



THE SMITHSONIAN TORCH

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Lindy Boggs Joins Regents



Lindy Boggs

Representative Lindy Boggs of Louisiana has been named to the Smithsonian Board of Regents. Appointed by Speaker of the House Thomas P. O'Neill, Mrs. Boggs is the first woman to join the Regents in the 131-year history of the Institution.

Mrs. Boggs is currently a member of the House Committee on Appropriations where she serves as a member of the Subcommittee on Public Works and the Subcommittee on Housing and Urban Development and Independent Agencies.

During the Bicentennial, Mrs. Boggs served as chairwoman of the Joint Committee on Bicentennial Arrangements which coordinated activities on Capitol Hill for Congress. Last year she also served as chairwoman of the Democratic National Convention, presiding over the 1976 convention in New York City.

Mrs. Boggs has been a supporter of Federal financing of the arts and has worked on legislation in the fields of health, energy research, credit rights, and education.

Congresswoman Boggs succeeds Representative Sidney Yates of Illinois who recently resigned his seat on the Board of Regents.

MNH Curator On Call For Whale Strandings

By Thomas Harney

The call to James Mead telling him that some 140 whales had stranded on a Florida beach February 8 (see March *Torch*), caught him in the midst of work on other strandings from his trailer headquarters on a beach near Nags Head, N.C.

Since January, Dr. Mead, associate curator of mammals at the Museum of Natural History and director of the Smithsonian's Marine Mammal Salvage Program, has been living along the outer banks of the Cape Hatteras Barrier Island patrolling a 120-mile stretch of the beach daily in a Land Rover and once a week from the air.

What led him to become a full-time beachcomber at Hatteras is his belief that this long barrier beach may have one of the highest frequencies of marine mammal strandings of any beach of comparable length along the East Coast.

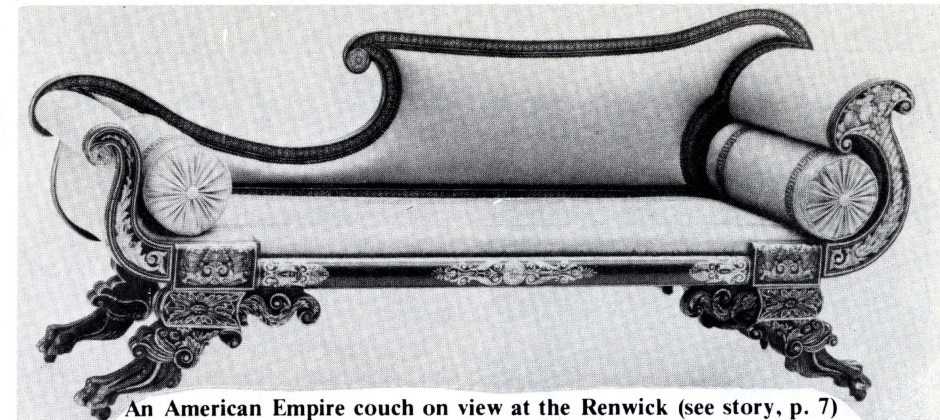
Up to now, however, there has never been satisfactory data on just how many and what kinds of strandings occur there.

Though it is not very far from Washington, Hatteras' inaccessibility and lack of development make it one of the wildest and remotest stretches in America, particularly during the rough and stormy winter months when strandings most often occur.

So far on Hatteras, Dr. Mead has reported 50 strandings, mostly bottle-nosed dolphins and harbor porpoises, and has had so much autopsy work on his hands that Charles Potter, a museum specialist in MNH's mammals division, has gone to Hatteras to help him.

Meanwhile, smaller marine mammals beached elsewhere along the Atlantic Coast continue to arrive at the museum via air freight, frozen and shipped here for study by Federal agencies and private citizens who have been recruited by Dr. Mead as whale watchers. The specimens are kept in a 20-foot walk-in freezer until Dr. Mead and Mr. Potter can return and autopsy them.

This work — often a smelly process consuming several days — takes place in the Osteo Prep Lab in MNH's east courtyard. After dissection, skulls and skeletons are roughed out with butcher knives and placed in one of the east courtyard's two "bug



An American Empire couch on view at the Renwick (see story, p. 7)



Charles Potter

Dr. Mead performs an autopsy on a whale beached along the outer banks.

chambers," where a colony of hungry dermestid beetles swarm over the carcasses and finish removing the flesh. The last step is to degrease the skeletal material in a chemical bath and dry it.

The bones are then numbered with waterproof ink and sent to one of the three storage places that currently hold the world's largest collection, now more than 5,000 specimens, of modern marine mammals: the NMH east basement, SI's 1111 North Capitol Street building, or a Silver Hill warehouse.

Some of this material is very difficult to store. The larger whale skulls are so fragile and easily broken that they must be secured on movable wooden frames for protection.

Large whales are usually not prepared. "When they beach, we try to haul them to some wildlife refuge along the coast and let nature take its course and do the job for us," Dr. Mead said.

"If we tried to do it in the Museum, it might take my small staff two or three years to get one whale into shape."

The biggest whales in the ocean are the Blue Whales, which sometimes run 90 feet in length, Dr. Mead said. "Each of their 50 vertebrae is as large as a lot of our smaller marine mammal specimens. We've only had three Blue Whale strandings since the program began, and they were collected by the National Museum of Canada. The

museum has just obtained a small warehouse, and it was almost filled by the three huge whales."

"In the past we usually just collected the skull. But now we're going after full skeletons because a lot of the stuff we find on the beach is fragmentary, and we have to have a full range of skeletal material to compare the fragment with if we're going to be able to tell what kind of marine mammal it is."

Dr. Mead said that systematic biology has become so sophisticated that it is necessary to look at large numbers of specimens in order to be able to distinguish age, sex, or individual differences.

"Two or three large whale skeletons can create a space crisis. Even with smaller skeletons we fill space much faster than anyone can make it available."

"To try and adapt our collection techniques to our space limitations we're developing a system whereby once we have four or five full skeletons of a species, we put on the brakes."

"After that, when we find one of that same kind of whale we'll only put a small number of representative bones from it into the collections — four or five of its vertebrae instead of all 50. That way we can still get good information about the skeleton without having the whole thing," Dr. Mead said.

Cooper-Hewitt Shows Royal Pavilion Treasures

By Susan Bliss

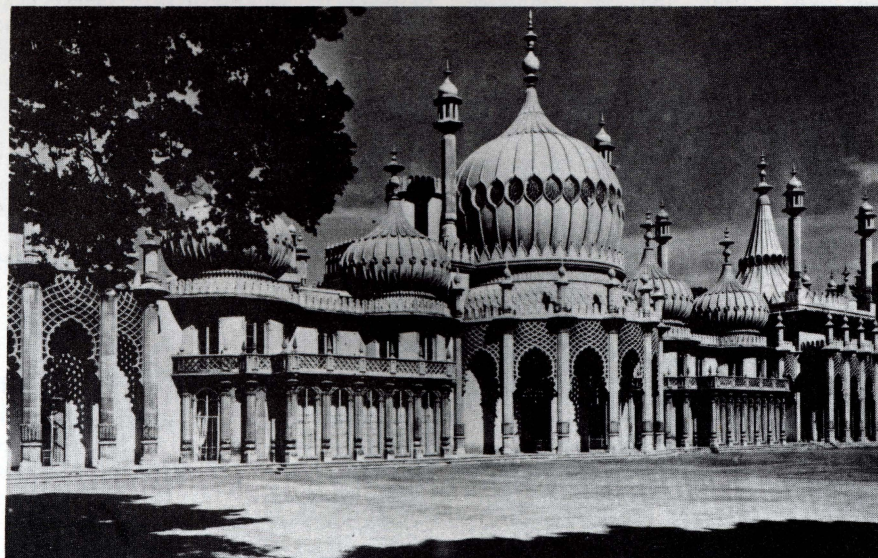
Depending on how you look at it, the Cooper-Hewitt Museum's current show, "The Royal Pavilion at Brighton" results from plain good fortune or "sheer injustice" to British interests, in the good-natured words of John Morley, director of the Royal Pavilion in Brighton, England.

The cooperative show between Brighton and Cooper-Hewitt, which opened on March 3, honors Queen Elizabeth II on the occasion of her Silver Jubilee. It came about because the New York collection contains more than 100 original drawings, sketches, and renderings made by the firm of Frederick Crace for the interiors of the Royal Pavilion. Cooper-Hewitt acquired the drawings in 1948, before today's stricter British export laws.

The Pavilion is a royal pleasure palace commissioned by the Prince Regent, later George IV of England, and considered by many to be one of the most fantastic in the Western World.

Mr. Morley, who was in New York for the installation of the exhibition, personally accompanied certain items sent from the Queen's collection at Buckingham Palace where they were placed after Queen Victoria removed them from Brighton over a century ago.

The Royal Pavilion has lent the finest of its own drawings by Crace and Augustus Pugin, another important 19th-century designer involved with the Pavilion, together with original paintings, sculptures, decorative objects, furniture, and interior architectural



The Royal Pavilion at Brighton

and ornamental elements from the building itself. In addition, the show includes over a hundred drawings, watercolors, and contemporary cartoons.

Working drawings and watercolors made by Pugin as studies for plates in John Nash's book, "Views of the Royal Pavilion," were removed from a carefully dismantled volume, and are on public view for the first time, according to Mr. Morley.

"I always wanted to do a show like this," he said. "Then four years ago, when Cooper-Hewitt's present status was evolving, Lisa Taylor and I met by chance, and we started to plan the exhibition."

"I don't think one can do more than suggest the Pavilion," Mr. Morley continued, "but I believe the present exhibition does give an impression of the extraordinary building and its decorations."

A result of the blending of the talents of King George, John Nash, and their decorators Crace and Robert Jones, the building and its interiors seem extravagantly opulent to modern eyes, yet they are only a shadow of their former grandeur. The Chinese and Indian motifs give an intense exoticism to the decoration, and the whole building is like an Empire fantasy of the Arabian Nights.

The interior glittered with gold, always a favorite with the King. Dragons, Chinese banners, pennants, and lanterns, large Chinese figures, and chairs and tables of simulated bamboo carried out the "oriental" vision. Fantasy on such a scale is unequalled in Europe, said Mr. Morley.

After the King's death in 1830, the royal family continued to use the Pavilion until 1945, when Queen Victoria, troubled by the crowds, ceased her visits to Brighton. She decided to sell the Pavilion to finance the refurbishing of Buckingham Palace, and the town of Brighton bought the building to use for art exhibitions, balls, and concerts. Over the years, the Pavilion's former splendor faded.

During the first World War, the one-time "pleasure palace" became a hospital and it was not until 1946 that renovation began. In the 1950's Queen Elizabeth II returned much of the original furniture to the Pavilion, and began a sustained program of cleaning and restoration.

The Cooper-Hewitt show is the first occasion that the material from the Pavilion and the royal collections have traveled to the United States. Installation was directed by New York designer Vincent Ciulla and coordinated by Dorothy Globus and Elaine Dee of the Cooper-Hewitt staff. The catalog, which features a foreword by Museum Director Lisa Taylor, includes essays by Mr. Morley and John Dinkel, deputy director and keeper of the Pavilion.

After closing in New York on May 22, the exhibition will travel to other museums in the United States and Canada.

Courtesy of the Royal Pavilion

MHT Opens Balloon-Frame House Display



Charles Rowell works on the house.

By Linda St. Thomas

Nineteenth-century critics were skeptical, saying that the buildings would never survive the midwestern winters. But balloon-frame houses, believed to be an American invention, proved themselves durable as well as inexpensive and easy to construct.

One was so durable, in fact, that it has been moved to the Museum of History and Technology for display in the Hall of Everyday Life in the American Past and will be on public view beginning April 1.

Curator Rodris Roth of the Division of Costumes and Furnishings began last June to search for an example of this 19th-century

American architecture which would be suitable for the Smithsonian collection.

She enlisted the help of Paul Sprague, adjunct assistant professor at the University of Illinois and head of Historic Preservation Services in Chicago.

Developed in that city during the 1830's, this structural style is sometimes called basket frame, or Chicago construction, so it seemed logical to begin the search in Illinois.

"The construction is hidden," said Ms. Roth, "so it's not easy to drive around and spot a balloon frame house." Mr. Sprague's assistant combed the Chicago area looking for houses in the Greek revival style that was fashionable in the mid-19th century when balloon frames were beginning to be popular.

