budget, effective October 10. He succeeds John Jameson in that post.

Mr. Yellin, a native of Brooklyn, N.Y., received his B.A. in 1963 from Columbia College and his M.A. in 1965 from Columbia University. He joined the Internal Revenue Service in 1970 as a management intern and served in successive posts as management analyst, budget analyst, regional budget officer, and staff assistant to the fiscal management officer. As staff assistant, he coordinated and wrote the IRS budget submission to the Department of Treasury, Office of Management and Budget, and the Congress.

For the past year Mr. Yellin held the position of budget officer with the National Endowment for the Arts.

Ronald Becker has assumed a new position, chief of personnel operations, effective September 26. As chief, Mr. Becker supervises the full range of personnel matters carried out by the staff of personnel consultants and assistants. He also will consult with Smithsonian employees on their operating personnel problems, an area previously handled by Howard Toy, director of personnel.

Mr. Becker came to the Smithsonian in 1974 as chief of the policy and programs branch in the personnel office. Mr. Becker has an M.S. in personnel administration from George Washington University, and a B.A. from the University of Virginia.

Salvador Gaytan has been named field manager of the Mount Hopkins Observatory, Amado, Ariz. Mr. Gaytan, formerly a geophysicist with the Phelps Dodge Corporation, succeeds J. T. Williams who was appointed site manager for the Multiple Mirror Telescope Project.

For the past five years at Phelps Dodge, Mr. Gaytan served as senior geophysicist in charge of planning, budgeting, and staffing mineral exploration projects in the United States and abroad.

Recently appointed to the SI Libraries staff are Diane Palmer, library technician, NASM, and Cynthia Ribul and Karie C. Nirmel, library technicians in cataloging services.

John Gregory has been appointed acting associate director for geoastronomy at the Center for Astrophysics and will serve in that capacity in addition to his duties as assistant director of the Harvard-Smithsonian Astrophysical Observatory.

Mr. Gregory succeeds George Weiffenbach who resigned from that position, but will continue to serve as a senior geoastronomer.

John Balling has joined the Chesapeake Bay Center staff as education research associate. During the next three years, he will conduct research on the effects of various outdoor environments and materials on the ability of learners to understand and apply ecological principals. He will also evaluate teacher-led tours, estuarine ecology curriculum development, and self-guiding trail programs at the Center.

Dr. Balling is a graduate of Northwestern University and obtained his Ph.D. in psychology from the University of Massachusetts. Since 1972, he has been an assistant professor in the Department of Psychology at the University of Wisconsin, Madison.



## SI Newsmakers

## NPG's Evelyn Sings Opera

By Johnnie Douthis

Douglas Evelyn, NPG assistant director, sang with the Paris Opera when the Choral Arts Society augmented the French company for a performance of Berlioz' "Requiem" at the Kennedy Center on September 29.

A rare transplanted coral reef is alive and well in the office of Walter Adey, MNH paleobiologist. An article in the *Washington Star* reports that the 350-gallon, 8-foot-long aquarium has from 300 to 500 species of plants and organisms.

Lawrence Angel, MNH anthropologist, continues to aid medical examiners and law enforcement agencies throughout the Nation in determining the cause of death and verifying the remains of unidentified persons. A *Washington Post* article noted that Dr. Angel is asked to help the FBI about 50 times a year.

An article on nostalgia in the *Washington Star* describes MHT Curator Peter Marzio as "one of several scholars to grumble about the selective memory involved in contemporary nostalgia, the way we pick out the good and forget the bad."

Marc Pachter, NPG historian, has just returned from an eight-country USIA-sponsored European tour. He lectured on "Abroad in America," NPG's third major Bicentennial exhibition, which he conceived and planned.

Elliot Sivowitch, MHT Division of Electricity and Nuclear Energy, was interviewed by Therese Keane on the Radio Smithsonian feature carried on WTOP radio. Sivowitch discussed the ham radio station in "A Nation of Nations."

Deborah Britzfelber, designer, MHT exhibits office, discussed the Columbus show on "All Things Considered," a program produced by National Public Radio and aired locally on WETA-FM and WAMU-FM.

Brooke Hindle, director of MHT, was a panelist at the October Congress for Creative America in October. Division of Musical Instruments Museum Specialist Robert Sheldon arranged a group of 10 brass instrumentalists to play 19th-century American music at one of the conference dinners, and Division Curator Cynthia Hoover prepared concert notes for the audience.

Richard Ahlborn, MHT curator of Ethnic and Western Cultural History, took sabbatical leave this summer to search the collections and archives at Santa Fe, in a detailed investigation of the material culture of Spanish New Mexico. His research will result in an illustrated index of every documented type of manmade object in that remote region during its second colonial era, 1693 to 1821.

A total of 207 docents including 65 "newcomers" have completed training courses at MHT. The training covers all disciplines, and docents are capable of conducting 25 different tours.

Louise Hutchinson, Anacostia Neighborhood Museum supervisor of research, appeared on WKYS-FM September 24 to discuss the need for identifying and preserving District of Columbia landmarks including those relating to black Americans. She further emphasized the importance of interpreting existing landmarks, and their placement on the National Register.

Alice Malone, head of MHT education department, gave a talk on museum education and the handicapped student at Nebraska's Mountain-Plains Museum on October 6.

Allen Bassing, assistant curator of education at the Renwick Gallery, had his paper, "Museums in sub-Saharan Africa: Agencies for Cultural Change," presented at the Conference on the Roles of the Museum in a Decentralized Cultural Policy, International Council of Museums, UNESCO, Umea, Sweden.

Margaret Cogswell, deputy chief of NCFA's Office of Exhibitions Abroad, was interviewed on Boston's TV show, "Good Day," on "Images of an Era: The American Poster 1945-1975" which is currently touring Europe.

Deborah Warner, MHT curator and organizer of the women's section of "1876," was interviewed by the *Middletown, Pa. Press & Journal* on the 1876 cookbook.

The September issue of *National Trust* magazine carries an article by MHT Curator (See "Newsmakers," Page 5)

## Kainen: An Artist Looks Back

By Margery Byers

"I didn't decide to be an artist, I was," says Jacob Kainen, whose prints will be exhibited in the first floor gallery of the National Collection of Fine Arts from November 19 through January 16, 1977.

The son of Russian immigrants, he was born in Connecticut and moved to New York as a young boy. He clipped reproductions of paintings from the *Jewish Daily Forward* and other newspapers and, by the time he was 13 or 14, was filling his own sketchbooks.

"Because my family had no money for relatives' birthdays and anniversaries," he recalled, "my mother used to go with me to the Metropolitan to pick out paintings for me to copy. She had no background but she had a great eye."

At 16, Kainen studied in the Art Students League at night and worked in a bookshop during the day. The next year, he enrolled as a full-time student at Pratt Institute and, during one hectic year, also attended the New York Evening School of Industrial Art and studied privately.

Two weeks before his scheduled graduation from Pratt in 1930, he was dismissed for "consistently asserting independence in esthetic outlook" — and it was not until 12 years later that he received his diploma. It was dated 1930.

During the Depression, he supported himself precariously with odd jobs — waterfront cafe counterperson, sign painter and medical draftsman. There never was any thought of giving up.

In 1935, Kainen joined the WPA as a graphic artist, a job from which he was fired and rehired three times.



Jacob Kainen

Unwilling to go into the commercial field but pressured to make a living, he left New York in 1942 to join the Smithsonian's then small Division of Graphic Arts for which he gave demonstrations on the department's presses. Four years later, he was appointed curator, a position he held for 20 years.

"The first curator had been Sylvester R. Koehler, a great scholar who organized the material and got the division started," Kainen said. "The graphic arts then were treated as an industry, on the same level as fisheries or agriculture. But Koehler collected, and because dealers knew him, they gave him breaks. He died in 1895 and nothing happened until I took over."

"I found unidentified works: an etching by Ribera, another by Delacroix, but there were big gaps. I was able to get funds for purchase by subterfuge. I could get money for equipment but not for prints so I decided that 'equipment' such as exhibition cases included whatever was in it."

In 1966, after two decades of juggling careers as curator, painter, and printmaker, Kainen resigned from the Smithsonian to devote full time to his own art and to "live as an artist in utter poverty."

But, happily, he was persuaded to join NCFA as curator of prints and drawings. Although he agreed to work two days a week, it usually ended up being four. He again announced his resignation in January 1970, and this time he meant it.

Wherever he is, he continues to learn. This past summer, he spent two blazing hot summer months working in 100-year-old print shops in Paris.

"They have craftsman's standards and I learned a great deal," he said, "but they're not the standards of artists. They can do it faster and cheaper than in America, but they don't work with the artist as well."

