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 Institution’s Office of Horticulture, it is the institution’s first major horticultural display.

Located in the quadrant 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 perennials and garden accessories for our permanent collection.”

Visitors may stroll along windswept 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 gardens that were on the northeast 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 near flowers in their formation, added Mr. Buckler. They are composed of 40,000 red, green, and yellow Asters, which are planted in a 19th-century orangery and conservatory.

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.

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 looked forward for quite a long 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 realized that the museum of design, which had been in the planning stages for so long, would have to be closed. 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’ work, and its success will be measured in the way it is used by the public.”

Charles Blitzer, Smithsonian assistant secretary for history and art, served as the moderator at the press briefing. He in-
Belgian Gunmaking/Exhibit Opens at MHT

By Linda St. Thomas

Using a small hammer and chisel, Belgian enamel painter Rene Delucor carefully carved an elaborately decorated sign on a 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 the exhibition "Belgian Gunmaking and American History." Mr. Delucor is a representative of Belgium's Royal Cabinet of Fine Arts.

At the opening ceremonies, Claude Gaier, director of the Liege Arms Museum, presented a bicentennial commemorative shotgun for President Ford to Milton Milton, deputy special assistant to the President, who accepted it on behalf of his brother-in-law, court broth­ er Brooke Hindle. It will be displayed in the exhibit and will remain at the Smithsonian for an indefinite period.

The Bicentennial FN Browning Shotgun, which was made by Liege Arms in 1869, was a model of a barrel breech outlined with inlaid golden threadwork. The breech, engraved with the inscription "Presented to the President of the United States by the Liege Arms Museum." Welcoming the guests at the opening reception, Secretary Ripley said, "It is fitting that the Belgian government should sponsor this exhibition of the firearms of two countries that have shared a friendly and cooperative relationship since the Middle Ages." Mr. Ripley and Mr. Hindle were joined at the ceremony by the Belgian ambassador, Wille de Coninck, director of Liege Arms, and Jean Beijnle, Jr., curator of military history at MHT.

Sponsored by the Belgian government as a Bicentennial tribute to America, "Belgian 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 order for weapons in the exhibit point out 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.

Scientist Earns SI Medal for Cancer Study

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

The gold medal was given to Dr. Ham­ mond, a graduate of the University of Michigan, by the Board of Regents, Friday, October 1, in the Cooper Hewitt Museum in New York. In his acceptance address, said Mr. Hammond, "As a human biologist, he has managed to break down the barriers of the understanding between biology and man. He has done this in an elegant manner as a theoretical mathematician by interpreting human populations of disease and its causes.

Dr. Hammond is known for his research into the causes of the cancers and the possibilities of controlling them. His work has been based on studies 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 have pre-existing factors.

The Hodgkins Medal, established in 1893 in memory of George Thomas Hodgkins, is awarded annually for "important contributions to knowledge of the physical environment upon the human organism of man." Hodgkins, an Englishman who came to the United States in 1830, gave the Smith­ sonian a special interest in this purpose.

Mr. Hammond, a graduate of Yale University, is professor of Hygiene and Public Health at 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.

Mr. Hammond has served as a lecturer in preventive and environmental medicine at Albert Einstein College of Medicine and as consultant in occupational health at Brookhaven National Laboratories and the Coal Industry Research Foundation. Recent recipients of the Hodgkins Medal have been Arie Haagen-Smith, California Institute of Technology, 1969, Lewis Mumford, education director at Brookhaven National Laboratories and the Coal Industry Research Foundation.

The Hodgkins Medal is awarded periodically for "presented a Bicentennial commemorative shotgun for President Ford to Milton Milton, deputy special assistant to the President, who accepted it on behalf of his brother-in-law, court broth­ er Brooke Hindle. It will be displayed in the exhibit and will remain at the Smithsonian for an indefinite period.

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Quarterly (Continued from Page 1)

Smithsonian Institution employees are being offered a special discount subscription rate. "Quarterly" is printed 4 times a year. The regular subscription rate is $12.

The first issue features essays on economic trends in 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 chronicle. The issue also includes reviews of current articles in specialized military journals, and a "current books" section reviewing 45 worthy books largely overlooked in the mass media.