"For the frame to be visible, the house had to be in a ruinous state, and to procure it for our collection, it had to be uninhabited," Ms. Roth said.

Near Chicago in Peotone, Ill., they finally found the right house, suitably dilapidated, uninhabited, and owned by Patrick Murray, who had planned to tear it down.

Built around 1855, the house is a good example of balloon frame construction of thin, pre-cut, sawed lumber and held together with iron nails rather than wooden pegs.

The two-story house was carefully dismantled in September by Charles Rowell, MHT exhibits specialist, and his brother, Thomas. Onto a truck went the facade of the house, including the frame, gable, corners, windows, doors, baseboard, sections of the foundation, the double siding or weather

board, and the plaster used on the interior walls.

When it is reassembled at MHT, a cut-away section will show visitors the construction layer by layer.

Disassembling the house was a complex process. Mr. Rowell numbered the studs which ran from foundation to roof of the two-story structure, so that they could be replaced in their same relative positions at the Museum.

"The next step was fumigation, cleaning the lumber, and patching a few spots," said Mr. Rowell. "Then the reassembly could begin. It should take six to eight weeks to complete."

Balloon frames were made with a new type of thin lumber that allowed faster and cheaper construction. Some people claimed that a balloon frame cost 40 percent less and was one-quarter the weight of its timber counterpart.

Said one participant at an 1855 meeting of the American Institute Farmers Club, "If it had not been for the knowledge of balloon frames, Chicago and San Francisco could never have arisen, as they did, from little villages to great cities in a single year."

Another man, who called balloon frames "a novel mode of constructing cheap wooden dwellings," claimed to have seen an entire block of houses go up in San Francisco in just two weeks.

Prior to the 1850's, houses were constructed from heavy timbers cut down near the construction site. This became impractical as large trees became scarce in settled

areas such as Chicago.

"Although we have much to learn about the invention and evolution of this construction, we do know that balloon frames made it easier to build a home anywhere simply by transporting the cut lumber and mass-produced nails, which were moderately priced and available in many sizes due to manufacturing advances," Ms. Roth remarked.

"But one of the most appealing features of balloon frame construction was that it required hardly any skill to erect."

George E. Woodward, an architect and civil engineer, was an advocate of the new construction, and stated in his book, "Country Homes," (1868), that "a balloon frame looks light, and its name was given in contempt by those old fogey mechanics who had been brought up to rob a stick of timber of all its strength and durability, by cutting it full of mortises, tenons and auger holes, and then supposing it to be stronger than a far lighter stick differently applied, and with all its capabilities unimpaired."

Eventually, the balloon-frame construction gave way to a modified version, the platform frame house, still in use today.

The house exhibition, which was conceived by MHT Designer Deborah Britzfelder, includes descriptions and pictures of the Peotone, Ill., home and information on the significance of the balloon frame construction in American architecture.

Exhibit of the house has been supported by Certain Teed Corporation of Valley Forge, Pa.

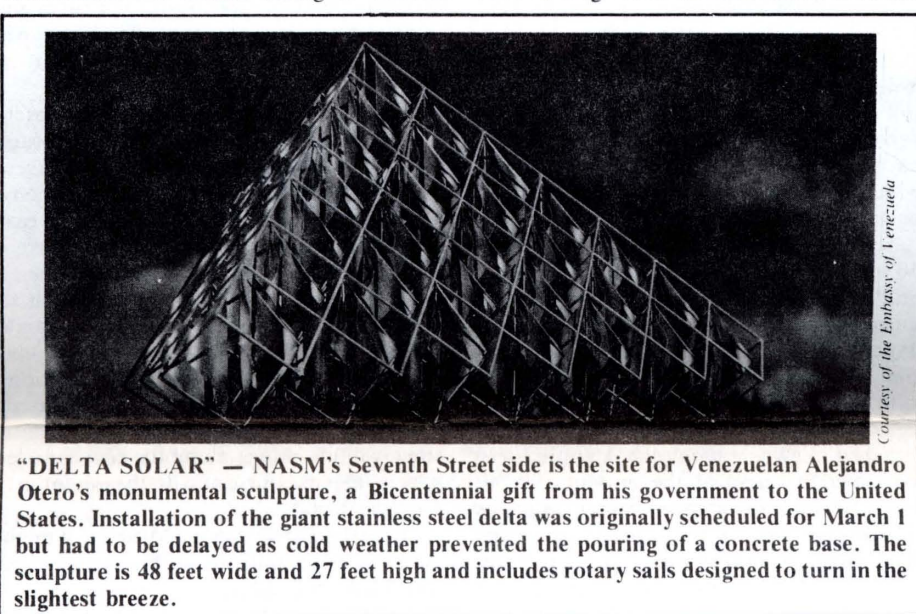
NZP Building Gets "Zoo" Decor

The new administration building at the Zoo may be attractive and roomy, but it just doesn't seem like a zoo, according to *Tiger Talk* the NZP employee newsletter.

So the lobby will soon be decorated with a panel made of hundreds of three-inch-square butternut wood blocks carved in the shapes of animals important in NZP's history. Among the carvings will be the giant and lesser pandas, white tigers, Komodo dragons, Indian rhinos, maned wolves, and Pere David's deer.

Funded primarily by the SI Women's Committee, the work will be done by craftsman Dick Wiken, working from an idea by Bob Mulcahy of NZP's Office of Graphics and Exhibits, and Warren Cutler, zoo artist.

If all goes as planned, the panel will be delivered and installed in May.



"DELTA SOLAR" — NASM's Seventh Street side is the site for Venezuelan Alejandro Otero's monumental sculpture, a Bicentennial gift from his government to the United States. Installation of the giant stainless steel delta was originally scheduled for March 1 but had to be delayed as cold weather prevented the pouring of a concrete base. The sculpture is 48 feet wide and 27 feet high and includes rotary sails designed to turn in the slightest breeze.

Spring Festival Planned for Mall

By Susanne Roschwalb

The Smithsonian will welcome spring with a two-week festival of music on the Mall side of the Museum of Natural History from April 3-17. Planned to coincide with the Cherry Blossom Festival and school vacations, the Spring Celebration will be produced by the Division of Performing Arts.

Daily programming will begin at 10:30 a.m. with marching bands and parades followed by Washington-area high school bands performing on a specially-erected stage. Artists from the Washington area will be featured from noon until 2 p.m. daily in programs of jazz, popular song, folk ethnic, country, bluegrass, and music on Smithsonian collection instruments. Musical units from the Army, Navy, and Air

Force will play from 2 until 4 p.m. daily.

Special programming for April 10, Easter Sunday, will feature traditional ballads by Hazel Dickens, sacred music by the Mount Union College Brass Choir of Alliance, Ohio, and local gospel music.

Among artists to perform are Don Reno, Bill Harrell and the Tennessee Cutups, the Bluegrass Cardinals, Van Perry Vedder, Ron Elliston, James Weaver, Robert Shelton, the Rick Henderson Quintet, and Frank Hinton. The Cardoza High School Stage Band and the Langley High School Wind Ensemble are among participating school bands.

All events, which will be free to the public, have been made possible by funds from the Music Performance Trust Fund.

'Per Report' Hails Associates

"The Smithsonian Resident Associate Program has developed the largest and probably the most sophisticated leisure-time program in the country," according to the *Per Report*, a biweekly review of part-time postsecondary education.

The December 6 issue of the report was devoted to a laudatory profile of the continuing education program offered by the Resident Associates. Sent to over 600 college and university continuing education programs throughout the country, the report has generated many requests for *The Associate* newsletter and membership information.

Tracing the growth of the program from 1,500 members in 1965 to its current membership of over 41,000, the report cited "the richness and diversity of the program's activities and its ingenuity in creating a high quality educational program from a non-collegiate base by maximizing the use of scholarly and societal resources."

Associates Set Intern Program

Education students at George Washington University received course credit for assisting instructors of Resident Associate winter classes for young people, and the program will continue this spring.

"It's a mutual learning experience for both teacher and intern," says Margaret McIntyre, professor of early childhood education at GW, who collaborated in setting up the internship program with Young Associate Program Coordinator Tina Parker.

Members of a GW class on community resources, the 12 interns learned to use the city's resources in the classroom. For the instructors, the program provides greater flexibility and freedom to teach. Linda Cullen, MNH histological technician, found the new interns "great because I've never had education courses and don't know how to discipline the children." The interns served a vital role in helping to focus students' attention on the teacher.

TV Backstage: A Mobile Unit

By Edwards Park

A television director, at work in a mobile unit, is like a four-ball juggler keeping three balls in the air for an interminable 30 minutes. The simile became unmistakable to anyone watching Director Dave Deutsch during the video taping of the pilot of "What in the World" in Baird auditorium.

Four cameras, with lights and sound gear, covered the six panelists, host James Day, and authenticator Froelich Rainey as the Smithsonian's own quiz game unfolded on the auditorium stage.

But there were no laughs and much more drama out in the east court of the Museum of Natural History where two trucks were parked close together, one packed with recording equipment and the other containing Deutsch, an assistant, a video controller who sat at a console, an audio controller who sat at another console, and a couple of hangers-on (including this one).

Facing the director's desk, in the confines of the truck, were four black-and-white TV screens and one larger color screen. The smaller monitors were linked to the four cameras on stage. All the cameras were operating and their subjects were appearing on the proper screen. But only one screen showed a red light — the one that was transmitting.

Deutsch's job, during the show, was to keep the red light glowing over the screen that provided the best picture of the action. Camera Number Three would be on the main screen, focused on the right-hand panel. "Get ready, Two," Deutsch would say. "Loosen up a little. Fine. Take Two."

Once Number Two was going, Dave was concerned only with the other three cameras — the balls in the air, to get back to the juggler simile.

"Get ready, Four. Scan left when you're on. Okay, take Four." And then, as Four's view was transmitted, Dave would monitor that scan, telling the cameraman to slow it down or come a little higher, and would also alert One that it was on deck.

As the director spoke and the controllers' fingers moved, relaxed and sure, across the video and audio keys, the color set brought in that perfect, understandable picture that we all are used to in our living rooms, the camera angles switching unobtrusively but always with meaning. The half hour went very quickly, there in the truck, but everyone inside that cramped space was infected by the tension of those minutes. It was quite long enough for a juggler to keep the balls in the air.

SMITHSONIAN TORCH

April 1977

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WATERSHED CONFERENCE — Edward Bryan (left) of the National Science Foundation and David Correll of the Chesapeake Bay Center for Environmental Studies welcomed over 100 scientists and professionals to a February 28 workshop on watershed research in eastern North America. The workshop was sponsored by the Smithsonian Institution and funded in part by the National Science Foundation program of research applied to national needs. During four days of meetings, investigators from seven major watershed research teams presented papers on watershed hydrology; the levels of nutrients, particulates, microorganisms and toxic substances found in land runoff; and watershed modeling. The papers will be published in a book by SI Press this spring.

Kin & Communities To Focus on Ancestry

By Johnnie Douthis

The Smithsonian will stage its own version of a family reunion, Tuesday through Friday, June 14 through 17, when the Office of Smithsonian Symposia and Seminars opens "Kin and Communities: The Peopling of America," with ceremonies at the Kennedy Center's Eisenhower Theater.

Anthropologist Margaret Mead will chair the symposium, and Rosalyn Carter will deliver a message from the President at the opening ceremony, which will be hosted by Secretary Ripley. Vice President Mondale has also been invited to discuss "The Family Bases of a National Community." Music at the opening will be provided by the McLain Family Band of Berea, Ky.

The symposium will concern many aspects of family ancestry, in an attempt to respond to enormous interest in the subject which has been stimulated by the Bicentennial, last year's Festival of American Folklife, and most recently, Alex Haley's bestseller, "Roots."

Haley is expected to attend the symposium, and has been asked to speak at Ford's Theater on June 14, following a showing of excerpts from the Wolper film production of "Roots." The writer has served for two years as a member of the national advisory panel for Kin and Communities.

The four-day symposium will close with a family picnic for Smithsonian staff, who will be asked to bring their own favorite traditional family foods.

