



THE SMITHSONIAN TORCH

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Folklife Festival Brings People into SI Exhibits

By Linda St. Thomas

For the first time since it arrived at the Museum of History and Technology, classroom 201 of Cleveland's Dunham Elementary School will again be filled with students and teachers for the Smithsonian's Festival of American Folklife in October.

Folklorist Susan Kalcik tracked down some of the school's earliest students and staff, from as early as 1903, and invited them to share their experiences with young Washington students who came to the festival. It's all part of this year's festival theme—adding people to make the museum exhibits super-authentic.

Planning and scheduling the exhibits and performances has been the cooperative effort of hundreds of festival staffers, curators, performers, craftsmen, researchers, engineers, historians, and

museum staff members. For the first time in its 11-year history, the festival has come into the museums, bringing its lively shows and demonstrations back to the source.

Dulcimer and other classical stringed instrument performers will be playing in the Hall of Musical Instruments, craftsmen will demonstrate the traditional techniques of stenciling and painting furniture in the Renwick's "Paint on Wood" exhibit, and visitors will relate experiences concerning "Nation of Nations" artifacts such as the World War II barracks, sports and entertainment memorabilia, and the 1920's Italian-American home.

The festival will be held October 5 through 10 outdoors near MHT and indoors at the Renwick, Museum of Natural History, and MHT. Daytime craft exhibitions, workshops, and demonstrations are set for 11 a.m. to 5 p.m., evening concerts



Kent M. Shaw

and other performances from 8 to 10 p.m.

One of the most dramatic, and certainly the largest, outdoor demonstrations will be the threshing machine which will separate a barnful of wheat into straw and wheat grain. The hay, of course, will be dumped into wagons for hayrides and the wheat will be ground, cooked, and sampled by visitors.

Developed by Bill Foshaj (son of the late William Foshaj, MNH curator), the thresher exhibit will demonstrate wheat harvesting methods now rarely used in this country. The four and a half acres of wheat for this demonstration was cut and bundled by an Amish farmer in Shippensburg, Pa., and stored in Mr. Foshaj's barn for the summer.

The thresher is part of the energy conversion exhibition, cosponsored by the Energy Research and Development Administration, which also includes corn and grain milling, apple butter boiling over an open hearth, sausage stuffing, and cider pressing.

Nation of Nations: Complementing "Nation of Nations" will be craft demonstrations such as pencilmaking, baseball bat turning, and saddlemaking. The exhibit's pencilmaking machine will literally come to life with a worker from a pencil factory talking about his occupation. His daily demonstrations will include photos and descriptions of the process and lecture subjects will range from anecdotes about factory life to the significance of pencilmaking in American culture.

In the sports department, Hillerich and Bradsby, makers of the famous "Louisville Slugger" baseball bats, will send equipment and experts to demonstrate bat turning, a manual procedure using a long rectangular slab of wood, known as a blank, to make a bat. Another representative of the company

will be on hand to relate stories of baseball's well-known batters. For instance, did you know that Ted Williams insisted on picking out the pieces of wood to be used in his bats? Or that Pee Wee Reese insisted on a particular color wood for his?

Jose Carvajal, a Hispanic craftsman from Texas, will show the stages of saddlemaking and the fine art of leather carving. A husband and wife team from New Mexico will demonstrate the manufacture and decoration of the ornamental wooden furniture popular in Spanish-American communities. The artisans will present their crafts in MHT and the Renwick.

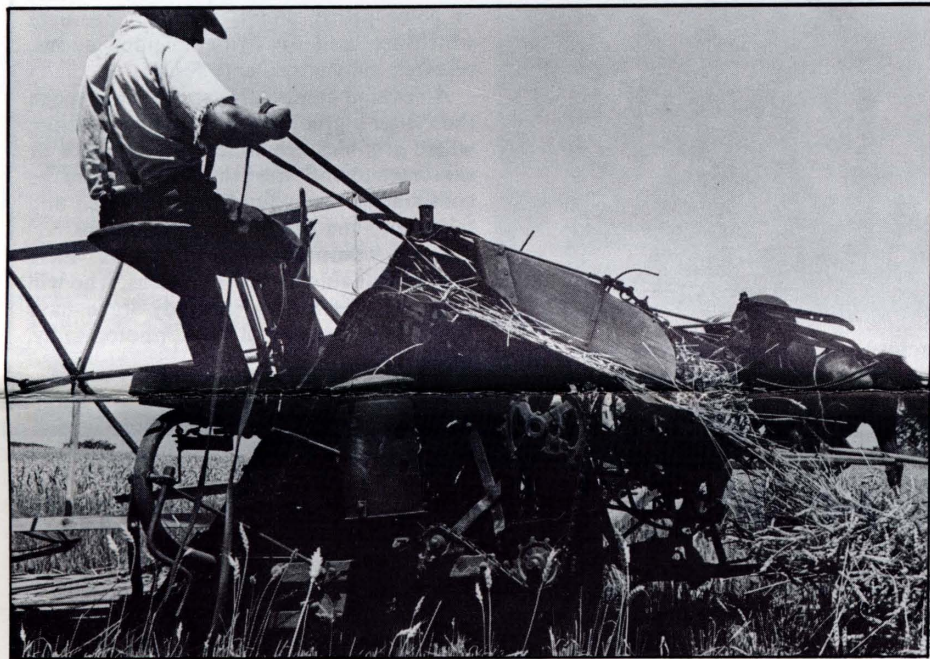
The "Nation of Nations" crafts and exhibits have been coordinated by Carl Scheele, Richard Ahlborn, and Ellen Hughes of MHT and Robert Byington, deputy director of the Folklife Festival Program.

All these ethnic demonstrations will undoubtedly stir up thoughts of the special foods associated with these groups. To satisfy that hunger, the MHT cafeteria is planning to offer selections of Italian, Greek, and Jewish cuisine during the festival week.

After lunch, visitors can learn to make their own dough by watching chefs prepare pasta, matzoh, and phyllo in the "Nations" exhibition.

Festival music: Two musical symposia celebrating native American and classical music of India have been scheduled for MHT and MNH. Singers representing Pueblo, Navaho, Tolowa, Iroquois, and Sioux tribes will demonstrate the differences in their musical styles during live performances. Daytime lectures in ethnomusicology will be presented by

(See "Festival," page 7)



A Pennsylvania farmer harvests wheat for October Festival.

Anacostia Museum Celebrates 10th Birthday

By Johnnie Douthis

The Anacostia Neighborhood Museum will celebrate its 10th anniversary this year on September 15. When it opened, ANM was an experiment to see whether the Smithsonian could successfully reach out to the community where it stood.

Director John Kinard believes that the period of experimentation has passed and the Museum must now build expertise in the areas it has begun to explore.

During the past five years, Museum staff has become proficient in research, and working with area schools has become an important part of its responsibility. The education department, initially set up to interpret exhibitions, has broadened its activities to meet the needs of a wide range of constituents.

Cooperating with teachers and paraprofessionals in a series of workshops and seminars, the Museum began to produce supplementary curricular materials, such as "A Walk Through 'Old' Anacostia," a teaching aid for children in the community's schools. The department worked with community educators, residents, and organizations to produce the successful "Black Women Speak" lecture series which was attended by more than 3,000 people.

Mr. Kinard wants ANM to be considered a museum in the classical sense—an institution owning permanent collections. He is interested in amassing oral history recordings as well as artifacts, and building an Afro-American history collection that relates to the entire city of Washington and the United States.

His goal of broadening the Museum's base has already been realized in exhibits such as "Blacks in the Westward Movement," "Black Women: Achievements Against the Odds," and "The Frederick Douglass Years," all of which have traveled throughout the country under the auspices of SITES.

The Anacostia Neighborhood Museum was the first of its kind in the Nation. It became a reality one year after Secretary Ripley remarked to a museum directors' meeting in Colorado that they should try taking their museums to the people.

Newspaper accounts of the speech led the Greater Anacostia Peoples Corporation to make inquiries regarding the possibility of a museum being located in that area. After Anacostia was selected as the site for the museum, community interest continued as the opening date neared, and residents of the area joined the Museum's staff in the renovation of an old movie theater to house the new facility.

ANM has since expanded to two additional buildings, the Anacostia Research Center and the Exhibition Design and Production Laboratory.

Outstanding exhibits have included "The Rat: Man's Invited Affliction," an idea originated in the community, and "The Evolution of a Community," produced with the assistance of residents.

The Museum has always been aware of the works of area artists and gallery owners. Each year, paintings and sculpture by members of the D.C. Art Association are displayed at the Museum. The Barnett-Aden Collection, from the first black-owned gallery in Washington, was ex-

hibited at ANM in January 1974.

The current exhibit, "The Anacostia Story 1608-1930," uses family and Federal documents, city records, and oral history to reveal the development of the Anacostia community. It shows the growth and changes in this area, including the personalities and history of the various developments within the community.

Center Founds Historical Group

The Anacostia Research Center was established in 1970 with a grant from the Carnegie Corporation to organize an oral history project to supplement the ANM exhibition, "The Evolution of a Community."

From the beginning, the facility has been used by college and graduate students who have served internships with the research department. Although most have come from the metropolitan area, some have come from foreign countries and many States.

As a major component of the Museum, the research facility provides essential support services for the design and production of exhibits, develops educational materials, programs, and mini-exhibits, and also conducts general research.

Perhaps the center's most notable project was the organization and development of the Anacostia Historical Society. The membership of community residents, many of them lifelong, want to promote study and appreciation of Anacostia's history. The society grew from the Museum's oral history project which continues to attract former Anacostians as well as people who live there now. The group played a major

role in identifying and collecting artifacts, which are shown in the current exhibition, "The Anacostia Story."

According to Mr. Kinard, "The Anacostia Neighborhood Museum's opportunity to develop as a museum has in a large measure been through the efforts of a dedicated staff and the unrivaled support of Mr. Ripley. The Museum's future will depend upon the degree to which cooperative agreements are developed with the Smithsonian family of museums."

The society also has helped to strengthen and broaden ANM education programs as members have related their own stories about Anacostia's past in lectures and demonstrations for schoolchildren.