"What's the subject," said Mr. Braestrup, "we try to give our readers clarity, brevity, and readability. We like to think that our cartoons sold 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 Gardens Maintenance magazine and the Professional Grounds Management Society.

"Bellevue at Madison Square," an article in the magazine's annual conference in Dearborn, Mich., is the award given each year in recognition of excellence in gardens 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 Gardens Maintenance. On the right is C. Francis Lay, president of the Professional Grounds Management Society.

By Johnnie Doubisch

James Symington has joined the Smithso­ nian staff as director of membership and development, effective October 1. A 1964 graduate of Yale University, Mr. Symington comes to the Smithsonian from his position as vice president for development at the Atlanta College of Art, where he directed the college's capital campaign.

As director of membership and development he will be responsible for coordinating the Association of National Museums, the 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 six years.

Joni Yellin was appointed director of the Smithsonian's Office of Programming and Museum Services in December 1975, replacing John Jamesson 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 Smithsonian's Traveling Exhibition Service in 1970 as a management intern and served in successive posts as management analyst, budget analyst, and staff assistant to the fiscal analyst.

May 1, 1976.

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 posi­ tion, chief of personnel operations, effective October 1. He previously has served as personnel director for the U.S. Air Force Academy and as personnel director for the Air Force at Sandia Laboratory.

Salvador Gaytan has been named field manager of the Smithsonian Traveling Exhibition Service in Washington, D.C. Mr. Gaytan, a native of Milwaukee, Wis., 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 the Phelps Dodge Geophysical Group.

Mr. Gaytan succeeds George Wellenbach who resigned from that posi­ tion to continue his work in the mineral exploration projects in the United States and abroad.

Recently appointed to the SI Libraries staff are Diane Palmer, librarian technician, N.S.M., and Cynthia Wold and Karie C. Nirmel, librarians in technical cataloging services.

Mr. Gregory has been appointed acting associate director for geoastronomy at the Center for Astrophysics, Harvard, Ariz. Mr. Gaytan, formerly a geophysicist with the Phelps Dodge Cor­ poration, succeeds J. Jack Hancock, who was appointed site manager for the Multiple Mirror Telescope Project.

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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-Namibia borderland in southwestern Africa.

Large 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 1966-67, 1971, and 1972.

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 another visit.

On his visits to Himba territory, Dr. Gibson would set up a tent close to the settlement, and proceed to photograph the people as they work and at leisure, and gather spoken information with the help of an interpreter and a tape recorder.

"The more my informants have told me, the more I hope they will continue," he said. He knows that some of the memories of the Himba are not to be trusted, and the more information he can get the better.

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 color and artistry of the Himba's world, including their headresses and jewelry, and emphasize the importance of the Himba as farmers and herders, the way in which the people cope with the changing of the weather and the life cycle of the individual. The pictures are immediately recognizable for any Himba.
Puppet stars of "Around the World in Eighty Days.

It has not always been so, and puppets have evolved "humanized" in a way that historically is probably beginning in ancient Greece. Aristotle described puppet actors made with movable eyes, and noted that some quality that could not appear by religious law in India and Southeast Asia, so became unusual puppeteers 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, puppetry was 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 "puppus" or "pupa," which means doll and "diss," or doll.

When the puppeteers' lively antics were creating too much laughter in the sombre atmosphere, they were banished from the church and went "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 in Europe and America. Perhaps the height of enthusiasm was in the 18th century when, under royal patronage elaborate puppet theaters were made; the puppeteers were prominent persons of the season and operated by the great artists of the day. By the end of the 19th century, however, when the puppet theater yielded to new forms of entertainment such as magic lantern shows, steam railroads, and motion pictures.

The Smithsonian Puppet Theater created the "Grand Monumental Puppet Show" to correspond with the A. & C. Central Exhibit. "Around the World in Eighty Days" is the most popular 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 Paris by Monsieur de la Marche, a gentle giant, and Thaddeus Fogg, who bet his entire fortune that he could travel around the world in 80 days.

The SMITHSONIAN THEATER: B climbs selections by Bar­

Pike, Pavel Souther, Stockhausen and Maxwell Davies will be performed. Suzy P. is a freelance writer for the Federal University of Minas Gerais. First in a series of four lectures, Suzy P. will be performing for 88% of the audience.