The sessions will compose the Smithsonian's first major symposium since 1973, when SI cooperated with the National Academy of Sciences to mark the quinquennial of the birth of Copernicus. That observance is now reflected in "The Nature of Scientific Discovery," a book edited by Owen Gingerich of the Smithsonian Astrophysical Observatory.

Resources of the Institution will be called on for this year's Kin and Communities, which OSSS Director Wilton Dillon said will "contrast with earlier symposia by its spartan inward-looking nature."

"Being more domestic than international," he said, "and lacking academic processions

and platonic banquets to concentrate on scholarly interests of the Smithsonian, rather than the more general ones of the public, the symposium will feature small working groups aimed at turning out a book, which we hope will sell.

"All participants will be encouraged to explore the little-examined link between families and communities in modern civilization," said Dr. Dillon.

Smithsonian scholars involved in the program will include T. Dale Stewart, curator emeritus of physical anthropology, who will deliver an essay on the peopling of prehistoric America; and Roy Bryce Laporte, director of the SI Research Institute on Immigration and Ethnic Studies discussing "Dynamics of the New Immigration."

Ralph Rinzler and Robert Byington of the Office of American Studies will preside at an oral traditions workshop, which will include a presentation by Louise Hutchinson of the Anacostia Neighborhood Museum.

"Family Photo Interpretation" will be a workshop led by predoctoral Fellow Amy

Kotkin who will show how to use family photographs, home movies, and film documentaries as sources for historical research.

At the Dibner Library, a colloquium celebrating the centennial of Lewis Henry Morgan's classic "Ancient Society," is planned. In cooperation with the anthropology department of Columbia University, the session will assess Morgan's worldwide influence on studies of kinship, ancient societies, and contemporary social theories in China and the U.S.S.R.

Richard Ahlborn and Peter Marzio of the Museum of History and Technology plan some exhibits about family memorabilia and material culture, while the Hirshhorn's Cynthia McCabe will do a small show of family-related art.

In a session on "Families in Nature," Zoologists Devra Kleiman and John Eisenberg will discuss their research at the National Zoological Park.

Other Smithsonian activities timed to correspond with Kin and Communities will be featured in the Free Film Theater and Resident Associates programs.

Guest scholars who will participate at Kin and Communities will include Seena Kohl of Webster College; French writer Amaury de Riencourt; novelist Elizabeth Janeway; R. Peter Mooze of the Virginia Museum of Fine Arts; Culpepper Clark and Ralph Bogardus from the University of Alabama; John Demos of Brandeis University; and Jacqueline Jackson from Duke University.

Bernard Bailyn, Winthrop professor of history at Harvard University, will be commentator-at-large.

Other family-related topics will be discussed by such participants as Margaret Mead; Urie Bronfenbrenner of Cornell University; Francis Hsu of Northwestern University; reporter Jared Hoffman of *Children's Express*; anthropologist Rhoda Metraux, a longtime collaborator of Dr. Mead; and Edward Fiske, education editor of the *New York Times*.

Essays, colloquia, and workshops at Kin and Communities will be edited into book form by Allan Lichtman and Joan Challinor of the history department of American University, which has cooperated in the symposium planning.

Haley Tells Story of His 'Roots' Research

By Susanne Roschwalb

More than 1,000 guests jammed the Pendulum Hall of the Museum of History and Technology, Wednesday evening, February 23, to hear author Alex Haley, the third speaker in the Frank Nelson Doubleday Lecture Series.

Secretary Ripley introduced Mr. Haley to the overflow crowd. Haley's speech, titled "The Black Heritage," told the story of his genealogical research that led him from Henning, Tenn., to the small West African country of Gambia.

His novel "Roots" based on this search, has sold almost one million copies in hard cover, with another 250,000 copies back ordered. The television series based on the book was seen by 80 million viewers.

Referring to the "galvanic national reaction" that the series and the book produced, Mr. Haley voiced a recurring theme: "I do not believe it is something I have done by myself. I believe I have been a channel, a conduit that has been used at this particular time to tell the story of a people."

He suggested that every black person in the audience, given the few clues of one African ancestor's name, his country of origin, and when he left Africa, could trace his own roots. In his lecture, Mr. Haley told how the rhythm, cadence, and story-telling form of his family's oral tradition, prepared him to become a writer.

His story began in Henning, Tenn., where his grandmother and his aunts inculcated a love of the tales handed down by their daddy and his mother before about their great, great grandfather, an African who called himself Kunte. Although he was a slave, Kunte resisted his master's attempt to take away his African name and never accepted the substituted anglicized one. This story-telling in Haley's family had been a way of keeping this African ancestor alive.



Alex Haley, in tie, poses with griot, in white turban, and his African family.

Haley learned to write while serving as a cook in the U.S. Coast Guard, and he taught himself to type by copying sentences out of a book. He was a skilled letter writer and soon took over the job of writing love letters for his shipmates, who eventually took over his cooking chores so he could devote full time to their letters.

After the Coast Guard, he did freelance magazine writing. A job at *Playboy* magazine led to an interview that became his first book, "The Autobiography of Malcolm X."

On another assignment in Washington 13 years ago, he found himself near the National Archives Building. On an impulse, he entered, asking to see microfilmed Federal census records for the year 1870.

"It was almost mystic as I looked down the list of names," he said. "As each name flipped by on the machine it occurred to me that these were all people who had lived and then died."

At one point, several hours into the search and almost giving up, Haley saw the name Tom Murray, blacksmith, of Alamance County, N.C. Murray had been among many relatives included in the stories told to him back home. Step by step, Haley traced his route from the National Archives back to his cousin Georgia in Tennessee, and the African words used in her tale that he traced to the Mandinka tongue of Gambia.

In West Africa Haley had to assemble a safari to reach the back country where he had what he termed his "peak experience" in a village with the prefix Kunte. There an old griot, or oral historian, recounted village history from its founding in the early 1700's to the time when Kunte Kinte went out to chop wood one day and was never heard from again.

That man was Haley's ancestor, the African who insisted on keeping his own name.

Winslow Homer Letters Donated to Archives

By Emily Nathan

A major acquisition of 18 letters written between 1890 and 1901 by the American artist Winslow Homer to his patron Thomas B. Clarke, has been given to the Archives of American Art by Joyce Tyler of Boston.

Until now only such eminent Homer authorities as William H. Downes, Lloyd Goodrich, and Philip Beam have had access to this correspondence, but the Archives will make the collection available on microfilm to qualified researchers in its five regional centers and around the world through its inter-library loan service.

Clarke, a New York businessman and an important collector of American art, owned 31 Homers and had a special "Homer gallery" in his house just for the artist's works. According to Lloyd Goodrich in his book on Homer, Clark was the strongest outside influence in Homer's professional life during the peak of his career.

"I never for a moment have forgotten you in connection with what success I have had in art," Homer wrote Clarke in March 1892.

The Homer letters cover the last twenty years of his life, which he spent in Prout's Neck, Me. In the letters Homer commented on works in progress, prices, exhibitions of his works and critics. The correspondence

makes clear his appreciation and dependence on Clarke: "You certainly keep my pictures before the people and I must acknowledge that you have done more for my reputation than I have."

Several of the letters include tiny sketches used by Homer to make his ideas clearer to Clarke. The sketch, "Northeast," captures in miniature much of the force of this impressive seascape: a full-page ink sketch of the harbor at Santiago de Cuba with a square drawn around the section became the focus of his powerful and unusual oil, "Searchlight, Harbor Entrance, Santiago de Cuba," painted in 1901. None of these facile little sketches has been mentioned by Homer scholars.

There is also a feisty letter about "Hound and Hunter," now owned by the National Gallery, in which Homer chastises critics who "may think that the deer is alive but he is not — otherwise the boat and the man would be knocked high and dry. I can shut the deer's eyes and put pennies on them if that will make it better understood." He ended by writing: "It is a simple thing to make a man out an Ass and fool by starting from a mistaken idea — So anyone thinks this deer alive is wrong."

Also included in this collection is an undated letter to George W. H. Ritchie of

New York, printer of Homer's etchings, and one from Whittemore Brothers (New York), framers.

Mrs. Tyler, a staff member of the New England Area Center of the Archives, learned of the existence of this correspondence from the Print Department of the Museum of Fine Arts in Boston. Negotiations for their purchase was an example of the close working relationship between the two institutions.

ARBA Presents Medals to MHT

All 21 medals authorized by Congress to be struck as commemoration of the Bicentennial are included in the collection that Jean McKee, acting administrator of the American Revolution Bicentennial Administration, presented to Secretary Ripley to be added to the numismatic collection at MHT. The medals, which include silver and bronze pieces issued annually from 1972 through 1975, and the seven National Bicentennial Medals in bronze, silver, and gold, were all struck by the United States Mint. Sales of the medals, which as a set are worth \$4,793, enabled ARBA to provide the Smithsonian with over \$1.5 million in funding assistance for Bicentennial projects.

Staff Exhibits Fiber Art Items

The Arachnids are spinning, and all SI staff can see their craft, through April in the new art gallery next door to the Museum of Natural History employee cafeteria.

The Arachnids is a group of about 15 MNH staff members who spin, weave, knit, crochet, and make other types of fiber art. Organized by Paula Fleming and Maureen Downey, the Arachnids have grown enough to compile art for a handsome group show.

The gallery was intended as a place for MNH employees to show their work to all Smithsonian personnel, but if people in other museums express interest, the gallery's mission could be broadened to include their work as well, according to David Meyersburg of the Smithsonian Museological Association, which operates the gallery.

The first exhibition was held in December with a display of electron microscope photomicrographs by several MNH scientists. A look at MNH's history, through drawings and architectural plans, is being prepared to follow the Arachnid show.

The gallery is open to all Smithsonian staff from 8 to 10 a.m. and from 11 a.m. to 2 p.m., Monday through Friday. Anyone wishing to exhibit should contact David Meyersburg at ext. 5942.

Personnel News

Jack Horner and **Robert Artis**, personnel management specialists in the Office of Personnel, retired effective February 26.

Mr. Horner retired after completing 33 years of Federal service. He came to the Smithsonian in 1970 after a long career with the Department of the Army.

Mr. Artis, who retired after 27 years of Federal service, worked for the General Services Administration and the Department of the Army, prior to joining the Smithsonian staff.

Correction: The March *Torch* announced the appointment of **Johannes Hyltoft** as conservator of the SI Libraries. Further information received from the Libraries tells us that Mr. Hyltoft served as the head of book preservation at the King's Cabinet at Amalienborg Castle, Copenhagen, and not as a professor there.

April at the Smith

1 NATURAL HISTORY LECTURE: *Conservation of Ethnographic Materials*. Speaker: Beth Gibson, Head Conservator, Anthropology Conservation Laboratory. 12 noon. Baird Auditorium, Natural History Building. FREE.

AN EVENING OF SCOTTISH PIPING: *John MacFadyen*, gold medalist piper from Busby Scotland and winner of every major piping prize in the world, will play traditional Scottish music on the Great Highland Bagpipe. Pipe Major *Sandy Jones* of Annapolis will join MacFadyen and *Cathi Jones* will perform several highland dances. The program signals the beginning of summer hours at the museum. 8 p.m. Pendulum Area, History and Technology Building. FREE.

EXHIBITION: *Mauricio Lasansky: A Retrospective Exhibition of His Prints*. Intaglios, many in color, comprise the majority of the 90 prints shown; linoleum cuts are also included. Lasansky came to the United States from Argentina in 1943, established the University of Iowa Print Department and now divides his time between teaching and working in his studios in this country and Mexico. Organized by the University of Iowa Museum of Art with a grant from the National Endowment for the Arts. National Collection of Fine Arts, through May 22.

EXHIBITION: *Cowing House*. Balloon-framed house built about 1855 in Peotone Township, Illinois. Recent addition to the Hall of Everyday Life in the American Past. Museum of History and Technology.

2 HIRSHHORN FILMS: Selected Works by U. B. Iwerks. A series of fairy tale spoofs produced in the mid-'30s, including *Dick Whittington's Cat*, *Jack Frost*, and *The King's Tailor*. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

3 SPRING CELEBRATION: More than 80 musical events presented outdoors at the Mall entrance, Museum of History and Technology Building. The daily schedule follows: 10 a.m.—parades and performances by high school and university bands from the Greater Washington area. 12 noon—jazz, popular song, folk, classic, ethnic, rock, country or bluegrass. 2 p.m.—Army, Navy and Air Force musical units. Among the many artists performing are Don Reno, Tennessee Cut-ups, Van Perry Vedder, Marshall Hawkins Quintet, Mount Union College Brass Choir, Sweet Adelines, and the U.S. Navy Sea Chanters. In case of inclement weather, the performances will be moved indoors to the Pendulum area. Call 737-8811 daily, for schedule. FREE.