The research department maintains the Museum's only permanent collection: census and tax records, the Emancipation Commission records, correspondence and records of the Freedmen's Bureau, and volumes of "Crisis," the official publication of the NAACP. The center also has an oral history archive of taped interviews and transcriptions of conversations with senior Anacostia residents.

When ANM begins its active collection and curatorial program, the research department will house it.

Future department goals include the expansion and maintenance of the reference library including acquisition of books, documents, memorabilia, and artifacts of special significance to black history in the District of Columbia.

Owl Escapades Draw Audience

By Kathryn Lindeman

Christopher Columbus might be a good name for him—the youngest of the three owlets born in the Castle tower this March. His adventurous spirit has become known far and wide.

Since the tower windows were opened in June to allow the owls free access, Christopher has ventured into the world only to find himself unable or unwilling to return to the nest.

On one occasion, he was discovered clutching a second-floor Castle windowsill under heavy harassment from a flock of birds whose territory he had apparently invaded.

Richard Ault, director of support activities and member of the owl's volunteer feeding squad, on being informed of his small friend's predicament, searched out a fish net from the Natural History Building and snared the bewildered owlet to safety in his office until Zoo personnel could reach the scene.

Undaunted by his first adventure into human society, the youngest owlet proceeded soon after that to the area of L'Enfant Plaza from which issued calls of distress from helpful observers.

John Mallen, animal technician with the N.Z.P. bird unit, who went to pick up the frightened owl, said there were about 100 people gathered around the owl, who must have thought he had chosen a quiet, restful spot under a bench for his daytime repose. Instead he was appalled by the unwelcome appearance of the lunch hour crowds.

Mislead by Christopher's normal threat display of clacking beak and rolling wings, callers had reported him as an injured bird.

Possibly under the influence of his younger sibling, another of the owlets began regularly leaving the tower.

One of the young birds was recently picked up at 1 a.m. on the Mall by a bicyclist who found him in the bushes and took him home to Arlington. The next day he called Mr. Mallen who went to collect the owl and found him sitting calmly on a bookcase in the man's apartment.

On another occasion, one of the owls was in the bushes around the Freer Gallery during the day, and, though reported by several people, no crowd gathered to upset the bird.

The adults, named Increase and Diffusion, had been banded, unlike the baby owls who started leaving the tower before getting their own bands.

The young ones are now about as large as the adults and can be identified only by the few remaining downy feathers they wear. Their coloring is light like that of the male and will darken on the female only after about a year and a half.

Now that the owlets can get around on their own, they may choose another place to roost than the tower though ordinarily barn owls will stay within a one- to one-and-a-half-mile radius.

A Gift for All Reasons

A special \$6 rate for National Associate membership, including a subscription to *Smithsonian* magazine, is available to Smithsonian employees either for personal use or as gifts throughout the year. Foreign postage is \$3.50 extra. Call ext. 6264 for applications.

Comet Whipple Returns

A tiny cosmic wanderer, first discovered in 1933 by Fred Whipple, retired director of the Smithsonian Astrophysical Observatory, will return to the Earth early next year. This is the sixth return of the comet since its discovery 44 years ago.

Dr. Whipple, who is still active as a senior scientist on the Smithsonian staff, has no special plans for observing his namesake. But neither will many other astronomers. The object is only 19th magnitude, or about 160,000 times fainter than can be seen by the naked eye.

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Anacostia's Museum

Then...



And Now...



Members of the Anacostia Historical Society pose in front of the Museum.

SI in the Media

Family of Editors Featured in New York Times

By Johnnie Douthis

"Two Editors: Related Subjects" was the headline for a feature story in a recent Sunday edition of the *New York Times* profiling Edward Thompson, editor and publisher of *Smithsonian* magazine, and his son, Edward Thompson, editor-in-chief of *Reader's Digest*.

The article reported that both Thompsons had recently received awards from the American Academy of Achievement for their work in journalism. In the 16 years of presentations, this was the third time a father and son had been so honored.

Air and Space

The June issue of *Air Force* magazine featured an illustrated article on the Silver Hill Museum. In addition to listing a portion of the exhibitions, the article gave details of the skilled craftsmen and the various restoration processes.

Kudos for NASM continue to appear in the press. The latest comes from the *Beckley* (W.Va.) *Raleigh Register*, where an article described NASM as the "finest and most awe-inspiring facility of its kind in the world." The article continued, "Words fail me in trying to describe it to you in a fashion that would convey an idea of the scope and depth of the myriad space and earth flight exhibits it contains."

A review of "To Fly!" in the August issue of *Washington* magazine remarked that the movie "truly captures the spirit of America without resorting to patriotic clichés and suspect dramaturgy."

Washington Star art critic Benjamin Forgey wrote favorably about the Alejandro Otero sculpture located outside NASM: "For all of its svelte, corporation-headquarters look, this big piece has a sort of ungainly elegance that I like. It's the kind of public monument that, I think, will grow on us with time."

Hirshhorn

A Newhouse News Service article appearing in the *Cincinnati Enquirer* said that despite the controversy surrounding the

construction and opening of HMSG, the museum is a solid hit and deserves unanimous acclaim. The article continued: "The reinforced concrete structure . . . has proved a major architectural acquisition for a city only now awakening to the importance of excellence in the design of its public buildings."

Benjamin Forgey of the *Washington Star* felt that the chief source of pleasure to be found in Olitski's sculptures is the unstrained, almost off-hand feeling of lightness, improbably given such palpable weight and presence in-the-round."

The Eakins show received favorable reviews from the *Baltimore Sun* and the *Philadelphia Inquirer*. The *Sun's* Lincoln Johnson found the works "interesting not only for their provenance, but also for the intimate glimpses they provide into Eakins' life and working methods." The *Inquirer* article noted that it is interesting to see the artist's palette, photographic equipment, and boyhood sketches which offer insights in quite the same way Eakins revealed his subjects through portraits.

National Zoo

Washington Star reporter Thomas Crosby continued his coverage of the Zoo with an article on Mohini, the white Bengal tiger and another on using closed circuit TV to observe the animals. Crosby stated that the famous tiger, once the most popular animal at the Zoo, is now losing ground to the giant pandas.

NCFA and Renwick

Washington Post art critic Paul Richard found "something moving" about the gentle mists, the soft light, and the hush of the Arthur Wesley Dow show at NCFA.

Recent Sunday editions of the *Washington Post* have carried lengthy illustrated articles by Sarah Booth Conroy on exhibitions at the Renwick. Mrs. Conroy praised both the recently opened show on grass objects and Polish textiles which she said gave the Renwick an opportunity to "use effectively its splendid 25-

Exhibit Center Trains Interns

Anacostia's Exhibits Center, two years old next month, is an up-to-date laboratory where staff can produce any type of exhibit. It has become an environment for an exciting training program for people just entering the field of museum exhibits work.

One year after the lab was established, the Ford Foundation in September 1976 subsidized 11 trainees who had been selected from 100 applicants. The one-year program was designed to give the students technical expertise as well as exposure to the philosophy of museum management.

Each trainee spent six weeks in each of five shop areas: design, photography, fabrication, finishing, and silk screening. They attended seminars and workshops led by scholars from inside and outside the Smithsonian. In a program of cross training, they were able to spend up to 10 weeks in other Smithsonian bureaus including the Hirshhorn and the National Collection of Fine Arts.

The well-equipped exhibits center provided an excellent workshop for the interns, who participated in daily activity revolving around the design and start-to-finish production of exhibits. In the fabrication shop, exhibit components are constructed from metal, plastics, wood, and other materials. In a special part of the finishing area, staff can spray finishes of lacquer or enamel and a variety of natural or synthetic varnishes. Spray finishing is also used in restoration and a variety of other exhibit related tasks.

In the center's photography lab, staff can produce exhibition quality black-and-white or color prints, slides, and film positives which are used for Museum publications, research, education, and design.

An exhibit comes alive and takes shape in the center's graphic and assembly section, where graphics are either hand painted or silkscreened onto the exhibit, and where the components are finally assembled and taken into the gallery for installation.

Such comprehensive facilities have proved valuable for the 11 interns, who will graduate this month. Already three have found jobs in museum work, photography, and graphics.

foot ceiling heights." She praised Val Lewton for the interesting installation.

Phoebe Stanton of the *Baltimore Sun* considered the Renwick to be "one of the pleasantest of all the museums in the capital." It is neither so large as to be physically or mentally overwhelming nor so small and specialized that one is inclined to save it for a visit on a rainy day."

Traveling Exhibitions

SITES' "Ride On!" was described by the *Baton Rouge Advocate* as "funny, serious, educational and entertaining . . ."

The *Locksmithing Institute News* found "Locks from Iran" to be a highly informative display and well worth the viewer's time.

Around the Smithsonian

"The result was a joyous melange of musicmaking, conversation and eating," noted Hollie West of the *Washington Post* in his review of Los Papines, a Cuban music group who visited the Smithsonian in August. A reception for the group was sponsored by the African Diaspora section of DPA.

For the first time, attendance figures at MNH have jumped ahead of MHT. Betty James, writing in the *Washington Star*, listed possible reasons such as increased public interest in ecology, the opening of MNH's first public cafeteria, and the popularity of NASM, MNH's neighbor to the southeast.

"Big Story," by Peter Braestrup, editor, Woodrow Wilson International Center for Scholars, was recently reviewed in the *Washington Post's Book World*. The book, which relates how the American press and television reported and interpreted the Tet Offensive, was described as a "landmark work of high quality and fascination."

The *New York Times* reported that CFA astronomers believe they have found the great mass that would resolve one of astronomy's major puzzles—what holds clusters and superclusters of galaxies together.

Mrs. Breeskin Brings Rich Experience to NCFA

By Susan Bliss

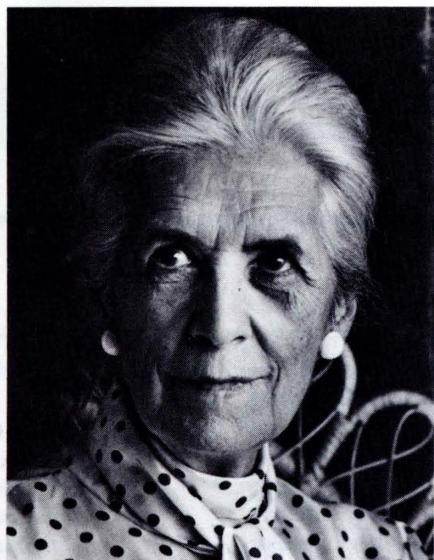
From behind her desk in a second floor office at the National Collection of Fine Arts, Adelyn Breeskin radiated an aura of calm that was sufficient to distract a visitor from the summer thunderstorm that was raging outside one afternoon last month.

