

# Festival Features Cooking to Concerts

The Festival of American Folklife opens on Wednesday, October 5, with a wonderful variety of music, folklife, demonstrations, and exchange of oral traditions. Following is a schedule for the six-day event, to take place in areas on the Mall and in and around the Museum of History and Technology, the Museum of Natural History, and the Renwick Gallery.

**America's Appetite for Energy:** Demonstrations of Native American Cooking, Wheat Threshing, Sausage Stuffing, Ice Cream Making, Corn Milling, Brick Oven Baking, Preserve Making, and Apple Butter Boiling from 11 a.m. to 5 p.m. daily.

**Virginia Folk Culture:** Candy Making, Musical Instrument Making, Blacksmithing, and Ham Curing from 11 a.m. to 5 p.m. daily.  
*Sampler of Virginia Folk Music* on the Virginia Stage from 11 a.m. to 4 p.m. daily.

**Renwick Gallery:** Demonstrations of harvest figures, spirals, grass weaving, stenciling, and rose maling from 11 a.m. to 5 p.m. daily.

Thursday, Oct. 6—3 p.m., Lecture-discussion on painted wood  
8 p.m., Illustrated lecture on painted wood

**MHT's "A Nation of Nations": Ethnic Foodways**—Continuous demonstrations from 11 a.m. to 5 p.m. daily: Jewish, Oct. 5-6; Greek, Oct. 7-8; Italian, Oct. 9-10

*Ellis Island:* Workshops on oral history at noon and 3 p.m. daily

*Dunham School:* Workshops on oral history of the school and its neighborhood at 11 a.m. and 4 p.m. daily; on school and children's lore, with Dunham and Washington students and teachers at 1 p.m. daily

*Baseball Bat Turning:* From 11 a.m. to 5 p.m. daily

*Pencil Making:* Demonstrations every hour on the hour, daily

*Your Family in "A Nation of Nations":* Festival visitors are invited to share recollections evoked by the objects on display from 11 a.m. to 5 p.m. daily

*Hispanic Crafts:* Saddle Making and Furniture Painting Demonstrations daily

**Railroad Hall:** Demonstrations of freight switching and railroad work traditions take place continuously from 11 a.m. to 5 p.m. daily

**Hall of Musical Instruments:** Performances of the *Hammered Dulcimer* at noon and 2 p.m. daily; lecture-demonstrations at 1 p.m. daily

Wednesday, Oct. 5—Evening concert in Carmichael Auditorium\*

Saturday, Oct. 8—Evening concert in the Hall of Musical Instruments\*

*Musical Traditions of India:* Lecture-demonstrations at 11 a.m., Oct. 5, 6, 8, and 10; evening concerts at 8 p.m., Oct. 5-7 and 9\*

**MHT Reception Suite:** Workshops on how to collect Family Folklore at 3 p.m. Oct. 8; 11 a.m. and 3 p.m. Oct. 9-10\*

**South Lawn Canopy:** Workshops on Folklore in the Community will feature Washington cab drivers, bartenders, open market merchants, and Capitol Building workers at 11 a.m. and 2 p.m. daily

**West Terrace:** African Diaspora Black Street Culture

*Rising Star Fife and Drum:* noon Oct. 5-8; 5:30 p.m. Oct. 5-7; 4 p.m. Oct. 8

*Rev. Flora Molton:* 12:30 p.m. and 3 p.m. Oct. 5-8; noon and 2:30 p.m. Oct. 9-10

*Rev. Dan Smith:* 1 p.m. and 3:30 p.m. Oct. 5-8; 12:30 p.m. and 3 p.m. Oct. 9-10

*George Washington:* 1:30 p.m. and 5 p.m. Oct. 5-7; 1:30 p.m. Oct. 8; 1 p.m. Oct. 9-10

*Avery "Slim" Montgomery:* 2 p.m. and 4 p.m. Oct. 5-8; 1:30 p.m. and 3:30 p.m. Oct. 9-10

*Charlie Sayles:* 2:30 p.m. and 4:30 p.m. Oct. 5-7; 2:30 p.m. Oct. 8; 2 p.m. Oct. 9-10

*United House of Prayer:* 4:30 p.m. Oct. 8; 4 p.m. Oct. 9-10

*Trinidad Steel Band:* 5 p.m. Oct. 8; 4:30 p.m. Oct. 9-10

*Sambistas de Rio:* 5:30 p.m. Oct. 8; 5 p.m. Oct. 9-10

**Museum of Natural History:** *Native American Musical Styles* in Baird Auditorium—Lecture-demonstrations with slides and performances at 8 p.m. Oct. 5\*; 1 p.m. Oct. 6; 2 p.m. Oct. 7; 1 p.m. Oct. 8-10.

