

Gold earrings from SITES' exhibition, "Treasures from Cyprus." See story, page 6.



# THE SMITHSONIAN TORCH

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## Smithsonian Plans Varied Holiday Festivities

By Kathryn Lindeman

Holiday activities and decorations will be highlighted by Secretary and Mrs. Ripley's annual party for all Smithsonian employees to be held in the National Air and Space Museum, December 20 from 3 to 5:15 p.m.

Other special events planned for December involve every area of the Institution.

A live tree nearly 20 feet tall and trimmed with Victorian and modern decorations will be the centerpiece of seasonal decorations in the Castle's Great Hall. A trimming party during the Resident Associates' "Christmas at the Smithsonian" weekend, December 10-12, will get the decoration underway, as each participant will be asked to bring a handmade or purchased, regional or exotic tree decoration, which will become part of an SI collection.

The Office of Horticulture will add finishing touches of fruits, pods, pine cones, horse chestnuts, and other natural decorations in 19th-century style, as well as glass balls of the type fashionable during the Victorian period.

Topiary animals and other amusing objects for children will also be displayed in the Great Hall.

Decorations for administrative areas are planned as well. Wreaths and swags of natural dried cones, pods, and fruits, ribbons, and some fresh greenery, will be hung throughout the Castle.

The rotunda of the Museum of Natural History will assume the look of a winter wonderland with large live trees decorated and sprayed with white flocking for the sixth annual dinner-dance of the Women's Committee of the Smithsonian Associates. Proceeds of the event, to be held Friday evening, December 10, will assist a wide variety of SI educational projects sponsored by the Women's Committee. In the past, the projects have included development of slide-tape lectures, the Free Film Theater, and services to the handicapped.

At the Hirshhorn Museum, magicians, mimes, and treasure hunts will highlight "A Hirshhorn Holiday," a series of activities for children and their parents, to be sponsored by the Women's Committee on Saturday, December 4. Also featured will be a 10-foot tree trimmed with handmade decorations donated by area art students.

Santa Claus is one of the best parts of the holiday scene. This year a black Santa Claus will zoom into the Anacostia community by helicopter on Monday, December 13. Arriving at 10 a.m., he will be escorted to the Savoy Elementary School at 2400 Shannon Place by a marching band and hundreds of youngsters. His visit will be sponsored by the Anacostia Neighborhood Museum.

Santa also will make his annual appearance at the Museum of History and Technology. At the Constitution Avenue entrance the jaunty gentleman will once again sit, surrounded by gifts, in his favorite oldtime car.

The Renwick Gallery will have a musical offering for this holiday season. A "Concerto for Christmas" will be the fourth work in an evening of music presented by the American Camerata for New Music in conjunction with "The Object As Poet" exhibition. Never before performed in Washington, the concerto was composed in 1956 by Luigi Dallapiccola for chamber orchestra, with a Latin text to be sung by soprano Elizabeth Kirkpatrick.

For the December 19 performance, the Gallery's Grand Salon will be festive, with two decorated trees adding holiday touches. The doors will be decorated with plaques of fresh greens and swags will festoon the Grand Staircase.

Around the Arts and Industries Building fountain and rotunda will be a display of poinsettias and other holiday plants.

The A&I Building will ring with the sound of Christmas carols played by volunteer Dorothy Wortman on an organ in the 1876 exhibition, Sunday, December 19, from 2 to 4 p.m., and Wednesday, December 22, from 10 a.m. to 2 p.m. Passers-by will be encouraged to sing along.

The Nicolo Marionettes will mark the season with two popular classics, "The Sorcerer's Apprentice" and "Peter and the Wolf." Performances will be held in the Smithsonian Puppet Theater Wednesdays through Sundays, December 1 through January 2. For information and reservations, call the SI Central Box Office on 381-5395.

"A Victorian Christmas" will be a slide-illustrated lecture and demonstration of a Victorian family's holiday preparations. Lecturer Sunny O'Neil will show how to make Victorian decorations with today's materials. Ms. O'Neil created the dried and pressed flower exhibit in the A&I Building.

This Resident Associates Program lecture is scheduled for Monday evening, December 6, in MNH's Baird Auditorium. Fee for members is \$2; nonmembers, \$3.

Most Smithsonian holiday decorations will be coordinated by the Office of Horticulture, under the direction of SI Horticulturist James Buckler, to insure that they meet necessary safety requirements.

Staff members were reminded of safety by Richard Ault, director of support activities, in his October 28 memo requesting that employees be particularly careful about holiday decorations and that simple safety precautions be observed when considering



Great Hall Christmas tree, 1975

Christmas trees for their offices. Recommended for offices are artificial, fire-resistant trees, but if live trees are used, they must include roots and soil in a fabric bag. Cut trees are permitted only with approval of the Office of Protection Services.

As a safety precaution, and in keeping with the energy conservation effort, tree lights should not be used.

Tree locations should be carefully considered to avoid safety hazards, and all manufactured decorations on trees or elsewhere in offices should be flameproofed, Mr. Ault noted.

Lighted candles are not permitted for any decorative purposes, and no office decorations should be kept for more than ten days.

Mr. Ault also said that packages brought into Smithsonian buildings during the holiday season will be sealed and identified by building guards. When employees leave the building, their packages will be passed by the guard provided the seals are not broken. However, a broken seal will necessitate reinspection of the contents and presentation of a properly authorized property pass.

Jay Chambers, chief of the Protection Division, suggested that employees take advantage of the coin-operated lockers available in most of the museums.

Protection Division personnel also reminded employees that it is not a good practice to store packages in the office overnight, even if you are trying to keep them hidden from the inquisitive eyes of children.

## A&I Receives Historic Preservation Award



Prizewinning Arts and Industries Building

The Smithsonian Arts and Industries Building has won an Historic Preservation Award from the Washington Metropolitan Chapter of the American Institute of Architects in ceremonies held October 27 in the National Gallery of Art Cafe.

A plaque, which will be affixed to the building exterior, and four certificates for achievement of excellence in historic preservation were awarded to Assistant Secretary for Museum Programs and Director of the A&I Building Paul Perrot, who accepted the award on behalf of Secretary Ripley and the Institution; the Smithsonian's Office of Facilities Planning and Engineering Services (OFPES); Hugh Jacobsen, consulting architect; and the Grunley-Walsh Construction Company.

Smithsonian personnel cited for their contributions to completion of the project were Mr. Perrot, OFPES Director and Program Manager for the A&I project Phillip Reiss, and OFPES staff members James Murphy and William Thomas, who together supervised the project drawings and contract specifications.

One of two first award winners, the Arts and Industries Building was selected along with the U.S. Capitol from among 15 entries.

## Archives Opens Midwest Home

Coleman Young, Mayor of Detroit, officiated at the fall dedication of the midwest center of the Archives of American Art in Detroit. One of five regional centers for collection and research of archival materials, the one-room office contributed in 1954 by the Detroit Institute of Arts has been expanded to include eight rooms of offices, reading rooms, and exhibition areas.

Supported by the Detroit Committee of the Archives, the new quarters were inaugurated by a reception, dinner, and exhibition of documents and photographs from the Archives collection.

The Archives of American Art has been affiliated with the Smithsonian Institution since 1970, but its founding dates back to 1954 in Detroit where it began as a small, private organization dedicated to stimulating and encouraging research in all areas of American art history.

In its 22 years, the Archives has become the largest repository of manuscript materials on the history of art in the United States and is recognized as the major source of American art information in this country.

## Foreign Press Has Day at SI

By Joseph Sadlik

More than 30 foreign correspondents stationed in Washington and New York spent a day visiting the Smithsonian on Friday, November 12.

Although no headline-making events were scheduled for the day, no exhibition previews, and no major speeches planned, it was a significant event for the Smithsonian's relationship with foreign newswriters.

Organizations represented included *Izvestia*, the *Manchester Guardian*, the *London Times*, *Frankfurter Allgemeine*, *Rude Pravo*, *Neues Deutschland*, *Rabotnichesko Delo*, *Neue Zuercher Zeitung*, *Hindustani Times*, *Diarios*, *Tokyo Shimbun*, and both channels of West German Television.

Planned and conducted by the Office of Public Affairs, "A Day at the Smithsonian" was designed to provide the foreign press corps with an overview of the Institution's current activities, with emphasis on the sites, collections, and shops which are not accessible to the general public.

Following an introductory briefing in the Castle by Paul Perrot, assistant secretary for museum programs, the guests met with George Packard, deputy director of the Woodrow Wilson International Center for Scholars.

In the Arts and Industries Building, William Miner, designer and director of the 1876 Centennial Exhibition, explained the effort and ideas that went into the building's current displays.

Brooke Hindle, MHT director, then received the correspondents, who toured the Museum's collections of Presidential memorabilia with Associate Curator Herbert Collins, and visited the Museum's restoration workshop.

Secretary Ripley gave a luncheon in the reception suite of MHT and briefed the journalists on the Institution's international programs.

Mary Ann Tighe, education specialist, gave a tour of the Hirshhorn Museum, Robert Angle, manager of the National Associate Program, described that group's current activities, and NASM Deputy Director Melvin Zisfein showed the visitors through the Museum.

Walter Kohl, director of the Washington Foreign Press Center, said, "The Smithsonian is such an omnipresent phenomenon on the Washington scene that most of us involved mainly in political reporting simply go by it. As a result of this visit, I'm sure, many foreign reporters will be coming back to the Smithsonian with specific ideas and questions."

Joseph Sadlik is on special assignment from USIA in the Office of Public Affairs.

## Original Smokey Dies at the Zoo



Photo by Francis Schroeder

The original Smokey Bear, who was brought from New Mexico in June of 1950 to serve as the first living symbol of the Smokey Bear forest fire prevention program, died last month in his retirement cage at the National Zoo.

Smokey served for 25 years at his post before being retired and replaced by a similar bear at NHP ceremonies in May 1975.

Smokey Bear was buried at the Smokey Bear Historical Park in Capitan, N. Mex., not far from where he was found in 1950 as a cub, badly burned from a forest fire that swept through a portion of the Lincoln National Forest.

During his 25 year reign as the living symbol of fire prevention, the original Smokey played host to millions of visitors at NHP. During his retirement he had a relaxing life in seclusion, and was away from the daily hustle and bustle of photographers, TV cameras, and people who wanted to interview him.

# NASM 'Dummies' Tailored to Fit



Photos by Richard Farrar

Observed by a future 'customer,' mannequin surgeons Richard Marshall (left) and Glenn Sweeting perform a partial foot amputation.

By Linda St. Thomas

Just as in any fitting, the suit was donned, the collar smoothed, and the jacket buttoned. But at this "tailor shop," it was the body that was adjusted to fit the suit.

The clientele at the National Air and Space Museum workshop are mannequins, and their suits are the uniforms and flying outfits of American and foreign aviators. One hundred and one male and female mannequins were brought here to be dressed in clothing ranging from 1918 uniforms to Apollo spacesuits before they appeared to the public in NASM exhibits.