In a quiet but confident voice, Mrs. Breeskin told about her career, which began more than 50 years ago in the Metropolitan Museum's print department and has progressed to her current position as NCFA's consultant for 20th-century art. In between, she has been curator, acting director, and director of the Baltimore Museum of Art, and director of the Washington Gallery of Modern Art, as well as NCFA's curator of contemporary painting and sculpture.

Mrs. Breeskin's interest in contemporary art was caught by the necessity of acquiring for the Baltimore Museum the tremendously important Cone Collection of postimpressionist painting and sculpture.

"According to the terms of Clarabel Cone's will," explained Mrs. Breeskin, "Etta was to allow the works to stay in Baltimore only if she felt that the city could appreciate Matisse and the other 20th-century masters included."

"In order to convince the donor that the



Adelyn Breeskin

art belonged in Baltimore, I had to be conversant with the importance of the collection as it represented the best of its type.

"I believe that bringing the Cone Collection to the museum was the most significant accomplishment of my career, and watching the museum grow into the fine institution it is today has also brought me great satisfaction," Mrs. Breeskin said.

Warren Brandt

Hirshhorn Exhibits Works Of Three American Artists

By Sidney Lawrence

The Hirshhorn Museum's permanent collection, first opened to the public in October 1974, is still being unveiled, and art, much of it never before publicly displayed, is getting its first showing in a continuing program of rotating installations focused on artists or movements of the modern era.

Presently, three American artists—Arthur B. Carles, Josef Albers, and Larry Rivers—are the subjects of installations enriched by educational materials.

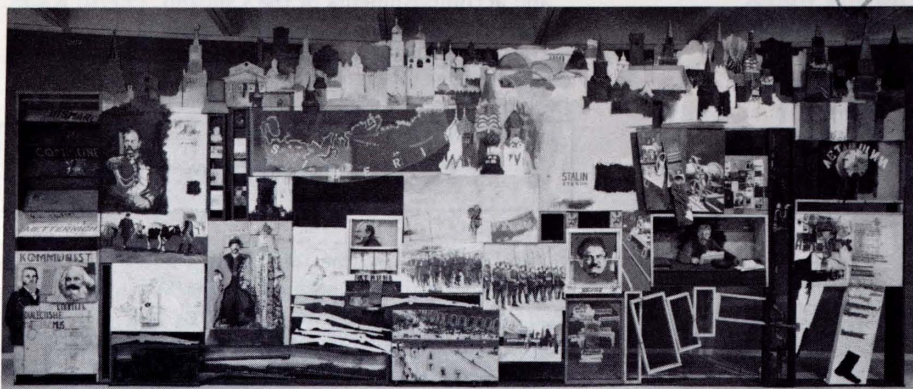
Arthur B. Carles (1882-1952), an early modernist painter, used vibrant color to develop a personal style around the traditional subjects of figure, still life, and landscape. Although he lived in Paris and was in touch with the avant-garde there and in New York during the 'teens and 1920's, his career was centered in Philadelphia, where the majority of his work remains in museums and private collections.

HMSG's collection of 14 paintings by Carles are on view through October 9 in a third floor gallery. Ranging chronologically

continued a brilliantly productive career as an artist and teacher.

The installation, "Homage to Joseph Albers," offers a broad selection of his 50 years of color experiments and spatial illusion. One work, a "window painting" from the Bauhaus period, is constructed from bits of colored glass and lit from behind. Studies in symmetry, composed of black formica cut with stark white lines, date from the 1950's. The most recent works, two large abstract paintings of 1973, are the culmination of a 25-year series of experiments in which Albers explored the use of alternate color values. The artist's biography and color theories are explained on a wall label prepared by the Museum's Education Department.

Further along the ring of second floor galleries is a large assemblage that may well become one of the Museum's most popular works. The 32' x 14' mixed-media piece, on view indefinitely, is titled "The History of the Russian Revolution: From Marx to Mayakovsky." It was created in 1965 by the



John Tennant

"History of the Russian Revolution: From Marx to Mayakovsky" by Larry Rivers

from student work to his last oil of 1936-41, the works compose the first significant exhibition of Carles' work outside the Philadelphia area.

In an illustrated checklist which accompanies the showing, Barbara Boese Wolanin, Smithsonian predoctoral fellow, notes that the HMSG collection is "especially strong in showing the artist's varied approaches to the female figure." Particularly influenced by Matisse and Cezanne, according to Ms. Wolanin, Carles was widely praised as an innovative colorist.

"He might well have been in the forefront of Abstract Expressionism," said Ms. Wolanin, "had his career not been cut short in 1941 by an accident which left him paralyzed until his death 11 years later."

In another installation on view through October 9, a selection of 19 works by the late Joseph Albers honors one of this century's most influential color theorists. Albers died last year at the age of 88.

A central figure of the Bauhaus, an influential German design school, Albers settled in the United States in 1933 where he

American artist Larry Rivers.

Inspired by Isaac Deutscher's biography of Leon Trotsky, the work portrays the leading personalities and influences surrounding political upheavals in Russia before, during, and after the Revolution of 1917.

Intended to be "read" from left to right along several levels of plywood cut-outs, lumber beams, pipes, and screens, the work makes reference to Soviet and Communist ideologies, depicts members of the Russian monarchy, peasants in revolt, and such political leaders as Lenin and Stalin, and ends with a poem by Mayakovsky which relates his ultimate disillusionment with post-Revolutionary Russia. The top of the work forms a panoramic view of the Moscow skyline.

The complex meaning of this piece, its sources in past art, and its relationship to Rivers' own development as an artist are thoroughly explained and illustrated by educational panels installed nearby. The gallery also contains a selection of paintings by Rivers, who came to the Museum earlier this year to supervise the installation.

Her belief in prints as a significant art form, long before this was a generally held opinion, also has left its mark on the museums where she has worked. Joining the staff as curator of prints about six months after the Baltimore Museum opened its new building in 1930, Mrs. Breeskin built the collection from just 50 prints to more than 80,000.

"Prints are the best way to learn the history of art," Mrs. Breeskin explained. "They provide comparisons of styles and locations through readily available originals, rather than reproductions which are often the only way some people see paintings."

Being a curator is a difficult job, she said. "It's harder than being a consultant, but maybe not so hard as being a director. For a curator to be effective," she continued, "he or she must learn everything possible about the collection—its weaknesses and strengths. From there, new sources can be found to improve the holdings."

When she arrived at NCFA in 1964, Mrs. Breeskin found the most modern painting in the collection to be one done in 1904, "probably by Childe Hassam or one of his peers," she laughed. From the looks of today's collection, NCFA curators have done a thorough job of identifying and filling the gaps.

Besides affecting the nature of NCFA's collection, Mrs. Breeskin has brought to light many unrecognized artists through exhibitions that have established them as important figures in American art. Among them have been H. Lyman Sayen, Romaine Brooks, William H. Johnson, and Bob Thompson.

Some of their work has come to Mrs. Breeskin's attention by chance, through correspondence from frustrated relatives or nonprofit foundations seeking recognition for unknown talent. In several cases, this has led to outright donation of large bodies of work to NCFA.

Mrs. Breeskin, who does not seem her 80 years, is sustained in her career by conviction and the "desire to share the best we can offer. There aren't enough people who get excited about art," she explained. "When you can give them something that moves them, well, that's wonderful."

Two MNH Bamboo Experts Aid Brazilian Government Study

By Thomas Harney

Two MNH bamboo experts, Cleofe Calderon and Thomas Soderstrom are helping the Brazilian Government analyze the economic potential of enormous new-found stands of Amazonian bamboo.

Using radar-photo image equipment carried by jet planes, the Brazilians are systematically mapping the cloud-covered Amazon wilderness—a region two-thirds the size of the continental United States. The terrain's hidden streams and forests, the character of its vegetation, and possible mineral deposits are being revealed in many areas for the first time.

Aerial imagery located vast bamboo stands in Acre, Brazil's westernmost state. Today, no roads reach the area, though the Trans-Amazonian highway will soon make it possible to tap the region's resources.

On the invitation of the Brazilian Government, Drs. Calderon and Soderstrom flew to a remote Air Force base near the Peruvian border.

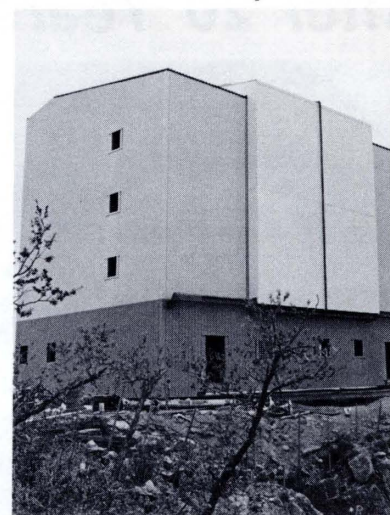
"Daily helicopter hops carried us to interesting forest sites," Dr. Soderstrom reported. "In many cases, teams of workers equipped with electric saws descended the ship on a rope ladder, then hacked out a clearing so our copter could land. Some areas had never been visited by humans before."

"When we disembarked, we found thickets of spiny bamboo canes intertwined with forest trees, the bamboo sometimes arching as high as 100 feet over the tree tops," Dr. Soderstrom said.

Working quickly, while the helicopter stood by, the two botanists made collections of canes, foliage, and rhizomes for laboratory analysis. Plants and terrain were photographed in color and black and white. Notes were taken of maximum and minimum forest temperatures, soil and light quality, and other ecological factors. Specimens were shipped to the National Institute of Amazonian Research (INPA), a large Brazilian laboratory complex at Manaus on the Amazon River.

"The fibers are being tested there to

Mt. Hopkins Scope Nears Completion



J. T. Williams

The MMT facility high atop Mt. Hopkins now sports a new outer skin of metal siding, with the last portion of the installation completed by Smithsonian personnel in June. During May, the concrete floors of the building were poured. The next major milestone in construction of the joint SAO-University of Arizona project will be installation of the optical support system this summer. The MMT concept is apparently becoming the wave of the future in large telescope design. In April, the Kitt Peak National Observatory announced that work had begun on studies for a 25-meter (1,000-inch) version of the pioneering Smithsonian-Arizona telescope.