*African Diaspora Concert* in Baird Auditorium at 8 p.m. Oct. 7\*

\*Free tickets for these events can be obtained at the Press Information Tent on the Mall or at the door if seats remain the night of the concert.



THE SMITHSONIAN

## TORCH

No. 77-10

Smithsonian Institution, Washington D.C.

October 1977

### Women's March Memorabilia Added to MHT Collections

By Linda St. Thomas

The purple and yellow buttons saying "To Form a More Perfect Union," "Alice Paul Lives," and "ERA Won't Go Away" have been cataloged and stored in plastic wrappers in room 4107 of the Museum of History and Technology.

The buttons, along with sashes, posters, press releases, song sheets, and banners, were collected by Assistant Curator Edith Mayo of MHT's Political History Division at the August 26 Women's Equality Day march in Washington.

The march honored the late Alice Paul, founder of the National Woman's Party in 1916 and author of the first draft of a bill guaranteeing women equality under the law. This original version of the Equal Rights Amendment, written in 1923, declared, "Men and women shall have equal rights throughout the United States and every place subject to its jurisdiction."

The 3,500 women marching this year were observing the first annual Women's Equality Day and advocating passage of the Equal Rights Amendment which was passed by Congress in 1972 and has been ratified by 35 of the 38 States necessary for adoption.

Marching down Pennsylvania Avenue from the National Archives to the White House, the women followed much the same route as their 1913 predecessors who fought

for passage of the 19th amendment giving women the right to vote.

Mayo began her work on the march one month before, when she asked the Women's Action Center to save banners and other paraphernalia for the Smithsonian. She also contacted the League of Women Voters and the National Woman's Party, sponsor of the march, to request their literature on Women's Equality Day.

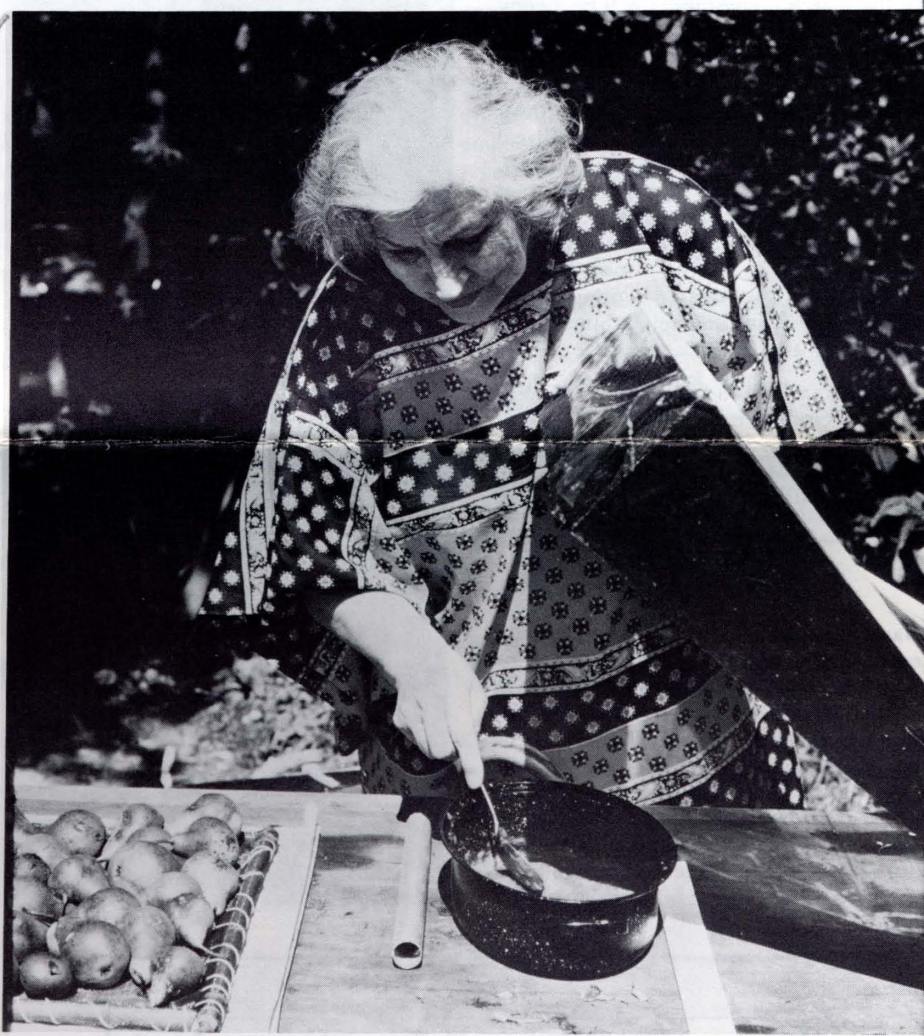
But to be on the safe side, Mayo walked along Pennsylvania Avenue with marchers and collected artifacts herself. Armed with her Smithsonian badge and other identification, she stopped women on street corners to request their sashes and posters.