Fogg, who bet his entire fortune that he could travel around the world in 80 days.

- two films by California artist Ed Ruscha. 7 p.m. Hirshhorn Museum and Scuplure Garden. FREE.

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. Carhimeal Auditorium, History and Technology Building. FREE.

18TH CENTURY SEMINAR: Ethics in Aesthetics in 18TH CENTURY AMERICAN ART. Speaker: Dr. Irena 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 Dupper, Modern cosmology lecture series, organized by the National Air and Space Museum and the Harvard-Smithsonian Center for Astrophysics. 7:30 p.m. National Air and Space Museum Theater. Repeated Wednesday, November 10 and 17. Each lecture will be followed by a question and answer period. FREE.

LUNCHEON TALK: The Magic of Carpets. Chinese Carpets will be discussed by Curator, Textile Studies, Metropolitan Museum of Art. 12 noon. Lecture is preceded by lunch. Remaining programs in this series are scheduled November 11 and 18 at 11:30 a.m. \$17.50  

FILMS FOR YOUNG PEOPLE: 12 noon. Hirshhorn Museum and Sculpture Garden. For film titles, call 381-6204. FREE.

FILM FROM MARIBORO: Selections by Schilben, Hugo Wolf and Dvorak will be performed by Felix Gallimiz and Yuiko Shikawa, violins. Kim Rasklash­

and Patricia McCarty, violas; Paul Tobias and Paul Cheitelz, cellos, all artists from the Maribor Music Festival. 5:30 p.m. Baird Auditorium, Natural History Building. $5.50 with discounts for students, senior citi­

des and Resident Associate members. For reservations call 381-5395.

12 PM

THE AMERICAN DREAM: MOVIES U.S.A. Born Yesterday, starring Judy Holiday, a series of films noted for their superb portrayals by acting giants and their in­
sight into the success story of the American Industry. Each film is introduced by Carl Colby, Georgetown University. Remaining programs November 21, 28, December 5 and 12, 5 p.m. Carhimeal Auditorium, History and Technology Building. $3.

DATA AND PERFORMANCE: Classical Spanish, Mexican and European dances of the Americas of Mexico. The program will include music by Bach, Reich, Ravel, Martin, Messiaen and Toccat. The Renwick Gallery and the Organization of American States in conjunction with the current exhibition "Art Americans in Latin America in the Era of the Revolution. 8 p.m. Renwick Gallery.

JAZZ CONNOISSEUR SERIES: Bill Harris. One of the first gaituaries to apply comprehensive classical tech­

nique to contemporary jazz. Also performing are Buck Hill, saxophone; Marshall Hawkins, bass; and Warren Shaw, drums. 3:30 p.m. Hirshhorn Museum auditori­

um. $4.50 general with discounts for students, senior citi­

des and Resident Associate members. For reservations call 381-5395.

18 PM


FREE FILM THEATRE: Follow the Wind to Cousin Island in the Seychelles maintained by the Interna­
tional Bird Preservation and The Booby Prize - filmed on Christmas Island, a nesting place for a unique species of booby now threatened by a phosph­

ate mining operation. 12:30 p.m. Carhimeal Auditorium, History and Technology Building. FREE.

FREE FILM THEATRE: Salute to the Tall Ships. 12:30 p.m. National Air and Space Museum theater. FREE.
17 WED
NEW WINDOWS ON THE UNIVERSE. The New York State Science Teacher. Presented by the National Air and Space Museum. See November 5 for series details. FREE.

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

18 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 Edward O. Wilson. 12:30 p.m. Carlsbad Auditorium, History and Technology Building. This film will be shown today only. FREE.

ILLUSTRATED LECTURE: Titian and the Venetian Woodcut. A competition 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 Karpinska, 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: Lateral Settlement of Broadway Structures. Presented by Paul Gilman, Johns Hopkins University. Monthly meeting and lecture. 8 p.m. Earth Ecology Theather, Natural History Public. Invited is 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 woodcuts created in his workrooms. The exhibition is divided into three categories: landscapes, marble and prints. Organized by the Smithsonian Institution and the National Bureau of Standards. FREE.