Back In Print

The booklet "Space for Women: Perspectives on Careers in Science," published by the CFA Women's Program Committee, is back in print after an initial distribution of some 5,000 copies. On May 1, 5,000 additional copies were published and, by June 1, another 1,000 already had been distributed. If you'd like extra copies of this best seller for friends, associates, or relatives, call the CFA Publications Department in Cambridge (FTS) 830-7462.

determine their potential for papermaking. Some bamboos make very fine paper material," Dr. Calderon said.

The Brazilians are interested in finding out more about Amazonian bamboos and their economic potential, and Dr. Calderon has recently returned to Brazil to help organize a planned program of exploration and research that will take both of the Smithsonian botanists back into the Amazon wilds early in 1978. Meanwhile, Brazilian bamboo brought back on earlier trips is under study in Smithsonian laboratories.



Ajell Sandved

Cleofe Calderon and Thomas Soderstrom

A Flower for All Seasons

Who says a flower only blooms once? Not true, as is readily apparent when you pass the Office of Horticulture in the late summer. There you can see freshly picked celosia, commonly known as cockscomb, hanging upside down away from the light. After the bright scarlet flowers have dried, they will bloom again in fall arrangements to be placed around the SI buildings.

Beck Retires After 20 Years



Richard Hufmeister

Estelle Beck, telephone office supervisor for 12 years, has retired after a total of 20 years' service at the Smithsonian.

Mrs. Beck first came to SI in 1940 when there were only 200 telephone lines and four museums—SI, A&I, MNH, and Freer.

Taking time off to raise her family, Mrs. Beck returned in 1960 when the telephone office was in the Natural History Building. She has watched Smithsonian phone service grow from 600 lines in 1963, when the office first moved to the Museum of History and Technology, to more than 2,000 lines.

Mrs. Beck recalls attempts in the early years of the Folklife Festival to contact performers in the hill areas of various southern states for festival staff.

"I would often call the police department, post office, or a local garage and ask if they could locate the person we needed since the hill people didn't usually have telephones. They always knew who we wanted and would pass along the message to call me collect. Being from the South myself, I knew that the townspeople usually congregate around the local garage," she explained.

During Mrs. Beck's tenure, the Telex cable system was introduced at SI, allowing messages to be sent and received from all over the world.

In 1972 the main switchboard, under her direction, took over phone service for the National Zoo. This resulted in a lot of joke calls to deal with—even long distance—for Ella Phont, Mr. Fox, and so on.

"The Smithsonian is a marvelous place to work," Mrs. Beck commented. "Because it handles such a variety of things from art to zoology, it is unlike any other agency. It is the only place I have ever worked and to see it grow has been an interesting experience for me."

Registration for fall quarter courses at the Graduate School, U.S. Department of Agriculture, will be held September 17-24 in the USDA Patio, North Building, located on Independence Avenue between 12th and 14th Streets, SW.

To get a listing of more than 600 job-related and leisure courses being offered this fall, call the Graduate School at 447-4419.



James Cornell

CFA INTERNS . . . At the Harvard-Smithsonian Center for Astrophysics, the 1977 summer science interns pose with program director Joanne Tondryk. The interns spent eight weeks at the Center this summer working with staff in a special program designed to give high school students exposure to science careers. While at the Center, the interns worked as laboratory assistants, research technicians, and astronomical observers. From left to right are: Barbara Shutt, Irene Blaho, Mark Hughes, Yuen Chan, Mary Pero, Joanne Tondryk, Suet Tse, and Linda Hollingsworth.

September at the Sm

2 **NATURAL HISTORY FILMS:** *Darwin*—the naturalists' travels and study that led to his concept of evolution; *The Galapagos*—the geological history of the islands. 12 noon. Baird Auditorium, Natural History Building. FREE.

4 **FRISBEE FESTIVAL:** Exhibitions—Frisbee-catching dog, master champions; Workshops—beginners or experts of all ages; Throwing Competition; Jamming—tossing and catching. Picnics are encouraged. 10 a.m. to 4 p.m. National Mall at 4th Street, East of the National Air and Space Museum. Raindate: September 5. For information call 381-6264. FREE.

CONCERT: *The Lydian Chamber Players* present Polish music, all compositions written within the past 30 years. Scheduled in conjunction with the exhibition *22 Polish Textile Artists*. 4 p.m. The Renwick Gallery. FREE.

S.I.T.E.S

BIOLOGICAL PHOTOGRAPHY. An exhibition circulated by the Smithsonian Institution Traveling Exhibition Service is on view at the Federal Deposit Insurance Corporation, 550 17th Street, N.W., from September 3 to October 1, 1977.

6 **NMHT FILMS:** *Tops*, and *Tocatta for Toy Trains*—two films by Charles and Ray Eames. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

9 **NATURAL HISTORY FILMS:** *The Everglades*; and *Point Pelee*. The flora and fauna unique to these areas, both threatened by commercial development. 12 noon. Baird Auditorium, Natural History Building. FREE.

13 **NMHT FILM:** *City Out of Wilderness: Washington*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

CREATIVE SCREEN: *Behind the Fence*—Albert Paley; *Metalsmith*—the construction of an iron fence for the Hunter Museum of Art and a discussion with Paley of the relationship between creating both one-of-a-kind jewelry and the more massive works. *The Magic Machines*—Robert Gilbert creates highly imaginative moving sculpture from pieces of junk metal. Complete showings 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. FREE.

14 **ILLUSTRATED LECTURE:** *Modern Chinese Art*. Speaker: Sara Larkin. 8 p.m., Carmichael Auditorium, History and Technology Building. \$4.*

15 **10TH ANNIVERSARY RECEPTION:** The Anacostia Neighborhood Museum marks its anniversary with an open house. 6 to 8 p.m. 2405 Martin Luther King Jr. Avenue. FREE.

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, through Labor Day. Beginning Sept. 6: 10 a.m. to 5:30 p.m.

Freer Gallery of Art, National Collection of Fine Arts, National Portrait Gallery, Renwick Gallery. 10 a.m. to 5:30 p.m.

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

National Zoo Buildings—9 a.m.-6:30 p.m.

*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.

LUNCHTIME CONCERTS

The Commodores, United States Navy Band jazz ensemble, performing jazz, popular and rock music. September 9, 12, 16, 19, 23, 26, 30. 12 noon. Carmichael Auditorium, History and Technology Building. FREE.

EXHIBITION: *Chinese Album Leaves and Fan Paintings*. A selection of works representing the two most intimate forms of Chinese painting, so designated because of their small size. The Freer Gallery of Art, through winter. FREE.

EXHIBITION: *The Four Seasons in Japanese Art*. One of the major themes of Japanese art is portrayed in paintings, screens, lacquerware, ceramics and metalwork from the collections. Objects included date from different periods in Japanese history, the majority being executed during the Edo period, 1615-1868. Among the items displayed is a 12th century Heian period album leaf and a 12-panel screen by the 19th century artist Hokusai, each panel representing one of the 12 months. The Freer Gallery of Art, through winter.

HIRSHHORN FILM: *Josef Albers: Homage to the Square*. Scheduled in conjunction with an installation of Albers works from the Hirshhorn collections. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

HIRSHHORN SLIDE LECTURE: *American Art of the 1950's*. Speaker: John Bernard Myers, art critic. 8 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

ILLUSTRATED LECTURE: *Migratory Birds in Tropical Habitats*. Speaker: Eugene S. Morton, National Zoological Park. 8 p.m. Baird Auditorium, Natural History Building. \$3.*

16 **NATURAL HISTORY FILM:** *The Hidden World*—National Geographic film on insects and insect behavior. 12 noon. Baird Auditorium, Natural History Building. FREE.

EL DIA HISPANO: Afternoon festival of performances by artists, music in the courtyard and films on hispanic art, all celebrating the traditions and accomplishments of the Chicano, Puerto Rican, Latino and Hispano communities. 2 to 4 p.m. National Collection of Fine Arts. See also September 17. FREE.

radio smithsonian

Radio Smithsonian, the Institution's nationally broadcast radio program, is heard in the Washington area every Sunday on WGMS-AM (570) and FM (103.5) from 9 to 9:30 p.m. The program schedule for September:

4th—'Sweet Melody': *The Story of the Dulcimer*. The music and history of the hammered dulcimer in America; *The World of the Map*. Map-making and some of its greatest figures, with guests from the Seventh International Conference on the History of Cartography.

11th—*Photographing the Frontier*. The American West 100 years ago, seen and recorded by the pioneer-photographers, and described by Eugene Ostroff, curator of Photographic History. *Reflections of Degas*. The little-known sculpture of the French impressionist, discussed with Charles Millard, Chief Curator, Hirshhorn Museum and Sculpture Garden.

18th—*It's Your Coast*. Robert Knecht, Director of the Office of Coastal Zones Management, explains the hows and whys of managing our coastal resources; *And Now a Message*. A century of American advertising, 1830-1930, discussed by historian Keith Melder.

25th—*The Object as Poet*. Artist Roger Armstrong and poet Daniel Lusk recall their unique collaboration on a metal sculpture exhibited at the Renwick Gallery. The close working and personal ties of earlier artists and writers are also discussed by Garnett McCoy of the Archives of American Art.

Smithsonian Institution

17 SEMINAR: *Colonization of Space*. 10 a.m. to 4:15 p.m. Baird Auditorium, Natural History Building. SAT. \$25.*

SKY LECTURE: *The Immortals of the Sky—A Cast of Colorful Characters*. Monthly lecture by National Air and Space Museum staff followed by a discussion of celestial events due to occur the coming month. 9 a.m. Einstein Spacearium, NASM. Tickets required. Call 381-4193 weekdays between 9 a.m. and 5 p.m. FREE.

EL DIA HISPANO. 1 to 4 p.m. See September 16 for festival details. National Collection of Fine Arts. FREE.

FREE BUS

Double Decker Bus transportation is provided throughout the day between the Museum of History and Technology (leaving on the half-hour from 10:30 a.m. to 4:30 p.m.) and the Portrait Gallery, where it departs for return trip on the hour until 5 p.m.