Throughout his career, Kainen has been known not for his competitiveness but for his generosity in helping fellow artists. He modestly accepts the praise but then instantly mentions his peers.

"David Smith," he said firmly. "Now there's an example of a generous man. And deKooning gave full credit to Gorky."

Kainen also minimized his courage in continually taking artistic risks by frequently changing his style.

"I try to do what comes to mind, and half the time I don't know what I'm doing," he confessed. "But I have educated sensibilities and I think the whole point of being an artist is to trust your gut feelings regardless of what's expected or of what the powers-that-be think is important art, important style."

## Ethnologist Shows Own Photos

By Thomas Harney

Thirty color photographs taken by Museum of Natural History African ethnologist Gordon Gibson are being shown on the MNH rotunda balcony through January 1, 1977. The pictures are of the Himba, a cattle-keeping people of the rocky semidesert Angola-Nambia borderland in southwestern Africa.

Largely due to the remoteness of this area, many of the Himba traditions have survived, and make the culture particularly interesting to ethnologists, such as Dr. Gibson, who has studied their social life and customs during visits to the area in 1960-61, 1971, and 1972-73.

The Himba are not one of the tribes involved in Angola's civil conflict, but Dr. Gibson fears that because the situation there is so serious, he may not be able to return for many years.

On his visits to Himba territory, Dr.

Gibson would set up a tent close to the settlement, and proceed to photograph the people at work and at leisure, and gather spoken information with the help of an interpreter and a tape recorder.

"Generally my interest in these people stimulates a good deal of rapport," he said. "They know that I'm not there to tax or inoculate them, and they quite like talking with me."

The Himba are devoted to their cattle, and several of Dr. Gibson's pictures show the people herding, watering, and tending their animals. The photos also capture the considerable color, artistry, and imagination, used in the people's headdresses and personal ornamentation, including bracelets, beads and other jewelry, and cosmetics. Himba headdresses and hairdos are striking, signifying the wearer's stage of life and making individual status immediately recognizable for any other Himba.



Ethnologist Gordon Gibson compares a beaded headdress with one in his photograph of Himba women, as he prepares several of his pictures for the current exhibit at MNH.

## Biologist Wins Natural History Award from SI

The Smithsonian Senate of Scientists has presented its International Award for Distinguished Contributions to Natural History to George Gaylord Simpson, one of the outstanding paleontologists and evolutionary theorists of the 20th century.

The presentation was made by Secretary S. Dillon Ripley during ceremonies at the Museum of Natural History on October 7.

Dr. Simpson, who is now associated with the Department of Geology at the University of Arizona, has produced hundreds of scientific papers that are considered fundamental works in the literature of descriptive vertebrate paleontology, organic evolution, and historical biogeography.

He has also written prolifically for general audiences, and his "The Meaning of Evolution" (1949) has had more than 20 editions, including translations into 10 languages, and is considered by many to be the best semipopular interpretation of the evolutionary process.

Dr. Simpson has served as chairman of the Department of Geology and Paleontology at the American Museum, and as a professor of zoology at Columbia University.

In 1959 he was named Alexander Agassiz Professor at Harvard University which he left in 1969 for Tucson, where he and his wife established the Simroe Foundation for education and research in science and he began his present association with the University of Arizona.

In remarks before the MNH gathering, Donald Ortner, chairman of the Senate, said. "The Senate of Scientists of this Museum wished to call attention to the importance of natural history, and we have chosen this award as our vehicle for emphasizing the importance of the history of life in a world society confronted with hard decisions."

"Dr. Simpson is the first recipient of this award because his career embodies excellence in scientific research and a commitment to public understanding of natural history."

"We are also giving recognition to the renewed and growing significance of what Dr. Simpson calls the history of life," Dr. Ortner continued.

"Our Museum of Natural History," he added, "like its sister institutions throughout the world, has been the source of much of the research on the history of life."

"... It is one of the cruelest and most humbling paradoxes that the same methodology which has allowed and stimulated the enormous explosion in our knowledge has also created innumerable possibilities for its destruction," Dr. Ortner continued.

The role of the natural historian must have its focus in the ivory tower existence of research, but we cannot just be permanent repositories of esoteric knowledge. We must use our expertise and unique point of view to convey effectively to our public the meaning of the history of life and the factors, both animate and inanimate, which affect it.

"This objective is nothing new and indeed is embodied in the bequest by James Smithsonian in his will of 1826 which was the basis on which the Smithsonian Institution was established," Dr. Ortner concluded.

## SI Loses to NIH; Beats HUD, 6-0

After dropping its opener to NIH, 25-6, the Smithsonian football team went on to edge the D.C. Mean Machine, a team of HUD employees, 6-0 in a muddy encounter at East Potomac Park.

It was a disappointing start for the gridders, who last year beat NIH enroute to posting a 4-2-1 record. The cruncher came on two interceptions in the second half, one of which an NIH player returned 45 yards for a touchdown.

The second game, played in blowing rain, was a defensive struggle in which the only score came in the second half after Chuck Mangine of SI Accounting blocked a punt deep in Mean Machine territory.

The remaining schedule called for the Smithsonian team to face American University, CERA, and the regular HUD team in October, and Labor and NISC on Nov. 6 and 13.

Newcomers adding strength to the squad are Ron Halliday and John Pittman of International Exchange Service, Pete Nerret of SI Libraries and Joe Falletta of N.Z.P.



## 'Around the World' Opens in A&I Bldg.

By Susanne Roschwalb

The Smithsonian Puppet Theater, located in the Arts and Industries Building, is currently featuring the Nicolo Marionettes' production of Jules Verne's classic adventure story "Around the World in Eighty Days," complete with music, a circus act, a balloon ascension, and a bullfight.

Smithsonian employees won't need a child to bring as an excuse to see the show. Nick Coppolo, director of the Nicolo company, said puppets weren't invented just to amuse children. More likely they were originally used as religious symbols.

"Even today," said Mr. Coppolo, "man has his witch-doctor, masks and rattles, and Christmas Crib, all relatives of the puppet."

Along with new interest in many traditional theater forms has been the rediscovery of puppets, which now sell products on television, "walk" in protest marches, and appear in sophisticated theater productions.



Puppet stars of "Around the World in Eighty Days."

It has not always been so, and puppets have had a long and varied history, probably beginning in ancient Greece. Aristotle described puppet actors made with movable eyes. But such lifelike quality was forbidden by religious law in India and Southeast Asia, so beautiful and unusual symbolic puppets were created.

India and Burma developed string puppets, but the Japanese favored intricately carved shadow puppets and stylized rod puppets. Later, live actors and dancers adopted the movements and costumes of the puppets for their performances. In Japan, the live theater and puppet theater developed side by side.

In the Western world, puppets were used by the church during the Middle Ages to perform morality plays and Bible stories. The word for string puppets originated at that time with references to puppets of the Virgin Mary as marionettes, which translates from the French as "Little Mary." The word puppet is older, stemming from the Latin "pupa," meaning "little child" and later, "doll."

When the puppets' lively antics were creating too much laughter in the sombre morality plays, they were banished from the church and sent outdoors. The subtle marionette evolved into the broad, slapstick hand puppet, and the Punch and Judy show was born.

Puppets continued to exist as a theatrical form for centuries. Perhaps the height of enthusiasm was in the 18th century when, under royal patronage elaborate puppet theaters were built for performances of plays and operas by the great artists of the day. By the end of the 19th century, however, the puppet theater yielded to new forms of entertainment such as magic lantern shows, stereopticons, and motion pictures.

The Smithsonian Puppet Theater created "The Grand Centennial Puppet Show" to correspond with the A & I Centennial Exhibit. "Around the World in Eighty Days" is the second Nicolo production of the season and it features live actors appearing on stage working with a variety of string, shadow, and rod puppets.

The plot centers on the daring wager made in 1872 by an English gentleman, Phileas Fogg, who bet his entire fortune that he could travel around the world in 80 days.

The show gives viewers a chance to appreciate two art forms, the puppets themselves and the acting and miming of the visible puppeteers.

For showtime, consult the November calendar.

# November at the Sm

1  
MON

THEATRE CHAMBER PLAYERS: Selections by Bartok, Pierre Boulez, Stockhausen and Maxwell Davies will be performed by the twelve Players in their first concert of the season. 8:30 p.m. Baird Auditorium, Natural History Building. \$5.50 and \$4.50 with discounts for students, senior citizens and Resident Associate members. For reservations, call 381-5395.