"Our mannequins' uniforms and accessories are all historically accurate, right down to the last thread," said Charles "Glenn" Sweeting, assistant curator of aeronautics.

Even the thread and buttons used to repair military uniforms came from World War I and II soldiers' sewing kits, Mr. Sweeting said, while agreeing that most visitors will never notice such details.

But, he added, "They come to the Smithsonian expecting to see things as they really were and that's exactly what we give them."

Such attention to detail is noted by the toughest critics, the uniform donors and other veterans who stop to inspect the uniforms on their trips to the Museum.

Preparing the mannequins for the NASM opening took the better part of four months. Regular adult mannequins were ordered — 5 feet 10 inches and 5 feet 8 inches for men and two sizes for women. To approximate the smaller World War II Japanese pilots, a shipment of male teenage mannequins, measuring 5 feet 6 inches, was added.

"Even the stature of American males has changed since World War I and we had to adjust the mannequins accordingly," said Dick Marshall, NASM exhibits specialist, who acted as "chief of mannequin surgery" during preparations for the opening.

Well-qualified for that role, Mr. Marshall had been constructing dummies at the Museum of History and Technology for eight years. He designed and helped build the mannequins that are suspended from the ceiling in MHT's Underwater Exploration Gallery.

"Adjusting" the mannequins meant everything from performing major surgery, padding and cutting the dummies, to styling the hair.

"Preparing each mannequin really taxed our imagination — and our knowledge of human anatomy," Mr. Marshall confessed. If an arm was too long, then an inch had to be cut from the forearm and a corresponding inch from the upper arm to keep the proportions correct.

Putting on high, tight-fitting boots was not possible with an inflexible mannequin, and delicate surgery, usually toe or partial foot amputation, had to be performed.

The dummies also had to be placed in different positions which meant that the limbs had to be bolted and then held in place with pins or epoxy.

A few pounds at the waistline or width at the shoulders were easily added with padding of rolled cotton attached under a T-shirt to make a uniform fit snugly.

Space suits presented special problems because of the small aperture through which the astronaut entered the bulky suit. The unbending mannequins had to be dismantled and reassembled piece by piece inside the suit.

Before and during the adjustments, the mannequin required fittings. "Most of our uniforms are artifacts donated to the Smithsonian, so they needed the same care

we would give to an ancient document," Mr. Sweeting said.

"The dummies were totally covered with T-shirts and pantyhose so that the uniforms would not touch their plastic 'skin.'"

Mr. Sweeting and Mr. Marshall had to resist endless temptations to take a little tuck in the back of a jacket or hem a pair of pants because, as artifacts, the uniforms had to remain intact.

They also had to resist the staff jibes when Louis Purnell, project coordinator, ordered the first batch of supplies: 100 T-shirts, 100 pairs of pantyhose, a steam iron, and hair curlers.

Several of the finished mannequins had to be installed in aircraft that already were suspended from ceilings in the galleries. Mr. Sweeting and Mr. Marshall rode on lifts and "cherry pickers" to reach the doors or cockpits of the planes, and position the mannequins inside.

Unfortunately, not every mannequin had a complete outfit. Many of the donor's uniforms lacked shoes and shirts.

"Proper shoes became a rare commodity because many people would pack away their uniforms, flying suits, and memorabilia, but continue to wear the shoes until they completely wore out," Mr. Sweeting explained.

By contacting collectors, veterans, and air crews around the world, they located shoes, boots, and other accessories to go with each uniform on display.

"To be sure we had properly dressed the mannequin, we checked manuals, photos, and correspondence from donors," said Mr. Sweeting. "We also talked with the people themselves."

At one point, the men became confused by the leg wrapping of a World War II Japanese flying cadet uniform. No manuals were available; so they consulted a Japanese veteran who was able to wrap the legs in precise military fashion.

Old photos and discussions with flyers were invaluable, since not all uniform styles conformed with military manuals, according to Mr. Sweeting. The "50-mission" crush cap favored by World War II pilots never made the manuals, but it has achieved status on a velvet cushion in NASM's World War II Aviation Gallery.

The official cap had a brim and stiff facing to maintain the cap's shape. But Army and Air Force flight crews found their own symbol by removing the stiffening so that a radio headset could be worn comfortably. A badge of many combat flight hours, it became progressively more crushed with use and storage in military flight bags.

## Press' 'Zoo Book' Makes Hit

The Smithsonian Institution Press has received more than 8,000 orders for the recently published "Zoo book," written by Emily Rudin and Judy White of the National Zoo's Office of Education and Information.

Designed by Bob Mulcahy, chief of NHP's Office of Graphics and Exhibits, it is illustrated with Jan Skrentny's color photographs of white tigers, pandas, oryx, and crowned cranes, as well as the more familiar zebras, elephants and monkeys.

Extremely popular as a holiday sales item, according to Ted Rivinus, acting director of the Press, the book is available through the Press, commercial shops, NHP's Friends of the National Zoo gift shop, and several of the Museum Shops on the Mall.

Cost is \$3.95, with a 20 percent discount to SI employees.

"Zoo book" was among five other SI Press volumes displayed at the National Press Club Book Fair in November. Also ex-

"Whenever the authorized version differed from the adapted uniform, as in the case of the 50-mission caps, we opted for the actual style," Mr. Sweeting said.

"Another example was our research of the collar brass of World War II Navy officers to see if the men actually moved their rank insignia from shirt collars to their outer coat as required by the Navy manual," he noted.

"Photos and veterans confirmed our suspicions: it was too much trouble to move them, so most men continued to wear brass on the shirt collars, and that is the way we portray them here."

Research and investigation were conducted by Mr. Sweeting who had a 30-year headstart on the project. As a child, he took an interest in military uniforms and accoutrements, and he continued his research throughout his 20 years in the U.S. Air Force and his travels overseas. Before coming to the Smithsonian in 1970, he was curator of the Air Force Space Museum at Cape Canaveral, Fla.

For others interested in research in the history and uses of various civil and military aviation accessories and uniforms, there is a study collection in the Smithsonian's Silver Hill facility in suburban Maryland.

Work on the mannequin project continues, with staff making weekly inspections to insure that problems are caught before they become serious. Uniforms will be rotated occasionally, and others will be added to the collection, including that of Emily Howell, the first American woman pilot for a scheduled commercial airline flight.

Donations continue to come in, but few will be so dramatic as those from Wilber E. Goodhart of Shippensburg, Pa. Sgt. Goodhart, an enlisted mechanic in the U.S. Army Air Service, gave NASM his World War I uniform. Later he donated the British Royal Air Force uniform of his wife, the late Mildred Goodhart, whom he met in 1918.

It is no coincidence that the mannequins with Mr. and Mrs. Goodhart's uniforms stand side-by-side in the World War I Aviation Gallery, just outside the "airfield" exhibit.

"It was really an emotional experience for everyone when Goodhart came to the Museum with his grandchildren to see the uniforms, and found them displayed together," said Mr. Sweeting. "He was very proud to be a part of the Smithsonian Institution."



Mr. Sweeting adjusts the costume before Mr. Marshall adds a finishing touch.

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hibited were: "Blue Mystery: The Story of the Hope Diamond," by Susanne Steinem Patch; "America As Art," by NHPA Director Joshua Taylor; "The Indian Legacy of Charles Bird King," by Herman Viola, MNH anthropologist; "The Golden Door: Artists-Immigrants of America, 1876-1976," by HMSG Curator Cynthia McCabe, and "The Federal City: Plans and Realities," by Frederick Gutheim and Wilcomb Washburn, director of the Smithsonian Office of American Studies.

**BOOK SHOW** — The Association of American University Presses will display its 1976 traveling book show at the Smithsonian Institution Press December 13 through 24. Representing some of the best examples of design and production work by university presses, the show will include a Press publication, "Official White House China: 1789 to the Present," by MHT Curator Margaret Klapthor.

## MHT Receives TV Debate Set

By Linda St. Thomas

The presidential candidates had barely finished their third debate before the podiums and chairs were being dismantled and packed into a truck enroute to the National Museum of History and Technology.

"We began negotiating with the League of Women Voters during the first debate in October," said Herbert R. Collins, associate curator of political history at MHT.

"Initially, the League wanted to sell the historic furnishing for \$10,000 to help defray the cost of the debates. But the League's Gladys Sheer informed us later that all furnishings would be donated to the Smithsonian by the manufacturer, Herman Miller Furniture, Inc., of Zeeland, Mich."

Taken apart and trucked between cities by the Clark Transfer Trucking Co. of Bennington, N.J., the shipment was brought to MHT by Clark the morning after the final debate, with all shipping paid by the donor.

Eventually, the chairs and semicircular podiums will be placed in the "We the People" exhibit, Mr. Collins said.

The gift also includes a 12-foot birch panelist table, an off-white backdrop, and blue carpeting, as well as two Charles Eames "Shell" chairs which the candidates used and four brown leather "Ergon" chairs which the panelists used.

To enhance the debate collection, the political history division will seek invitations, announcements, and publicity material related to the debates, newspapers from the four cities, blueprints of the stage setting and photos of the candidates at their podiums.

## MNH Exhibits Rare Bicentennial Gem

By Thomas Harney

"The Star of Independence" is a 76-carat diamond named in commemoration of the U.S. Bicentennial. Said by gem authorities to be one of the largest, least flawed, and most exquisite diamonds cut in the 20th century, its first public showing, in the Gem Hall of the Museum of Natural History, ended December 1.

Destined to be recorded in gem lore as one of the great diamonds of the world, its superb quality, beautiful cut, and large size are very rare, according to Paul Desautels, curator of gems.

The spectacular diamond was cut from a 204.10-carat rough stone found early in 1976 in Sierra Leone and purchased shortly afterward on the international market by New York gem dealer Harry Winston. Mr. Winston has been the owner and cutter of ten of the world's great diamonds, and has donated a number of important gems to the Smithsonian, including the legendary 45.5-carat Hope Diamond.

"The Star of Independence" was sold to an unnamed party for an undisclosed price shortly after its cutting, but its public showing at the Smithsonian was made one of the conditions of the sale.

The cutters did not originally plan to fashion the 76-carat size from the rough stone. The main consideration was to cut it in such a way as to obtain a single stone of absolute perfection regardless of size, said a spokesman for the Winston firm. But as the cutting progressed over a three-month period they saw that it was going to be possible to closely approach the 76-carat mark, with an exact weight of 75.52 carats.

Because it rounds off to 76 carats, Ronald Winston, son of Harry Winston, thought that it was appropriate to name the gem in honor of the Bicentennial.



The Star of Independence



**SI HONORS NOAA CHIEF** — Secretary Ripley presented the Matthew Fontaine Maury Medal to Robert Mayer White, administrator of the National Oceanic and Atmospheric Administration during ceremonies at the Kennedy Center in September. Citing Dr. White for his distinguished contributions in underwater ocean science, the Smithsonian award was made in conjunction with the opening of "The United States in the World," which was coordinated by the Office of Symposia and Seminars.