18 ARCHAESUS PRODUCTIONS: *Starklers*. Science fiction performed especially for young people. 2 p.m. SUN. Carmichael Auditorium, History and Technology Building. \$2.50.*

20 HIRSHHORN SLIDE LECTURE: *The life and work of Arthur B. Carles*. Speaker: Barbara Wolanin, Smithsonian Predoctoral Fellow. 12:30 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

21 ILLUSTRATED LECTURE: *British Art at Yale*. Speaker: Dr. Malcolm Cormack, Curator of Paintings, Yale Center for British Art and British Studies. 8 p.m. Carmichael Auditorium, History and Technology Building—\$4.*

EXHIBITION: *The Art of Pochoir*. Approximately 40 examples of the stenciling techniques developed in the late 19th century and used for applying color to black and white printed images. The items represent work done in France, England and the United States between 1885 and 1920, the period when pochoir was at its peak. Hall of Graphic Arts, Museum of History and Technology.

EXHIBITION: *Living Things: Excerpts from a Sketchbook Diary*. Ink and watercolor scenes by Ole Mara Peters. Thirty-nine works depict natural history subjects from her travels to Africa, Europe, and throughout the United States. Museum of Natural History, through Nov. 10.

22 THE AIRMEN OF NOTE. U.S. Air Force jazz ensemble featuring Harvey Phillips and Rich Madison and the Tuba Jazz Consortium. Open rehearsal 4 to 6 p.m. Evening performance 8 p.m. Baird Auditorium, Natural History Building. Call 381-5395 for tickets. FREE.

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

HIRSHHORN FILM: *From Renoir to Picasso*. A study-comparison by Paul Haesaert of the characteristics of the works by Renoir, Seurat and Picasso. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

HIRSHHORN EVENING FILMS: *Face It!*—A survey of work by independent filmmakers exploring the face as an image motif. *Ritual*, by Michael Brown; *Salute*, by Albert Ross; *Necrology*, by Stan Lawder. 8 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

ADDITIONAL ASSOCIATES ACTIVITIES

The Smithsonian Resident Associate Program sponsors a variety of activities including classes, workshops, tours and lecture series that are open to the general public, for both adults and children. For schedules, fees or other information, call 381-5157.

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

23 NATURAL HISTORY FILM: *Wolves and Wolf Men*. The myths and misconceptions about wolves and their instinctive behavioral organization. 12 noon. FRI. Baird Auditorium, Natural History Building. FREE.

26 AUDUBON LECTURE: *Galapagos—the Enchanted Islands*. Speaker: Stephen W. Kress, Laboratory of Ornithology, Cornell University. The behavior and natural selection process of tortoises, iguanas, albatrosses, flightless cormorants, frigate birds, boobies, and swallow-tailed gulls. Monthly illustrated lecture series co-sponsored by the Audubon Naturalist Society, Friends of the National Zoo and Resident Associate Program. 5:45 or 8:15 p.m. Baird Auditorium, Natural History Building. \$5.*

27 ILLUSTRATED LECTURE: *A Spectacular Structure Goes Up on the Mall*—the new East Building of the National Gallery of Art. Speaker: Dr. David W. Scott, Consultant, National Gallery of Art. 8 p.m. TUES. Baird Auditorium, Natural History Building. \$4.*

HOMAGE TO RAPHAEL SOYER. A dialogue between Soyer and Joshua Taylor, Director of the National Collection of Fine Arts. 8 p.m. Carmichael Auditorium, History and Technology Building. Scheduled in conjunction with the special exhibition Raphael Soyer: Watercolors and Drawings, opening September 30. \$3.*

CREATIVE SCREEN: *Behind the Fence—Albert Paley: Metalsmith; The Magic Machines*. Repeat. See September 13 for program details. 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. FREE.

28 CONCERT: *19th Century Brass in the Rotunda*. Marches and waltzes by the Lilly Belle Brass Band. 8 p.m. WED. Rotunda, Arts and Industries Building. \$5.*

COOPER-HEWITT MUSEUM Two East 91st Street, New York City

PALACES FOR THE PEOPLE. 100 years of resort and motel architecture in America. Through September 18.

DRAWING TOWARD A MORE MODERN ARCHITECTURE. Drawings by architects and designers conveying their concept of what is to be built. September 20 through November 6.

THE COOPER-HEWITT COLLECTIONS. Major exhibition of objects from the Museum's holdings. September 27 through December 1977.

29 HIRSHHORN FILM: *Jasper Johns, Decoy*. A film by Michael Blackwood on Johns' printmaking techniques. Commentary by Barbara Rose, art critic. 12 noon. THU. Hirshhorn Museum and Sculpture Garden. FREE.

THE AIRMEN OF NOTE. U.S. Air Force jazz ensemble featuring Phil Wilson with the Richard Smallwood Singers. Open rehearsal 4 to 6 p.m. Evening performance 8 p.m. Baird Auditorium, Natural History Museum. Call 381-5395 for tickets. FREE.

HIRSHHORN EVENING FILMS: *A Survey of Clay Animation*. A collection of films including *Closed Mondays* and *Mountain Music* by Will Vinton; *Origin of the Species* and *Megalopolis*, by Eliot Noyes. 8 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

30 NATURAL HISTORY FILM: *The Early Americans*—the prehistoric Indians of North America. 12 noon. FRI. Baird Auditorium, Natural History Building. FREE.

EXHIBITION: *Raphael Soyer: Drawings and Watercolors*. Figure studies, portraits of fellow artists and self-portraits from the 1920's to the present. The 63 works also include five related oils. National Collection of Fine Arts, through November 27. A dialogue between Raphael Soyer and NCFA Director Joshua Taylor is scheduled in conjunction with this exhibition. See September 27.

Books By SI People

Smithsonian staff members who have authored, edited, or illustrated books may notify SI Press Deputy Director Felix Lowe so that their work can be publicized in *Torch*. This month's books include:

"Big Story: How the American Press and Television Reported and Interpreted the Crisis of Tet in 1968 in Vietnam and Washington," by Peter Braestrup, Woodrow Wilson International Center for Scholars, Westview Press, 1977.

"Roosevelt and Churchill: Their Secret Wartime Correspondence," edited by Harold Langley, MHT (Italian translation), Alberto Mondadori, publisher, 1977.

"The Monster of Loch Ness," by James Cornell, SAO, Scholastic, 1977.

The National Wildlife Federation has selected "Zoobook," published by the Smithsonian Institution Press, for inclusion in its 1977 Christmas catalog sent to some two million members and donors.

Published last November in paperback (\$3.95) and hardcover (\$8.95), the book received an excellent review from the *Washington Post*, which called it "a colorful catalog of the National Zoo, emphasizing its growing role as preserver of vanishing species, but with plenty of attention to the glamorous (if indolent) pandas, and the svelte white tigers." The book has also been widely praised by professional and lay persons as indicated in numerous letters to NZP Director Theodore Reed.

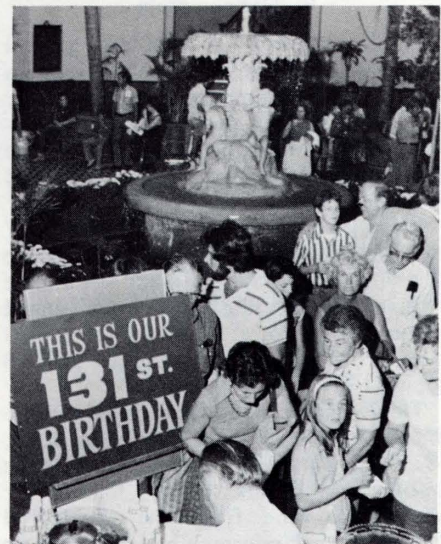


POPULAR GROUP CONTINUES . . . The Commodores, the U.S. Navy Band's jazz ensemble, will continue their performances at MHT through the fall. Lunchtime concerts, noon to 1 p.m., will be held on Mondays and Fridays during September, November, and December in Carmichael auditorium.

Comings and Goings

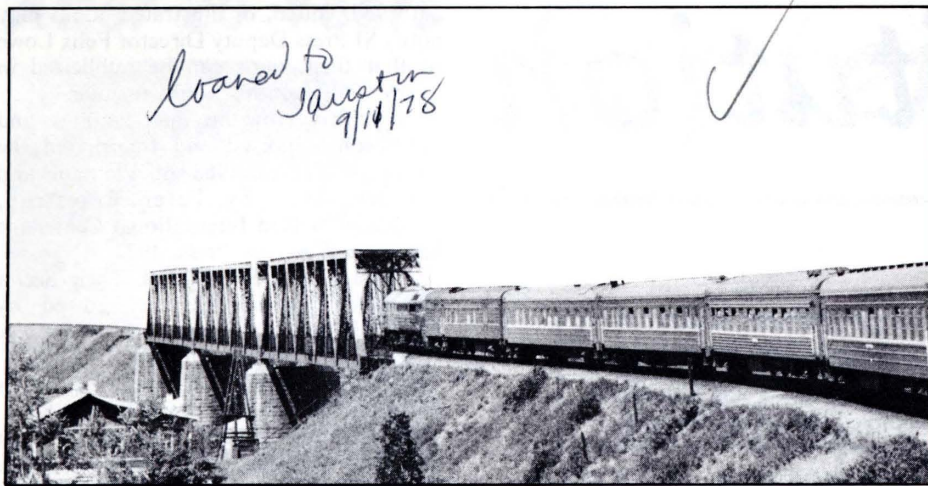
On August 1, Jack Korytowski joined the Smithsonian Institution Press as a technical editor in the Series Publications Division. Mr. Korytowski came to the Smithsonian in 1974 as a management analyst and worked in the Forms Management and Directives Management sections of the Management Analysis Office.

Nancy Crampton recently joined the HMSG conservation lab as a museum technician. Ms. Crampton has been with the Smithsonian since 1976 and previously worked with the Archives of American Art.



HAPPY BIRTHDAY SI . . . Visitors to the 1876 exhibition on Wednesday, August 10, celebrated the Smithsonian's 131st birthday with cookies, punch, and free carousel rides outside. It was the anniversary of the day in 1846 when President James Polk signed legislation establishing the Smithsonian Institution.