2  
TUES

NMHT TUESDAY FILM: *Presidential Campaigns and the Influence of Music*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

HIRSHHORN FILM: I. M. Pei: Five Essays. The architect sets forth his views in five filmed essays: *Open Space; Program for a Building; A Modern Building Material; An Architect for Today; and Interior Space*. 12 noon and 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

3  
WED

FREE FILM THEATRE: *Salute to the Tall Ships* — filmed in New York and Bermuda in 1964; and *The Tall Ships Are Coming* — filmed in London and Amsterdam in 1975. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

18TH CENTURY SEMINAR: *Ethics in Aesthetics in 18th Century American Art*. Speaker: Dr. Irma Jaffe, Chairman, Department of Fine Arts, Fordham University. Lecture will be followed by a discussion. Sponsored by Charles Willson Peale Papers and the National Collection of Fine Arts. 11 a.m. Lecture Hall, National Portrait Gallery. FREE.

NEW WINDOWS ON THE UNIVERSE: *Ultraviolet Astronomy*. Speaker: Andrea Dupree. Modern cosmology lecture series, co-sponsored by the National Air and Space Museum and the Harvard-Smithsonian Center for Astrophysics. 7:30 p.m. National Air and Space Museum theater. Remaining programs November 10 and 17. Each lecture is followed by a question and answer period. FREE.

4  
THUR

LUNCHEON TALK: The Magic of Carpets. *Chinese Rugs* will be discussed by Jean Mailey, Curator, Textile Studies, Metropolitan Museum of Art. 12 noon. Lecture is preceded by luncheon. Remaining programs in this series are scheduled November 11 and 18. \$17.50; \$65 (series).\*

FREE FILM THEATRE: *Salute to the Tall Ships*; and *The Tall Ships Are Coming*. Repeat program. See November 3 for details. FREE.

HIRSHHORN FILM: I. M. Pei: Five Essays. Repeat program. 12 noon. November 2 for program details. FREE.

HIRSHHORN EVENING FILMS: *Premium*; and *Miracle* — two films by California artist Ed Ruscha. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

5  
FRI

NATURAL HISTORY LECTURE: *Bamboos of the World* — the many different kinds of bamboo and the ways in which they are used. Speaker: Dr. Thomas Soderstrom, Curator of Botany. Slide illustrated. 12 noon. Baird Auditorium, Natural History Building. FREE.

6  
SAT

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

MUSIC FROM MARLBORO: Selections by Schöenberg, Hugo Wolf and Dvorak will be performed by Felix Galimir and Yuuko Shiokawa, violins; Kim Kashkashian and Patricia McCarty, violas; Paul Tobias and Paul Cheifetz, cellos, all artists from the Marlboro Music Festival. 5:30 p.m. Baird Auditorium, Natural History Building. \$5.50 with discounts for students, senior citizens and Resident Associate members. For reservations call 381-5395.

7  
SUN

THE AMERICAN DREAM: MOVIES U.S.A. *Born Yesterday*, starring Judy Holliday. Series of films noted for their superb portrayals by acting giants and their insights into the success and defeats of American industry. Each film is introduced by Carl Colby, Georgetown University. Remaining programs November 21, 28, December 5 and 12. 5 p.m. Carmichael Auditorium, History and Technology Building. \$3.\*

DANCE PERFORMANCE: Classical Spanish, Mexican and European dances performed by Sonia Amelio of Mexico. The program will include music by Bach, Ricar, Scarlatti, Mendelssohn and Hernandez. Co-sponsored by the Renwick Gallery and the Organization of American States in conjunction with the current exhibition *Americas: The Decorative Arts in Latin America in the Era of the Revolution*. 8 p.m. Renwick Gallery. FREE.

JAZZ CONNOISSEUR SERIES: *Bill Harris*. One of the first guitarists to apply comprehensive classical technique to contemporary jazz. Also performing are Buck Hill, saxophone; Marshall Hawkins, bass; and Warren Shad, drums. 6:30 p.m. Hirshhorn Museum auditorium. \$4.50 general with discounts for students, senior citizens and Resident Associate members. For reservations call 381-5395.

8  
MON

LECTURE: *Americas: The Decorative Arts in Latin America in the Era of the Revolution. Brazil*. Speaker: Dr. Suzy P. DeMello, Professor, Brazilian Architecture, Federal University of Minas Gerais. First in a series of four lectures by eminent Latin American scholars co-sponsored by the Renwick Gallery, the Organization of American States and the Resident Associate Program. 8 p.m. The Renwick Gallery. Remaining programs November 15, 22 and 29. \$5; \$16 (series).\*

SMITHSONIAN CHAMBER PLAYERS: American Music of the Federal Period (ca. 1790-1825). Selections by Gilfert, Reinagle, Eckhard, Bray, Jackson, Taylor and Carr will be performed by members of the Division of Musical Instruments, directed by James Weaver. 8:30 p.m. Hall of Musical Instruments, History and Technology Building. \$4 with discounts for students, senior citizens and Resident Associate members. For reservations call 381-5395.

9  
TUES

CREATIVE SCREEN: *With These Hands* — Eight artist-craftsmen express their ideas and motivations about their work, lifestyles and creative process. Weaving, pottery, glassblowing, sculpture and woodworking are shown. 11 a.m., 12:15 and 1:30 p.m. The Renwick Gallery. FREE.

ORIENTAL ART LECTURE: *Important Developments in the History of Japanese Ceramics*. Speaker: Robert Moes, Curator, Department of Oriental Art, Brooklyn Museum. Co-sponsored by the Freer Gallery of Art and the Embassy of Japan. 8:30 p.m. Freer Gallery. FREE.

NMHT TUESDAY FILM: *Women's Rights in the U.S.: An Informal History*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

10  
WED

FREE FILM THEATRE: *Follow the Wind to Cousin* — an island in the Seychelles maintained by the International Council for Bird Preservation; and *The Booby Prize* — filmed on Christmas Island, a nesting place for a unique species of booby now threatened by a phosphate mining operation. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

NEW WINDOWS ON THE UNIVERSE: *Gamma-Ray Astronomy*. Speaker: Trevor Weekes. 7:30 p.m. National Air and Space Museum theater. See November 3 for series details. FREE.

AIR AND SPACE FORUM: *Communications by Satellite*. The development and status of communications satellites and innovative public services applications. Speaker: John Miller, Goddard Space Flight Center. 12:30 p.m. National Air and Space Museum theater. FREE.

11  
THUR

FREE FILM THEATRE: *Follow the Wind to Cousin*; and *The Booby Prize*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. Repeat. See November 10. FREE.

EXHIBITION: *Alfred Leslie*. Eleven large oil paintings of traditional subjects by Leslie, a contemporary realist, and a small selection of his drawings. Landscape, portraiture, allegory and history paintings are represented. Hirshhorn Museum and Sculpture Garden, through January 9.

LUNCHEON TALK: The Magic of Carpets. *Turkish Carpets* will be discussed by Dr. Walter Denny, Honorary Curator of Rugs, The Fogg Art Museum. 12 noon. Lecture is preceded by luncheon. See also November 4. \$17.50.\*

ILLUSTRATED LECTURE: *Robert Rauschenberg*. Speaker: Robert Hughes, Art Critic, *Time Magazine*. Rauschenberg's work is examined from his origins in Abstract Expressionism, early ventures in Minimal painting, his contemporary expressionism using all media of visual communication, and the influences of earlier artists on his work. 8 p.m. Baird Auditorium, Natural History Building. \$5.\*

12  
FRI

NATURAL HISTORY FILM: *Baobab Tree* — the complex interdependence of life in and around this tree of Africa. 12 noon. Baird Auditorium, Natural History Building. FREE.

FILM/DISCUSSION *Nothing But a Man*, a film that deals with the black experience will be shown, followed by Tony Gittens, Federal City College Film Institute, who will speak on films as image makers. 10 a.m. Anacostia Neighborhood Museum. FREE.

14  
SUN

AMERICAN POPULAR SONG: Tony Bennett — a singer who helped shape the art of popular music. 8 p.m. Baird Auditorium, Natural History Building. \$6 with discounts for students, senior citizens and Resident Associate members. For reservations call 381-5395.

15  
MON

LECTURE: *Americas: The Decorative Arts in Latin America in the Era of the Revolution. Venezuela*. Speaker: Dr. Carlos Duarte, Official Restorer, Museo de Bellas Artes, Caracas. 8 p.m. The Renwick Gallery. See November 8 for series details. \$5.\*

16  
TUES

NMHT TUESDAY FILM: *Gunsmith of Williamsburg*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.



# Smithsonian Institution

17  
WED

NEW WINDOWS ON THE UNIVERSE: *The New Cosmology*. Speaker: William Press. 7:30 p.m. National Air and Space Museum theater. See November 3 for series details. FREE.