HISTORY: Treasures of Cyprus. The art and culture of 8,000 years of Cypriot history is reflected in 178 objects, including bronze ceremonial vessels, gold and silver jewelry, terracotta figurines and limestone sculptures, ivories and canopic jars. The exhibition is divided into three main categories — antiquities, medieval art and popular art. Organized by the American School of Classical Studies in Athens, funded by the President of Cyprus and circulated by the Smithsonian Institution Traveling Exhibition Service, as part of the Bicentennial of the Constitution of the United States. FREE.

CHILDREN'S DRAMA: Nut's Bolts — imaginative exploration of age questions of who and how. Wyeastie Theatre dramatizes inventions and inventors with a kaleidoscope of story and song. 2 p.m. Baird Auditorium, Natural History Building. $3.50.

23 TUES
NMNH TUESDAY FILM: Silversmith of Williamsburg. 1 p.m. National Museum of History and Technology. FREE.

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

SEMINAR: Neutron Activation Analysis and its Application to Artifacts and Antiquities. Speakers: Professors R. Allen and C. G. Holland, University of Virginia, and Dr. Harry Rook, NBS. A discussion and examination of the techniques. Co-sponsored by the Smithsonian Institution and the National Bureau of Standards. FREE.

POET-PAINTER DIALOGUE: An Evening with Philip Guston and Stanley Kubrick. An exhibit that reflects insights and inspiration each has given 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.

NATIONAL HISTORY FILMS: Paddle to the Sea: The Bear and the Mouse. 1 Know an Old Lady Who Swallowed a Fly: Lines—Horizontal. And Talking. Children's program from the National Film Board of Canada. 12 noon. Baird Auditorium, National History Building. FREE.

26 FRI
LECTURE: America: 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 Kirt, 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, National History Building. $5.50 and 45c; discounted tickets for students, senior citizens and Resident Associates. For reservations call 381-5395.

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.*

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

28 SUN
"A Good Man is Hard to Find" features President Harry Truman and Thomas Dewey. Cinema by Bob Shaba.

'Newsmakers' (Continued from Page 15)
Claudia Kidwell on early colonial costumes. "The Ambassador: The Nicknamed Diminutus of Cyprus presented six first-day covers honoring the American Bicentennial to MHT Director Brooks Hindle and Curator Carl Schleer. The covers included a commemorative stamp of George Washington issued by the government of Cyprus.

Edward 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." For his English version, the book was published for the Smithsonian and the National Science Foundation by the Indian National Scientific Documentation Center in New Delhi.

Edward A. Battison, editor of the Charles Willson Peale Papers, NPG, worked in an October 8 panel discussion at Mount Holyoke College, South Hadley, Mass., on the American Bicentennial in America, 1776-1876. The panel was held in conjunction with the University of Massachusetts celebrates the Bicentennial on the same subject.

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

Felix C. Low, deputy director of the SIP Press, was appointed to the Management and Marketing Committee of the National Association of American Universities Presses. The committee will explore the feasibility of a trade edition of the People's Republic of China.

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

Paul N. Ferret, assistant secretary for museum programs, chaired the Smithsonian Institution's "Collaborative Efforts Between Artist and Factory," held during the conference "New American Glass: Focus West Virginia Glass," at the Huntington Gallery, 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 has been held at the Hirshhorn Museum and Sculpture Garden, from March 13 through April 24, 1976. The exhibition, titled "Hans Hofmann: The American Years 1932-1966," was organized by convinces and the Hirshhorn Museum and Sculpture Garden's director, James H. Castle.

"The Hirshhorn Museum is honored to hold this exhibition, which is the first major retrospective of Hofmann's work," said Castle. "Hofmann was a pivotal figure in the development of American art in the 20th century, and this exhibition will allow visitors to appreciate the breadth and depth of his contributions."
Rain Can't Dampen MNH Picnic
By Linda Lichtiler

In spite of pouring rain, approximately 200 employees and their families celebrated the Museum's third annual picnic, held in a large enclosed pavilion at Fort Hunt Park on October 2. Sponsored by the Smithsonian's Musaeological Association of Natural History, the picnic occupied a 100-year-old tent, under the guidance of Harold "Pete" Dougherty, who, aside from being a professional magician, works in photo services for NH.