Rail Adventurers Cross Siberia



The Trans-Siberian Express snakes its way across the Soviet frontier.

One hundred and eighty train buffs from all parts of the United States returned in June from a trip on the Trans-Siberian Express, the longest passenger train run in the world.

Designed by the Smithsonian National Associate Travel Program, the grand tour crossed Siberia and the Soviet Union, providing magnificent views of the Soviet frontier and its great storehouse of untapped natural wealth.

Organized into six groups of 30, each led by a U.S.S.R. specialist, the participants in the three-week program circled the globe, departing from Seattle for three days in Tokyo, then crossing the Sea of Japan on a Russian ship.

Two groups traveled the entire 5,900 miles on the Trans-Siberian Express through eight time zones from Nahodka to Moscow, with overnight stops in Khabarovsk, Irkutsk, and Novosibirsk. The other groups traveled by train to Irkutsk and then toured either Soviet Central Asia or the medieval Russian cities of the Golden Ring near Moscow. All had an excursion to Lake Baikal and a festive reunion in Moscow before returning to Washington.

Although the Associates had been prepared for a certain lack of traditional comforts and had even been issued individual supplies of granola bars, canned fruits, and peanuts, the journey presented a great number of surprises. The Soviet ship *Baikal* was comfortable, had good food, and offered a charming "talent show" by its crew that was presented and received with great enthusiasm.

Contrary to most descriptions of the train, the Smithsonian group found it to be fascinating. Books and games they had brought to ease boredom lay untouched as participants lined the corridor windows to watch the scenery for miles and miles. Although the view was equally good from each compartment, they enjoyed gathering in the corridor to share the scenery of snow-capped mountains, log houses with green or blue gingerbread trim, and huge fields covered with wild iris, daylilies, and buttercups.

"We were a gregarious, aisle-standing, visiting bunch," wrote participant LaRue Waldrop in a letter of appreciation. "When not engaged in a bridge tournament that went on from MS *Baikal* across the Sea of Japan practically to the outskirts of Moscow, I was taking walks—sometimes

through eight cars to the restaurant car, visiting with Russian travelers, especially babies and knitters, jumping off trains at stops of 10 minutes or more for card mailings, looking over picturesque and stained-glassed-windowed-stations, scenery-gazing, buying food, drinks, or brochures and picture folders of the regions passing through, and daylight reappearing at about three or four o'clock in the morning."

The Siberian program and predeparture lectures were conducted by U.S.S.R. specialists Stephen Feinstein, University of Wisconsin at River Fall; Daniel Kaiser, Harvard Russian Research Center; Paul Lydolph and Charles Ward, University of Wisconsin at Milwaukee; Mary Kruger, Voice of America; Ludmilla O'Donnell and Judy Ullman, University of Chicago; plus Association for Academic Travel Abroad staff member Toni Crane; and Smithsonian representatives Marlin Johnson, general accounting, and Jacqueline Austin, travel manager, National Associate Travel Program.

In the past three years, nearly 2,000 Smithsonian Associates have visited European Russia (Leningrad, Tallin, and Moscow), as well as Soviet Central Asia (Samarkand, Tashkent, Khiva, and Bukhara), in National Associate programs. The Trans-Siberian tour brought to life geography book names such as the Giza, Lake Baikal, Pendzeken, and Yaroslavl. Present plans call for a trip to the Caucasus Mountains next year and for the Trans-Siberian and Russian tours to be repeated.

SI "Experience" Set for October



Task Force members (l. to r.) Russell Bourne, Alexis Doster, and James Page

By Herman Stein

The first major book for a large general audience ever published by the Smithsonian Institution is coming off the presses early next month, after a year of intensive planning and editorial preparation by the Smithsonian Publishing Task Force headed by James Page.

It's called "The Smithsonian Experience" (subtitle: "Science—History—The Arts; the Treasures of the Nation"), and it's a large format, heavily illustrated book aimed primarily at Associates through direct mail sales. The first print run totals 200,000 copies.

The 256-page book, which contains more than 300 photographs, mostly in color, focuses on major aspects of the Institution—exhibits, nature, folklife, air and space, the fine arts. Scattered throughout are informal, humorous essays by "Around the Mall" columnist Edward Park and drawings by artist Paul Hogarth, a direct descendant of the 18th-century English satirist William Hogarth.

Scholarly essays vary from a discussion of architecture on the Mall by Cynthia Field to the story of the Air and Space Museum by Melvin Zisfein, with other es-

says by Silvio Bedini, Edward Ayensu, Joshua Taylor, Paul Perrot, James Cornell, Wilcomb Washburn, Ruth Selig, Benjamin Lawless, Marvin Sadik, and Stephen Weil. In a final chapter, Secretary Ripley discusses the future of the Smithsonian.

The book includes photos by the Smithsonian's Kjell Sandved and Chip Clark, as well as such prominent freelancers as Lee Boltin, Ross Chapple, and Betty Frampton.

The decision to go ahead with publication of the book was made after a direct mail survey last June resulted in a flood of orders. "Results of the sampling were extremely good," said Mr. Page. "More than 10 percent of those queried asked to buy the book."

The special price for Associates and Smithsonian employees is \$14.97, but after January 1978, the book will sell for \$19.95 at bookshops. Employees may order the book from the Smithsonian Publishing Task Force, Room 2460, U.S. Postal Service Building, L'Enfant Plaza, Washington, D. C. 20560.

Members of the task force include Mr. Page, Russell Bourne, Alexis Doster, Mimi Dince, Jane Ross, Joe Goodwin, Pat Upchurch, and Ann Beasley.

SI Newsmakers

Snider Elected to New Post; Zoo Show Goes to Romper Room

By Johnnie Douthis

Harold Snider, coordinator of programs for the handicapped at NASM, was recently elected to the board of directors of the National Committee on Arts and the Handicapped. At the annual convention of the National Federation of the Blind held in New Orleans this summer, Mr. Snider addressed 3,000 blind persons about museums and the blind.

Jane Glaser, program manager of the Office of Museum Programs, was the subject of a feature article in a recent edition of the *Charleston (W. Va.) Gazette-Mail*. Mrs. Glaser is the former director of Sunrise, Inc., in Charleston, a complex which includes an art gallery for children, a planetarium, and a garden center. In July, Mrs. Glaser made two presentations at a workshop on museum education programs sponsored by the Arkansas Arts and Humanities Council.

Carol Cutler, NPG public affairs officer and author of the prize-winning book, "The Six-Minute Souffle and Other Culinary Delights," wrote a six-page article for the August issue of *Working Woman*. The illustrated article gives timesaving recipes and ideas for summer dining. Beginning in November, Mrs. Cutler will have a regular column in the monthly magazine.

Sheila Mutchler, program assistant at the MNH Insect Zoo, has taped 10 TV programs on various zoo inhabitants for Romper Room Enterprises. The programs will be shown on 55 television stations across the country, including WDCA (Channel 20) in Washington and WMAR (Channel 2) in Baltimore. Ms. Mutchler has also taped segments for the Voice of America and for the nationally distributed University of Washington radio program, "Pets and Vets."

Paul Edelson, program coordinator for adult lecture classes, Resident Associate Program, co-authored the article, "Community College Aims to Expand Occupational Opportunities for the Deaf," which appeared in the Winter 1977 issue of *Hearing Rehabilitation Quarterly*.

For two weeks in July, **James Weaver**, associate curator in MHT's Division of Musical Instruments, taught the harpsichord for the Baroque Performance Institute at Oberlin Conservatory of Music.

John Eisenberg, **Devra Kleiman**, **Katherine Ralls**, and **Christen Wemmer**, NZP, attended the Ethnological Conference in Bielefeld, Germany, during the latter part of August. Drs. Eisenberg and Kleiman presented a paper on parental care strategies in mammals and Dr. Wemmer showed photographs, graphics, and a 10-

CFA Names Four Research Fellows

Four recipients of postdoctoral research fellowships have been selected for the 1977-78 academic year by the Harvard-Smithsonian Center for Astrophysics. They are Keith MacGregor from the Massachusetts Institute of Technology, Bruce Draine and Peter Vitello from Cornell University, and Wendy Hagen from the University of Hawaii.

The Solar and Stellar Division is the likely destination for Dr. MacGregor. His thesis, "The Effects of Centrifugal, Magnetic, and Radiative Forces on the Dynamics of Stellar Wind Flows," was prepared under the direction of J. W. Belcher of the Space Physics Group. Study at the Center is likely to include solar and stellar winds, with emphasis on microscopic as well as macroscopic particles.

Dr. Draine's work with E. E. Salpeter on "Topics in the Physics of Interstellar Grains" will be expanded here to encompass the interstellar medium, grain formation, and galactic coronae. Dr. Vitello has worked with S. Teukolsky and plans to continue the research described in his thesis, "Optically Thick Accretion onto Compact Objects near the Equator."

Dr. Hagen worked with A. Boesgaard on her thesis, "Circumstellar Gas and Dust Shells of Late-Type Supergiants." At the Center, she plans to make optical and infrared observations of late-type stars that have been identified with molecular maser sources as well as objects showing mass loss.

minute film, which he made at the Brookfield Zoo, on the play behavior of meerkats.

MHT Director **Brooke Hindle**; **Bernard Finn**, curator; and **Robert Multhaupt**, senior scientific scholar, attended the 15th International Congress of the History of Science in Edinburgh, Scotland, in August. Dr. Multhaupt delivered a paper entitled "An Inquiry Into the Early Use of Firearms." Dr. Hindle and Dr. Multhaupt also attended the symposium on Technology and Its Impact on Society held in Stockholm, Sweden, where they delivered papers.

MHT Information Specialist **Helen Hollis**, Division of Musical Instruments, demonstrated restored keyboard instruments at Finchcocks, a house in Goudhurst, Kent, England, built in 1725.

Don Davis, chairman of MNH's Department of Entomology, received the 1977 Karl Jordan Medal Award for his research on yucca and agave moths. The prize is given annually by the international Lepidoptera Society for the outstanding research in the field.

Monroe Fabian, NPG associate curator, lectured on "The Dower Chest in the Goschenhoppen" at the Goschenhoppen Folk Festival in East Greenville, Pa., on August 13.