## C-H Plans Series on Antiques

By Herman Stein

A series of books planned by the Cooper-Hewitt Museum, the Smithsonian's National Museum of Design, in cooperation with the Book-of-the-Month Club, will serve to help people understand the art of collecting antiques.

Aimed at new collectors just "getting into antiques," the 12 to 15 illustrated hardcover books will serve as a "home study" course in collecting.

The first book, to be issued sometime in 1978, will be on the subject of porcelain, to be followed by a new book each month covering such subjects as furniture, pottery, silver, glass, jewelry, metalwork, textiles and needlework, toys and games, rugs and carpets, and clocks and watches.

Written by experts in the various subject areas, the books will be illustrated with color and black-and-white photographs of objects in Smithsonian and other museum collections.

The idea for the project comes from Cooper-Hewitt Director Lisa Taylor, who said that thousands of antique-lovers would welcome this kind of moderately-priced, visually appealing volume.

David Soskin, vice president of marketing for the Book-of-the-Month Club, said that the project has a potential audience of 2,800,000, representing the combined

membership of the Smithsonian National Associates, the Book-of-the-Month Club, and smaller groups. The books will be available only by mail order.

Editor of the series is Brenda Gilchrist, who recently joined the Smithsonian's National Museum of Design after ten years at Praeger Publishers in New York, where she was senior editor in charge of art and illustrated books. Earlier, she worked for the American Heritage Publishing Company, *Show* magazine, and the Museum of Modern Art.

"Our first volume will be 130 pages, with about 140 illustrations," said Ms. Gilchrist. "We plan to get the best authorities in various areas of antiques to write the text portions of the books."

The first volume is being written by Jerry Patterson, a contributing editor of *Art News* and the author of several books.

Mr. Patterson was formerly a vice president of Parke-Bernet Galleries in New York. Later, he served as the United States representative for Christie's of London.

All books in the series will be designed by Joseph Del Valle, who has acted as design consultant for the Whitney Museum of American Art and has designed numerous museum catalogs and art books for leading publishers.

## SI in the Media

### Critics Praise Art Exhibits; Zoo Earns Four Awards

By Johnnie Douthis

#### Critics View Hofmann, Rauschenberg

Baltimore *Sun* art critic Lincoln Johnson described HMSG's Hans Hofmann show as "visually exciting, full of the energy, vitality, exuberance, sensitivity, and inventiveness that is associated with Hofmann." The *Washington Post* suggested that the "best way to explore this show is to stand before one picture for a while, and let it do its work."

The Robert Rauschenberg show at NCHA brought the following critique from the *Washington Star*: "The surprises in his show are of all types, and they come in all shapes and sizes. . . . There are things seen previously only in reproduction that fairly bark at you with authentic life when seen in the flesh." The *Washington Post* saw the Rauschenberg show as "the most exhilarating one-man show seen in Washington in years." *Newsweek* reported that the exhibition, coming at the end of a bland and celebratory Bicentennial year in art, "will put Rauschenberg right back where he used to be — at the center of the art public's attention."

#### Smiles Greet Zoo Award

"Zoo's Breeding Camel Lacks Qualifications," "Dromedary Dud," and "Humphrey Has a Problem," were headlines about NZP's Bactrian camel, Humphrey. Theodore Reed, director of NZP, recently accepted the Goof of the Year Award from the American Association of Zoological Parks and Aquariums because Humphrey is not equipped to produce little camels. Dr. Reed also received three other awards from the AAZP: the Edward Bean Outstanding Birth Award for the kiwi born here last year, a Special Achievement Award in recognition

of NZP's 50 pygmy hippos bred over the years, and the first prize in films for the production of "Tiger."

#### SI People Make News

The *Washington Post* described MHT curators who located items of the Museum's permanent collection as a "dedicated group of scholarly detectives."

In the *Post* "Federal Diary," writer Mike Causey noted that the "Smithsonian Institution's bone-polishers did the Mean Machine in the other day in the mud at East Potomac Park." Could it be that Mr. Causey read about our football team in last month's *Torch*?

"Certainly God continues to have a corner on creating trees, but a team of clever tree-builders is running the Almighty a close second by fabricating a forest for the Smithsonian's Museum of Natural History" began an *American Forestry* article on MNH's exhibit, "Our Changing Land."

And an article in the *Winston-Salem (N.C.) Journal* reports that Joseph H. Hirshhorn received an honorary degree on October 20 from Wake Forest University.

#### Programs, Museums Applauded

The *Chronicle of Higher Education*, reporting on "The U.S. in the World," wrote that foreign educators liked what American education stands for, "quality of opportunity, comprehensiveness, experimentalism, and pragmatism, but they feared the influence that American education and culture could have on their own societies."

The popular new Air and Space Museum continues to receive praise. The *News and Observer* (Raleigh, N.C.) stated, "The museum is, in a word, magnificent . . ." *Mechanix Illustrated* described it as a "museum of bravery and imagination."

## Freer Collection In American Art Shows Delicacy

By Susan Hobbs

"A Connoisseur's Vision: Selections from Charles Lang Freer's American Art Collection" opened in November at the Freer Gallery. Including over one hundred paintings, watercolors, pastels, and etchings, the exhibition focuses on Freer's distinctive taste as a collector of turn-of-the-century American art.

Freer's patronage was unusual in several respects. When he began purchasing works of art in the mid-1880's, he limited his acquisitions to works by James McNeill Whistler, Dwight William Tryon, Abbott Handerson Thayer, and Thomas Wilmer Dewing. Only later, after 1900, did he add further dimension to the collection with paintings by eleven other American artists.

Freer sought out works which were delicate and refined in tone and subject matter — qualities which he considered complementary to his oriental objects, some of which were acquired with Whistler's encouragement in the early 1880's.

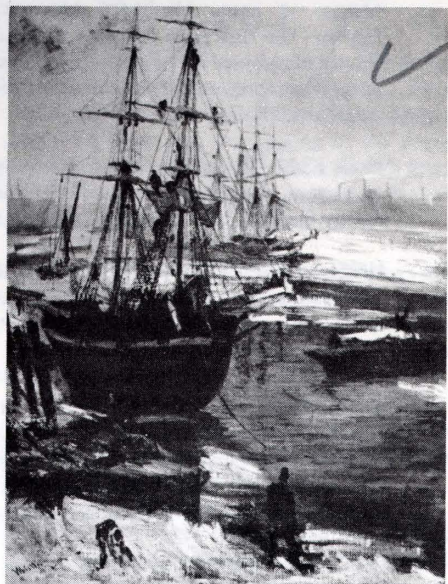
Among the pieces on view are many which may be considered some of the artists' best works. "Portrait of a Girl," by Thomas Wilmer Dewing, for example, is notable for the strength of the model's personality, which is conveyed through a subtle combination of irregular features and dignified bearing.

Today the Freer Gallery has a large collection of paintings and etchings by Whistler as well as an important group of works by Tryon, Thayer, and Dewing. Many are included in this exhibition along with important oils by John Singer Sargent, Albert Pinkham Ryder, Winslow Homer, John Henry Twachtman, Childe Hassam, Willard Metcalf, Gari Melchers, George de Forest Brush and John Francis Murphy.

Freer knew many of these artists personally, and in several cases he was their intimate friend. He had met Whistler, for example, during the winter of 1889-90; despite differences in temperament, their friendship grew into one of mutual trust and admiration.

"A Connoisseur's Vision" continues at the Freer Gallery through January 1977.

Susan Hobbs is curator of American Art at the Freer Gallery.



"The Thames on Ice," (1860) by James McNeill Whistler is a selection from the Freer's current exhibition.

## SI Women's Council Elects New Members

Following its recent Institution-wide balloting, the Smithsonian Women's Council has announced election of the following officers, members, and alternates for the year 1976-1977: Diane Walker, chairperson; Penelope Packard, vice-chairperson; Rosemary Da Rosa, secretary-treasurer; Deborah Jennings, assistant secretary; Barbara Newfield, historian.

Other members and alternates are Deborah Bretzfelder, Kathleen Brooks, Barbara Coffee, Marilyn Cohen, Brenda Coley, Benjamin Franklin, Eleanor Haley, Catherine Harris, Claretta Jackson, Barbara Keville, Edith Martin, Delores Mortimer, Mary Quinn, Clara Simmons, and Carolyn Wood.

All are welcome to attend Council meetings, which are held the first Tuesday of each month from 12 to 2 p.m. Contact any member for meeting locations.

# December at the Sm

**1** EXHIBITION: *A Touch of the Poet: Portraits from the Permanent Collection*. In conjunction with the city-wide celebration of poetry and the visual arts, the National Portrait Gallery will exhibit the portraits of 16 poets including, among others, Longfellow, Sandburg, e. e. cummings, W. H. Auden, and Langston Hughes. Through December 31.

**KWANZA WORKSHOP:** Slides, demonstrations and activities are used to explore the Afro-American adaptation of the African harvest festival. Workshop participants should bring old newspapers and a small piece of white cloth. Anacostia Neighborhood Museum, 2405 Martin Luther King Avenue, S.E. Call 381-6731 for attendance information.

**FREE FILM THEATRE:** *The Crooked Beak of Heaven* — the totem poles of the Northwestern Indians in North America, are read for tribal myth, family history, symbols of property, aristocracy and divinity. These and ceremonial observances are discussed by David Attenborough, narrator. First showing in *The Tribal Eye*, a seven-part BBC series on tribal cultures. Each Wednesday film is repeated the following day. 1 p.m. (note change of time Dec. 1 only). Carmichael Auditorium, History and Technology Building. FREE.

**RECITAL.** European and Colombian music presented by soprano *Carmina Gallo* of Colombia, including works by composers Jose Roza Contreras and Jaime Leon, Beethoven, Verdi and Puccini. Miss Gallo, professor of singing at the National Conservatory of Colombia, will appear in conjunction with the current exhibition *Americas: The Decorative Arts in Latin America in the Era of the Revolution*. 8 p.m. The Renwick Gallery. FREE.

**2** EXHIBITIONS: *Peter Plagens: Works on Paper* — mixed media and pastel works by West Coast artist and author; *e. e. cummings: The Poet as Artist* — drawings, watercolors and oil painting by the American poet. Both exhibits are part of *Inscape: Words and Images*, a city-wide festival of poetry and its relation to the visual arts. Hirshhorn Museum and Sculpture Garden. Through February 6.

**HIRSHHORN FILM:** *In-Between*. A film-poem by Jonas Mekas. 12 noon. Hirshhorn Museum and Sculpture Garden. The Hirshhorn programs scheduled in December feature films by or about poets in conjunction with a city-wide celebration of the collaboration of poetry and the visual arts. FREE.

**FREE FILM THEATRE:** *The Crooked Beak of Heaven*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See December 1 for program notes. FREE.

**HIRSHHORN EVENING FILM/LECTURE:** Jonas Mekas will discuss the theme of the Hirshhorn December film series and screen his film *In-Between*. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

**3** EXHIBITION: *Stitch Pictures* by Ethel Mohamed. Twelve colorful needlework pictures created by Ethel Wright Mohamed depicting home life in Mississippi, the colonization of America, the Revolutionary War and a Lebanese marital fable. The Renwick Gallery, through July 10.