The final highlight was the Natural History Lampoon, a musical skit poked fun at all aspects of the Institution, from the stuffed rhinoceros in Porter Kier's office ("He bought all the best ones, the ones that really secreted us our money so dear.") to the new insect Zoo.: "I can walk up to the arthropods, just imitate, to a chortle in a cockroach.

Is-amig-nate bender with a bed-bug, mus-ing with a mug-gat. What in a chortle-achieve it is a program.

If we could talk to the arthropods, learn their subjugation. May-be take a sip on it somewhere.

One of the most roaming missions was a space craft for the lack of a better term in the tune of "There Is Nothing Like A Dame." 'We've got cases, we got drawers, we get specimens in, good taste, we got specimens surrounding us, no matter where we face. We are seeing other things come from every place. What ain't we? We got space.'

"If we's got heating that is cold, air conditioning that's hot, lots of garbage at the loading dock that's well advanced in role, we 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 Kue, Fred Collier, Dick Eide, Bill Nelson, Jim Kalonturas, Bruce Hodess, and Mark Ebertz.

SMITHSONIAN TORCH
November 1976
Published by Smithsonian Institution personnel by the Smithsonian Office of Public Affairs, Susan Bliss, Editor; Kathryn Lindeman, Assistant.

C-H Launches Class Program
The Cooper-Hewitt Museum in New York City has launched a full-scale program of subscription lectures, seminars, workshops, and performances. Conducted by scholars, designers, and artisans, 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 contemporary design, to calligraphy and stage design. A course on "Prehistoric Pottery," which is taught by four professional designers, among them George Nelson, one of the creators of design, will be an exhibit.

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

Each month a Monday afternoon art repair clinic will be conducted by Steven Lichtiler, 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 the program will enable the museum to support a social service fund to extend reduced class fees, and possibly reduced Museum admission, to some New Yorkers.

The museum will offer travel programs focusing on decorative arts, architecture, and history, 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 air-conditioning systems that operate under New York's historic 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 a Chair?" "How to See," "American Indian Design," and "Early American Crafts." In-depth 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 families and their employees enjoying third annual MNH picnic.

SI Peace Corps Aids World Environment
By Herman Stein

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

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 as qualified as five Americanists, entomologists, pathologists, and others with background to volunteer for two-year tours in the Philippines.

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 ever-expanding tasks.

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.

Ritter, who previously worked as a writer with the program, spent five years in Peace Corps Community Development, organizing the program with director Richard Porter. Ritter has worked as a writer or a staff trainer involving other volunteers.

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 to staff the new Peace Corps office at the National Air and Space Museum.

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 started 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, 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 developments because they actually go hand-in-hand.

NASCAR 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 the American airmen. Leading the tableau are several veteran pilots, one of whom is a former member of the Royal Air Force. The tableau was presented in the Hall of Armed Forces on October 2.

The tableau was created by Flight Lieutenant John R. Horrocks, who is about four feet by two feet. It includes silver models of American and British aircraft,, flags, diplomatic documents, and the names of the seven American flyers.

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

In presenting the tableau, Ambassador Sir Peter Readbotham said, "Much is written about the early settlers of this continent, the tough and 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 republic. 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."
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 know that the star of one of the most important objects in the traveling section was not even attempted by the artist who initially created it. Of the older textiles arrived for the installation of the exhibition, the silk had been glued, and the fabric was very acid-damaged. The Smithsonian Conservation Analytical Laboratory, in the Department of Anthropology, has a large collection of textiles which includes historical aspects from many parts of the world. The collection of textiles is the centerpiece of the Bicentennial project which has involved several years and the efforts of at least four government agencies and the Smithsonian.

The blue and white enamel banners now hanging from lampposts are the results of a competition 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 program which was undertaken by the federal Bicentennial funds coordinated with the banners are a series of kiosks containing two-sided, three-dimensional maps of the Museum 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 Federal Bicentennial which provided the motivation to undertake the project.

An undertaking of this size required the cooperation of many people. Approval was obtained from the Commission of Fine Arts, the District of Columbia for the kiosk locations on city land, and the General Services Administration for the kiosk at the National Archives. The architectural firm of Skidmore, Owings, and Merrill acted as consultants for the project, which was undertaken by the federal Bicentennial funds.

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