"I always show my badge because most people think I'm crazy when I first ask them to hand over their memorabilia," Mayo explained. One woman donated her sash on the spot and others promised to send theirs to MHT after the march.

One purple, gold, and white sash is treated with special care. It was signed by Hazel Hunkins Hallinan, 87, an activist in the suffragist movement of 1916 who was arrested and imprisoned for her efforts. Hallinan marched toward the White House in August just as she did 57 years ago as a leader in the fight for women's suffrage.

Many of the 20-odd Women's Equality Day artifacts will be placed in storage, available for the curators and researchers who frequently use the political history collections. (Continued on page 2)

### N.J. Countess Prepares Simple 'Sun Meals' in Solar Oven



Countess Stella Andrassy will demonstrate solar cooking at the Folklife Festival.

By Susanne Roschwalb

Contessa Stella Andrassy of Monmouth Junction, N.J., has been a solar saleswoman for nearly a quarter of a century. At the 11th annual Festival of American Folklife, the former Hungarian countess will bring her own solar oven to the Mall to demonstrate cooking in an elaborate outdoor exhibit called "America's Appetite (For Energy)."

The exhibit, produced by the Energy Research and Development Administration, the Smithsonian's Department of Science and Technology, and the Office of Folklife Studies, will make people think about the relationship of food to energy through a survey of the history of folklife.

Countess Andrassy has patented nine different solar devices, from heaters and dehydrators to sludge desiccators, in her solar electric laboratory at home.

"Solar energy is free, clean, safe, available everywhere, and virtually inexhaustable," she said. "And it's easy. Anything you can make in a regular oven can be done even more simply in a solar oven, but without cooking odors, fire hazards, or the need to stir."

She still remembers the first "sun meal"

she pulled out of the family prototype oven: "The chicken came out sort of limply steamed. The bread was blanched. And the macaroni simply melted into a pasty flour soup," she said.

If the Andrassy cuisine has come a long way in the past 25 years, so has the oven's design. The model that the countess will be bringing to the Festival is simply an insulated double-glass-topped bin. Inside, there's a plain black painted casserole where the cooking actually happens.

She and her husband, the Count Imre Andrassy, a diplomat and hero of World War I, were forced to emigrate from Hungary in 1948, leaving behind the refined and intellectual scientific circles they had frequented.

Upon their arrival in the United States, the countess wrote a book about their escape which came to the attention of another Hungarian, Maria Telkes, a solar researcher at New York University. She asked Andrassy to help her simplify the language for a book she was writing about solar energy, and there began the countess' interest in a new field.

Andrassy is now writing her own book on solar energy, which will include the recipes she has developed for cooking in the solar oven.



Richard Hofmeister

MHT Curator Mayo collected artifacts at the Women's Equality Day March.



# Smithsonian Women's Week: October 3-7

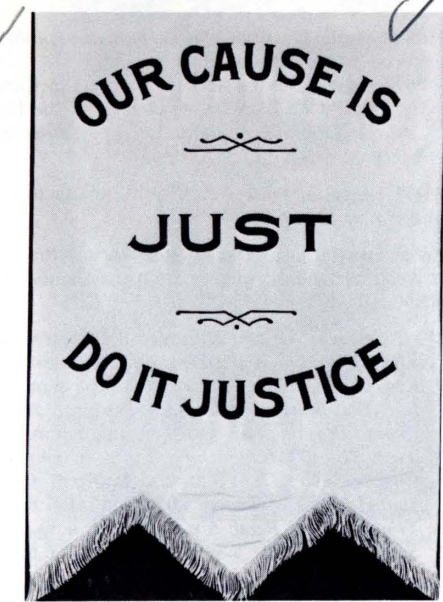
Women's Week, October 3 through 7, will be observed at the Smithsonian with lectures by guest speakers, workshops, an exhibit tour, and a play. Opening ceremonies will be held Monday, October 3, at 1:30 p.m. in the Museum of History and Technology's Carmichael Auditorium.

The keynote address will be followed by the presentation of the "Declaration of Independence" by Patricia Budd Kepler, president of the Women's Coalition for the Third Century. The declaration will then become part of the political history collection in MHT.