LECTURE: Alfred Leslie discusses his own work as a contemporary realist painter. 8 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

18  
THUR

FREE FILM THEATRE: *Autumn Across America* — the interdependence of nature, the time-clock in the sea, and the problems of vanishing species. Based on the book by Edwin Way Teale. 12:30 p.m. Carmichael Auditorium, History and Technology Building. This film will be shown today only. FREE.

ILLUSTRATED LECTURE: *Titian and the Venetian Woodcut*. A comparison with Titian's paintings and prints and the degree to which his pictorial qualities are expressed in his woodcuts. Titian's *Submission of Pharaoh* will be discussed in detail. Speaker: Caroline Karpinski, formerly with the Metropolitan Museum of Art. Scheduled in conjunction with the National Gallery of Art exhibition *Titian and the Venetian Woodcut*. 8 p.m. Baird Auditorium, Natural History Building. \$3.50\*

LUNCHEON TALK: The Magic of Carpets. Kilims will be discussed by Dr. William A. MacDonald, George Washington University. 12 noon. Lecture is preceded by luncheon. See also November 4. \$17.50.\*

NATIONAL CAPITAL SHELL CLUB: *Larval Settlement of Bivalves*. Speaker: Paul Gilman, Johns Hopkins University. Monthly meeting and lecture. 8 p.m. Ecology Theater, Natural History Building. Public is invited. FREE.

19  
FRI

EXHIBITION: *Jacob Kainen: Prints, A Retrospective*. The 63 prints and two drawings represent Kainen's work from the 1930's to his most recent lithographs and are created in black-and-white and color lithography, woodcut, and the intaglio processes. National Collection of Fine Arts, through January 16.

NATURAL HISTORY FILM: *Wilderness at Bay: Yellowstone National Park* — Yellowstone as it was when first seen by pioneer trappers and as it is today. 12 noon. Baird Auditorium, Natural History Building. FREE.

ILLUSTRATED LECTURE: *A Personal Overview of Gold and Silversmithing*. Speaker: Robert Ebendorf, president, Society of North American Goldsmiths. Mr. Ebendorf will explore contrasting elements of metals — differing colors, opposing shapes and finishes. 8 p.m. The Renwick Gallery. FREE.

EXHIBITION: *The Art of Poetry: 1950-1975*. Paintings and graphics comprising a range of works by American artists based on, or inspired by, specific poems from both American and foreign sources, with primary emphases on works of the past 15 years. Part of a Washington-wide poetry and visual arts celebration. National Collection of Fine Arts, through January 23.

21  
SUN

CHILDREN'S DRAMA: *Nutz'n Bolts* — imaginative explanations for age-old questions of who and how. *Wayside Theatre* dramatizes inventions and inventors with a kaleidoscope of story and song. 2 p.m. Baird Auditorium, Natural History Building. \$3.50.\*

THE AMERICAN DREAM: MOVIES U.S.A. *Man in a Grey Flannel Suit*, starring Gregory Peck. 5 p.m. Carmichael Auditorium, History and Technology Building. See November 7 for series details. \$3.\*

22  
MON

CHAMBER MUSIC: Viola da Gamba Trio of Basel. August Wenzinger and Hannelore Mueller, violas da gamba, and Robert Conant, harpsichord, perform works by Marais, Couperin, Schaffrath, and Graun. 8:30 p.m. Hall of Musical Instruments, History and Technology Building. \$4 with discounts for students, senior citizens and Resident Associate members. For reservations call 381-5395.

22  
MON

LECTURE: Americas: The Decorative Arts in Latin America in the Era of the Revolution. *Mexico*. Speaker: Dr. Elisa Vargas Lugo, Instituto De Investigaciones Esteticas. 8 p.m. The Renwick Gallery. See November 8 for series details. \$5.\*

ILLUSTRATED LECTURE: *Scuba Diving: Exploring the Depths*. Speaker: Porter Mr. Kier, Director, Museum of Natural History. Dr. Kier will discuss how scuba is used to provide fresh insights into the lives of fossil animals. He will also discuss findings from his research in the Caribbean, as well as the techniques used in underwater photography. 8 p.m. Baird Auditorium, Natural History Building. \$3.\*

23  
TUES

NMHT TUESDAY FILM: *Silversmith of Williamsburg*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

CREATIVE SCREEN: *With These Hands*. Repeat. See November 9 for program details.

SEMINAR: *Neutron Activation Analysis and Its Application to Soapstone Artifacts and Geological Samples*. Speakers: Professors R. Allen and C. G. Holland, University of Virginia, and Dr. Harry Rook, NBS. A discussion period follows. Co-sponsored by the Smithsonian Institution and the National Bureau of Standards. 3 p.m. Room B163, Chemistry Building 222, National Bureau of Standards. FREE.

POET/PAINTER DIALOGUE: *An Evening with Philip Guston and Stanley Kunitz*. An exchange that reflects insight and inspiration each has gained from the other's work and their long years of friendship and professional association. Special feature of the city-wide festival of poetry and visual arts collaboration. 8 p.m. Carmichael Auditorium, History and Technology Building. \$6.\*

24  
WED

AIR AND SPACE FORUM: *Man's Place in the Universe*. Examined from both a physical and intellectual point of view, the implications of man's ability to explore and communicate beyond Earth will be considered. 12:30 p.m. National Air and Space Museum Theater. FREE.

26  
FRI

NATURAL HISTORY FILMS: *Paddle to the Sea; The Bear and the Mouse; I Know an Old Lady Who Swallowed a Fly; Lines—Horizontal; and Talking*. Children's films from the National Film Board of Canada. 12 noon. Baird Auditorium, Natural History Building. FREE.

EXHIBITION: *Treasures of Cyprus*. The art and culture of 8,000 years of Cypriot history is reflected in 178 objects, including bronze ceremonial vases, gold and silver jewelry, terracotta figurines and limestone sculpture, and ceramic objects. The exhibition is divided into three main categories — antiquities, medieval art and popular folk art. Organized by the Undersecretary to the President of Cyprus and circulated by the Smithsonian Institution Traveling Exhibition Service, as part of the *International Salute to the States Bicentennial* program. Museum of Natural History, through January 17.

28  
SUN

THE AMERICAN DREAM: MOVIES U.S.A. *Boom Town*, starring Clark Gable and Spencer Tracy. 5 p.m. Carmichael Auditorium, History and Technology Building. See November 7 for series details. \$3.\*

29  
MON

LECTURE: Americas: The Decorative Arts in Latin America in the Era of the Revolution. *Ecuador*. Speaker: Herman Crespo Toral, Architect, Director of the Central Bank Museum of Ecuador, Executive Director, National Institute of Anthropology and History. 8 p.m. The Renwick Gallery. See Nov. 8 for series details. \$5.\*

THEATRE CHAMBER PLAYERS: Loren Kitt, principal clarinetist with the National Symphony, makes his debut with the Players. The program will include works by Brahms, Bartok and Ravel. 8:30 p.m. Baird Auditorium, Natural History Building. \$5.50 and \$4.50; discounts for students, senior citizens and Resident Associates. For reservations call 381-5395.

30  
TUES

ILLUSTRATED LECTURE: *Skylab Above Earth*. Speaker: Farouk El-Baz, Research Director, Center for Earth and Planetary Studies, National Air and Space Museum. Dr. El-Baz will discuss the major findings of the earth observations program of the Skylab missions, including discoveries about the San Andreas fault, ocean currents, desert sands, cloud features and drainage systems. 8 p.m. National Air and Space Museum theater. \$3.\*

NMHT TUESDAY FILM: *City Out of Wilderness; Washington; and The Engraving of Fire Arms*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

Around the World in 80 Days

PUPPET THEATRE — Ends Nov. 28

Wednesdays through Sundays. Weekdays — 10:30 a.m., 1 and 2:30 p.m. Weekends — 11:30 a.m., 2 and 3:30 p.m. Arts and Industries Building. \$2 adults; \$1.50 children under 12; \$1 group rate. For information 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.

## Timing Perfect for Gallery Cartoons

By complete coincidence, and thanks to the League of Women Voters, the National Portrait Gallery opened its new, and very political, show on the same day as the vice-presidential debate. "The American Presidency in Political Cartoons; 1776-1976" contains some of the most pungent satirical cartoons aimed at the highest office of the land. From George Washington to Gerald Ford, no one has been spared. The collection of over 150 cartoons carry names of some familiar artists including Thomas Nast, Herblock, David Levine, Peter Arno, Bill Mauldin, David Low, and Pat Oliphant.

The show, on the mezzanine of the Gallery's Grand Hall, does more than just present the often irreverent illustrations; it also traces the evolution of the political cartoon from the precise, carefully drawn early works to today's simpler and freer styles.

There are cartoons to make you chuckle, some to raise your blood pressure, and others that bring new insights to America's political past and present. "The American Presidency in Political Cartoons" continues through November 28.