4 MUSIC FOR FLUTE: *John Solum*, noted flautist, and *Fortunato Arico*, viola da gamba and cello artist, will present an evening of music featuring the flute, including works by Hotteterre, Rameau, Handel, Haydn, J. S. and J. C. Bach. They will be joined by *Albert Fuller* on the harpsichord. 8:30 p.m. Hall of Musical Instruments, History and Technology Building. \$4 general, with discounts for students, senior citizens and Resident Associates. For reservations call 381-5395. Sponsored by the Divisions of Performing Arts and Musical Instruments.

5 SYMPOSIUM: 20TH CENTURY CANADIAN CULTURE. *The Dark Hamlet with the Features of Horatio—Canada's Myths and Realities*. Speaker: Robertson Davies, Master, Massey College, University of Toronto. Presented by the Association for Canadian Studies in the United States with a grant from the National Endowment for the Humanities. 8 p.m. Hirshhorn Museum and Sculpture Garden. The current exhibition *14 Canadians: A Critic's Choice* is being held in connection with this symposium. FREE.

CREATIVE SCREEN: *Closed Mondays*, by Will Vinton and Bob Gardiner; *Frank Film*, by Frank Morris; *The Further Adventures of Uncle Sam*, by Robert Mitchell and Dale Case; and *Allegro Ma Troppo*, by Robert Enrico. Third in a four-month series of experimental films. 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. FREE.

HIRSHHORN FILMS: Focus: Pablo Picasso. *Picasso: From 1900 through Cubism*; *Picasso: The Volcanic Thirties*; and *Picasso: The 1940's and After*. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

NMHT TUESDAY FILM: *The Shakers*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

6 FREE FILM THEATRE: *A Certain Amount of Violence*. From the BBC series *The History of Europe from 1900 to the Present*, written by John Terraine and narrated by Peter Ustinov. Final program will be shown April 13 and 14. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

HIRSHHORN FILMS: Focus: Early Cinema 1900-1920. Shorts by Georges Melies, founder of cinema, including J. Stuart Blackton's *Princess Nicotine* and Hans Richter's Dadaist experiment, *Rhythmus 21*. 7 p.m. Hirshhorn Museum and Sculpture Garden FREE.

AIR AND SPACE FORUM: *Flight Testing*. Speaker: Dr. Richard Hallion, National Air and Space Museum. The flight testing process that has led to today's aircraft and projections for future flight. 12:30 p.m. Theatre, National Air and Space Museum. 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.

7 FREE FILM THEATRE: *A Certain Amount of Violence*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See April 6 for details. FREE.

SYMPOSIUM: 20TH CENTURY CANADIAN CULTURE: *The Symposium Finale*. Speakers: James Kraft, National Endowment for the Humanities; Hugh MacLennan, McGill University, Montreal; and Robert Scully, *Le Devoir*, Montreal. Final program. See April 5 for series details. 8 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

HIRSHHORN FILMS: Focus: Pablo Picasso. Repeat. See April 5 for details. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

ILLUSTRATED LECTURE: *The Dyer's Art*. Resist dyeing shown as an art form, with both traditional and contemporary examples from every continent. Speaker: Jack Lenor Larsen, hand weaver and textile designer. 8 p.m. The Renwick Gallery. FREE.

EXHIBITION: *Oriental Calligraphy*. Giant rubbings from the Forest of Stele in Sian, Shensi Province, Northwestern China, exhibited for the first time in a major exhibition of calligraphy from China, Japan, and the Near East, as well as a small selection of early Christian manuscripts. Among the Japanese works will be Buddhist sutras, Zen poems, and passages from the *Tale of Genji*. Freer Gallery of Art.

8 NATURAL HISTORY FILM: *The Planets*. The objectives of our space program and the research techniques used in discovering the geological history of the moon and in other research-oriented space missions. 12 noon. Baird Auditorium, Natural History Building. FREE.

9 HIRSHHORN FILMS: Selected Works by Max Fleischer. Films starring Betty Boop, one of the most outrageous and popular characters of the '30s. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

10 JAZZ CONNOISSEUR SERIES: *Anthony Braxton*, exploratory composer-improviser, using alto and other saxophones, flutes and clarinets. 6 p.m. Auditorium, Hirshhorn Museum and Sculpture Garden. \$4.50 general with discounts for students, senior citizens and Resident Associates. For reservations call 381-5395. Sponsored by the Division of Performing Arts.

OPEN REHEARSAL: *Theatre Chamber Players*. 3:30 p.m. Baird Auditorium, Natural History Building. See April 11 for program details. FREE.

11 THEATRE CHAMBER PLAYERS: *Jaime Laredo*, *Jeannette Walters* and *Sharon Robinson*, will be featured in a program of music by Beethoven, Dallapiccola and Hindemith. 8:30 p.m. Baird Auditorium, Natural History Building. \$5.50 and \$4.50, with discounts for students, senior citizens and Resident Associates. For reservations call 381-5395. Sponsored by the Division of Performing Arts. See also April 10.

LECTURE: *The Music of Norway*. Sigmund Torsteinson, Curator of Edvard Grieg's home and museum, discusses the music master known as the *Chopin of the North*. He will be joined by Eileen Curtis, Musical Director, and Paul Teare, Assistant Musical Director, WBMS, to discuss, with tape recordings, other musicians of Norway. 6 p.m. Carmichael Auditorium, History and Technology Building. \$6.*

12 EXHIBITION: *Gallant Harry of the West*. The 200th birthday of Henry Clay, American statesman and orator, is celebrated with a biographical display of portraits, documents and other memorabilia. National Portrait Gallery, through November.

DESTINATION AMERICA: *Old World, New World*. An introductory overview to the history of European Immigration. First in a nine week series of films showing the incredible endurance and struggle necessary for the 35 million people who left Europe for America in the past 150 years. Produced at Thames TV, London, and narrated by Ian Cuthbertson. 1:00 p.m. Carmichael Auditorium, History and Technology Building. Shown in conjunction with the current exhibition *A Nation of Nations*.

HIRSHHORN FILM: *American Art of the '60's*. Documentary, directed by Michael Blackwood, highlighting the past decade. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

ORIENTAL ART LECTURE: *The Far Eastern Collection of the Philadelphia Museum of Art*. Speaker: Jean Gordon Lee, Curator of Far Eastern Art, Philadelphia Museum of Art. 8:30 p.m. The Freer Gallery. Exhibition areas reopen at 6:30 p.m. prior to the lecture. FREE.

HIRSHHORN EVENING FILMS: *Twelve on the Twelfth*. Collection of light-hearted shorts showing the imagination of contemporary independent filmmakers. Included are *Fun on Mars*, *Viewmaster*, *This is Not a Museum*, and *Rubber Cement*. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

13 FREE FILM THEATRE: *A European Idea*. Final program in the series, *Europe: The Mighty Continent*. See April 6 for series details. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

14 FREE FILM THEATRE: *A European Idea*. Repeat. See April 13 for details.

HIRSHHORN FILM: *Roy Lichtenstein*. A portrait of the painter focusing on his recent work. Directed by Michael Blackwood, 1975. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

HIRSHHORN EVENING FILMS: Contemporary light-hearted shorts. Repeat. See April 12 for details. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

LECTURE: *Exotic Aspects of Christian Art*. Rev. John Francis Butler traces the cultural dilemmas encountered between the Christian missions and the art of the areas in which they were established. Dr. Butler is former Superintendent of English Methodist Circuits in North England and Wales. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.*

Additional Associates Activities

The Smithsonian Resident Associates sponsor a variety of activities including classes, workshops and tours for both adults and children. For schedules, fees or other information, call 381-5157.

YOUNG PEOPLE'S ACTIVITIES

Drawing Dinosaurs. Workshop that includes learning about the size, diet, bone structure and behavior of dinosaurs. April 24 or 30. Ages 4-6 and 7-9.

Port-a-Packing. Video-taping on the Mall. April 24 or May 1. Ages 7-9 or 10-13.

BROWN BAG LUNCHEONS:

Craft Lecture Demonstration.

Series of lunch hour demonstrations, scheduled at 12:15 p.m., created to provide an exposure to an art for possible further study. April 6—Rosemaling; April 13—Making Gears for Antique Clocks; April 20—Stocking Faced Dolls; April 27—Aran Knits; May 4—Spinning Pewter. \$6 each program.

TOURS

Springtime at National Arboretum. April 24, May 1.

Smithsonian Greenhouses. April 23, 24, 30.

Changing Scene on the Georgetown Waterfront. April 16, 17, 23, 24.

Great Murals (Washington, D.C.) April 16, 23, 30, May 7, 14.

Rittenhouse Square. April 17, 24.

The Town of Port Royal. April 30, May 13, 21.

Canal Adventures: April 17, 23.

WORKSHOPS

Textile Miniatures. April 23-24 (2 days). Study of the craft in Peru, Asia and Europe and the design of an original miniature.

Writing Poetry. Poet Gar Bethel, whose work is currently displayed at the Renwick Gallery, teaches exercises that can be used to create free verse. April 17. 1-4 p.m.

Adapting Designs for Needlepoint. Adapting patterns for transfer to canvas by simplifying details, translating into workable colors and preparing the completed canvas for use. April 12. 1-4 p.m. Conducted by Jane Whitmire.

Slab Sculpture. Lecture/demonstration conducted by Donna Nicholas. The infinite possibilities of slab sculpture and the aesthetic and technical considerations crucial to the craft. April 17. 10 a.m.-noon; 1-4 p.m.

SPRING CLASSES

Adults—Classes begin the week of April 11 in Arts and Humanities, Science and Studio Arts. Approximately 55 subjects are scheduled. Call for complete listing. In-person registration begins April 4.

Young People—Twenty-two classes for ages four through 18 begin April 16 and May 14.

CLASS LECTURES

Special classes in the following subjects are open on an individual lecture basis during April. For specific titles, dates and guest lecturers, call 381-5157. That Man in the White House—FDR. Lost Gods and Heroes of the Ancient Mediterranean. Giants in the New Frontier of Graphic Design. The Arts of Japan. Interior Design. America's Furniture Artists-Craftsmen, 1660-1820. The supreme Landscapists. Architecture—Another View. The Golden Age of Radio. City Planning on the Move. Our Grass Roots. Expanding Horizons of Law. Origins of Earth, Life, and Man. Paris and Provence. Views from the Trans-Siberian Express.

recently opened

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT PENDULUMS BUT WERE AFRAID TO ASK. An informative and humorous explanation of pendulums, how they work, what they tell us about the earth's rotation and many other questions. The display accompanies the Foucault Pendulum in the center of the building. Museum of History and Technology.

sonian Institution

15 EXHIBITION: *Perfect Likenesses*. Indian portraits by Charles Bird King, Henry Inman, and lithographic artists of the early 19th century. The 30 paintings, and 160 lithographs were created to give an accurate record of the way the native American looked before they were absorbed into the new American cultures. The progressive changes from the King preliminary sketch to his completed portrait to a copy portrait by Inman and finally to the individually watercolored lithographs illustrate how accurate or changed a finished perfect likeness often was from the original portrait subject. Photographs of the same persons taken 20 years after the lithographs, are also included, as well as ten original artifacts. Museum of History and Technology, through September 5.

NATURAL HISTORY LECTURE: *Archaeology of a Paleo-Indian Kill Site in Colorado*. Speaker: Dennis Stanford, Department of Anthropology. 12 noon. Baird Auditorium, Natural History Building. FREE.

POET/CRAFTSMAN DIALOGUE: Through slides and a poetry reading, ceramic sculptor Donna Nicholas and poet Gar Bethel recapture their collaboration on two clay works that are in *The Object As Poet* exhibition. 8 p.m. The Renwick Gallery. FREE.