For one week during the summer, **James Weaver** and **Robert Sheldon**, Division of Musical Instruments, MHT, performed at recording sessions of the Bach Brandenburg concertos at Aston Magna Foundation for Music in Great Barrington, Mass., where they used instruments comparable to those Bach would have known.

Walter Flint, curator with NASM's Department of Aeronautics, was in Moscow August 15-30 to supervise the assembly and docking of the Apollo portion of the Soyuz-Apollo Test Project. The exhibit, similar to the one in the Air and Space Museum, is being installed in Moscow's Kosmos Museum.

Richard Hallion, associate curator with NASM's Department of Science and Technology, recently visited NASA's Dryden Flight Research Center in California to gather material for his history of the center. While there, he witnessed the first free flight test of the Space Shuttle Orbiter.

William Good, museum technician with NASM's art department, traveled to Los Angeles in August to represent the Museum as artist Paul Calle signed 1,000 reproductions of his drawing of General Doolittle. The reproductions will soon be available for sale at NASM. Mr. Good also met with several west coast Frisbee experts in conjunction with NASM's September 4 Frisbee Festival.

Freer Opens Fall Season with Two New Exhibits



"Pine Tree" by Chu Ta (1625-after 1705)

Raymond Schwartz

The Freer Gallery will open the autumn season on September 15 with two exhibitions featuring highlights from the Chinese and Japanese collections.

The Japanese artist's appreciation of nature will be the theme of "The Four Seasons in Japanese Art," including paintings, screens, lacquerware, ceramics, and metalwork from the Freer collections. Visitors will be able to sense the artist's reverence for nature, and sometimes his sense of humor in treatments of bird, animal, and insect subjects.

Objects will date from many different

periods in Japanese history, but the majority were executed during the Edo period, 1615-1868. The earliest object included is an elegant leaf from a 12th-century Heian period album, the Ishiyama-gire. The collage of purple, tan, and white papers is imbedded with gold flecks, forming a rich abstract background for the cursive calligraphy.

A 12-panel screen by the 19th-century artist Hokusai is interesting for its appealing, sometimes humorous, portrayals of birds and animals, each representing one of the 12 months.

Religious associations of the seasons are apparent in the keman, or pendant, of abstract floral tracery executed in gilded copper. The keman form was derived from floral wreath offerings used in Buddhist ceremonies.

The Freer exhibition will coincide with a similar Japanese art exhibit at the Asia House Gallery in New York City, part of a major exhibition which was assembled from public and private American collections by the Freer's late director, Harold Stern.

The two most intimate forms of Chinese painting will be featured in "Chinese Album Leaves and Fan Paintings," also opening on September 15 at the Freer.

Of the four formats of traditional Chinese painting, which also include handscrolls and hanging scrolls, these are the most intimate because their small size usually meant that they could be appreciated by only one person at a time.

A selection of the paintings have been removed from their albums and grouped together for display. Most of the paintings which are executed on paper or silk, depict landscapes, figures, birds, and flowers; several examples are complemented by calligraphic inscriptions. For instance, paintings from the albums by the 17th-century master Chien Hung-shou are accompanied on facing leaves by the artist's poetic comments about his subjects.

The earliest Chinese fans mentioned in texts were circular in format. Apparently Korean envoys introduced the Japanese folding fan to the Chinese court during the Sung dynasty, 960-1279, and the Chinese were intrigued by its compactness. Chinese painters were challenged by the unusual semi-circular shape, which presented new compositional problems. Two Ch'ing dynasty folding fans included in the Freer exhibit are typical of that period, with opulent polychrome painting executed on rich gold-flecked paper.

Because they are fragile and difficult to exhibit, folding fans that are still mounted on the original wood or bamboo supports are the format of Chinese painting least often found in Western museum collections.

Memorial Fund Honors Volunteer

The Dorothy L. Fisk Memorial Fund has been established at the National Air and Space Museum in memory of Mrs. Fisk, a devoted volunteer at NASM and at the Information Desk in the Castle's Great Hall, who died on April 14.

The fund was established at the suggestion of her husband, Robert, who felt that those who knew his wife would want to contribute in a meaningful way to her special interest. "The Museum was such an important part of her life," he said.

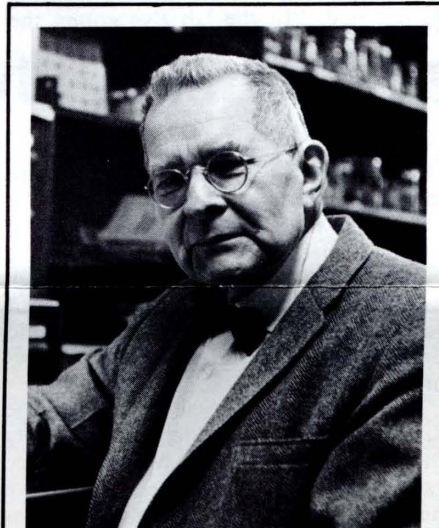
Dottie, as she was known to hundreds of associates and visitors, especially loved the Flight and the Arts gallery in NASM. Contributions to the fund will be applied to the acquisition of a piece of art.

Mrs. Fisk had worked for the Smithsonian for about two and a half years, spending a little over a year at NASM. Before NASM opened, she worked at the barrier which was set up in February 1976 so that visitors could see the construction. After July, she did double duty working as a volunteer tour guide and a staffer at NASM's Information Desk.

"Dottie Fisk's energy and dedication combined to make her a very effective volunteer and to endear her to many people," noted NASM Director Michael Collins.

Persons wishing to contribute to the fund in her memory should cite the Dorothy L. Fisk Memorial Fund when directing their contribution to the Administrative Officer, NASM-3507.

Dr. Schmitt Dies After 43 Years at SI



Dr. Waldo L. Schmitt

Waldo LaSalle Schmitt, who had served on the Smithsonian's scientific staff for 43 years, died August 5, three months after a stroke had ended his daily trips to the Museum of Natural History. He was 90.

Dr. Schmitt, a research associate in the Department of Invertebrate Zoology, had been the Smithsonian's leading crustacean expert for a number of years and had traveled throughout the world collecting exhibits for the Museum's crustacean collection.

For two decades, after his retirement June 30, 1947, Dr. Schmitt spent much of his time at his desk in Room 100 of the west wing of the Museum continuing his studies and research. He told friends that he had advanced from "a bottle washer and cataloguer" to senior curator at the Museum.

"I've been around here since 1907," he said. "Great guns—I helped move into this building, and I've been to every country with a coastline in South America except Bolivia collecting."

Five years after he retired, Dr. Schmitt took part in his last major expedition. He returned from Antarctica with 29,000 specimens for the Smithsonian crustacean collection—the world's largest.

Born in Washington, D.C., Dr. Schmitt received his Ph.D. from George Washington University in 1922. He served on the National Academy of Sciences Committee on Polar Research as oceanographic advisor. In recognition of his contributions to the U.S. Antarctic Research Program, the Board of Geographic Names named a 30-mile, ice covered series of outcrops "Schmitt Mesa" at the base of the Antarctic Peninsula.

Dr. Schmitt lived on Highland Street in Takoma Park, Md. His survivors include a daughter, Barbara Lundy of Glenelg, Md., three grandchildren, and one great-grandchild.

NPG Exhibit Recalls Suffragist Struggle

By Rick Beard

"We Were But A Handful," an exhibition on view at the National Portrait Gallery, features the small group of suffragists whose efforts were crucial to the enfranchisement of American women. Their struggle began in 1848 in the small upstate New York town of Seneca Falls and ended 72 years later when Tennessee became the 36th state to ratify the 19th Amendment.

The seven women included in the NPG show played important roles at every stage of the struggle. Lucretia Mott and Elizabeth Cady Stanton organized the Seneca Falls convention, the first women's rights meeting ever held. Stanton went on to become one of the suffragist stalwarts as well as one of the most cogent thinkers among 19th-century reformers.

In addition to examining the public role of these women, "We Were But A Handful" shows their less-well-known sides. An exchange of letters between Lucy Stone and her future husband, for example, reveals her agonizing ambivalence about marriage and its probable effects on her career, while Susan B. Anthony's terse diary entry on the death of Stone speaks volumes about the animosity between the two. The exhibit also includes a number of colorful items associated with the suffrage movement itself. Several banners used by the National Woman's Party are on display, as are buttons worn by suffragist campaigners. Peripheral elements of the suffrage story are included too: Bloomerism receives special attention and is highlighted by a phrenological report that diagnosed Amelia Bloomer as a person with major ambitions and minor abilities.

This report happily proved no more reliable than those of 19th-century cynics who predicted ruin should women ever receive the vote. As "We Were But A Handful" clearly demonstrates, few reformers were more adept, committed, or hard working than were the suffrage leaders.

Rick Beard is a research historian at NPG.

'FESTIVAL' (Continued from Page 1)

Thomas Vennum of the folklife program and Charlotte Heth of the University of California at Los Angeles, the first native American to receive a doctorate in ethnic music.

A display of folk and classical instruments from the Smithsonian collections in the Hall of Musical Instruments will enhance the concerts, but performers will offer another invaluable service to the Smithsonian. Working with Eugene Knez of MHT, they will identify and describe instruments in the collections for the permanent record. The evening concerts have been arranged by Scott Odell and Nancy Groce of MHT.

Trains, Games, and Crafts: The Transportation Hall will be even livelier than usual with demonstrations by trainmen on track switching. Children can watch the experts perform these switching maneuvers with a model train set placed near the real 280-ton steam locomotive. John Stine and John White have coordinated the train demonstrations with folklife consultant Peter Seitel.

Visitors will have a sneak preview of the 1978 festival in the Virginia craft exhibitions and performances. Evening dances will inevitably include the Virginia reel and square dance sessions. Craft demonstrations, reminiscent of previous festivals, are scheduled daily. According to Folklife Festival Director Ralph Rinzler, next year's festival will focus primarily on the culture of our neighboring State.

More crafts will be displayed at the Renwick Gallery where artisans positioned near "Paint on Wood" and "Grass" will show elaborate furniture painting, stenciling, and basketmaking techniques. Craftsmen have been selected by Elaine Eff of the Winterthur Museum, under the supervision of Renwick Director Lloyd Herman.