**NATURAL HISTORY FILMS:** *Creatures of the Wind* — the extraordinary wildlife of the Patagonian Desert on the coast of Argentina; *Saguaro* — flora and fauna of the Arizona Desert. 12 noon. Baird Auditorium, Natural History Building. FREE.

## Radio Smithsonian

Radio Smithsonian, a program of music and conversation growing out of the Institution's many activities, is broadcast every Sunday on WGMS-AM (570) and FM (103.56) from 9-9:30 p.m. The program schedule for December:

5th — *Blue Mystery*. The real story of the Hope Diamond, told by Susanne Steinem Patch, gemologist and author. *Treasures of Cyprus*. 8,000 years of Cypriot art and culture, as reflected in a new exhibit at the Museum of Natural History.

12th — *Country Music, Vermont-Style*, with Burt Porter, fiddle, banjo, and guitar; Wilfred Guillette, fiddle; and Bill Clark, guitar, tenor banjo, and fiddle.

19th — *Information Ricochet*. Tom Wolfe, a leader of new journalism, retraces strange adventures in modern American arts and communication.

26th — *Concert*, featuring the Smithsonian Chamber Players, performing American music of the Federal period.

**POET/PAINTER DIALOGUE:** Kenneth Koch, distinguished poet and Larry Rivers, modern master painter, share the experience of their collaboration in works of art that began in 1960 with a series of dynamic poem/paintings. Moderator: Abram Lerner, Director, Hirshhorn Museum and Sculpture Garden. Second of three programs as part of a city-wide festival celebrating the collaboration between poetry and the visual arts. 8 p.m. Baird Auditorium, Natural History Building. \$6.\*

**4** THE NATURALIST CENTER. Designed for unhurried and detailed study of a wide assortment of natural history specimens, with reference books and equipment available for the use of the serious amateur naturalist. The Center's collections will include plants, invertebrates, vertebrates, anthropological material, minerals and rocks. It is designed as an aid to individual self-development and therefore is not open to organized groups. 10:30 a.m. to 4:30 p.m. Wednesday through Saturday; 12 noon to 5 p.m. Sundays. Admission is handled by the Mall Information Desk. Museum of Natural History. FREE.

**A HIRSHHORN HOLIDAY:** Activities for children and their parents. With films, magicians, mimes, tours and treasure hunts, the theme of visual illusion is explored. Music and holiday decorations add to the seasonal spirit. 10 a.m. to 2 p.m., Hirshhorn Museum. Children must be accompanied by an adult. FREE.

**5** THE AMERICAN DREAM: MOVIES U.S.A. *Executive Suite*, starring William Holden and Walter Pidgeon. 5 p.m. Carmichael Auditorium, History and Technology Building. Continuing series of films showing the success and defeats of American Industry. Each film introduced by Carl Colby, Georgetown University. \$3.\*

**JAZZ HERITAGE CONCERT:** *Small-Group Ellington*. An evening of Ellington classics performed by the New York Jazz Repertory Company, directed by Bob Wilber, Clarinetist-saxophonist. 8 p.m. Baird Auditorium, Natural History Building. \$5 general with discounts for students, senior citizens, and Resident Associate members. For reservations call 381-5395. A FREE workshop will be held at 4:30 p.m. in the Baird Auditorium. Sponsored by the Division of Performing Arts.

**6** SYMPOSIUM: *Japan and the U.S.: Thirty-Five Years After Pearl Harbor*. Three specialists in Japanese American relations explore the Japan that has emerged and assess the major remaining obstacles between the U.S. and Japan. An historical perspective from the Japanese point of view — Dr. Yoshio Murakami, staff correspondent, Washington Bureau of Asahi Shimbun, Japan's largest newspaper. *Negotiations between the U.S. and Japan in recent years* — Robert W. Barnett, Director, the Washington Center of the Asia Society and former Deputy Assistant Secretary of State. An academic interpretation of the years since Pearl Harbor — Dr. Nathaniel B. Thayer, professor at Johns Hopkins School for Advanced International Studies. Moderator: Dr. George R. Packard, former assistant to ambassador Edwin O. Reischauer. 8 p.m. Hirshhorn Museum and Sculpture Garden. \$5.\*

**ILLUSTRATED LECTURE:** *A Victorian Christmas*. The enchantment of an old-fashioned Christmas shown through the preparation made for the holiday season by Victorian families. Speaker: Sunny O'Neil. 8 p.m. Baird Auditorium, Natural History Building. \$3.\*

**7** CREATIVE SCREEN: *e. e. cummings: The Making of a Poet* — an aesthetic self-portrait through poems, paintings and reminiscences; *Mankinda* — a painting, combined with poetry and calligraphy, is shown at various stages of its development; *Jabberwocky* — live action and animation based on Lewis Carroll's poem, produced in Prague. Shown in conjunction with the current exhibition *The Object as Poet*. Complete showings 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. FREE.

## Hours

(Closed December 25)

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

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

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

**HIRSHHORN FILM:** *Poet* — feature film by Pip Benveniste that captures poets as they read to themselves. 12 noon and 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

**NMHT TUESDAY FILM:** *A Williamsburg Sampler*; and *The Engraving of Fire Arms*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**POETRY READING:** *Hello Earth*. Col. Alfred M. Worden, former Apollo 15 astronaut will read as stars, planets, and color images of Apollo 15's journey to the lunar highlands are projected in the Spacearium of the National Air and Space Museum. He will also discuss the feelings and emotions he experienced as an astronaut that led him to compose each work. 8 p.m. Tickets required; call 381-4157 for information. FREE.

**LECTURE:** *The Big Birthday*. Historian Milton M. Klein compares the nation's Bicentennial with earlier national birthday celebrations — the Centennial of 1876 and the Sesquicentennial of 1926, as well as the drinking bouts of the 1930's and internationalization of the American force in the World War II era. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.\*

**8** FREE FILM THEATRE: *Behind the Mask*. The carvings and other sacred objects from the remote desert shrines of the Dogon people of Nigeria. 12:30 p.m. Carmichael Auditorium, History and Technology Building. *The Tribal Eye* series. FREE.

**HIRSHHORN LECTURE:** *The Artist, the Critic and the Public*. Speaker: John Canaday, former art critic, New York Times. 8 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

**9** EXHIBITION: *Not a Model Boy*. Portraits, photographs, books and documents commemorate the 100th anniversary of the publication of Mark Twain's classic *The Adventures of Tom Sawyer*. National Portrait Gallery, through March 15.

**HIRSHHORN FILMS:** *The Water Circle*; *Four in the Afternoon*; *This Is It*; *High Kikus*; *Testament* — films by James Broughton. 12 noon and 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

**FREE FILM THEATRE:** *Behind the Mask*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See December 8 for program notes. FREE.

**10** NATURAL HISTORY LECTURE: *The Importance of Wildlife and Its Conservation, Strategy in a Subsistence Economy, Papua, New Guinea*. Speaker: Dr. David S. Liem, Visiting scientist from Papua. 12 noon. Baird Auditorium, Natural History Building. FREE.

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

**MATISSE SEMINAR:** All-day program devoted to an examination of Matisse's art, features three outstanding art historians to discuss his forms of expression. All lectures are slide illustrated. 10 a.m. — *Matisse and the Meaning of Still Life*, by Dr. Theodore Reff, Columbia University. 1:15 p.m. — *Matisse: Prints and Drawings*, by Victor Carlson, Baltimore Museum of Art; 2:30 p.m. — *Motifs and Metaphors in the Art of Matisse*, by Jack Flam, Brooklyn College, 4 p.m. — Panel discussion. Ecology Theatre, Natural History Building. \$25.\*

### Celebrating A Century

A Smithsonian produced film about the 1876 Exposition in Philadelphia. Color; one-half hour. Begins Dec. 2 and continues through 1977. Mondays, Tuesdays, and Thursdays, 11:30 a.m. Carmichael Auditorium, History and Technology Building. FREE.

\*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.

# Smithsonian Institution

**12** THE AMERICAN DREAM : MOVIES U.S.A. *His Girl Friday*, starring Cary Grant and Rosalind Russell. 5 p.m. Carmichael Auditorium, History and Technology Building. See December 5 for series details. \$3.\*

COUNTRY GUITAR CONCERT: *Les Paul*, renowned country guitarist and innovator in recording techniques. 8 p.m. Baird Auditorium, Natural History Building. \$6 general with discounts for students, senior citizens and Resident Associate members. For reservations call 381-5395. Sponsored by the Division of Performing Arts.

**13** SANTA CLAUS ARRIVES IN ANACOSTIA! The neighborhood Santa lands by helicopter at the Curtis Brothers parking lot and, accompanied by marching band and hundreds of youngsters, makes his way to the Savoy Elementary School, 2400 Shannon Place, S.E. for a Christmas concert. 10 a.m.

LECTURE: *The Nutcracker*. Martin Feinstein, Executive Director of Performing Arts for the Kennedy Center, will give his interpretation of the story of the *Nutcracker*, its different productions and the history of the American Ballet Theatre. 8:30 p.m. Carmichael Auditorium, History and Technology Building. \$8. A combination lecture/performance \$22.50. (Performance tickets are for Baryshnikov's *Nutcracker Ballet*, at the Kennedy Center, December 22.)\*

PIANO PERFORMANCE: David Bean will perform using the Steinway Concert Grand that was played by Paderewski on his 1892 tour of the United States. Selections by Haydn, Mozart, Beethoven, Schubert, Chopin and Liszt, including those presented by Paderewski during his tour. 8:30 p.m. The Renwick Gallery. \$4 general with discounts for students, senior citizens and Resident Associate members. For reservations call 381-5395.

**14** FILMS FOR CHILDREN: *That Fabulous Face*, *Nunu and the Zebra*, *Venceremos*, *Joshua*, *The Magic Tree*, *Your Closest Neighbors*; films created especially for black children, followed by discussions with Daphne Muse, writer and critic of literature for children. 10 a.m. Anacostia Neighborhood Museum. FREE.

HIRSHHORN FILMS: *Two Plays by Serge Gavronsky*; *Color Idioms*; *Our Trip to India*; *Vignette with Scratches* — films by poet-filmmaker Frank Kuenstler. 12 noon and 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

NMHT TUESDAY LECTURE: *Microcosm of Revolution: An Interpretation of the Continental Gondola Philadelphia*. Speaker: Philip Lundberg, Curator of Naval History. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**15** EXHIBITION: *The Object As Poet*. The relationship of poetry and the poetic image to objects made by artist-craftsmen, is shown through 60 three-dimensional objects, some incorporating words or lines of poetry with their surfaces, others, accompanied by poetry that corresponds to the subject. The Renwick Gallery, through June 26.

EXHIBITION: *Edvard Munch; The Major Graphics — A Bicentennial Exhibition from Norway*. Fifty-one prints by Munch, the earliest from 1894, supplemented by photographs in his studio and four self-portraits. Produced by Norway in honor of the Bicentennial and circulated by the Smithsonian Institution Traveling Exhibition Service as part of the *International Salute to the States* program. Dimock Gallery, George Washington University, through January 16.