"A Good Man is Hard to Find" features President Harry Truman and Thomas Dewey. Cartoon by Ben Shahn.

## 'Newsmakers'

(Continued from Page 3)

Claudia Kidwell on early colonial costumes.

Ambassador Nicos Dimitriou of Cyprus presented six first-day covers honoring the American Bicentennial to MHT Director Brooke Hindle and Curator Carl Scheele. The covers included a commemorative stamp of George Washington issued by the government of Cyprus.

Edwin A. Battison, MHT curator of mechanical and civil engineering, has recently written an illustrated book, "Muskets to Mass Production: Men in Times That Shaped American Manufacturing." Mr. Battison also translated "History of Foundry Practice in the U.S.S.R." into English. The book was published for the Smithsonian and the National Science Foundation by the Indian National Scientific Documentation Center in New Delhi.

Lillian B. Miller, editor of the Charles Willson Peale Papers, NPG, participated in an October 8 panel discussion at Mount Holyoke College on collegiate museums in America, 1776-1876. The panel was held in conjunction with a Mount Holyoke Bicentennial exhibition on the same subject.

Wendy Wick, assistant curator of prints and drawings, NPG, delivered a lecture on American historical prints at George Washington University on October 7.

Felix C. Lowe, deputy director of the SI Press, was appointed to the Management and Marketing Committee of the Association of American University Presses. The committee will explore the feasibility of a trade mission to the People's Republic of China.

Herman Viola, director of the National Anthropological Archives, MNH, is the author of a book, "The Indian Legacy of Charles Bird King." Artist King, who worked in Washington, is recognized for his remarkable depictions of American Indians, whom he painted in full war dress.

Paul N. Perrot, assistant secretary for museum programs, chaired a session on "Collaborative Possibilities Between Artist and Factory," held during the conference "New American Glass: Focus West Virginia Glass," at the Huntington Galleries, Huntington, W. Va. Results of the conference will be published to complete a five-volume record of the project.



## Hans Hofmann Retrospective At Hirshhorn

The first retrospective of 20th-century painter Hans Hofmann to be exhibited since his death in 1966 opened at the Hirshhorn on October 14. It includes 75 oils painted by Hofmann between 1935 and 1965.

According to painter and critic Walter Darby Bannard, who is guest curator for the show, a retrospective of Hofmann's work is long overdue.

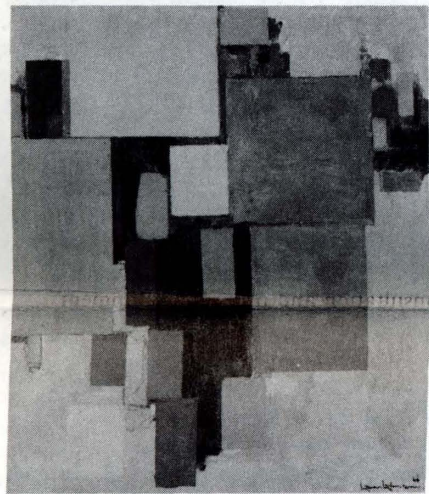
"The reason there has been none until now," he said, "is that the art world moves slowly, and New York museums have been heavily booked with other shows." As a result, many significant exhibitions, such as this one, are being shown outside New York.

The task of tracing and choosing works from such a prolific painter was enormous.

"It was a detective search involving hundreds of people: Hofmann's estate, his friends, dealers, students, and the people who bought his paintings, which by this time are scattered all over the country," said Mr. Bannard.

"Despite Hofmann's importance in 20th-century art," he added, "surprisingly few of his paintings are in museum collections." Many of those belonging to museums, he said were gifts of the artist.

"This could be explained by the fact that Hofmann was not immediately popular, nor were his paintings heavily collected. Now they are very expensive and for that reason do not often change hands even now."



"Auxerre, France. St. Etienne's glorious light emanated by its windows, as remembered." 1960. Oil on canvas from the collection of Mr. and Mrs. Robert Eichholz.

After arriving in the United States from his native Germany in the early 1930's, Hofmann became widely known as master teacher to a generation of American artists from 1933 to 1958. He first attracted attention as an artist with the abstract expressionist painters in the 1940's, but developed and matured independently of the movement.

His best-known works, the "floating rectangle pictures" of 1958 through 1965, were produced during the last years of his life, when he was in his late 70's and 80's.

Born in Munich in 1880, Hofmann went to Paris in 1903 where he became familiar with the works of Cezanne, the Fauves, Picasso, Braque, Delaunay and Kandinsky.

Teaching positions in California brought Hofmann to the United States during 1930 and 1931, and he settled in New York in 1932. The famous "Hans Hofmann School of Fine Arts" was founded there in 1933, and in Provincetown, Mass., in 1934. Among Hofmann's many students over the next 24 years were Larry Rivers, Helen Frankenthaler, and Louise Nevelson.

Through the 1950's, Hofmann increasingly utilized the bright contrasting colors, thick application of pigment, and painterly approach, for which he has become best known.

Mr. Bannard's critical essay on Hofmann appears in a fully illustrated catalog accompanying the exhibition. Along with illustrations of each work, including 12 in color, the catalog contains 21 additional illustrations of works not included in the exhibition, which also includes "Flowering Swamp" from the HMSG collection.

After closing in Washington on January 2, 1977, the exhibition will travel to the Museum of Fine Arts, Houston, which co-organized the exhibition and oversaw the catalog's publication. Dates for the Houston showing are February 2 through April 2, 1977.



Photo by Alfred Harrell

**BRILLIANT** — This 13-foot model of the American Revolution period tobacco ship "Brilliant" is now on display in temporary quarters on the first floor of the Museum of History and Technology. According to Melvin Jackson, MHT curator of maritime history, the model will reside permanently in the Museum's Hall of American Maritime History when it opens in 1977. The model, made for the Smithsonian by Charles and N. Davis Newcomb of Trappe, Md., is one-tenth the size of the original, and constructed of the same type of wood.

## Latin American Decorative Art Exhibit Opened at the Renwick

In a salute to the artisans of the Americas during the time of the American Revolution, the Renwick Gallery is offering an exhibition, "Americas: The Decorative Arts in Latin America in the Era of the Revolution," which opened on October 19, and will last until April 3, 1977.

Some of the finest examples of silver, textiles, furniture, ceramics, and leather created in Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Guatemala, Mexico, Panama, Paraguay, Peru, Puerto Rico, and Venezuela are included in the show.

Most of the works are highly embellished, sophisticated examples of the decorative arts of the period. Among them are liturgical vestments, a polychrome wood towel rack, a silver cup and straw, an inlaid traveling desk, a decorated majolica plate, a tortoise-shell and copper comb, a folding altarpiece with crucifix, a leather trunk, and silver sandals for a saint's image.

Joshua C. Taylor, director of the National Collection of Fine Arts, said in the foreword to the exhibition publication, "The delight in exuberant color and design was shared by patron and public, and characterized in distinctive ways the urban cultures from Argentina to Mexico. . . . Doubtless the greatest demand for sumptuous design came from the church. In contrast to the English colonies to the north, the Latin colonies identified art with religion and, through its association with ecclesiastical precincts and ritual, lively decoration bore an element of magic, of transcendence, quite unrecognized by our more austere forebears."

The exhibition was coordinated by Mildred Constantine, author and consultant

on art and design, who is currently teaching a course in art history at the Parsons School of Design in New York.

She is a former curator of the Museum of Modern Art, and, during the 1940's she was associated with the office of the Coordinator of Inter American Affairs and the Hispanic Foundation at the Library of Congress.

It took Mrs. Constantine nearly three years and two trips to Latin America to organize "Americas."

"When I first asked for suggested works for the exhibition, 90 percent offered paintings and sculpture, not what we wanted for this show," she recalled. "The Latin Americans hadn't thought of the decorative arts as having great meaning or importance. It was fascinating to them to realize the contributions of decorative arts to their own cultures, and to ours."

The 80-page exhibit publication includes a comprehensive essay by Elizabeth Wilder Weismann. An authority on Latin American art and cultural history, Mrs. Weismann is the author of "Mexico in Sculpture, 1521-1821," and co-author of "A Guide to the Art of Latin America."

To complement the exhibit, a series of slide-illustrated lectures by Latin American scholars will be cosponsored by the Renwick Gallery, the Organization of American States, and the Resident Associate Program.

Subjects of the evening lectures will include Brazil, November 8; Venezuela, November 15; Mexico, November 22; and Ecuador, November 29. For more information on the lectures, see the calendar in this issue of *Torch*.