The African Diaspora will be back again this year with concerts, games, and dances reflecting the cultures of Africa, the Caribbean, and Latin America. The street sounds of harmonicas, guitars, and brass instruments will fill Baird auditorium in the even-

ings while games and dances continue outside. Peanuts, fruits, and meatpies will be sold from horse-drawn wagons and children will be invited to join in the games. Rosie Hooks and Bernice Reagon of the African Diaspora Program have organized these events.

Family Folklore: The Family Folklore Program has been turned around this year: instead of collecting family stories and anecdotes from visitors, the instructors will be teaching visitors to collect their own family histories. Daily workshops will give visitors practical tips on interviewing family members and collecting photos, films, and personal memorabilia.

However, Smithsonian staffers will not miss the opportunity to record visitors' memories. Sitting on an Ellis Island bench in "Nation of Nations," festival participants who passed through the Island as immigrants will share their experiences. Visitors may join in by recording their own stories and memories associated with the artifacts on display.

Even cities have oral histories, shared among their residents. At the festival, bartenders, cab drivers, prominent athletes, and maybe even Capitol Hill janitors will conduct daily workshops on Washington folklore.

Because the festival is scheduled for the school year, area classes will be able to attend one of the special orientation sessions held every morning. David Estabrook of the Office of Elementary and Secondary Education has worked with museum education officers to formulate a half-hour presentation for the student groups, grades 5 through 12. The sessions will present a film on the festivals with an introduction by Secretary Ripley, a description of this year's events, and a question-and-answer session.

The 1977 festival is being produced by the Division of Performing Arts, under the direction of James Morris. Program planning has been reviewed by the Folklife Advisory Council, chaired by Wilcomb Washburn of the Office of American Studies.

Young Interns Spent Learning Summer at Smithsonian Museums

By Kathryn Lindeman

A small group of interested spectators, young and old, watched as Nora Besansky fed a cricket to a tarantula and explained that tarantulas look frightening, but their bite doesn't hurt much—it's similar to a bee sting.

Nora, a senior at Silver Spring's Montgomery Blair High School, was one of 26 participants in the Office of Elementary and Secondary Education's summer intern program.

She has been fascinated by insects as long as she can remember and hopes to study entomology after graduation from high school. The Insect Zoo in the Museum of Natural History was a gold mine for her to gain practical experience with insects—learning to feed them, observing habits, and watching them work over extended periods of time.

"Besides learning about the insects, I have also gotten a lot of valuable practice in talking to people," she said, shortly after discussing ant farms with a visiting family who is trying to build one.

As an intern at the Insect Zoo, Nora has performed such duties as cleaning cages, handling insects like the hissing cockroaches and tobacco hornworms, feeding manure to dung beetles, or tumblebugs, and de-winging 12 flies a day for the tiger beetles.

Mariko Kawaguchi, an intern from the Duke Ellington School of the Arts in Washington, D.C., worked in the Museum of History and Technology's Exhibits Production Lab and found a lot of excitement in preparing exhibits and silk screening posters, labels, and July 4 celebration banners.

"This is a once in a lifetime experience," Mariko said. "In the lab I've gotten the



Nora Besansky, Peter Masters, and Mariko Kawaguchi



kind of on-the-job training I could never have found in schools. Working with 'old masters' who've been here 20 to 30 years has helped me a lot."

Phil Helms from A.L. Brown High School in Kannapolis, N.C., an intern in MNH's freeze dry lab, first took a correspondence course in taxidermy at age 11. Preservation of animal specimens—fish, birds, and deer—has been his hobby since then. But at the Smithsonian he has broadened his knowledge by helping prepare some of the 800 specimens for an upcoming exhibit in 1978, including snakes, ducks, a fox, a racoon, and even an armadillo.

Phil has learned how to mount, freeze,

and remove the water from animals in the freeze dry process. He hopes to build his own freeze dry machine.

Peter Masters, a senior at Woodson High School in Fairfax, Va., has been screening films for scratches, dirt, and other damage as an intern with the Office of Telecommunications. He has learned about film splicing and editing and got a chance to see the WETA-TV station in operation. He also helped film the President of Venezuela when he dedicated a new sculpture at NASM this summer.

Evelyn Reese, OESE program assistant, said the interns are recruited mostly from schools within a 500-mile radius of Washington with letters going to some schools outside the metropolitan area. The



Photos by Richard Hofmeister

SI Gardens: Five Years Later

By Linda St. Thomas

Five years ago, horticulture at the Smithsonian meant mowing lawns and pruning a few trees. Today, it means caring for 5,000 permanent trees and shrubs, planting 50,000 tulips and 100,000 summer annuals, growing seasonal flowers in seven greenhouses, and searching for authentic garden furnishings and plants for the Victorian Garden.

The Office of Horticulture, under the direction of James Buckler, celebrated its fifth birthday on July 31. When the office was established, its goals were to improve the overall appearance of the museum areas and to develop a long-term plan for the Smithsonian grounds as a horticultural showplace.

Starting with a staff of five grounds maintenance workers and half of a borrowed greenhouse, the horticulture staffers began to revamp the landscaping scheme and plant ornamental gardens.

With all this activity, it didn't take long to outgrow the greenhouse space on the Mall. In 1975, the Smithsonian leased five aluminum and glass green houses from the U.S. Soldiers' and Airmen's Home in northeast Washington.

Within six months, the plants needed more space and two additional buildings were constructed at the Soldiers' Home complex. One building houses hundreds of tropical plants that are rotated around the offices and returned to the greenhouse when they look sickly.

Many of the rare plants for the Victorian garden which cannot be found in modern nurseries are grown from cuttings in a reserved propagation section of the greenhouses. Everyday plants leave the houses daily for exhibitions and special events. About 120 chrysanthemums are grown every week and by next Christmas hundreds of poinsettias now filling half a house will be brought to the Mall.

Gardeners are also working on a proposed garden for the visually handicapped to be located on the grounds between A&I and the Hirshhorn. This miniature garden will include fragrant plants and brightly colored flowers which can be seen by persons with limited eyesight. Labels, with scientific names, will appear in print and braille.

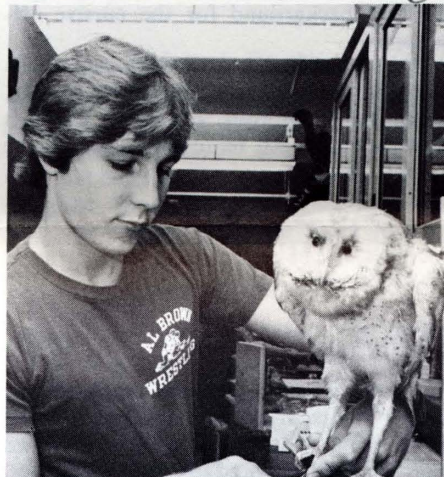
Funding for this garden has come from the Smithsonian Women's Committee and volunteers will assist gardeners in preparing the plants.

Among the other projects that are keeping the gardeners and staff busy is working on a flower bed in the shape of the Smithsonian sunburst near the Joseph Henry statue,

planning an exhibition of live Christmas trees for the Museum of History and Technology, maintaining the garden between the Museum of Natural History and 9th Street which specializes in nectar plants for the Insect Zoo residents, and revamping the landscape near MHT's terrace to accommodate the heavy tourist traffic.

To work on these new projects, as well as maintain the existing gardens, the horticulture staff now has 26 full time positions, 18 temporaries, and about 25 volunteers.

"Our long-term goal is to establish horticulture as an integral part of the research, exhibition, and education aspects of the Smithsonian," said Mr. Buckler.



Phil Helms

Temporary Staff Aids Gardeners

For Wendy Welhaf and Ray Dudley, temporary positions with the horticulture office have led to full-time careers as Smithsonian gardeners. Ms. Welhaf started as a volunteer, then received a temporary appointment, and is now the gardener in charge of museum interior plants. After working at the Department of Agriculture's Beltsville Research Center, Mr. Dudley joined the Smithsonian as a temporary staffer in 1973 and is now a gardener assigned to the Victorian Garden.

The Office of Horticulture educational program for temporary employees and interns began in 1972 when Horticulturist James Buckler hired nine people to assist the full-time gardeners and greenhouse staff. The program has grown to about 18 persons selected each year to work in the greenhouse, outdoor gardens, and the museum buildings under the supervision of staff horticulturists.

Barbara Moseley, a student at Mary Washington College in Fredericksburg, Va., is one of 10 temporaries assigned to the grounds around the museums. At 7 a.m. every morning she begins work in the Victorian Garden, weeding, mulching, watering, and planting annuals. When it rains, she joins the horticulture staff inside working on the Arts and Industries plants.

Jack Monday, program assistant, interviews and hires the temporary staff. Many are students in biology or horticulture at local universities or are experienced gardeners who have heard about the Smithsonian's program offering on-the-job training. Two temporary gardeners with one-year appointments to the gardens and greenhouse were referred to the horticulture

department by the Melwood Horticulture Training Center for the physically and mentally handicapped.

The horticulture intern program offers students an opportunity to earn college credit while working at the Smithsonian. Kim Spencer, who recently completed her summer internship, earned credits from Hood College in Frederick, Md., where she is a senior biology major.

program is open only to high school juniors and seniors and lasts eight weeks—this year from June 20 through August 12.

Each Monday during the program, the interns meet for enrichment activities such as tours of NASM and the Anacostia Museum, a behind-the-scenes tour of the Archives, and a visit to the Naval Academy in Annapolis, Md.

Families from the local community house the out-of-town interns with a \$20 per week reimbursement paid at the end of the internship. Of the 11 boys and 15 girls in this year's program, six were out-of-towners.

A DeWitt Wallace/Reader's Digest Scholarship of \$325 is awarded to each intern. Participants are chosen, Mrs. Reese said, on the basis of the narrative they submit and the skills they have in their area of interest. Usually about 200 to 250 students apply. "It's a difficult task to narrow it down to 25-26 students," she said.

Curators' requests for interns vary. This year, for example, the Chesapeake Bay Center for Environmental Studies requested four interns to assist college students in presenting outdoor, community-centered environmental education programs for children ages eight through 16. MHT requested a total of 12 interns in various departments throughout the Museum; the National Zoological Park asked for two; and various other offices requested one.



Barbara Diehl and Barbara Moseley (center) with gardener Ray Dudley.

Richard Hofmeister