FREE FILM THEATRE: *Man Blong Custom*. Sacred ceremonies, with funeral dances and life-sized effigies, of the New Hebrides Islands; and the war canoes, spirit sea dances and Moro of the Solomon Islands. 12:30 p.m. Carmichael Auditorium, History and Technology Building. *The Tribal Eye* series. FREE.

**16** EXHIBITION: *Person to Person*. The 100th anniversary of the telephone is celebrated with this multi-media exhibit showing how lifestyle and technology affected the development of person-to-person communication. Simple voice transmitter devices to complex communications systems spanning the globe are exhibited including Alexander Graham Bell's early experimental telephones and the same wire used for his first message "Mr. Watson—come here—I want to see you." Instruction sheets are available for four phones to be made with household materials. Museum of History and Technology.

HIRSHHORN FILMS: *Two Poets Working in Film. Image in the Snow*, by Willard Maas; and *Dionysius*, by Charles Boultonhouse. 12 noon and 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

**16** FREE FILM THEATRE: *Man Blong Custom*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See December 15 for program notes. FREE.

LECTURE: *Four Generations of the Adams Family*. David F. Musto, Yale University, discusses the continuity of attitude and lifestyle across four generations of the Adams family, a family that was a unique social, intellectual and economic force in the republic's development. 8 p.m. Baird Auditorium, Natural History Building. \$4.\*

**17** NATURAL HISTORY LECTURE: *Collecting Expeditions to Australia and New Zealand*. Speaker: Frank Greenwell, Division of Vertebrate Zoology, discusses his experiences in collecting. Slide illustrated. 12 noon. Baird Auditorium, Natural History Building. FREE.

LECTURE: *The Contributions of Steinway & Sons to the 19th Century Piano Industry*. Speaker: Cynthia Hoover, Curator of Musical Instruments. 11 a.m. Hall of Musical Instruments, History and Technology Bldg. FREE.

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

**19** BLUES CONCERT: *Jimmy Witherspoon*, blues singer for thirty years, in a program including *Tain't Nobody's Business*, *Around the Clock* and *I'm Gonna Move*. 8 p.m. Baird Auditorium, Natural History Building. \$6 general with discounts for students, senior citizens and Resident Associate members. For reservations call 381-5395. Sponsored by the Division of Performing Arts.

CONCERT: *The American Camerata for New Music* presents works based on, or inspired by, poetry. Program includes selections by Edgard Varese, Carl Ruggles and Luigi Dallapiccola. Soloist, Elizabeth Kirkpatrick. Scheduled in conjunction with the current exhibition *The Object As Poet*. 8 p.m. The Renwick Gallery. FREE.

**20** EXHIBITION: *Mother and Child*. Twenty-five prints and proofs by painter Jean Charlot and lithographer Lynton R. Kistler. Finished lithographs and progressive proofs illustrate the works of Charlot from the 1930's to contemporary times inspired by his years working in Mexico, as well as showing the technique stages of modern chromolithography. Hall of Graphic Arts, Museum of History and Technology. Through May 1977.

**21** FILMS FOR CHILDREN: *The Strike*; *Tar Baby*; *Anansi the Spider*; *Superbug*; and *The Sun's Gonna Shine*, films especially created for black children, followed by discussions with Daphne Muse, writer and critic of literature for children. 10 a.m. Anacostia Neighborhood Museum. FREE.

CREATIVE SCREEN: *e. e. cummings; The Making of a Poet; Mankinda; Jabberwocky*. 11 a.m., 12 noon and 1 p.m. See December 7 for program details. The Renwick Gallery. FREE.

NMHT TUESDAY FILM: *D. W. Griffith: An American Genius*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**22** EXHIBITION: *John White Alexander (1856-1915)*. Watercolors, drawings, illustrations and oils comprise the first comprehensive exhibition of Alexander's work in 60 years, from his portraits of women to mural designs. National Collection of Fine Arts, through July 4, 1977.

FREE FILM THEATRE: *The Sweat of the Sun*. The golden artifacts of the Incas and Aztecs and how they were used in both ritual and practical fashion. 12:30 p.m. Carmichael Auditorium, History and Technology Building. *The Tribal Eye* series. FREE.

**23** FREE FILM THEATRE: *The Sweat of the Sun*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See December 22 for program notes. FREE.

**24** NATURAL HISTORY FILMS: *The Living Stone* — Eskimo sculpture, its inspiration and relationship to a belief in the supernatural; *Sananguagat: Inuit Masterworks* — exhibition of Eskimo carvings from public and private collections; 12 noon, Baird Auditorium, Natural History Building. FREE.

**28** NMHT TUESDAY FILMS: *Tops*; and *Tocatta for Toy Trains*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**29** FREE FILM THEATRE: *Woven Gardens*. The beauty, function and tradition of the rugs of the Qashqu'i nomads of Iran, mirror their lives, with the animals providing the wool; plants, the dyes; and the jogging of the animals bearing the looms, the irregularity of the weave. 12:30 p.m. Carmichael Auditorium, History and Technology Building. *The Tribal Eye* series. FREE.

MUSICAL: *Just So*, a creative adaptation of Kipling's stories with original music and lyrics. Performed by the Mt. Vernon Open Air Theater Company, in improvisational style. 3-4 p.m. Baird Auditorium, Natural History Building. FREE.

**30** FREE FILM THEATRE: *Woven Gardens*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See December 29 for program notes. FREE.

**31** NATURAL HISTORY FILM: *Castleguard Caves* — film record of the exploration of the caves under the Columbia Icefield in Banff National Park. 12 noon, Baird Auditorium, Natural History Building. FREE.

## Special Features

DISCOVERY CORNERS — History & Technology Bldg. *Spirit of 1776*: The everyday life of the citizen-soldier during the American Revolution. 11 a.m. to 2 p.m. Tuesdays through Saturdays. Armed Forces Hall, 3rd Floor.

*Electricity*: A miniature theatre featuring 20-minute programs of experiments and discussions of Ben Franklin's achievements as scientist and statesman. 11 a.m.-2 p.m. Tuesdays, Wednesdays and Thursdays. 1st Floor.

MUSEUM OF NATURAL HISTORY *Discovery Room*. Visitors of all ages can touch, handle and smell a wide variety of natural history specimens. Monday through Thursday, 12-2:30 p.m.; Friday through Sunday, 10:30 a.m.-3:30 p.m. Group reservations also available Mon.-Thurs. Call 381-6135.

NATIONAL AIR AND SPACE MUSEUM *To Fly* — a filmed flight-oriented tour of America's history is projected onto a 75 ft. by 50 ft. screen and uses six-track stereo with eleven speakers. Shown during museum hours. \$1 adults, 50 cents children, students and senior citizens.

*Albert Einstein Spacearium* — *Cosmic Awakening* shows the human concept of the universe as it has changed over the past 200 years and is likely to change in the next century. \$1 adults, 50 cents children, students and senior citizens. Every hour 11 a.m.-4 p.m.

## Puppet Theatre

Double Feature

Opens December 1

The Nicolo Marionettes present *Peter and the Wolf* and the *Sorcerer's Apprentice* — two children's classics brought to life with music and dance. Wednesdays through Sundays. Weekday Performances: 10:30 a.m., and 1 p.m. Weekday Workshops (demonstration and discussion): 2:30 p.m. Weekends 11:30 a.m., 2 p.m. and 3:30 p.m. \$2 adults; \$1.50 children under 12. Special Holiday Shows — December 29, 30 and 31: 10:30 a.m., 1 p.m. and 2:30 p.m. For reservations call 381-5395. Presented by the Division of Performing Arts.

## Demonstrations

Museum of History and Technology (except Dec. 24 and 31)

*Spinning and Weaving*. Tuesday through Thursday, 10 a.m.-2 p.m., 1st floor.

*Musical Instruments*. A selection of 18th and 19th century instruments, 3rd floor. Mondays and Fridays, 11 a.m. — 18th Century Keyboard; Wednesdays, 11 a.m. — lutes and guitars; Thursdays, 11 a.m. — folk instruments.

*Machine Tools*. Tuesdays through Fridays, 12:30-1:30 p.m.

*Typefounding and 18th and 19th century printing*. Mondays, Tuesdays, Thursdays, Fridays. 2-4 p.m.

# SITES Braves War, Diplomacy for Exhibit

By Robin Lynn

The credit which SITES claims for its exhibitions is simple, but the eight words, "Circulated by the Smithsonian Institution Traveling Exhibition Service" just are not enough to explain the range of SITES' involvement.

The story of one foreign exhibition, "Treasures of Cyprus," which opened November 24 at the Museum of Natural History, is worth telling.

Organized first by the Cypriots, the exhibition of archeological finds from that island nation had circulated in Europe between 1969-72. The artifacts show artistic development from 6000 B. C. to the present, and most of the 200-300 objects are antiquities.



Late Bronze Age painted ware flask.

While some pieces date from the 16th through the 19th centuries, the icons of that period which had been included were removed from the exhibition because they suffered humidity damage during the European tour.

Gus Van Beek, MNH curator of old world archeology confirmed for SITES that to see the exhibition would be a rare and invaluable opportunity for Americans.

The opportunity probably wouldn't have presented itself if not for the U.S. Bicentennial celebration.

While SITES was trying to enlarge its capacity to circulate foreign exhibitions, the American Revolution Bicentennial Commission (predecessor to ARBA) was looking for ways to involve foreign nations in the Bicentennial.

In 1973 negotiations for the exhibition to visit this country began among SITES Director Dennis Gould, the Embassy of Cyprus, and ARBA's International Division.

For six months, discussions centered on the length of the tour and cities to be visited. For budgetary reasons and to insure maximum exposure, SITES prefers to circulate exhibitions of this magnitude for a minimum of two years, which usually means 12 to 15 bookings of four weeks each. The Cypriots, as with most foreign organizers, wanted a shorter tour.

Ultimately both groups compromised. "Treasures of Cyprus" will be in the United States for eighteen months, and will visit six cities after leaving Washington.

Telexes, cables, and contacts with cultural attaches and ambassadors in the United States followed the initial arrangements, but to insure the success of any tour, in-person negotiations must continue in the country between SITES staff and foreign officials responsible for the exhibition. Details of insurance, shipping, crating, security, exhibition locations, publications, and finances must be discussed and arranged.

So in July 1974, SITES Exhibition Coordinator Quinton Hallett traveled to Cyprus to meet with the Director of the Department of Antiquities, the Under Secretary to the President, and officials in the Ministry of Foreign Affairs.

The car scheduled to meet Ms. Hallett at

her Nicosia hotel never arrived. She was greeted instead by gunfire and civil war. Confined to her hotel room by curfew for most of four days, she finally caught a flight out of Nicosia just before the Turkish forces invaded the city.

During the few daytime hours that the curfew was lifted, Ms. Hallett was able to visit the Cyprus Museum, one of the only public buildings that had remained open.