Photo by Richard Farrer

**K-9 TEAMS GRADUATE** — Shown here at graduation ceremonies held September 24 for the Smithsonian's K-9 Corps Class No. 2 are (front to back) John Krob with his dog Heinz, Harold Jamerson with Willie, David Miller with Lobo, and Dee Proctor with Sabath. Watching the dogs put through their paces are Jay Chambers, chief, Protection Division; Julian Euell, assistant secretary for public service; Charles Blitzer, assistant secretary for history and art; and Richard Ault, director of support activities. The graduation ceremony held at the Metropolitan Police Training Academy, included a field demonstration by the graduating class and the presentation of Certificates of Appreciation to the donors of the dogs.

### SI in the Media

## Cooper-Hewitt, "Gunmaking" Attract Media

By Johnnie Douthis

### Cooper-Hewitt Wins Praise

Kudos from the media on the opening of the Cooper-Hewitt Museum: said the *New York Times*' Ada Louise Huxtable, "The new museum adds an extra cultural and environmental dimension to New York."

*New York* magazine quoted director Lisa Taylor as saying, "We were never chic before, but we've become chic very fast. This place is going to be lively and lots of fun."

The *Washington Star's* new *Home/Life* magazine described the Cooper-Hewitt's wallpaper collection as the finest in the United States.

Sarah Booth Conroy writing in the *Washington Post* reported that the Cooper-Hewitt . . . "rivals the world's great museums of decorative arts, the Victoria and Albert in London and the Musee des Arts Decoratifs in Paris."

From the *New York Daily News*: "Some of the most beautiful objects ever made by man will be at your fingertips . . ."

### Insects Make TV Debut

Terry Erwin, MNH entomologist and scientific consultant for the Insect Zoo recently did a taping for "To Tell the Truth" television program. He and his wife Laverne, staff assistant to the director, MNH, brought live bugs before the cameras including a black African scorpion, a giant horned scarab beetle, an Indian walking stick, a hissing cockroach, and a giant Trinidad millipede.

Because all members of the program's panel and the production crew were afraid of the insects, Mrs. Erwin, as prop manager, had to stir up the insects when the camera crew wanted to get shots.

The Erwins won \$200, yet unreceived, an electric shaver, a month's supply of paperback books, a six-pack of thermos jugs, and some jewelry.

The popular *Science News* magazine viewed MNH's Insect Zoo as a worthy idea which represents long overdue respect for "evolution's joint-legged success story."

### SI Noted Around U.S.

The *Mini Page*, a syndicated leaflet designed for children and distributed in papers across the country, devoted most of a September issue to the National Air and Space Museum.

A wire service story appearing in the Fayetteville, N.C., *Observer* quoted NASM Director Michael Collins as saying "the time may have come for the Government to place restrictions on the size and the power of fuel-gulping automobiles."

Nicky, a gorilla at NZP likes TV, especially "As the World Turns," according to an article in the *Houston Post*.

The *New York Times* art critic noted that the Hirshhorn's John Covert exhibit shows its strength in three or four pictures done in 1919. "There was nothing quite like these pictures in the American art of the time, and they still look fresh and inventive today."

The Smithsonian is acquiring a Peotone, Ill., farmhouse which is reminiscent of a Greek temple, reported the *Chicago Tribune*. The house will be reconstructed in MHT as representative of early prairie farm architecture.

### . . . and Around D.C.

The *Washington Post* described the Belgium gunmaking exhibit at MHT as "a fine show." The reporter wrote that "anyone who has come away unsatisfied from the sterile neatness of the collection at the National Rifle Association will welcome a touch of warts-and-all reality that makes these 150 firearms look dangerous as well as beautiful."

The *Washington Star* music critic described NPG's "The Coming of Age of American Music," as "a fine show, handsome, neat, compact, eloquent . . . 100 percent stimulating." The writer also gave the old Patent Office Building a rave review, calling it "one of Washington's architectural jewels, beautifully restored and revamped to serve new purposes."

Maryland's *Bowie News* reported on NZP's dedication of a sundial in memory of Jenifer Sherwin, who was killed by a falling branch at NZP during a windstorm on April 3, 1975.

And finally, a story in the *Washington Post* told how Susan, an 800-pound hippopotamus, has left NZP for Singapore for what officials hope will be a betrothal and motherhood.



# Rain Can't Dampen MNH Picnic

By Linda Lichliter

In spite of pouring rain, approximately 200 people turned out for Natural History's third annual picnic, held in a large enclosed pavillion at Fort Hunt Park on October 2.

Sponsored by the Smithsonian Museological Association of Natural History, the picnic opened with a Bicentennial puppet show given by the Punch 'n Judy Puppeteers of the Maryland National Capitol Park and Planning Commission.

Next, the crowd was alternately amazed and delighted by a magic show given by Harold "Doc" Dougherty, who, aside from being a professional magician, works in photo services for NHB.

The final highlight was the Natural History Lampoon, a musical skit poking fun at all aspects of museum life, from the stuffed rhinoceros in Porter Kier's office ("He sought the advice of the Rhino so near, Who secretly directed our Museum so dear.") to the new Insect Zoo:

*"If we could talk to the arth-ro-pods, just im-agine it, chatting to a roach in cock-roach-ese.*

*Im-ag-ine ban-ter with a bed-bug, mus-ing with a mag-got. What a neat a-chieve-ment it would be.*

*If we could talk to the arth-ro-pods, learn their lan-gua-gues, May-be take a spi-der on a spree.)*

One of the most rousing numbers was a spoof at the Museum's lack of space, sung to the tune of "There Is Nothin' Like A Dame:

*"We've got cases, we got drawers, we got restaurants in good taste, we got specimens surrounding us, no matter where we face. We are housing other bureaus and they come from every place. What ain't we got? We ain't got space!"*

*"We've got heating that is cold, air conditioning that's hot, lots of garbage at the loading dock that's well advanced in rot, we*



SI employees and their families enjoying third annual MNH picnic.

*have skeletons of people of every creed and race. But where do we put 'em. We need more space!*

*"There is no reason for collecting, Not even space to do dissecting.*

*"There is nothing like the grace of ex-pansion space.*

Performed by a cast of more than a dozen Museum employees, the skit starred Jim Kalonturas as Porter Kier, and Dick Eyede as the reincarnated James Smithson.

Between shows, participants could watch spinning demonstrations, given by Paula Fleming and Maureen Downey, and view an exhibit of photographs submitted by Museum employees.

The photos are now on display in the hall outside the main library, as in past years, and

will later move to the new staff gallery, located just outside the employees' cafeteria.

Mignon Davis, association president, organized the picnic with assistance from Mike Carpenter and Mary J. Mann. Many scientists and technicians worked together to present the Lampoon, among them, Ray Rye, Fred Collier, Dick Eyde, Bill Melson, Jim Kalonturas, Bruce Hodess, and Mark Ebertz.

## SMITHSONIAN TORCH

November 1976

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

## Lecture Marks 1776 Sinking

To commemorate the 200th anniversary of the sinking of the gunboat *Philadelphia*, the National Museum of History and Technology presented a public lecture and tour of the vessel in the Hall of Armed Forces History.

The *Philadelphia*, the oldest intact man-of-war exhibited in an American museum, sank in Lake Champlain during the Battle of Valcour Island October 11, 1776.

In his lecture on October 11, Philip K. Lundeberg, curator of naval history, discussed the strategic importance of this vessel, its construction, and its crew of 44 men.

"This boat represents a type of ship-building that is often forgotten — vessels designed especially for inland waters," said Mr. Lundeberg. "In contrast to other ships of the Revolutionary period, the *Philadelphia* is in excellent condition because it was sunk by a single blow and then preserved in the fresh water of Lake Champlain for 159 years.

Designed by Benedict Arnold, the gunboat was one of eight "gondolas" which frustrated and delayed Britain's first major effort to divide and subdue the rebellious American colonies.

Said Mr. Lundeberg, "Since we now know that the *Philadelphia* was one of eight identical vessels, it's apparent that mass construction in shipbuilding was used some 200 years ago."

New documents have added a human aspect to the story of the *Philadelphia*. The payroll sheet for her crew shows that 44 men were assigned to the vessel under the command of Benjamin Rue of Bucks County, Pa.

The *Philadelphia* is exhibited with its cannons, which are 75 to 100 years older than the vessel, and with many of the spoons, kettles, and cannon balls recovered from the wreckage. It is located in MHT's third floor Armed Forces History Hall.

## C-H Launches Class Program

The Cooper-Hewitt Museum in New York City has launched a full-scale program of subscription lectures, seminars, workshops, study tours, and performances.

Conducted by scholars, designers, and artisans, the programs use the rich resources of the Smithsonian Institution as well as New York City to explore, understand, and expand an awareness of design, often through the creation or examination of actual objects.