During the ceremonies, certificates of appreciation will be presented to Smithsonian individuals or groups who have made significant contributions to the Institution's Women's Program.

Those attending the opening events will be invited to take a guided tour of the "We the People" exhibition, emphasizing the role of women in American political history. A program for the week's activities may be picked up at the auditorium.

On Tuesday, October 4, the "Future Planning Workshop" will be held in the Hirshhorn auditorium from 1:30 to 4:30



Banner from "We Were But A Handful" exhibit now at NPG.

p.m. The workshop, conducted by Vince MacDonnell of the public service office, is designed to help participants come to grips

with basic career questions concerning their present positions, skills, and chances of success in their fields. The second session of this workshop will be held Wednesday, October 5, from 9 a.m. to 1:30 p.m. in the Air and Space Museum third floor conference room.

A "Meet the Candidates Forum" will be held Tuesday from noon to 1:30 p.m. in the Natural History Ecology Theater. Candidates for the Smithsonian's Women's Council will present their views on issues concerning women at the Institution.

A second workshop, "Fifteen Steps to Career Development" will be held on Wednesday from 9:30 a.m. to 12:30 p.m. in MNH's botany seminar room W531. The workshop will include tips on preparation of 171 forms and resumes and offer practical advice on interview techniques.

Another workshop on career development will be held Thursday, October 6, from 1:30 to 4:30 p.m. in the botany seminar room.

Application forms will be sent to employees and should be approved by supervisors, then returned to room 1472, Arts and Industries Building. For more in-

formation on the workshops and other activities, call ext. 5864.

The week's events will close with the presentation of a two-hour play, "The Other Side of Archie Bunker." Friday, October 7, at 2:30 p.m. in the Hirshhorn auditorium. Seven women, in full costumes to disguise their ethnic and racial origins, will join the audience in a performance which explores the myths surrounding black, Hispanic, Asian and non-minority women. The performance, coordinated by the Minority Women's Taskforce of the Federal Women's Program, is scheduled to be broadcast as a network TV special later this fall.

Women's Week activities have been coordinated by LaVerne Love, SI Women's Program coordinator in the Office of Equal Opportunity.

## Bugs Need New Turf

The Insect Zoo needs a greenhouse—can you help? The arthropods require vegetables, weeds, grasses, and ornamental plants, and the zoo is looking for a place to grow them which would provide 200 square feet in a spray-free greenhouse around the Washington metropolitan area. If you can help, call the Insect Zoo at ext. 4039.

## Meteorite Remains In California Exhibit

Smithsonian officials hope to make arrangements for the long term exhibition of the Old Woman Mountain Meteorite in California (see August *Torch*), it was announced in September.

The meteorite, which is part of the national collection at the Museum of Natural History, was discovered in the mountains east of Los Angeles in March 1976. Last June, at the request of the Smithsonian, the 6,080-pound meteorite was removed from its mountain resting place by helicopter. It has since been on public exhibit in State museums and at offices of the Bureau of Land Management.

Lawrence Taylor, Smithsonian coordinator of public information, said that the Smithsonian plans to make arrangements for the Institution's scientists to do research on the specimen soon and also to work with California scientists and officials to arrange for exhibit of the meteorite.

## "March" (Continued from page 1)

A few sashes and buttons will be selected for "We the People" as the exhibit is upgraded and the displays changed. Exhibited with the march memorabilia will be a copy of Indiana's 1977 declaration, signed by the State's legislators, which ratified the Equal Rights Amendment.

Mayo has been expanding the Smithsonian's collection of women's political history artifacts since she joined the staff. As a museum specialist and later assistant curator, she prepared the suffrage and petition sections of "We the People," gathered anti-war and labor protest memorabilia, and researched the areas of voting rights, youth suffrage, the 1965 Selma march, and other reform movements.

Curator Mayo holds a banner from the 1913 Suffrage March, belonging to the archives of the National Woman's Party. Mayo used the "goodie bag" slung over her shoulder to collect smaller artifacts.



Richard Holmquist

## Open Seminar

Jacqueline Olin, research chemist in the Conservation Analytical Lab, will conduct a public seminar on "Radiography of Works of Art" in the National Portrait Gallery lecture hall on October 25 from 1:30 to 5:30 p.m. Among the participants will be Peter Meyers of the Metropolitan Museum of Art; Donald Garrett of the National Bureau of Standards; Tom Chase, Freer Gallery; and Joan Mishara, CAL. Employees are invited to attend. Call ext. 5714 for information.