For eight months, there was no further contact between SITES and Cyprus. Then in March 1975, the Cypriots again approached SITES, where interest in the exhibition had not diminished.

In fact, concern for the safety of the priceless exhibition after it completed its U.S. tour and returned to Cyprus caused SITES to call for advice from the American Embassy in Nicosia and the U.S. State Department, as well as ARBA, the SI Office of International Programs, Assistant Secretary for Museum Programs Paul Perrot, and Mr. Van Beek, who was involved in securing exhibit space at MNH.

SITES questioned the advisability of circulating the exhibition at all, and staff hoped that during the process of these lengthy discussions, the "Cyprus problem" would resolve itself.

On the advice of all sources, SITES went ahead with its arrangements, and in February of 1976, Mr. Van Beek met with visiting Cypriot organizer Patroclus Stavrou.

With the diplomatic exchanges completed, SITES Education Coordinator Marjorie Share began to develop a detailed interpretation to accompany the artifacts on their U.S. tour. Museums abroad usually omit such explanatory material from their exhibitions, and none was to be provided for this one.

Materials produced by Ms. Share for the SITES tour included a free handout for visitors who did not buy the catalog. She also planned a Washington seminar for representatives from institutions where the exhibition is booked.

SITES is currently circulating more than 200 exhibitions on art, history, and science topics throughout the United States. As a part of this program, and with ARBA

support, the roster of shows includes 25 exhibitions from foreign nations including Tunisia, Sweden, Argentina, Norway, Austria, France, Belgium, and Cyprus. Foreign exhibitions must consist of original artifacts and well represent that nation's heritage.

The opening of "Treasures of Cyprus" is a triumph of cross-cultural perseverance, showing that SITES' international program is serving its purpose of bringing national treasures from around the world to the broadest possible range of Americans.

Robin Lynn is a program coordinator for SI Traveling Exhibition Service.



Early Bronze Age idol from Dhenia.

## MNH Naturalist Center to Be Haven for Science Amateurs

Are you a "turned-on" amateur naturalist who would like to sit down with a microscope and other scientific tools at your disposal and make a leisurely examination of selected materials from the Smithsonian Institution's natural history collections?

If so, you will be delighted with the new Naturalist Center opening to the public on December 4 in the Museum of Natural History.

The center is designed for curious naturalists who may be collectors or observers or photographers of plants, birds, mammals, and other wildlife.

Its collection will include plant and vertebrate and invertebrate specimens, anthropological materials, and minerals and rocks.

Study aids available for use will include a long-armed stereoscopic microscope for viewing mounted samples, and equipment for pressing and mounting.

MNH Director Porter Kier said the center represents an attempt on the part of the Museum to compensate for the fact that its new exhibits have shifted in recent years to a style of presentation that emphasizes conceptual rather than specific information.

"We firmly believe that the shift in approach better serves the needs of a much broader population of museum visitors," said Dr. Kier, "but we also acknowledge that the use of fewer specimens lessens the opportunity for detailed study by collectors, students, and other interested amateurs."

"In the past a person with a deep interest in a subject such as birds, minerals, or fossils, might come to a museum of natural history and find thousands on display, each carefully identified and labeled. These he could study and thus satisfy his interest. The new Naturalist Center will again provide the amateur collector with the opportunity to study, touch, and test," Dr. Kier said.

The facility is spacious and has ample work areas and good lighting, scientific equipment, and brochures. Also available to visitors will be a well-stocked reference library, acquired in large part through the generosity of publishers, the Smithsonian Museum Shops, and scientific personnel of the Museum.

Joan Madden, coordinator of the Museum's Office of Education, said that plans call for eventual construction of an audio-library with listening booths, additional laboratory facilities, and a workroom.

"Perhaps of more importance to the center's users will be the improvement of collections and library materials," she added.

"Gifts and grants are being sought to assist with these additions and it is hoped that organizations and individuals who find the center a welcome resource will consider making contributions towards its completion," Mrs. Madden said.

Located in the Museum's new West Court area, the center will be open Wednesday through Saturday from 10:30 a.m. to 4 p.m., and on Sunday from noon to 5 p.m. Further information about the Naturalist Center can be obtained from the MNH Office of Education at ext. 6211.

## SI Loss to Labor Kills Playoff Hopes

By Gerald Lipson

The Smithsonian football team was eliminated from the 1976 playoffs last month as it lost a critical game to Labor, 20-12.

The turning point came midway in the second half when a 15-yard penalty for pass interference gave Labor a first down on the Smithsonian 12-yard line, where it took two plays for them to score on a quick flip.

The first half was a see-saw battle, as SI scored first, with Labor countering immediately. The locals came back for a second score on a screen pass that was helped mightily with a key block by Bobby Garrison of computer services.

The loss was the third this season for the Smithsonians against three wins. They had dropped a 12-6 decision against one HUD team, after downing a highly vaunted Mean Machine composed of HUD employees earlier in the season.

The other two victories came on a 2-0 default decision over the American University Cardinals and a 13-6 win over the Census Bureau.

## Leslie Looks to Old Masters For Guidance in Style, Subject

By Sidney Lawrence

If there is a hauntingly familiar quality to Alfred Leslie's painting, "The Killing of Frank O'Hara," 1966, it is because he based it on a work by an old master.

The 9-by-6 foot canvas, part of the current Leslie exhibition at the Hirshhorn, is patterned after Caravaggio's "Entombment" of 1602-04, with the Italian master's sacred entourage transformed into a group of barefoot young people in cut-off jeans.

Without demeaning the religious tone of the earlier work, Leslie borrowed its composition, figural poses, and sense of drama to communicate the tragedy of a friend's death.

Frank O'Hara, who was struck and killed by an automobile ten years ago at age 40, was an important and charismatic figure in the New York art world of which Leslie had been part.

The O'Hara painting, like Leslie's other works, deals with a contemporary subject in a deliberately noncontemporary style. Elsewhere in the exhibition, one sees the equally strong influence of French master

Jacques-Louis David and Louis Le Nain in portraits and narrative paintings. Deliberate Echoes of Rubens, Vermeer, and John Singleton Copley can be seen as well.

The contemporary realist's homage to earlier masters is intentional. "I wanted to put back into art all the painting that the modernists took out by restoring the practice of pre-20th-century painting," Leslie said.

Yet for all its roots in past styles, his art is contemporary in feeling: stark, large-scale, and commanding. His subjects nearly always relate to his own experience, as in the picture of an elderly friend's birthday party, a Leslie family portrait, a painting about the death of his mother, and of course the depiction of O'Hara.

Leslie's "confrontational art," as he calls it, is meant to influence people. "I paint public works to establish immediate contact with the most casual viewers, so as to surprise them, hoping that if they could care for a picture of a person seen so unexpectedly, perhaps some of that care could be transferred to their own lives and their attitudes about people," he said.

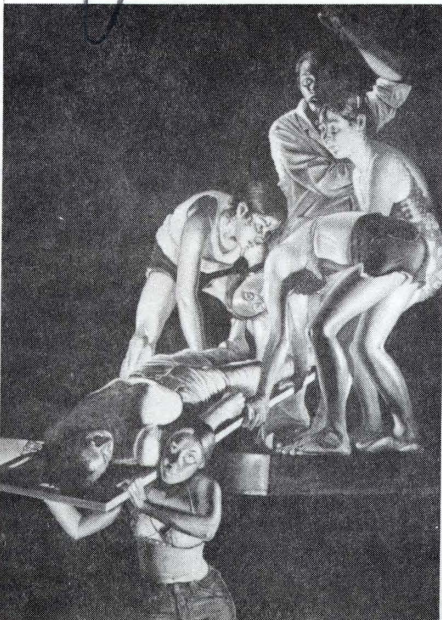
"Alfred Leslie" continues at the Hirshhorn through January 9.

## SI Films Win Awards

The documentary film, "Celebrating a Century: The Philadelphia Exposition," has received two awards: the Golden Eagle Award from the Council on International Non-Theatrical Events (CINE), and the Chris Bronze Plaque from the Columbus Film Council.

Another CINE award went to "Big Cats," an animated film made for NZP by the Smithsonian and Film Polski of Warsaw.

"Celebrating a Century" was shot at the Smithsonian with a cast of over 250 staff members, including Secretary Ripley, in 1876 period dress. It was directed by Karen Loveland, chief of the exhibits central film unit. The script is by Ben Lawless, and the photography was supervised by John Hiller. Financed by the National Science Foundation and the Smithsonian, it will premiere on December 2 at 11:30 a.m. in MHT's Carmichael Auditorium. Admission is free.



"The Killing of Frank O'Hara" (1966)

Photo by Geoffrey Clements

## Newsmakers

## Cutler Gives Floating Talk; Parkinson Hosts Russians

By Johnnie Douthis

**Carol Cutler**, NPG public affairs officer, has just returned from a working vacation aboard the *MS Renaissance*. During a ten-day cruise between Los Angeles and Acapulco, she was a guest gourmet lecturer, speaking on provincial cuisine of France, and giving demonstrations from her book, "The Six-Minute Souffle and Other Culinary Delights."

**William Parkinson**, CFA associate director, described activities in his Atomic and Molecular Physics Division to a delegation of Soviet space scientists who toured the Cambridge facility in October.

The scientists had especially requested a stop at CFA to consult with Smithsonian and Harvard astronomers on the possibilities of international cooperation in areas of space science such as solar physics, geoastronomy, and high-energy astrophysics.

MHT Curator **Peter C. Marzio** is the author of "The Art Crusade: An Analysis of American Drawing Manuals, 1820-1860," published by the Smithsonian Press. The book is part of the Smithsonian "Studies in History and Technology" series.

**Kurt Fredriksson**, MNH geochemist, has been appointed as a corresponding member of the Natural History Museum of Vienna.

**Adela Gomez**, special assistant to the director of STRI, recently received a certificate and medal for 30 years of service with the Smithsonian.

Other service awards went to the following MHT personnel:

Twenty-five years, **Donald E. Kloster**, associate curator, Division of Military History and **Benjamin W. Lawless**, assistant director for exhibits.

Twenty years, **Mary E. Braunagel**, secretary, Division of Transportation; **Edwin A. Battison**, curator, Division of Mechanical and Civil Engineering; **Rodrig C. Roth**, curator, Division of Costumes and Furnishings; **Charles E. Dennison**, museum specialist, Science and Technology Technical Laboratory.

**Henry T. Sloan**, museum aide, Science and Technology Technical Laboratory; **Anastasia G. Atsiknoudas**, secretary, Division of Electricity and Nuclear Energy; **John Shaw**, Office of Building Management; and **James A. Knowles**, museum specialist, Division of Transportation.

**Martha Russell**, NCFA photographic clerk and **Mary Katherine Cotier**, secretary in the office of the NCFA director, both received 25-year service citations.

**Janet Solinger**, director of the Smithsonian Resident Associate Program, recently conducted a two-day seminar in San Francisco for 22 representatives from 11 museums in Santa Barbara, San Diego, and San Francisco. It focused on aspects of museum membership including development, retention, and programming. Mrs. Solinger is currently completing a book for McGraw-Hill on techniques of managing, marketing, and programming continuing education.