Classes relate to the collection and cover subjects from the history of costume and the study of art nouveau, to calligraphy and stage design. A course on "Perception and Communication" is taught by four professional designers, among them George Nelson, one of the creators of Cooper-Hewitt's inaugural exhibition.

Weekend seminars will be held on Islamic masterpieces, textile design, and the Versailles of Louis XIV.

Each month a Monday afternoon art repair clinic will be conducted by Steven Leon, a free-lance conservator at the Guggenheim Museum.

Luncheon talks on various aspects of antique collecting are being offered on eight Mondays from October through May. The tuition for this program will be used to support a social service fund to extend reduced class fees, and possibly reduced Museum admission fees, to senior citizens.

The Museum will offer travel programs focusing on decorative arts, architecture, and design, in New York City, as well as day trips, overnight trips, and extended tours outside the city. Visits during the first year will include homes of New York designers; underground New York, encompassing the plumbing, heating, ventilation, and electrical systems that operate under New York's biggest buildings; the Smithsonian Mall museums; and the American Southwest.

Classes for children aged 7 to 12 give young people a chance to draw, design, and construct. Some of the courses are "When is a Chair?" "How to See," "American Indian Design," and "Early American Crafts."

Special demonstrations of the performing arts, with attention this year to the art of puppetry, is another important part of the young people's program.

Coordinator for Cooper-Hewitt's educational offerings is Jane Clark, the Museum's programs specialist.

## SI-Peace Corps Aids World Environment

By Herman Stein

The Peace Corps is currently enjoying a resurgence of popularity at home and abroad, on campuses and in Congress and one of its programs is thriving at the Smithsonian.

After six years of operation, the Smithsonian—Peace Corps Environmental Program is busier than ever, helping to set up projects designed to conserve natural resources in developing countries, recruiting qualified Peace Corps volunteers for these assignments, and evaluating results.

One example of the intensified activity is a current request by the Philippines for 15 American forestry specialists to help streamline that nation's forestry research system. The task entails finding Americans qualified as forest biometricians, geneticists, pathologists, entomologists, and other specialists to volunteer for two-year tours in the Philippines.

## NASM Recalls Battle of Britain

To commemorate the September anniversary of the Battle of Britain over southern England in 1940, the National Air and Space Museum was presented a tableau honoring seven American pilots.

British Ambassador Sir Peter Ramsbotham presented the tableau to NASM Director Michael Collins in a brief ceremony in the Special Exhibits Gallery.

The tableau, designed by Flight Lieutenant John Holloway, MBE, is about four feet by two feet. It includes silver models of American and British aircraft, flags of both nations, and the names of the seven American flyers.

The only American to survive the decisive battle, John K. Haviland of the University of Virginia, was also present at the ceremonies.

In presenting the tableau, Ambassador Ramsbotham said, "Much is written about the early settlers of this continent, the tough but highly principled men and women who laid the foundations of the world's greatest democracy, and about the leaders who in subsequent eras shaped the American destiny. It is in keeping with this tradition, and in gratitude to the men of America who fought for us, that, on behalf of the Royal Air Force and the people of Britain, I present to the Smithsonian Institution, to hold for the people of the United States, this commemorative tableau."

The program also lists current assignments open in Honduras to set up demonstration projects in two key watersheds, in Brazil to lead courses in range management, in Upper Volta to develop wildlife management plans for the parks, in Senegal to teach villagers the value of wildlife sanctuaries and national parks, and in other faraway places to perform a host of equally exotic jobs.

The surge of requests in recent months has resulted in the need to expand the program's staff. Assisting its director, James A. Sherburne, are two new associate directors, Larry Ritter and Myron Gildesgame.

Mr. Ritter, who previously worked as a writer with the program, spent five years in Kenya with the Peace Corps both as a volunteer and as a staffer training other volunteers.

Mr. Gildesgame served as a Peace Corps volunteer doing rural settlement work in the jungle highlands of Ecuador east of the Andes before earning his master's degree in

forestry at Oregon State University. One of his first assignments for the Smithsonian will be a field trip to Central America for consultation and project development.

Since its inception, the program has provided more than 500 Peace Corps volunteers to work in environmental and natural resource projects in some 60 countries around the world.

It has sent volunteers to study monkey-eating eagles in the Philippines, eared doves in Colombia, and rhinoceroses in Sumatra. It has staffed an ecological study of the Kalahari Desert, and a survey of contamination sources of El Salvador's rivers to see how to improve them as fisheries.

Commenting on the increased pace of work at the Smithsonian—Peace Corps Environmental Program, Dr. Sherburne said, "More people now realize that you can't give environmental problems low priority behind agricultural and industrial development, because they actually go hand-in-hand."



Smithsonian-Peace Corps volunteer Joseph Fox uses local transportation and help in conducting faunal survey in Nepal's Chitwan National Park.



# New Mall Banners Point the Way for Visitors

By Kathryn Lindeman

The blue and white enamel banners now hanging from Mall lampposts are the results of a Bicentennial project which has involved several years and the efforts of at least four government agencies and the Smithsonian.

The banner logos are just one part of a public signage and information system designed for the Mall by Wyman and Cannan of New York, under the direction of a steering committee of officials from the National Gallery of Art, National Archives, the Capitol, the National Park Service and SI, which was represented by Susan Hamilton, Bicentennial coordinator, and Paul Perrot, assistant secretary for museum programs.

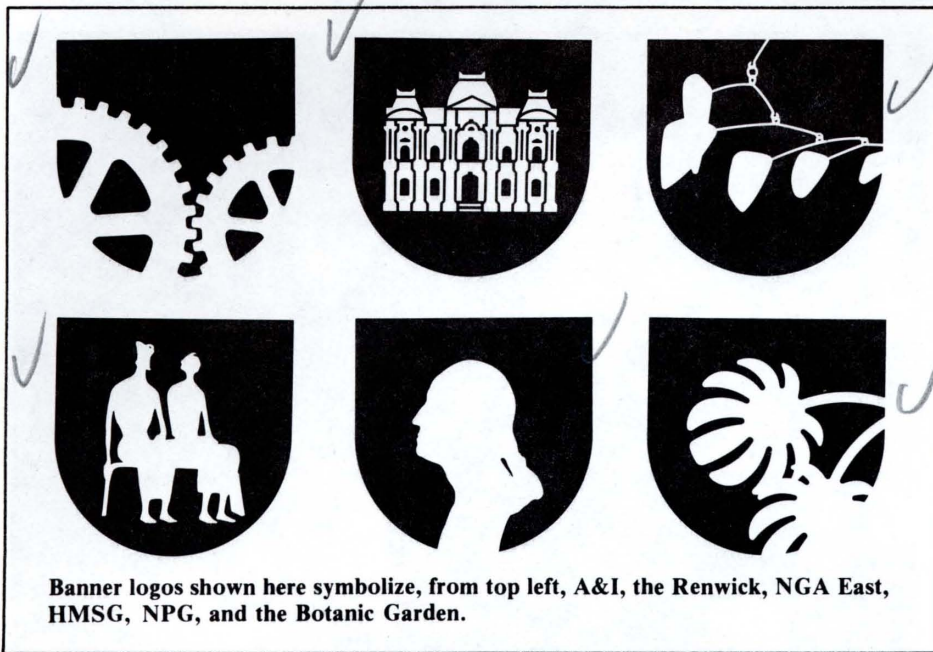
The architectural firm of Skidmore, Owings, and Merrill acted as consultants for the project, which was underwritten by federal Bicentennial funds.

Coordinated with the banners are a series of kiosks containing two-sided, three-dimensional maps of the Mall with names and information keyed in five languages.

The Smithsonian has discussed the value of such a project for many years, according to Mrs. Hamilton.

"It can be a completely confusing situation for families who have never visited Washington to try to find their way and see the things that interest them," she said. According to Mrs. Hamilton, it was the Bicentennial which provided the motivation to complete the project.

An undertaking of this size required the cooperation of many people. Approval was obtained from the Commission of Fine Arts,



Banner logos shown here symbolize, from top left, A&I, the Renwick, NGA East, HMSG, NPG, and the Botanic Garden.

the District of Columbia for the kiosks located on city land, and the General Services Administration for the kiosk at the National Archives.

Three design firms submitted proposals for the sign system, but Wyman and Cannan were chosen unanimously, and work began in September of 1975.

Many Smithsonian staff members were involved in the construction and installation of the map kiosks. The main model was made in New York by modelmaker Charles

Boye, and from his work, two castings were made at SI Exhibits Central. From them polyresin castings produced 28 three- by six-foot maps.

Under the direction of James Mahoney, Exhibits Central staffers John Widener and Walter Sorrell silkscreened text onto the maps.