## Setting a New Tone

In 1876 an angry group of suffragists, excluded from representation at the Centennial Exhibition, issued a Declaration of Independence calling for women's equality and the right to vote. They hoped the declaration would set a militant spirit of progress for the century to come.

In the same tradition, but calling for cooperation among many groups, the Women's Coalition for the Third Century last year drafted a Bicentennial Declaration of Interdependence calling on all minorities to join with the women's movement in a campaign for human rights all over the world.

At the beginning of Women's Week, the coalition will donate the document to the Smithsonian's Division of Political History during ceremonies in MHT's Carmichael Auditorium on Monday, October 3, at 1 p.m. Representing the group will be its chair, Patricia Budd Kepler, who is director of ministerial studies at Harvard.

## NPG's "Instrument of the Lord" Covers Harriet Beecher Stowe

By Fred Voss

When Harriet Beecher Stowe sat down at her kitchen table in 1851 to compose a little something on the horrors of slavery, she never suspected that her modest effort would turn into the two-volume "Uncle Tom's Cabin."

Nor did she dream that her story would become a major ingredient in solidifying the North's anti-slavery movement and that history would cast her as the diminutive lady who caused the Civil War. As she frequently recounted in later years, she simply saw herself as an "instrument" of the Lord putting His words on paper as He directed—and, one might add, as the demands of looking after six children permitted.

But as the National Portrait Gallery's recently opened exhibit "Instrument of the Lord" points out, the unassuming author was a poor judge of her work. The first printing of Uncle Tom in the spring of 1852 sold out in two days, and Mrs. Stowe's publishers spent the rest of the year filling back orders. Within months, thanks to an enterprising literary pirate, the book was as well known in the British Isles as it was in America.

Few other works of fiction have equalled the influence that Uncle Tom had. As northerners cursed the book's harsh slave overseer Simon Legree and wept copiously for the slaves coming under his whip, southerners raged at this New England woman who presumed to know slavery better than they. The South's famous Civil War diarist Mary Boykin Chesnut—represented in the exhibit with a handsome portrait by Samuel Osgood—joined in the railing at Mrs. Stowe but at times admitted she might have a point.

Also featured in the show are several objects recalling the plethora of Uncle Tom



Harriet Beecher Stowe by Alanson Fisher

memorabilia that followed in the wake of the novel's appearance. Had Mrs. Stowe had the services of a modern agent she might have reaped a princely fortune. As it was, she never earned a penny from the many songs retelling Eliza's perilous escape across the Ohio River or the French and English porcelains depicting scenes from the book. The stage version, first produced in 1853, went far in disproving the widely held notion that theater by definition could not be morally uplifting. Often referred to as the "world's greatest hit," Uncle Tom played continuously on the American stage until 1931.

Interestingly enough, despite its enormous political and popular impact, Uncle Tom is today an unread classic. While all are familiar with the book's characters—Legree, Little Eva, and Uncle Tom himself—few are curious enough to read the story. Some years ago, an inveterate collector who had devoted himself to gathering a huge collection of "Uncle Tomiana" confessed that even he had never been tempted to open one of his many editions of the book.

Fred Voss is a research historian at NPG.

## Women's Council Elections Held

Elections for the Smithsonian Women's Council will be held through October 14. Ballots have been sent to employees and should be returned to Room 85E Natural History Building. Employees may vote for one to 10 women who will serve two-year terms.

The Council consists of 20 women who act as liaison between women employees and the administration; advise the Office of Equal Opportunity, the personnel office, and others; develop leadership and management opportunities through special programs and workshops; and study employment trends at the Institution, including minority hiring and upward mobility.

The Council is also responsible for electing five officers: chairperson, vice chairperson, secretary-treasurer, assistant secretary, and historian.

The Council candidates for 1977-79 are:

Deborah Bretzfelder, MHT  
Kathleen Brooks, NASM  
Patricia Burke, OEC  
Donna Campbell, Res. Assoc.  
Margaret Cogswell, NCFA  
Benjamin Franklin, NASM  
Karen Grove, OFPES  
Ann Higgins, Belmont  
Margaret Hird,  
Ofc. of Coord. of Public Info.  
Claretta Jackson, MNH  
Charlene James, Natl. Assoc.

Lillian Kozloski, MNH  
Eugenie Lewis, SSIE  
Francine Liem, SIL  
Edith Martin, Renwick  
Delores Mortimer, RIES  
Kathleen Preciado, NCFA  
Mary Quinn, SIL  
Olga Rybak, MNH  
Clara Ann Simmons, MNH  
Lucile St. Hoyme, MNH  
Carolyn Thompson, SIL  
Mariam Weissman, MNH



## Crowds Watch Space Shuttle

By Lynne Murphy

"I came down specifically to watch the shuttle test flight," said one man standing in front of a television monitor at the National Air and Space Museum one day this summer. "This is the most exciting space venture since the moon landings."