**Edward Able**, assistant director for administration, Resident Associate Program, and **John Kinard**, director of the Anacostia Neighborhood Museum, are members of a committee charged with providing guidance to the Washington Center for Metropolitan Studies' "Project for the Arts."

Exploring the possibilities for a metropolitan arts alliance here, the project could become a resource for the area art community similar to groups organized in other cities.

**Richard Griesel**, business manager for the Smithsonian, has been reappointed to the faculty of the Georgetown University, where he teaches a graduate course in management information system.

**Joe Libbey**, diving consultant, Office of Protection Services, is a member of the Department of Labor Interagency Taskforce for the development of Occupational Safety and Health Administration standards on commercial diving.

**James Cornell**, CFA publications manager, is the author of "The Great International Disaster Book," which catalogs all major man-made and natural calamities recorded from antiquity to modern times and reviews current catastrophe research.

**Wilton Dillon**, director of symposia and seminars, has been appointed to the Bryn Mawr College Advisory Council on International Programs.

MHT Director **Brooke Hindle** was the keynote speaker Nov. 16 at the fifth annual U.S. Army Museum Conference at the

Presidio of San Francisco, where he spoke on "American Military History and the Museum."

**Lloyd Herman**, director of the Renwick Gallery; **Janet Flint**, NCFA curator of prints and drawings; and **Val Lewton**, assistant chief of exhibition and design at NCFA, all have participated in judging recent exhibitions. Mr. Herman was juror at the Delaware Museum of Art's annual crafts exhibition, Mrs. Flint was the sole juror for "Drawing Contempo '76" at the Anderson Gallery of Richmond's Virginia Commonwealth University, and Mr. Lewton was the sole juror for the annual art exhibition of the Vienna Art League.

**Franklin R. Bruns, Jr.**, associate curator, MHT Division of Postal History, was re-elected as a trustee at the Cardinal Spellman Philatelic Museum, Regis College, Weston, Mass.

The Studio Gallery in Washington exhibited a show of works by **Allan Kaneshiro**, NCFA artist-in-residence.

NCFA staffers **Peter Bermingham**, curator of education, and **Margery Gordon**, assistant curator for elementary education, discussed "Museums and Art Education" as panelists during the Maryland Art Association conference at Towson State College.

MHT Special Education Specialist **Joe Buckley** presented a program on the Smithsonian's HEW grant for the development of educational programs for handicapped students.

**Marshall Jackson**, museum aide at ANM, appeared on WHUR-FM radio's "Morning Sound," discussing the Museum's current arts and technology "happening," a series of activities planned for children.

**Carolyn Margolis**, program specialist, ANM, recently returned from Boston after researching Boston University's special collection of Martin Luther King papers. She is doing research for an exhibition on the civil rights movement of the 1960's which will open in January 1978 at Anacostia.

NCFA staffers, **Nora Panzer**, docent program manager, and **Margery Gordon**, assistant curator for elementary education, conducted a three-day workshop for docents at the Detroit Institute of Art.

**Cynthia J. McCabe**, HMSG curator, appeared on "Sounding Board," WGTS-FM, to discuss the "Golden Door" and future HMSG exhibitions.

"200 Years of Flight in America," a Bicentennial conference, was held at NASM last month. Cooperating with NASM on the arrangements were several professional societies in aeronautics and astronautics. NASM director **Michael Collins** delivered welcoming remarks. Other NASM participants included **Donald Lopez**, assistant director of aeronautics; **Thomas Croch**, curator; **Richard Hallion**, curator; **Paul Garber**, historian emeritus; and **Frederick C. Durant**, assistant director of astronautics.

**Richard Ahlborn**, MHT chairman of the Department of Cultural History, participated in the Gran Quivira conference in San Antonio, Tex., where discussions focused on Spanish-American material culture.

**Cynthia Adams Hoover**, MHT curator in the Division of Musical Instruments, was elected to the Board of the American Musicological Society.



**PERFORMING ARTS AWARD** — Lucille Dawson, coordinator of the Native American Area at the Festival of American Folklife, presented a beaded reproduction of the U.S. Park Police Badge to Officer J.E. Thomas, in appreciation for his tireless service during Festivals of this and previous years. Officer Thomas is unofficially credited with rescuing more lost children at folklife festivals than anyone else in the history of the event. His beaded badge was made in Oklahoma by a Native American of the Kiowan tribe.

## Gallery Involves Area Students With Portraits, Campaign Politics

By Kenneth Yellis

The election may be over, but the "Presidential Sweepstakes" will continue until Christmas.

Designed by the Education Department of the National Portrait Gallery, "Presidential Sweepstakes" is meant to interest elementary school students from the third through the sixth grades in this year's presidential campaign and to focus attention on American political history and portraiture.

Demand for the program has far exceeded NPG's wildest expectations, even for an election year, according to Docent Coordinator Leni Buff.

"Presidential Sweepstakes" takes place in two parts, one in the classroom, the other in the Museum. In the classroom, two NPG docents help stage an election. Split into two groups, the students organize their own political parties, naming them, and nominating fictional candidates. Recently selected party names have included the Tiger Party and the Star Spangled Banana, and a notable candidate was Jim Dandy of the Wide Awake Slumber Party.

To publicize their candidates, the students make campaign posters and buttons, invent slogans, take stands on issues, and write and deliver campaign speeches. Some groups have even made up cheers or songs to inspire enthusiasm for their cause.

When the class visits NPG, they participate in a gallery lesson tailored to their ages, backgrounds, and interests.

Emphasis can vary from a concentration on portraiture to themes in electoral history, such as third party candidates, famous losers, or blacks and women in politics.

The excitement generated by the classroom visit and the flexibility of the tour format have helped teachers later to introduce history, civics, and art curriculum units.

NPG staff has suggested a number of ways for teachers to continue the program both within and outside the classroom, and has provided slide packages and student booklets produced for "If Elected," a 1972 NPG exhibition about history's losing U.S. presidential candidates.

Despite the popularity of "Presidential Sweepstakes," its future after January 1st is undecided. NPG will offer two elementary-level programs for the remainder of this

## Collins Honored for His Service to NASM

Director Michael Collins of the National Air and Space Museum was presented with a Special Achievement Award by the National Civil Service League at ceremonies last month in the Museum of Natural History.

One of three Special Achievement Award winners, Mr. Collins was cited for his service to NASM.

"His production orientation insured that the building was constructed frugally and on schedule. His handpicked team provided the necessary skills to operate effectively once the Museum was opened. His compassion insured special programs for handicapped visitors," the citation read.

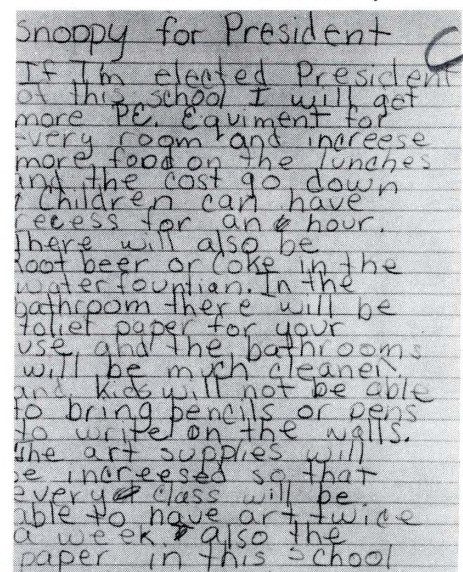
Introduced by NCSL Chairman Mortimer Caplin, Smithsonian Director of Support Activities Richard Ault also attended.

NCSL is a nonprofit citizen organization established in 1881 to promote the merit system in public employment.

school year: "Discover Portraits" and "Discover Portraits/Black History."

But "Presidential Sweepstakes" may be reactivated next fall. As Ms. Buff put it, "Both teachers and docents feel strongly that the program will work well even without the stimulus of a national election."

*Kenneth Yellis is associate curator for education at the National Portrait Gallery.*



The campaign speech of Snoopy, candidate for president of Brookhaven Elementary School in Rockville, Md., is available for study by generations of historians and political scientists.

## Duke Features On SI Release

By Susanne Roschwalb

Washington's own Duke Ellington will be celebrated at the Smithsonian this month with a special concert and a reissue of his music on the Smithsonian Collection label.

The performance of Ellington small group music will take place Sunday, December 5, at 8 p.m. in Baird Auditorium, as part of the performing arts division's Jazz Heritage series.

Featured will be clarinetist-saxophonist Bob Wilber, who most recently performed with the New York Jazz Repertory Company. Mr. Wilber has over 10 years of musical experience in the "live" performance of Ellington music for small groups. A free workshop will precede the concert at 4:30 that afternoon.

In late 1936, Duke Ellington and seven or eight select members of his orchestra began holding regular intensive jam sessions at a recording studio. These sessions produced such compositions as "Day Dream," "Just Squeeze Me," and "Things Ain't What They Used to Be," classics that exemplify Ellington's musical energy and originality of sound and texture.

Mr. Wilber notated the music from the original recordings and made possible the performance of these studio works.

The challenge to musicians today is not just to follow the music, but also to play their instruments in the style of the original performers. For example, Joe Newman, trumpeter of the group, will perform as three very different brass players: Rex Stewart (cornet), Cootie Williams, and Ray Nance.

"Duke Ellington 1938" is the two-record album featuring a selection of 32 outstanding recordings made by the Ellington orchestra in the year 1938. The album joins seven others produced by the Division of Performing Arts on the Smithsonian Collection label.

Chosen by Gunther Schuller, composer, conductor, and president of the New England Conservatory of Music, selections include such well-known Ellington works as "The New Black and Tan Fantasy," "Prelude to a Kiss," and "Pyramid," along with such less popular but equally classic selections as "Blue Light," done in two takes, one of which has never been on an LP, and "The Gal from Joe's."

Martin Williams, director of the Smithsonian jazz program, pointed out that the recording restores the Ellington orchestra sound as it was represented on the original Brunswick and Columbia issues. Neither artificial echo nor artificial rechanneling has been used.

The Ellington album is available at Smithsonian Museum Shops or by mail from the Smithsonian Collection, P. O. Box 1641, Washington, D. C. 20013. A 20-percent employee discount is offered.

# NCFA Pitches in for Rauschenberg Exhibit

By Susan Bliss

In the fall of 1973, when officials of the National Collection of Fine Arts met to plan their Bicentennial exhibition calendar, they decided that Washington should show the work of a living American artist of major reputation, who embodied qualities appropriate for celebration during the Nation's 200th anniversary.

The artist they chose was Robert Rauschenberg.

"He is a very important artist right in the middle of his career," said Walter Hopps, NCFA curator of 20th-century painting and sculpture. "He is 51 years old, neither a new arrival to the American art scene, nor an elder statesman. A look at his art is a look to the past and the future, just as our Bicentennial celebration has looked ahead as well as back."