16 HIRSHHORN FILMS: Selected Works by Ladislav Starevitch. Cartoons featuring puppets, by one of the most admired stop-motion animators. Selections include *The Voice of the Nightingale* (1923), *Two Cupids* (1920), and *Fox and Bear* (1921). 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

18 SYMPOSIUM: *Berlin Now—Profile of a Metropolis*. On two successive evenings, four outstanding West Berlin architects and planners describe the diverse architectural styles of Berlin and the history and projections of urban planning. 8 p.m. Embassy of the Federal Republic of Germany. An informal reception will be held each evening. Monday—Josef Paul Kleihues and Werner Duetmann, both with the Institute of Technology in Dortmund. Tuesday—architects Georg Heinrichs and Juergen Sawade. \$14.*

19 HIRSHHORN FILM: Focus: Women in Film. Selections shown this week feature women working in various aspects of film creation. *The New York School*. Documentary by Barbara Rose on post-World War II artistic developments. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

CREATIVE SCREEN: Third in a four-month series of experimental films. Repeat. See April 5 for details. 11 a.m. 12 noon and 1 p.m. The Renwick Gallery. FREE.

NMHT TUESDAY FILM: *On a Clear Day You Could See Boston*. Footage of President Kennedy's visit to Ireland opens the film on the fate of Irish immigrants to the United States, particularly those of Boston. DESTINATION AMERICA series. See April 12 for details. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

HIRSHHORN EVENING FILM/LECTURE: Focus: Women in Film. New works by sculptor and painter Doris Chase, combining dance and film to explore movement and composition. Screening will be followed with a discussion by the filmmaker. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

ANTHROPOLOGICAL SOCIETY LECTURE: *An overview of the current state of the archeology of early man in North America*. Speaker: Dr. Marie Wormington. 8:15 p.m. Ecology, Theatre, Natural History Building. The public is invited. FREE.

20 FREE FILM THEATRE: *Woven Gardens*. The rugs and rug weavers of Iran. The beauty, tradition and function of their craft mirror the lives of the Qashq'ui nomads. This film was previously scheduled as part of the *Tribal Eye* series. 12:30 p.m. Carmichael Auditorium, History and Technology 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 April:

3rd—*The Story of a Neighborhood*. The history of Anacostia, dotted with such notables as Captain John Smith and Frederick Douglass, and seen in a major exhibit at the Anacostia Neighborhood Museum.

10th—*An Eamesian World*. Charles Eames talks about his remarkable career as designer, architect, and film-maker; *Ricercare*. The leading European Renaissance wind ensemble, in concert at the Smithsonian.

17th—*A View to the North*. Highlights of the recent symposium on 20th Century Canadian Culture.

24th—*DNA Research: Payoffs and Perils*. Highlights of a debate featuring Nobel Prize-winning biologist George Wald and embryologist Donald Brown. *Not Just for Scraping*. A look at a new exhibit at the Renwick Gallery entitled *Paint On Wood* reveals that paint has been used to enhance the beauty of furniture as well as to hide it.

AIR AND SPACE FORUM: *Alienation and Growth of Technology*. Speaker: Dr. Paul Hanle, National Air and Space Museum. Dr. Hanle will discuss the origin of technological alienation that lies in areas other than the acceleration of the pace of technological growth. 12:30 p.m. Theater, National Air and Space Museum. FREE.

NATURAL HISTORY FILM: *Necessary Neighbors*. Comparative animal behavior filmed and narrated by Kjell B. Sandved, Department of Botany, Museum of Natural History. Mr. Sandved will also show slides of the largest flower in the world, one that is on the verge of extinction. 12 noon. Baird Auditorium, Natural History Building. A special program in the regular film and lecture series. FREE.

21 FREE FILM THEATRE: *Woven Gardens*. Repeat. See April 20 for program details. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

HIRSHHORN FILMS: Focus: Women in Film. *Womanhouse*. Documentary by Johanna Demetrakas, of the Feminist Art Program headed by Judy Chicago and Miriam Shapiro at the California Institute of the Arts. 12 noon and 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

ILLUSTRATED LECTURE: *Collecting Antiques: Buyer Beware*. Speaker: Charles Hummel, Curator of the Winterthur Museum. Mr. Hummel will discuss the guidelines and principles for collecting antiques, using slides of the study collections of Winterthur. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.*

Sites

The Smithsonian Institution Traveling Exhibition Service has opened the following on-tour exhibitions in the Washington area:

Silverworks from Rio de la Plata, Argentina. Pan American Building. April 5-29. Weekdays 9 a.m. to 5:30 p.m. Closed weekends.

Oliphant: Paintings and Cartoons. Embassy of Austria. April 20-June 5. Weekdays 9:15 a.m. to 5 p.m. Closed weekends.

The Human Form: Sculpture, Prints and Drawings by Fritz Wotruba. The Phillips Collection. April 23-May 22. Tuesday through Saturday—11 a.m. to 5 p.m. Sunday—2 to 7 p.m. Closed Monday.

22 NATURAL HISTORY LECTURE: *Crisis at LaSoufriere Volcano, Guadeloupe*. Dick Fiske, Curator of Vulcanology and FRI. Petrology, will discuss the activity during July and August 1976 at La Soufriere. 12 noon. Baird Auditorium, Natural History Building. FREE.

23 HIRSHHORN FILMS: Award winning shorts for children by women filmmakers, including Susan Pitt Kraning, Kathleen Laughlin and Kathy Rose. The Hirshhorn film and lecture series will resume, following this program, in mid-September. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

SKY LECTURE SERIES: *That's No Star, It's a Planet*. Second in a year of monthly lectures by National Air and Space Museum staff, designed to give a basic knowledge of astronomy and the changing sky. Each lecture is followed by a discussion of celestial events due to occur in the coming month. 9 a.m. Einstein Spacearium, NASM. Tickets are required. Call 381-4193, weekdays 9 a.m. to 5 p.m. FREE.

24 TRIBUTE TO AMERICAN POPULAR SONG: 1900-1950. John Eaton, pianist, and Linda Cordray, vocalist, with narration by Martin Williams, Smithsonian Director of Jazz Programs. \$3.50 general, with discounts for students, senior citizens and Resident Associates. For reservations, call 381-5395.

YARNSPINNING: Drama, dance, song, riddles and games interpret the folklore of Brer Rabbit, Anansi and Aesop's animals. Presented by storyteller Linda Goss. 2 p.m. Carmichael Auditorium, History and Technology Building. \$2.75.*

hours

Arts and Industries Building, Hirshhorn Museum and Sculpture Garden, Museum of History and Technology, Museum of Natural History, National Air and Space Museum. Smithsonian Institution Building. 10 a.m. to 9 p.m. seven days a week, beginning April 1.

Freer Gallery of Art, National Collection of Fine Arts, National Portrait Gallery, Renwick Gallery. 10 a.m. to 5 p.m.

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

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

25 FORTEPIANO CONCERT: *Evelyn Garvey* performs works by C. P. E. Bach, Beethoven, Cramer, Mozart and Haydn, using the Smithsonian Louis Dulcken fortepiano (c. 1795). 8:30 p.m. Hall of Musical Instruments, History and Technology Building. \$4 general, with discounts for students, senior citizens and Resident Associates. For reservations call 381-5395.

ILLUSTRATED LECTURE: *An Evening with Hans Namuth*. The artist's photographer discusses the 75 artists he photographed between 1950 and 1977. Film footage on Jackson Pollock and Jasper Johns will be shown. 8 p.m. Hirshhorn Museum and Sculpture Garden. \$4.50.*

26 NMHT TUESDAY FILM: *Made in Britain*. The lives of tin and copper miners who immigrated to America from Wales and British Cornwall. DESTINATION AMERICA series. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

SEMINAR: Radiocarbon and Archeology. Speakers and topics: Dr. Lloyd Currie, National Bureau of Standards—*Radiocarbon and the Environment*; Robert Stuckenrath, Smithsonian Institution—*Radiocarbon and People*. 3 p.m. Lecture Room B, Administration Building, National Bureau of Standards. A joint NBS/Smithsonian program. FREE.

ILLUSTRATED LECTURE: *Planning Your Summer Garden*. Ideas and suggestions for patio, balcony or backyard. James Buckler, Smithsonian horticulturist, discusses the varieties of annuals and perennials suited for the D.C. area, as well as bedding designs, tropical plants and the use of floral planters. 8 p.m. Baird Auditorium, History and Technology Building. \$3.*

27 FREE FILM THEATRE: *The Forgotten Frontier* (1930)—Silent film by Marvin Breckinridge Patterson on the early days of the Frontier Nursing Service, a unique horseback health service to remote Appalachia. *The Road* (1967)—The Frontier Nursing Service 40 years later. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

EXPLORING SPACE WITH ASTRONOMERS: *Changing Views of Space*. Speaker: Dr. Owen Gingerich, Harvard University, a leading authority on 16th century astronomer Nicholas Copernicus. Presented through the Daniel and Florence Guggenheim Foundation by the National Air and Space Museum. 8 p.m. Einstein Spacearium, NASM. Tickets required. Call 381-4193. FREE.

ILLUSTRATED LECTURE: *Textiles of India—In the Corridors of Time*. Suvira Kapur, a native of India, traces the ritualistic significance of India's 2000 year old textile tradition, the sources of inspiration, and how the geometric, floral, animal and Buddha motifs emerged. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.*

28 FREE FILM THEATRE: *The Forgotten Frontier; The Road*. Repeat. See April 27 for details. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

29 NATURAL HISTORY FILM: *Death of a Disease*. Documentary tracing the massive effort by hundreds of doctors and health workers to eliminate smallpox around the world. 12 noon. Baird Auditorium, Natural History Building. FREE.

EXHIBITION: *High School Graphics V: Through the Eyes of New Printmakers*. Fifth biennial print show for high school students, both public and private in the Washington metropolitan area. Sponsored by the NCFA in cooperation with the Washington Print Club. National Collection of Fine Arts, through June 12.

30 MUSIC FROM MARLBORO: Artists from the Marlboro Festival perform *Duo for Violin and Viola in B flat*, by Mozart; *Piano Trio in F Minor, Op. 65*, by Dvorak; and *String Trio in G Major*, by Beethoven. 5:30 p.m. Baird Auditorium, Natural History Building. \$5.50 general, with discounts for students, senior citizens and Resident Associates. For reservations call 381-5395.

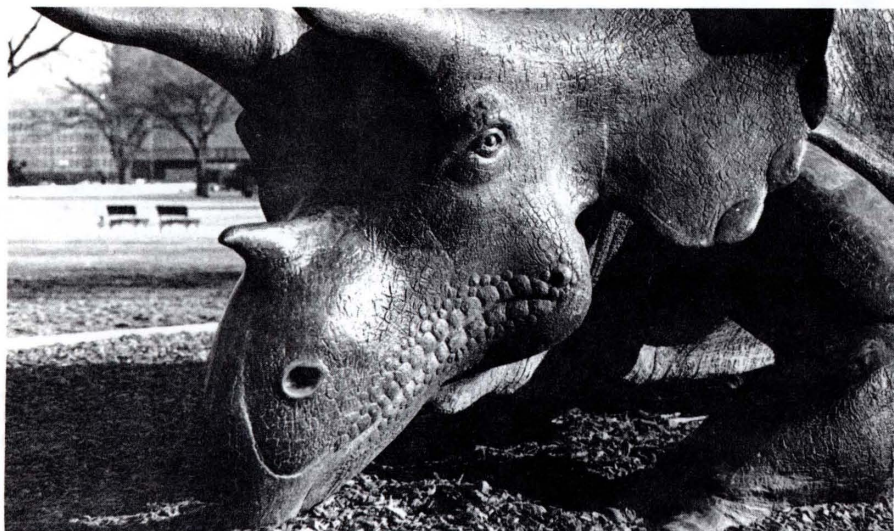
Puppet Theatre

THE MAGIC FLUTE NICOLÒ MARIONETTES

A musical fantasy, set in Egypt in the time of King Tut—the land of the Nile with its mysterious sphinxes, palm trees and stately pyramids. Based on the libretto of the comic opera by Mozart. Wednesdays through Fridays—10:30 a.m. and 12:30 p.m. Weekends—11:30 a.m., 2 and 3:30 p.m. Arts and Industries Building. For information or reservations call 381-5395. Sponsored by the Division of Performing Arts.

The Smithsonian monthly CALENDAR OF EVENTS is prepared by the Office of Public Affairs. Editor: Lilas Wiltshire. Deadline for May calendar entries: April 1.