NASM is the only place in Washington where complete test flights of the Space Shuttle Orbiter can be viewed as they happen over the California desert.

The flight which took off July 26 was the last in a series of "captive" flights in which the Orbiter *Enterprise* was carried piggy-back on a Boeing 747. On August 12 began the second series of "free flights." In this series, the *Enterprise* is carried aloft by the 747 and then released to glide to a landing, as it will when returning from earth-orbit.

This series is expected to continue through October with at least one mid-month flight scheduled.

Visitors witnessed the 11 a.m. taxi and takeoff of the craft on top of the 747 and the 45-minute climb to separation altitude. Separation of the two crafts occurs when the astronauts send a pyrotechnic charge to sever the locking bolts and release the *Enterprise* from the jet. A five-minute glide flight to landing follows the separation at 11:45.

The postlanding pictures will include the astronauts leaving the shuttle orbiter and taped repeats of the separation and flight.

Hernan Otano, chief of the Audiovisual Unit at NASM, arranged the technical details in cooperation with the C&P telephone company which is responsible for distributing the feed to contracting parties once the signals reach Washington. The National Aeronautics and Space Administration brought the feed as far as Washington in order to serve its local facilities.

A microwave receiver was placed on NASM's roof and connected by cable to NASM's central control room. During this process, several C&P men were locked in an emergency stairwell at the Museum. Fortunately, they called out through the microwave they had just installed to C&P personnel downtown who called back to NASM to release the men.

Smithsonian employees are welcome to watch the flights. The information desk in the Castle is kept abreast of NASA's schedule. The extension there is 6264.

## Telescope Chosen For Spacelab 2

By James Cornell

An infrared telescope designed by scientists at the Harvard-Smithsonian Center for Astrophysics, the University of Arizona, and the National Aeronautics and Space Administration Marshall Space Flight Center has been chosen by NASA as one of the experiments for Spacelab 2 to be carried into orbit by a Space Shuttle flight in 1981.

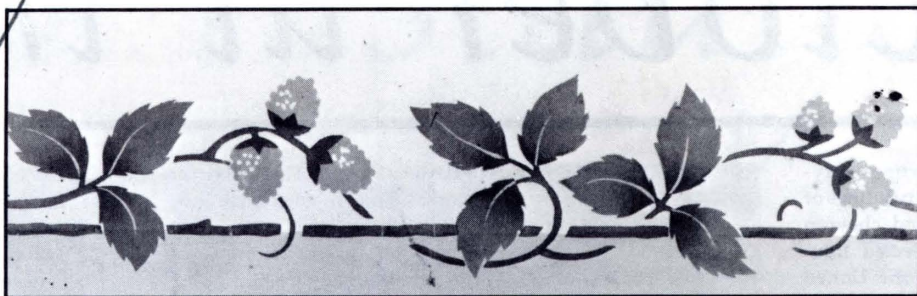
Giovanni Fazio of Newtonville, Mass., has been selected as principal investigator for an experiment to map the sky in infrared light with very high sensitivity. It will be the first liquid-helium-cooled infrared telescope to be orbited by NASA for astronomical investigations, and one of only six astronomy experiments selected for Spacelab 2.

Fazio leads a group of seven scientists who are among the 59 selected from both the United States and the United Kingdom to participate in the Spacelab 2 mission. The group was chosen from more than 1,000 candidates. Other CFA team members are Wesley Traub and Douglas Kleinmann, scientific investigators, and Raymond Watts, project administrator.

The small, helium-cooled telescope will make the first complete map of extended regions of low-level infrared emission from the entire Milky Way. The experiment will also observe the zodiacal emission in the solar system, and make the first all-sky survey of the extended infrared emission from intergalactic matter, distant galaxies, and quasi-stellar objects.

Designed to test the astronomical environment of the shuttle orbiter, the experiment will measure water vapor, carbon dioxide, and particulate matter produced by the spacecraft. These tests will help astronomers to see which factors interfere with the effectiveness of future space observations.

## MHT's Pochoir Stencils Look Stylish Today



Pochoir wallpaper border with berries

By Kathryn Lindeman

You may never have heard of pochoir, but if you go to the third floor of the Museum of History and Technology, you can see some items that could have come straight from the decor of a trendy Washington restaurant.

Works in pochoir—a flexible technique that can vary in style from formal designs to pieces that look like wash drawings—are exhibited in the delightful show, "The Art of Pochoir," in the Hall of Printing and Graphic Arts. Although many of the works were produced in the early 1900's, they appear timely in design and style to the modern consumer.