"Besides being an artist, Rauschenberg is an active citizen — one who cares about politics and public events. He is the sort of man who exemplifies our founding spirit," Mr. Hopps continued.

But working with a living artist of Rauschenberg's fame required more special attention than other types of shows, he said.

"It was much harder for us to borrow his works, which were scattered all over this country and the world. Many owners were extremely reluctant to lend Rauschenberg's art, and we often had to use all our per-

suasive powers to convince them that the piece they held was absolutely essential to our show," said Mr. Hopps.

From the time Rauschenberg agreed to cooperate in the exhibition, NCFA staff on every level became involved in a two-year process of planning and arranging the show.

"There is no margin for error in this job," said Burgess Coleman, assistant registrar for packing and shipping, who engineered transportation for the 157 pieces of art from places as far away as Milan, Zurich, Sun Valley, and Des Moines.

Mr. Coleman, who works with assistant Joshua Ewing, said that the Rauschenberg show had been his biggest logistical job since he came to NCFA six years ago.

"There is no set way to ship art, because all objects are different sizes and shapes," he explained, adding that this was particularly true for the Rauschenberg show, which included pieces as diverse as a stuffed goat, a bathtub, and a sculpture made of motorized plexiglas discs.

"Safety of the art is the first consideration," said Mr. Coleman, "and usually it's safest to handle it as little as possible."

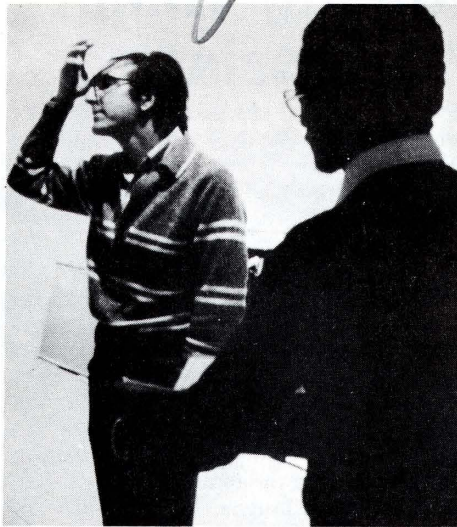
"The best way to ship is by truck, on an 'exclusive use' basis, where the art is not crated, but packed in a van reserved solely for the art."

"Transoceanic transport is by air, and it requires very careful crating by the shipper."

But sometimes the usual transportation methods fail, and extra imagination is required. For the Rauschenberg show, Mr. Coleman and Mr. Hopps carried "Dirt Painting" and "Untitled 1956" on their laps "like egg cartons" on the plane between New York and Washington.

Sometimes, the crate itself can be a work of art, as for an untitled assemblage which includes a branch, resin-treated cardboard, and lace.

"The special case had to be designed to prevent the branch from snapping in transport," Mr. Coleman said.



Val Lewton (left) and Gervis Perkins ponder an exhibition problem.

Supported by a grant from the National Endowment for the Arts, the Rauschenberg show will close at NCFA on January 2, and travel to New York, San Francisco, Buffalo, and Chicago. Each move will be planned and supervised by NCFA staff.

It took a hanging crew of four, a framer, two silkscreeners, a conservator, three cabinet makers, and several interns between two and three weeks to install the show, and even after the opening, the crew was not finished.

The day after 2,000 people had trooped in for the preview, Exhibits Aide Simon Newman was on her knees repainting the white platform supporting "Monogram," and Exhibits Chief Val Lewton was repositioning a rock which sits on the floor in front of "Fransiscan II."

"It has been the philosophy of NCFA Director Joshua Taylor that the physical ambience of the exhibition should relate to the spirit of the artist and his work," said Mr. Hopps.

"It was more fun to work with a living artist," Mr. Lewton said. "There was a

certain air of performance to it at the last moment — something you don't get with a dead artist.

"Rauschenberg came with an entourage of staff and volunteers who donned blue NCFA smocks to help with the installation. We were short-staffed and they were able to fill in on tasks such as ironing the fabric in Rauschenberg's recent sculptures.

"Besides, the crowds of people wanting to help, to interview, and to photograph lent excitement to the whole event. My job was to keep the work going, but at the same time sustain the enthusiasm."

Even with careful planning to position all pieces almost to the inch before they arrived, Rauschenberg was on hand to advise about some last minute changes in gallery arrangements.

The room containing "Sor Aqua," an assemblage boasting a real bathtub, was the hardest to arrange, said Mr. Lewton, who noted that after shielding windows and camouflaging air ducts, he, Mr. Hopps, and the artist worked up to the last minute in achieving just the correct arrangement of graphic and three-dimensional elements.

"The hanging rope in 'Sor Aqua' was one detail which caused some last minute concern," Mr. Lewton said. "The rope which accompanied the assemblage was not long enough to reach the gallery's high ceiling, but a new rope was much whiter than the original, and we felt it changed the piece. So our staff spent hours blending a stain to reproduce the color of the first rope."

"We thought we had a perfect match, and were just about to apply the stain, when Rauschenberg came through and stopped us. He said that the white rope appeared to 'float' more effectively than the darker one, and he told us to leave it white."

Commenting on the significance of the exhibition, Curator Hopps said, "The curious thing about his art, is that it is felt to be well known, because it has been reproduced so often in the media. But in fact, the show at NCFA is the first time many people, and even the artist himself, have seen such a large selection of work together."



Installing "Barge" are, from left, Gervis Perkins, Maryann Belardo, Tom Bower, and Margo Bishop.

## SI Helps Egypt With Museums

Under an international agreement negotiated by the State Department and the Arab Republic of Egypt, the Smithsonian this fall has provided guidance on the organization and development of two Egyptian museums.

The 1975 agreement, which called for cooperation in the field of health between the two countries, specifically named the Smithsonian's Museum of History and Technology as the advisor to museums on the history of medicine and pharmacy in Cairo and Alexandria.

Smithsonian staff members visiting Egypt in fulfillment of the agreement were Silvio Bedini, deputy director of MHT, who acted as principal investigator, and Sami Hamarneh, MHT historian of pharmacy.

Other team members were John B. Blake, chief of the history division at the National Library of Medicine, and Max Leopold Brodny, director of Chicago's Museum of Surgical Sciences.

The team visited Cairo, where museum for the history of medicine and pharmacy was established in 1972 in the former Sakakini Palace. In Alexandria, they consulted on a similar project which is presently under consideration for the university there.

As part of the project, Mr. Bedini, Dr. Hamarneh, and their associates consulted with members of the faculties of medicine and pharmacy at the University of Cairo and the University of Alexandria, studied the facilities and collections of major museums and visited historic sites and monuments. They returned from their mission in late October.

The mission was funded by the Smithsonian Foreign Currency Program through a proposal from the Smithsonian Research Foundation. The Foreign Currency Program, with an annual budget appropriated by Congress, was established at the Smithsonian in 1964, under the authority of Public Law 480, or the Food for Peace.

Formerly administered by the State Department, the program was transferred in 1964 to institutions more appropriate for the administration of a national grants program.

Since that year, the program has provided money for research projects in excess currency countries by educational and research institutions throughout the United States.



**OUCH!?** SI employees who appeared at MHT's temporary health facilities November 5 were "shot" by an injection gun filled with swine flu vaccine. According to SI Head Nurse Anita McMonigle, 954 staff members received influenza inoculations with only minimal side effects reported to the health units. Most received just the swine flu vaccine, but elderly and high-risk persons were administered the bivalent form combining swine flu and Victoria flu vaccines. Personnel from the District of Columbia Department of Human Resources, who administered the vaccine, will not return to the Smithsonian said Mrs. McMonigle, but flu inoculations are still being given in the area. Check local newspapers for the listings of locations in the District, Maryland, and Virginia.

## SI Programs Tour Eight Cities

By Terry Lassar

Smithsonian National Associates from Detroit to Honolulu will participate in Smithsonian-sponsored exhibitions, chamber concerts, lectures, and workshops in their home communities during the coming season.

Part of the Office of Membership and Development, the National Associate Program toured six cities last year and is scheduled to visit eight cities this year. Twenty thousand Associates have responded to invitations to participate in Smithsonian events cosponsored with local museums, historical societies, and cultural organizations.

Peoria is the first city on the fall schedule, followed by Milwaukee, Detroit, Honolulu, Seattle, Portland, Denver, and Minneapolis.

One of the most popular attractions last year was an exhibit of selections from the national gem collection. A product of cooperation among ten Smithsonian divisions, this year's schedule will offer a varied program consisting of several exhibitions circulated by the Smithsonian Institution Traveling Exhibition Service:

"Arne Jacobsen," "America Underfoot," "Naive Art in Yugoslavia," and others; an exhibit of nature photography, "Art in Nature," and an exhibit organized by the Archives of American Art, "The Artist in His Studio."

The Smithsonian Chamber Players, touring with the Division of Musical Instruments and the Division of Performing Arts, will present concerts featuring classical, baroque, and early romantic music.

The National Associate Program has also scheduled interpretative lectures and workshops to accompany the events. This year Kjell Sandved will direct workshops on nature photography, and several members of the Chamber Players will conduct workshops on the conservation of musical instruments. Curator Paul Desautels of the Division of Mineralogy will speak on the national gem collection, and members of the Family Folklore Program will conduct a series of model interviews to amplify their exhibit.

Terry Lassar is a program assistant with the National Associate Program.

## SI Joins Local Art Celebration

In a major cooperative effort among museums, galleries, and libraries, Washington, will celebrate the shared creativity of poetry and art in a month-long festival, "Inscapes: Words and Images," during December.

Several Smithsonian museums and programs will participate in the festival, which will include special exhibitions, poetry readings, dialogues between poets and painters, films, and lectures.

The Smithsonian Resident Associate Program will present a dialogue between poet Kenneth Koch and painter Larry Rivers on December 3, and the Associates have commissioned a serigraph poster series to commemorate the project.

The poster is a collaborative work by painter Philip Guston and Stanley Kunitz, poet and consultant in poetry to the Library of Congress, 1974-76.

The December film program at HMSG will include films by and about poets. Jonas Mekas, founder-director of the Anthology Film Archives and editor-in-chief of *Film Culture* magazine, will introduce the series with the screening of his own film-poem, "In-Between," and a discussion of the techniques and talents of poet-filmmakers.

HMSG will exhibit for the first time the Museum's collection of the works of poet e.e. cummings.

Other Smithsonian bureaus participating include NASM, which will sponsor a poetry reading by Alfred Worden, Apollo 15 astronaut. NCFA will exhibit the "Art of Poetry," a selection of American paintings and graphics based on specific poems from this country and abroad. "The Object As Poet," an exhibition that examines the relationship of poetry and the poetic image to objects, opens December 15 at the Renwick Gallery. NPG will display portraits of poets from the Gallery's permanent collection.

The Smithsonian's Office of Elementary and Secondary Education has invited all District of Columbia public schools to participate in an art and poetry exhibition which will be displayed at the Martin Luther King Memorial Library.

A poster listing all activities planned for the festival is being published by the Resident Associate Program.