How TV Star 'Uncle Beazley' Came to Reside on the Mall



Uncle Beazley

By Martha Gane

Torch readers have been asking about Uncle Beazley, the charming triceratops who appeared on our front page in February. It seems our friend has quite a history at the Smithsonian.

Uncle Beazley was made in 1967 for his starring role in the 1968 NBC-TV Children's Theater production of "The Enormous Egg." The show, part of which was filmed here, was the second cooperative television effort between the Smithsonian and NBC.

Based on the book of the same name by Oliver Butterworth, "The Enormous Egg" is the story of 10-year-old Nate Twitchell, of Freedom, N.H., whose hen laid a 3½-pound egg out of which hatched a dinosaur.

Nate decided to keep the triceratops for his pet and named him after his Uncle John Beazley, whom the dinosaur faintly resembled. However, due to Beazley's incredible rate of growth — at 3 months he weighed 1,140 pounds — his master had no

choice but to bring his pet to the Smithsonian, where he was eventually given a home in the elephant house of the National Zoo.

The 22-foot-long fiberglass model on the Mall was used to represent the full-grown Beazley. His creator was Louis Paul Jonas, one of the country's leading animal sculptors, who also made the dinosaurs for the Sinclair Refining Company's Pavilion in the 1964 New York World's Fair. Jonas made the giant model and six other Beazleys at various stages of growth for the TV show.

When the filming was complete, program sponsor Sinclair donated the full-grown Beazley to the Smithsonian for permanent display.

Thousands of children have climbed on Beazley during the 10 years he has stood in front of the Museum of Natural History, and the fiberglass at his horns, tail, and knees, areas particularly prone to wear and tear, have been refinished several times.

Warhol Tours Castle Collection Of American 1800's Furniture

By Susan Bliss

A last-minute request to James Goode, curator of the Smithsonian Castle, prompted what must have been one of the most anachronistic tours in SI history: Andy Warhol, archetypal 20th-century artist whose photo-reproduced art has carried his name to the far reaches of the globe, reverently inspecting the rare 19th-century American furniture in the Smithsonian Castle.

"I started collecting American Empire about five years ago," Warhol said, "when I decided to upgrade my collection from the painted furniture I had started with. A friend was already collecting Empire, and that's where my interest started."

When he learned of the Smithsonian's collection, he asked Mr. Goode if he might have a tour on February 14.

"My collection is not very big," Warhol commented. "High quality Empire furniture is very expensive."

Guided through the Castle by Mr. Goode and Alexander Crary, assistant curator, Warhol visited the Secretary's Parlor, where Mr. Ripley explained the history of its furniture.

After that, he visited the office of Assistant Secretary for History and Art Charles Blitzer, the Woodrow Wilson Center, the Lounge, and the office of Special Assistant to the Secretary Richard Howland, with its unusual Gothic Revival desk.

"The Castle is furnished with mid-19th-century pieces contemporary with the building," said Mr. Crary. "We receive many donations which enable us to fill in the Castle collection. Most pieces with a maker's label," he continued, "are added to the collections at the Museum of History and Technology, while others are put to use throughout the offices and public rooms of the Castle."

One of the most unusual pieces in the Castle collection is a cast iron Gothic Revival table that graces the curator's office. As Warhol entered, it caught his eye, and he spent a few minutes just looking at it.

Soon after the visit began, Warhol, whose art depends on the reproductive techniques of photography and printing, pulled from his pocket a tiny camera with which he proceeded to snap almost every item on the tour, including the large model of Washington, D.C., which is displayed in the Great Hall.

"I take it with me everywhere," he explained, pulling another camera, which he said was broken, from his pocket. "I take pictures of everything."



Andy Warhol inspects a shoemaking machine patent model in Mr. Blitzer's office.

In Mr. Blitzer's office, Warhol, who started his career as a shoe designer and decorator, had an unexpected reminder of those days, as he inspected a patent model for a shoemaking machine.

A meeting in progress prevented Warhol from seeing the Regents Room, which contains Regents Chairs designed for the room by Castle architect James Renwick. Although he missed seeing these, which are among the most important pieces in the building according to Mr. Crary, the artist left Smithsonian happy with what he had found.

Stalking the Nation's Attic

Some people think that all you need for a long visit to the Smithsonian is a pair of comfortable shoes. But John Bennett, an anthropology professor at Washington University, has a complex recipe for visiting "1876: A Centennial Exhibition." As he wrote to Wilton Dillon, director of Symposia and Seminars:

"...spend the previous evening reading Brian Moore's novella, 'The Great Victorian Collection.' Go to sleep, sleep poorly, and dream about the novel. Then walk through '1876' at dawn the next day, then again at dusk, permitting the guards to push you out. Then get sodden on wine at supper, go to bed, and dream some more. It is a sure cure for pollution, nuclear proliferation, and urban decay, and you will wind up in a strange realm far removed from the present day."

SI Newsmakers

Meteorite Experts Discuss Latest Shower in Antarctica

By Johnnie Douthis

Kirk Fredriksson, MNH meteorite expert, traveled to Tokyo last month to try to arrange a cooperative study of meteorites which Japanese scientists found on Antarctica's glacial ice. Dr. Fredriksson would like to obtain samples of the roughly 1,000 meteorites for study and addition to the MNH collections.

Another MNH meteorite expert, Brian Mason, was mentioned in a *New York Times* article by Walter Sullivan, who wrote about a U.S. discovery on the world's southernmost continent, quoting Dr. Mason as saying that many of the meteorites discovered by the U.S. scientists will come to the Smithsonian, under the National Science Foundation agreement that financed the project.

Meteorites stayed in the news when MNH's Roy Clarke was interviewed by the Associated Press and the *Louisville Courier-Journal* about a recent shower over Louisville. Fragments were recovered by two University of Louisville faculty members and analyzed in the MNH mineral sciences department. Emphasizing that the Smithsonian is anxious to have as many meteorite fragments as possible, Dr. Clarke encouraged Louisville residents to keep looking for them.

The *Boston Globe* devoted nearly three columns to a profile of George Field, director of the Smithsonian-Harvard Center for Astrophysics in Cambridge. Calling him "a man in love with the universe," writer Robert Cooke said Field is "a guy you can't tie up neatly into a pretty little package."

MNH Botanist Mason Hale is a cooperating U.S. scientist in a National Science Foundation-funded lichen project in Poona, India.

Louise Hutchinson, in charge of research at the Anacostia Neighborhood Museum, recently appeared on radio stations WOL, WOOK, and WPFW, and on WTTG-TV's "Black Reflections," discussing ANM's current show, "The Anacostia Story."

Jacqueline Olin, a research chemist in MHT's Conservation Analytical Laboratory, has drawn noted international scholars of archeology for her monthly seminars on the history of tin. One participant was Theodore Wertime, a research associate in MNH's Department of Anthropology, who has led expeditions to the Middle East locale of the first tin mines.

Marjorie Share, SITES education program coordinator, was interviewed on WGMS radio discussing the exhibition, "Edward Munch: The Major Graphics," and on WAMU-FM talking about "Treasures of Cyprus."

William Kloss, exhibition coordinator at SITES, was interviewed on WGMS-FM about the show, "American Art in the Making." Mr. Kloss represented SITES at the College Art Association annual meeting held in Los Angeles in February.

Certificates for exceptional work during the Bicentennial were awarded to Jeanette Gladstone, Marilyn Hughes, Barbara Spraggins, Susan Werner, and Mary Wood, all staff in the Office of Special Events.

A recent issue of *The Hollywood Reporter* carried a feature on Karen Loveland, director of the Smithsonian motion picture unit. While on a six-month sabbatical in Hollywood, Miss Loveland watched production of the first in NBC's Best Seller series, "Captains and the Kings."

NCFA Director Joshua Taylor was a juror for the art exhibition and auction benefiting Miami's public TV station, and for the American Lung Association's 1978 Christmas Seal designs.

Michael Monroe, Renwick Gallery associate curator, talked on exhibition and design for the League of New Hampshire Craftsmen in Concord. In Tennessee, he juried for the Tennessee Artists/Craftsmen Association competition. Eileen Harakal, public information officer at SITES, was a panelist for the session "Developing the Well-Rounded, Well-Attended Art Program" at the convention of the National Entertainment and Campus Activities Association in San Antonio, Tex.

Monroe Fabian, NPG associate curator, delivered a lecture on Pennsylvania German Folk Art at the Museum of American Folk Art in New York.

NCFA curator of education, Peter Bermingham, chaired two "Learning to Look" sessions at the Miami National

Humanities Faculty conference on "Humanities and Quality Living in a Pluralistic Society."

Six Smithsonian people participated as planning committee members and faculty for the American Law Institute-American Bar Association course, "Legal Aspects of Museum Operations," given at New York's Metropolitan Museum in March. Peter Powers, general counsel; Alan Ullberg, associate general counsel; and Stephen Weil, deputy director of HMSG, were members of the planning committee as well as faculty. Marie Malero, Suzanne Murphy, and George Robinson, assistant general counsels, were members of the faculty.

Celia Hsu, assistant librarian at the Freer, conducted a tour of the Gallery in Mandarin Chinese for a group of students enrolled in an intensive program of written and spoken Chinese.

Felix Lowe, deputy director of the Smithsonian Press, will present "Government Publishing: Opportunities for Commercial Service," as part of the National Information Conference and Exposition, to be held April 18 through 21 in Washington.

Edith Martin, museum technician at the Renwick Gallery, coordinated and exhibited in a D.C. Art Association show at the Art Barn in Rock Creek Park.

Eugene Ostroff, MHT curator, will serve from April 15 to May 15 as a regent's professor at the University of California, Riverside, where he will teach "Establishing and Maintaining Photographic Collections."

Renwick Gallery Director Lloyd Herman was a juror for the biennial Arizona crafts competition at the Tucson Museum of Art.

Ellen Myette, assistant curator at the Renwick Gallery, attended a Boston meeting of the American Association of Museums to prepare a final draft of the Code of Ethics.

As part of the Smithsonian National Associates On Tour program, MNH curator Paul Desautels lectured at the Milwaukee Public Museum and the Cranbrook Institute of Science in Detroit about the Smithsonian gem collection. A selection from the SI crown jewel collection was displayed in each location.

George Nairn, NCFA exhibits specialist, recently received an Employee Suggestion Award from NCFA Director Joshua Taylor. Mr. Nairn recommended that all machinery in the FA/PG shop should have electrical safety brakes. With this new equipment, motors cut off in 4.5 seconds instead of 2 or 3 minutes, reducing the possible operational hazards.

The Smithsonian's design for the Federal Women's Program tenth anniversary logo contest was given semifinalist status, or second place, from among 1,400 international entries. Responsible for the entry were SI Women's Program Coordinator LaVerne Love, Office of Equal Opportunity, and Illustrator Maureen Healy, Office of Exhibits Central. The women received a certificate of appreciation and a letter of best wishes from Secretary Ripley.

Judicial Notice, Catholic University's law review, reported on a moot court staged at CU by NPG Associate Curator of Education Ken Yellis. The courtroom scene, attended by local secondary school pupils and acted by CU graduate students, was the second of a three-part dramatization of the trial of John Brown.

Books By SI People

"The Ethnology of Southwestern Angola, Vol. 1. The Non-Bantu Peoples and the Ambo Ethnic Group," by Carlos Estermann, edited and translated by Gordon Gibson, MNH, Africana Publishing Co., New York, 1976, \$34.50, available in specialized book shops.

If you have authored, edited, or illustrated a recently-released book, please notify Smithsonian Press Assistant Director Felix Lowe, so that your publication can be listed in *Torch*.

NOTE: The SI Press is looking for copies of the out-of-print book, "Design and Color in Islamic Architecture," to purchase on behalf of its author Sonia Seher-Thoss. Published by the Press in 1968, the book was sold through the Press and the Museum Shops during the past three years. If you have a copy of this book, in good condition, that you would be willing to sell for \$15, please contact Jan Hahn, administrative officer at the Press.

SI in the Media

By Johnnie Douthis

More Raves for NASM

Betty James, *Washington Star* writer, noted that the best explanation for NASM's impact is that it is fun.

Greensboro (N.C.) *Daily News* reporter Joe Knox, spent seven hours at NASM, walking, looking, reading, writing, and making photos. His article described the day as exhausting "but a marvelously rewarding learning experience."