Associate Curator Elizabeth Harris of the Division of Graphic Arts, who organized the show, describes pochoir as a French or French-influenced stencilling process which broke from standard stencilling in the late 19th century.

Although coloring by stencil goes back many centuries to its origin, pochoir as a more recent development reached its peak in the years before the Great Depression. Since that time, pochoir production has decreased until it now has become quite scarce.

The examples of pochoir included in the show reflect the refined application of color

typical of pochoir stencilling with variations in shade rather than a consistently flat look. Many techniques for application of color can be used in pochoir as shown by the variety of items in the exhibit, from wallpaper borders to book illustrations.

Pochoir often uses as many as 20 or 30 different stencils, or 20 to 30 colors, applied over black-and-white reproductions, ordinarily with a soft, stubby brush called a pompon, similar to a shaving brush. Some works in pochoir have required as many as 250 stencils. Color is applied by air brush, sponge, toothbrush, or other tools as well as the pompon.

Andre Marty, a pioneer in the art of pochoir in the late 19th century, "is credited with taking the common stencil and turning it into something fine," says the exhibit catalog.

Jean Saude, one of Marty's followers, was the writer for the pochoir movement and published the only work of any length on the art of pochoir.

The exhibit, divided into six sections, features in one part seven illustrations from Saude's 1925 publication, "Traite d'eluminure d'art au pochoir," with figures demonstrating how to use certain techniques.

Saude's work also appears in Part 4 of the exhibit based on "Contes venitiens" by Henri de Regnier, published in 1927. Here

are shown 11 loose prints done by Saude in pochoir over black line cuts of witty drawings by Charles Martin.

Another example of pochoir at its finest is shown in Part 3 with 12 prints in pochoir over gray lithographs from "Robes et femmes" by Enrico Sacchetti, published in 1913. Sacchetti pokes fun at fashions and women of the day in illustrations in which the pochoir colors form the shapes with only light lithographed guide marks.

Part 2 features 15 samples of pochoir-colored wallpaper and six stencils cut in waxed card from "Le pochoir au pratique," a kind of salesman's package from the early 1900's.

All of the items exhibited are from the MHT collections with the exception of those in Part 5 based on an etching by Thomas Rowlandson of George Morland's painting titled "Duck Shooting." The seven stencil sheets for nine colors used in coloring the etching are on loan from Martha Berrien Studios in Massachusetts. Berrien is one of the few remaining producers of pochoir in the United States. She uses a technique she learned in a New York sweat shop in the late 1920's to produce fancy Christmas cards, hand-colored restrikes from old engravings, and illustrations for special editions.

Pochoir never became so popular in the United States as in France because of our fascination with mass production that has favored mechanized printing techniques such as silk screen.

The art form did appeal to one American, William Hentschel, whose "Green Fish" (done about 1939) is featured. An illustrator, commercial artist, and instructor at the Cincinnati Art Academy, Hentschel became a master in the field. On display are the first, third, fourth, and fifth stencils used for "Green Fish" with corresponding prints and the final print.

## Noland Revisits D.C. in HMSG Retrospective

By Sidney Lawrence

In a joint tribute to a one-time Washington artist who has received national recognition, the Hirshhorn Museum and the Corcoran Gallery are sharing a major retrospective exhibition of work by Kenneth Noland. Noland, who now resides in Vermont, lived and worked in the Capital City from 1949 to 1962.

The massive exhibition, too large to be comfortably accommodated in either museum, was organized and first presented in New York by the Solomon R. Guggenheim Museum. Included were more than 120 color abstractions created by Noland from the late 1940's through 1976, as well as one of his monumental sculptures, made in 1975. In Washington, a slightly smaller version of this still massive show has been divided chronologically between HMSG and Corcoran. The 45 early works on view at HMSG date from about 1948 through 1966, four years after Noland left Washington to continue a well-established career as an artist in New York City.