Alfred Clark, chief of the receiving and shipping branch of OPLANTS' warehousing division, designed the installation of the boxes into the metal kiosks, no small task,

since the boxes, weighing between 500 and 600 pounds each, required a forklift to set them in place.

The boxes were designed with venting to prevent steam and leakage, and are further protected by the kiosks' ornamental roofs. Conduits for lighting were included in the design in case illumination were ever required.

With 14 of the initial 18 kiosks installed, and four more in process on the Mall, possibilities still exist for expansion in the future. The maps could be expanded to include information programs for the area beyond the Capitol and the Federal Triangle area.

The extensive project already includes maps and logos for the Smithsonian Mall Museums, NCFA and NPG, the Washington Monument, the Jefferson Memorial, the Lincoln Memorial, the White House, the Capitol, the Botanic Garden, the National Archives, Constitution Gardens, and the Folklife Festival. The National Gallery of Art has two logos; one for the original building, and one for the east addition.

Kiosks will be completed by the end of the year at the following locations: the Castle, A&I, MHT, MNH, NASM, HMSG, NGA, the Botanic Garden, the Capitol reflecting pool, the SI Metro stop, the Department of Agriculture, the Bureau of Engraving, the Washington Monument, the Jefferson Memorial, the Lincoln Memorial, the White House, the National Archives, and the Madison Drive skating rink.

## Freer Exhibits Shinto Painting

By Susan Bliss

Paintings and artifacts from the Freer collection of Shinto art went on display October 12 at the Freer Gallery.

Included in the Freer exhibit are 14 religious paintings and objects dating from the 5th to the 18th century that relate to the Shinto religion, which is native and unique to Japan.

The paintings depict specific Shinto shrines, deities, and festivals. Of particular interest are a set of three paintings, constituting a Kumano Mandala, a representation of Eastern Japan's Kumano Shrine precincts and associated deities.

According to Ann Yonemura, museum specialist for Japanese art, it is unusual to find this kind of mandala, which graphically depicts the assimilation of Buddhist and Shinto deities of a particular shrine, treated in a set of three paintings. Also of interest is the depiction of pilgrims to the shrine precincts.

Curator for the exhibition is Harold Stern, director of the Gallery. Assisting Dr. Stern is Miss Yonemura, who gives weekly gallery talks about the Freer's Shinto collection on Thursdays at 2 p.m. until the exhibition closes November 5.



Portrait of Fujiwara no Kamatari (AD 614-669). Painted in 15th century.

## Public Queries: Everything from Bones to UFO's

By Linda St. Thomas

People seem to think the Smithsonian has all the answers. At least that's the message contained in the volume and variety of mail the Institution receives. Requests for information, which reach a high point during the academic year, include inquiries about UFO's, Aztec cultures, nuclear power, and human bones.

The general letters, even those addressed to the "Smithsonian Institute, N.Y., N.Y.," are sent to the Visitors Information Center in the Castle where they are sorted by Ann Perper, public inquiry specialist, and forwarded to appropriate offices.

In the anthropology department alone, there are 100 pieces of prepared material on topics such as careers in archeology and anthropology, American Indians, Mayan and Aztec cultures, and ethnic groups in the United States.

More than 2,000 requests for general information were answered during the 1975 fiscal year, according to Ruth O. Selig, information specialist in anthropology.

Dinosaurs and horses continue to be the most popular subjects for the paleobiology department. Museum specialist Raymond T. Rye has prepared a dinosaur kit which includes a leaflet, a reading list, and pictures.

For the more technical questions, such as a recent question about a specimen found in Minnesota, Mr. Rye identified the specimen and sent along the name of a Minnesota Geological Survey member for further consultation.

"Can sharks be found in the Chesapeake Bay?" and "Is there really an Abominable Snowman?" are two of the questions often asked by children writing to the vertebrate zoology department in the Museum of Natural History.

"Our requests seem to come in cycles, often depending on what has been in the news or in the movies lately," remarked Helen Deppe, museum technician. "Last summer, for example, our sharks pamphlet was in high demand. Luckily, one of our curators had asked that we reorder the pamphlet so we were ready for the deluge of letters and phone calls prompted by interest in the movie 'Jaws,'" she said.

Serious requests come from researchers and college students looking for information on wildlife, especially wild birds. All queries are answered, either by Mrs. Deppe or a curator in the appropriate area.

At the National Portrait Gallery, public information officer Carol Cutler usually answers the letters. The Museum's information desks give out postage-paid comment cards to the visitors and many come back as thank-you notes for tours or special exhibits. Recently, though, one man wrote to say that after a careful survey of NPG's Presidential Corridor, he noticed that almost all of our presidents were blue-eyed. He wanted to know if the Museum staff was aware of this and if they had an explanation for the phenomenon.

The National Collection of Fine Arts also distributes "Questions and Comments" cards, and most people inquire about artists or Museum collections. But Margery Byers, public information officer, recently has answered questions about the double signature on a Winslow Homer painting, the shrubbery at the entrance to the Museum, and the music that plays in the children's Explore Gallery.

At the National Zoological Park, there are fact sheets and brochures on tigers, polar bears, giant pandas, kangaroos, cheetahs, monkeys, otters, and the American buffalo, along with about 35 others sent out by the public information office.

At the Museum of History and Technology, letters are sent directly to the departments for pamphlets and letters on everything from campaign buttons to 1913 Model-T Fords.

The National Air and Space Museum

library is the central location for all information requests at that Museum. In April, NASM received 732 mail inquiries, about half of which were answered with leaflets and prepared reading lists, according to a monthly report filed by Catherine D. Scott, librarian.

New pamphlets such as a recent one on World War I flying aces and the P-51 Mustang aircraft are added to the collection as public interest is evidenced.

Letters from high school students and children often concern airships, balloons, astronomy, "Star Trek," UFO's and the Bermuda Triangle.

Not all the inquiries can be fully answered and returned within a few days, especially when the letter starts in New York and gradually finds its way to the proper Smithsonian department. But the letters, whether they be from seven-year-olds or postdoctoral researchers, do get answered.

## MHT Textile Expert Prepares Delicate Objects for 'Nation'

By Edith Martin, Chairperson  
Publicity Committee  
Smithsonian's Women's Council

Visitors to Smithsonian Bicentennial exhibits may not think about those who work behind the scenes, but many are involved in creating the visual experiences that make the artifacts interesting.

One of them is Lois Vann, museum specialist in the Museum of History and Technology's Division of Textiles.

As a textile preparator and consultant for MHT's Bicentennial show, "A Nation of Nations," Mrs. Vann's job was to decide how to handle and display many fragile textile specimens that appear in this important installation.

"Mounting techniques deal with individual objects," Mrs. Vann said, "so methods must vary. For long-term exhibitions such as 'Nation,' the artifacts must be protected when they are mounted. This requires use of special stretcher frames, hand-stitching, and exclusive use of mounting fabrics that have been analyzed for acidity by the Smithsonian Conservation Analytical Laboratory."

Some of the older textiles arrived for the exhibition in danger of disintegration due to a high acid content built up over the years. The acids had to be neutralized by wet cleaning the places in nonionic detergent and distilled water.

For textiles in very poor condition, ingenuity was required for restoration. A black silk apron displayed in the travel section was brittle and had to be backed with cotton percale to reinforce the weak areas.

For heavy textiles, which could not be stitched, ingenious hanging methods had to

be conceived. For display of a leather Indian jacket and red gypsy dress, Mrs. Vann recommended that the two padded hangers be suspended respectively by a metal hook, and strong invisible plastic monofilament.

An Indian blanket of dyed wool is displayed in a vertical plexiglas frame. Because of the blanket's weight, Mrs. Vann used Velcro in the mounting process.

Restoration of the silk reproduction of the Declaration of Independence was her most tedious task for "Nation." The edges of the silk had been glued, and the fabric was very brittle. Stitching would have destroyed it, so the fabric had to be sandwiched between silk crepline and the covered stretcher for display.

Restoration doesn't always go smoothly, said Mrs. Vann. She recalled the time in a process involving several staff members, that some samplers were inadvertently switched to rectify a mistake.

But such mistakes are not common. Mrs. Vann keeps detailed record sheets on each textile item she handles. The record includes a description of the artifact, the work performed, the process followed, the equipment and solutions used, and the result produced.

Apart from the special requirements of a show with the scope of "Nation," Mrs. Vann also maintains the textile division collection, manages textile storage, and is in charge of the weaving and spinning demonstrations.

She trains the contractors and docents who give the demonstrations, and actually operates the spinning wheel and loom on Fridays, and for special tour groups.

Mrs. Vann also conducts tours for school and professional groups, who then have the opportunity to meet one of the important people "behind the scenes."