A wire service story described NASM as a smash hit—a "My Fair Lady" of the Mall. "The Anacostia Story"

The *Washington Post's* weekly feature "Cityscape" noted that "the exhibition makes clear that Anacostia has struggled and continues to struggle to make far southeast part of the Federal City."

Members of the Anacostia Historical Society were on hand for the press preview of the show. Boris Weintraub of the *Washington Star* wrote that "their memories and their presence help demonstrate the validity of the exhibit, and the three years of research that went into preparing it."

"The Royal Pavilion at Brighton"

The *New York Times* suggested to its readers, "If you're feeling drab, walk—don't run—to the Cooper-Hewitt Museum... save all your energies for 'The Royal Pavilion...'"

Words of praise from the *New York Times*: "Some of the most exotic and splendid decorations and furnishings... truly extraordinary."

NPG Acquisitions

Paul Richard, *Washington Post* art critic, noted that NPG recognizes its dual mission of art and history with the acquisition of paintings of Abraham Lincoln, Gen. Robert E. Lee, and a self-portrait by Mary Cassatt.

A *Washington Star* editorial on the Cassatt painting suggested, "It may be that, after all, the glow of the little watercolor... testifies as much to the ardent spirit inside the ladylike facade as to the brilliance of impressionist technique."

Other SI Mentions

Paul Richard, *Washington Post* art critic, found the NCFA exhibition of works by Thomas George "powerful and peaceful, foreign yet familiar."

A *New York Times* editorial suggested another bureau for the Smithsonian—a National Museum of the Building Arts to be located in the Pension Building.

A *Washington Star* article on Theodore Wertime, MNH research associate, described Wertime as a doomsday prophet. "He believes that is what this country faces unless it stops what could be an irreversible downhill slide to disaster... 'Our houses are obsolete. Our transportation system is obsolete. The way we live is obsolete, and if we don't act now, we ourselves may become obsolete.' The article said that Dr. Wertime plans to spray his house with ferro-cement. The house will be equipped with solar heat and air-conditioning and woodburning stoves to provide a heating system backup.

Hollie West writing in the *Washington Post* said that the new Dizzy Gillespie album released by DPA "is invaluable in the way it shows the evolution of Gillespie from a fledgling performer to the threshold of deep musical influence and supreme artistic confidence."

A wire service review of the pendulum show at MHT, mentioned that the action of the permanent Foucault Pendulum may be the most reassuring thing tourists will see in Washington. They cheer the 240-pound brass ball as it knocks down the cones at regular time intervals, thus demonstrating that the Earth continues to revolve on its axis.

MHT Director

The *Washington Star* "Q and A" column recently carried an interview with MHT Director Brooke Hindle. In reply to reporter Betty James' question about future exhibits at MHT, Dr. Hindle stated that interpretive exhibits such as "A Nation of Nations" and 1876" will be shown more frequently at MHT, although they will be smaller in scope.

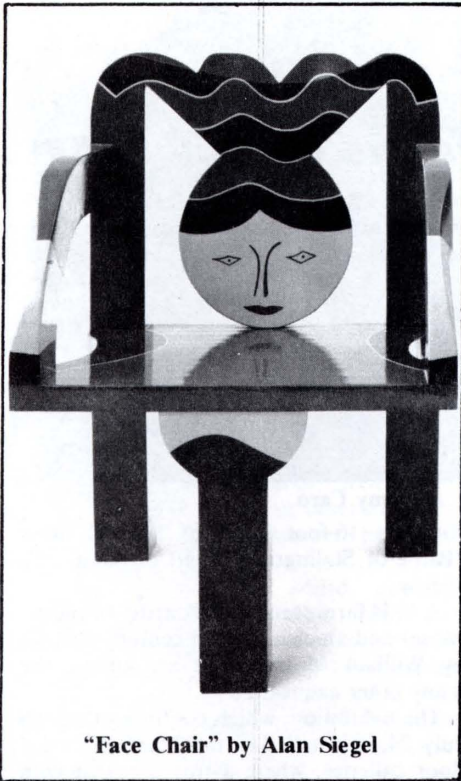
Press Gets Canadian Agent

The Macmillan Company of Canada will act as agent to the Canadian market for books published by the Smithsonian Institution Press, said Felix Lowe, deputy director of the Press. Mr. Lowe views the recent agreement as a major step in fulfilling the Press' aim to broaden its book distribution program.

The Press, a member of the Association of American University Presses, publishes books in the field of American history, anthropology, science and technology, fine arts, biology, the earth sciences, and astrophysics.

Furniture Styles Vary at Renwick Display

By Linda St. Thomas



"Face Chair" by Alan Siegel

The popularity of embroidered jeans, designer sheets, and brightly painted vans indicate a fondness for the decorated surface that has never died despite the trend toward the unembellished simplicity of modern designs, said Lloyd Herman, director of the Renwick Gallery.

In the Renwick's new exhibition, "Paint on Wood: Decorated American Furniture Since the 17th Century," visitors may follow the trends in painted furniture in 53 diverse pieces from art deco furniture of the 1930's, to Victorian cottage sets, and the traditional Boston rocker.

Mr. Herman chose painted wood furniture which would be representative of these styles by perusing books, exhibition catalogs, old issues of *Craft Horizons* magazine, and talking with museum curators and designers.

"To illustrate the range of techniques in paint-decorated furniture, we have included objects that show wood-graining, smoke techniques, sponging, marbelizing, and stamping," said Mr. Herman.

The oldest example in the exhibit is a late 17th-century oak chest with drawers from around Hadley, Mass.

During the 18th century, lighter and more graceful styles of furniture were introduced, including Queen Anne and Chippendale style furniture, and it was during this period that the japanning technique became fashionable. Represented by two artifacts in the exhibition, japanning uses paint and layers of clear varnish to mimic the more expensive Oriental lacquerware.

Early in the 19th century, stenciling, a process used to imitate elaborate gilt decorations—themselves often imitating applied gilt-bronze mounts—became popular for fancy chairs.

A traditional stenciled maple and birch chair, made by the Hitchcock Chair Company between 1825 and 1832, is on exhibit.

Mr. Herman's search for an art deco piece of the 1930's led him to the Chicago Historical Society where he found an elegant ebonized wood dining room chair with pewter inlay attributed to architect Hal Pereira. As Mr. Herman explained in the exhibition catalog, "Although art moderne (deco) was to enjoy its greatest popularity in France, the United States was not without sophisticates who kept up with the latest international styles and could afford to indulge their fantasies. Quite probably, however, the style was most opulently seen in Hollywood's films and in the architectural fantasies in which they were exhibited."

When he began to work on this show two years ago, Mr. Herman realized that painted furniture in the 20th century could not be displayed without a piece by artist Peter Hunt who popularized the peasant style in the 1940's. As a hobby, Hunt began to decorate cast-off furniture with "peasant" designs, a few simple brushstrokes which represented hearts, peasants, angels, fish, and animals. Hunt's work is represented by a blanket chest decorated with angels, roses, and a departing ship.

Painted furniture of the 1960's and 70's includes a clock, specially designed and made for the Renwick exhibit by craftsman Tommy Simpson. The fantasy clock, which stands about six feet high, is a colorful combination of wood, sculpture, and painting with a clock face at the top. Alan Siegel's "Face Chair" (1967) is a three-legged enamel-on-laminated wood piece, which has been used to illustrate the catalog cover and poster for the exhibition.

Contemporary artisans are using stains, dyes, laminated wood, and even the high metallic sheen of automobile finishes to cover their furniture, which may not be so functional as the simple cottage furniture of their predecessors, but succeeds as decorative art consistent with modern style.

It wasn't for the exhibit that the doors of the Renwick Gallery were painted with a woodgrain design, but the fact that they are provides a fortuitous example of yet another type of surfacing very popular in the 19th century.

"Paint on Wood" will close at the Renwick on November 6.

NASM Staffer Is First Person To Explore Underground Cave

By Lynne Murphy

Last fall, Forrest Wilson joined the pioneers of the underworld, becoming the first person to enter the Eastern United States' longest dry underground cave beyond a sump, or pool. In late February, he and one other diver explored the cave down 6,200 feet of its length.

Mr. Wilson, a technician for NASM's Presentations and Education Division, is one of a handful of Americans who combine scuba diving and speleology, the study of caves. His ventures in this highly specialized area led him to discover the uncharted West Virginia underground waters.

"Everyone knows that if you run into trouble on an underwater dive, you can come up for air," said Mr. Wilson. "If you get lost while exploring a cave, you can sit down and wait to be rescued. But on a cave dive, you have neither option."

He was introduced to his unusual avocation when college friends took him to a dry cave in Georgia. After exploring a few more caves, he joined the National Speleological Society, where he learned to respect the seriousness of cave exploration.

"My first thrilling experience came when they found out I could dive and asked me to help with a couple of caves they hadn't been able to chart fully," Mr. Wilson said.

Ten years and 25 dives later, he reports that the thrill isn't the same but that the dives continue to stimulate his eagerness to learn. The data Mr. Wilson gathers is used by hydrologists, geologists, county officials, and cartographers, among others.

"Exploring caves is like exploring space. It all comes back to curiosity," he said.

"It was the most exciting dive I ever made," Mr. Wilson said about the moment last November when he discovered the new cave at Bowen Sump in Greenbrier County, W. Va.

"There were visual cues that encouraged us to dive in one place and not another," Mr. Wilson explained. "When the stream we had been following ended in a pool, or sump, the constant surface level indicated an outlet somewhere. At Bowen Sump a rock wall was damming the water flow."

"We had made two earlier attempts to explore the passageway we were sure existed beyond the rock wall, and that time we were determined to succeed," Mr. Wilson said. "Ten of us had traveled by foot over rough terrain for eight hours carrying equipment for two divers."

His role was to dive below the wall, swim under it, and explore the passageway on the other side; his only security was a line tied to another person on the sump edge.

"It was the first time I really discovered anything. No one had ever seen this passageway before," Mr. Wilson said. "In many places, the rough limestone walls were 40 feet apart and 25 feet high. The part of the stream we explored before our line gave out was about three feet deep."

Writing in the January issue of the *D.C. Speleograph*, Mr. Wilson estimated that they traveled about 3,500 feet down the passage, and that the newly discovered cave may be the longest ever found beyond a sump.

On February 20, the group confirmed this fact as their exploration took them more than a mile into the cave.



FIRST AID CLASS—At the first session of the American Red Cross standard first aid training course held January 26-27 at the Smithsonian and sponsored by the Office of Protection Services, instructors Don Bartel (left) and Floyd Robinson oversee a demonstration of the proper techniques for rescue and transfer of a victim. More than 200 employees asked to sign up for the 108-capacity series of classes, and OPS hopes to expand its program in the future, possibly to include training in cardio-pulmonary resuscitation. For more information, call ext. 6496.

'Bike To Work' Begins April 15

If you've thought about bicycling to work but have lacked the motivation to start, you might get an extra dose of enthusiasm at a "Bike to Work" program to be held on the Ellipse over the weekend of April 15-17.

Smithsonian staff members Nancy Wyeth and Karen Hummer of the Office of Exhibits Central and Lynne Murphy of the National Air and Space Museum, all cyclists themselves, have been helping set up plans for the three-day program, which is sponsored by the Federal Bicycle Council, a group of Government employees who are working together to publicize the benefits of bicycle commuting.

Kicking off the events will be caravans led by experienced cyclists who will gather Friday morning at various neighborhoods to begin rides to the Mall for a rally with speakers; on Saturday there will be safety inspections, bike registration, and demonstrations; and on Sunday, the National Capital Open race will be held featuring bicycle racers from throughout the United States.

FBC has planned the special weekend activities in cooperation with local bicycle groups such as the Potomac Pedalers, the Washington Area Bicycle Association, and the National Capital Velo Club.

All Smithsonian employees are encouraged to attend. For more information, call Nancy Wyeth on ext. 6458.

Hirshhorn Opens New Acquisitions Exhibition

By Sidney Lawrence

"Acquisitions: 1974-1977" is the title of the Hirshhorn Museum's current exhibition of more than 130 works it has acquired since opening on October 1, 1974.

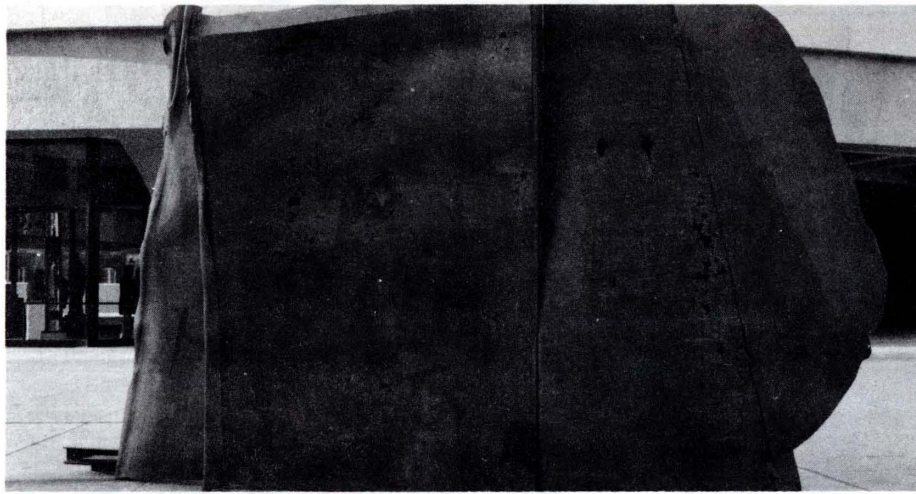
For the first time, visitors can see how HMSG has continued to build upon the collection of more than 4,000 paintings and 2,000 sculptures donated to the Nation in 1966 by Joseph H. Hirshhorn and now housed in the Smithsonian museum that bears his name.

Mr. Hirshhorn himself is one of the 35 donors whose generosity this exhibition reflects. Supplementing the gifts under procedures established by the Museum's Board of Trustees are 31 purchases made by the Museum since its opening.

"This exhibition testifies to the Museum's continuing commitment to contemporary art and to the further enrichment of other aspects of the permanent collection," said Museum Director Abram Lerner.

Included are approximately 50 paintings, half that many sculptures, and nearly 60 prints and drawings by more than 90 19th- and 20th-century artists, both American and foreign.

Among the major works are Anthony Caro's "Monsoon Drift," a huge steel sculpture of 1975 now installed in the Museum



"Monsoon Drift" by Anthony Caro

Plaza; Hans Hofmann's "To J.F.K.—A Thousands Roots Did Die With Thee," an evocative oil painting of 1963; and Robert Motherwell's Collage (17 May 74)," a large rectangular work of 1974.

The exhibition also includes examples of earlier 20th-century modern art. There are, for example, puppets by Alexandra Exter, an avant-garde Russian artist of the 1920's; Stuart Davis' "Lucky Strike," a collage-inspired painting of 1924; and Hans

Richter's 16-foot scroll of 1943-44 titled "Battle of Stalingrad," a gift of the artist's widow.

A 1944 farm scene by folk artist Grandma Moses and an elegant 19th-century portrait by William Morris Hunt are among the many other acquisitions.

The exhibition, which continues through July 24, is installed in the Museum's third floor galleries, where a free checklist with catalog entries on each work is available.

NPG Observes 200th Birthday Of Henry Clay

By Frederick Voss

His admirers called him "Gallant Harry," "The Sage of Ashland," and "The Great Compromiser." In its show "Gallant Harry of the West," set to open April 12, the National Portrait Gallery seeks to document the charisma of Henry Clay in commemoration of the Kentuckian's 200th birthday.

From 1810 to 1852, Clay's tall, loose-jointed figure and oratorical eloquence were dominant in the Nation's political arena.

Among the items on loan from the Division of Political History at the Museum of History and Technology are three striking campaign banners from Clay's unsuccessful Presidential campaign of 1844 and the chair he used in the Senate.

From a letter in the exhibit, we learn that practically to his dying day Clay could not resist the charm of a beautiful woman. Generally, the compliment was returned: "What a pity such a man should ever die," sighed one young southern belle in 1844.

Among his fellow politicians, however, the estimation was not always so glowing. The southern conservative John C. Calhoun—once Clay's ally but later his arch antagonist—is said to have remarked: "I don't like Clay. He is an imposter, a creature of wicked schemes. I won't speak to him—but by God I love him." Andrew Jackson—represented in the exhibit with a cartoon showing Clay sewing up his mouth—called him a "swaggering, unprincipled demagogue."

Driven by burning Presidential ambition, Clay did, indeed, swagger at times. But he was also driven by devotion to his country. In the recurring sectional disputes dividing North and South before the Civil War, his was invariably the voice of moderation and union. As a Congressman and Senator from Kentucky and Secretary of State, he became the leading spokesman for an "American System" which he hoped would soften regional tensions by binding the Nation into a unity of mutual economic interests.

Amidst the heated arguments over the extension of slavery, he pursued a temporizing course, defending the rights of southern slaveholders while recognizing the wisdom of gradual emancipation. His crowning achievement, the Compromise of 1850, very probably prevented armed conflict between North and South and delayed the Civil War for 10 years.

Not a penetrating thinker, Clay owed his success and longevity in American politics in large degree to his disarming affability and actor's instinct for the appropriate word and gesture. Even his detractors succumbed to his magnetism. "He alienates both the North and the South," wrote one commentator in 1851, "but no man in Washington has the adoration he... has. He is the first asked for, the most thought of, the last forgotten."

Mr. Voss is an historian at NPG.

Ecology Project Helps Save Bengal Tigers



Bengal tiger

By Elizabeth McIntosh

The great tawny tigers of the Asian jungles have fascinated man since prehistoric times, yet relatively little systematic field research has been conducted on their natural history or the ecological systems upon which they depend.

Under the Smithsonian Tiger Ecology Project, a clearer perception of the tiger in the wild is now emerging after four years of study at the Royal Chitwan National Park at the base of the Himalayas in Nepal.

The project was initiated in 1973 under joint sponsorship of the Smithsonian and the World Wildlife Fund, as a direct result of meetings in New Delhi of the International Union for Conservation of Nature and Natural Resources. At that time, Secretary Ripley announced that the Smithsonian would accept the challenge of saving the critically endangered Bengal tiger.

Just back from a familiarization trip to Nepal, Christen Wemmer, project consultant and curator of the Smithsonian's Front Royal, Va., Conservation and Research Center, is enthusiastic about progress made to date.

"Only through programmed research which we are now conducting at Chitwan can we effectively manage a small, precarious population of tigers in a wild state," he said. "In the brief period since the project started, the tiger population in the park has increased from 13 to approximately 26 tigers."

As Dr. Wemmer sees it, the project goal is to provide detailed ecological and behavioral information essential to maintain viable tiger populations. At the same time it is necessary to devise some method of game preserve management to insure a healthy habitat.

The tiger, which once roamed the Indian subcontinent and Southeast Asia, now survives only in isolated areas. Research at Chitwan has expanded knowledge of territoriality, social structure, reproductive performance, predatory habits, and habitat affinities of tigers.

The 365-square-kilometer park is a sort of reproductive nucleus from which young cubs migrate in search of their own "kingdoms." At Chitwan, at the forest edge, and in the grasslands, tigers prey upon baby rhinos, hog deer, barking deer, and a number of herbivores which, in turn, depend upon the vegetation which disappears when man moves in to cultivate.

To study the tiger's place in this precarious natural balance project scientists have used a radio-telemetry technique, which requires that the tigers be radio-collared. During his visit to Chitwan, Dr. Wemmer accompanied teams into the jungle where the tigers were to be caught and collared.

"On these expeditions, we employ 12 Nepalese elephant handlers and four female rental elephants," said Dr. Wemmer. "The general procedure is to stake out a buffalo bait along the tiger routes. When a tiger makes the kill, the buffalo remains are weighed, and a search begins for the satiated animal's resting place, usually in dense cane brakes."

Once the local hunters or *shikaris* estimate the location, the elephants are sent through the cover to force the tiger out. The use of drive cloths, consisting of 10 sections of white cloth, has increased the ability of researchers to direct a tiger's movements. The cloth sections are tied together and placed in such a design as to funnel tigers, pushed by elephants, towards persons waiting in trees with "capture guns."

As the tiger bursts through the funnel opening, he is "darted" with an immobilizing agent, CI-744, in the muscular portion of his hip. The tiger disappears in the underbrush while the drug begins to take almost immediate effect. A beep signal in the dart guides the researchers to the tiger. While he is immobilized, they weigh and measure him, photograph him, and place a radio collar around his neck. This device, which looks like a giant flea collar, contains a transmitter which for several years will locate the tiger by radio signals from known reference points. The transmitter, placed on some 12 tigers to date, operates on a different frequency to enable observers to identify each animal.

Radio tracking has allowed researchers to estimate the degree to which tigers associate with each other and it has been established that while the beast is essentially solitary, he is not antisocial. They travel common routes and are highly mobile, and their associations are apparently brief, even during mating.

General patterns of movements have been ascertained. Tigers start hunting in late afternoon, continue through the night and stop in early morning. These patterns are subject to change when temperatures drop

during winter months; then tigers are active till midmorning.

Radiotelemetry is also used to study the herbivorous prey species at Chitwan so researchers can determine how their populations affect the number of tigers in residence, their survival rate, and habits. Five different species have been radio-collared for these experiments: the sloth bear, sambar, chital, hoe deer, and barking deer.

Smithsonian scientists have teamed up with scholars from several United States universities in carrying out the Nepal project. Personnel in the field include Kirti Man Tamang, a Nepali with a Ph.D. from Michigan State University, who is investigating predatory habits of tigers, and James David Smith, also from Michigan State, who is studying tiger migrations or dispersals. The project administrator in Washington is Ross Simons of the Smithsonian, who succeeded Michael Huxley. In addition to Dr. Wemmer, consultants are Peter Jordan from the University of Minnesota and Botanists William Benninghoff of the University of Michigan and Dan Nicholson of the Museum of Natural History. Rebecca Troth, a predoctoral candidate from Michigan, is studying Park vegetation and another Michigan student, Melvin Sunquist, has just completed an examination of social organization and movements of tigers at the Park. Earlier, John Seidensticker of the National Zoological Park did a research study on tigers and leopards in Nepal and India. The fullest cooperation and assistance by His Majesty's Government of Nepal continues to encourage research efforts.



After capture, the tiger is weighed.

Lansdowne Watercolors Shown In MNH's 'Rails of the World'

By Lilas Wiltshire

"Rails of the World: Paintings by J. Fenwick Lansdowne," an exhibition that combines a serious message with esthetic satisfaction, opened March 17 at the Museum of Natural History.

Watercolors by the Canadian artist show 132 species of rails, a marsh bird now threatened by extinction. The meticulously detailed and subtly colored paintings have a realism which the artist achieved both through field study and use of bird skins in museum collections. Text panels and explanatory labels accompany each of the 42 paintings.

The *Rallidae* family of birds is comprised of coots, gallinules, crakes, and soras, many of which are endangered or already are extinct. They are found throughout the world, except in the Arctic and Antarctic, and colonize the remotest islands, the most impenetrable jungles and the most desolate shorelines, yet they are among the least known of any major bird species.

Their endangered status is complicated by their own life patterns. After finding suitable habitats they often lose their power of sustained flight and, over the centuries, their instinct for migration. Thus, because ground dwelling birds fly poorly or not at all, they are susceptible to predatory wild animals.

Gallinules, for example, living as they do along the edges of swamps, are fast losing their habitat as marshlands are drained and developed.

The works in the exhibit were painted to illustrate the book *Rails of the World*, by Secretary Ripley, and are being lent to the Smithsonian by M. F. Feheley of Toronto.

Lansdowne's interest in both paint and birds stems from his childhood, when, at the age of five, he was introduced to both areas by his mother, a watercolorist and nature lover. His first major exhibition was in 1956 in Toronto, and since then he has gained an international reputation as one of the finest painters of birds.

This is his second exhibition at the Smithsonian. "Birds of the Eastern Forest: Paintings by J. Fenwick Lansdowne," held in 1969 under the patronage of the Ambassador of Canada, featured illustrations for a book of the same name, which was published in collaboration with John Livingston, a leading Canadian naturalist. Lansdowne has also published *Birds of the West Coast*, which he both wrote and illustrated.

The current exhibition is being presented by the Smithsonian Institution Traveling Exhibition Service. After closing on May 1, it will tour the United States for two years.