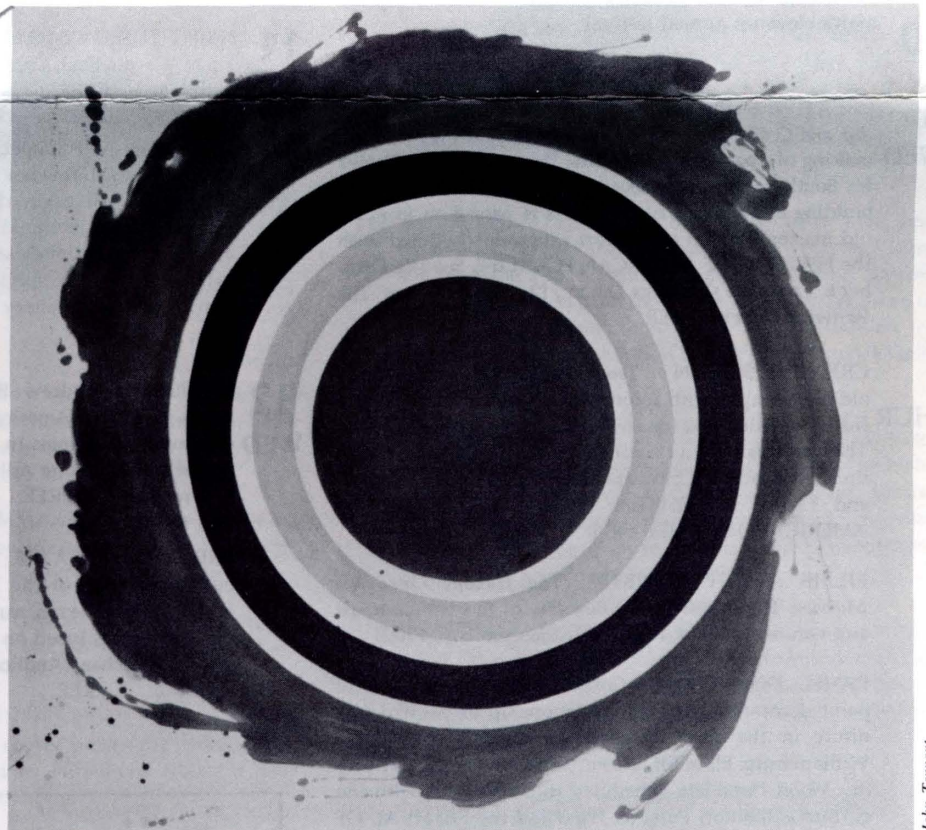
A native of Asheville, N.C., Noland studied at Black Mountain College, a widely known progressive arts school near his birthplace, from 1946 to 1948, and briefly in Paris thereafter. Through these first art studies, Noland developed the interest in pure abstraction and the expressive power of color that has continued to occupy him since.

Settling in Washington, D.C., in 1949, Noland became part of the art community here. He was first a student and then, until 1951, a teacher at the Institute of Contemporary Arts. This organization, founded in 1947 and offering a wide program of arts activities, was to remain a prominent cultural force in Washington until its dissolution in the mid-1960's.

After leaving ICA, Noland began a six-year career as a teacher of figure drawing and composition at Catholic University. Among his students there were Tom Downing and Howard Mehring, who both later became nationally known.

Many of Noland's fellow artists congregated at the Washington Workshop Center of the Arts, where habitués included poets and musicians. During evenings from 1952 to 1956, Noland taught art at this stimulating center that brought exhibitions, films, readings, and concerts to a city that had many fewer outlets for contemporary art than it has today.

Noland became closely associated with



"Breath," by Kenneth Noland (1959)

the painter Morris Louis, who also taught at the workshop. As "painting buddies," the two artists experimented with staining and saturating acrylic paints directly into unprimed canvas—a technique first suggested to them by the work of Helen Frankenthaler on a visit to her New York studio in 1953.

Working in the less pressured atmosphere of Washington, the two artists adapted the technique to their own temperaments. Louis poured his paints on huge canvases, allowing them to "bleed" into spread-out compositions resembling veils and fountains. By contrast, Noland eventually developed sharp, centered compositions which "carried" stained colors in clear, straightforward arrangements.

By 1958, Noland's concentric circle series, considered his first mature works, had emerged. Although limited to one basic shape, these paintings allowed Noland to explore the expressive power of color in a series of unending variations.

First exhibited in New York in 1959, the circle paintings helped focus early critical attention on the Washington art scene. Together with Morris Louis, Noland was

recognized as part of a group of local artists who were creating a new type of American abstract painting. Eventually referred to as the "Washington color painters," this group would later include, among others, Downing, Mehring, Gene Davis, and Ann Truitt—all of whom had known or studied with Noland during his 13 years in Washington.

After Noland left the Capital in 1962, he began a new series of abstractions based on the chevron form. Since 1966, he has expressed his ideas about color through stripe and plaid paintings and a recent series of irregularly shaped canvases.

The exhibition will remain on view at HMSG and the Corcoran through November 27.

### SMITHSONIAN TORCH

October 1977

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



# October at the Smit

**1 SAT** EXHIBITION: *Kenneth Noland: A Retrospective*. Forty-five works ranging from the celebrated target paintings of the late 1950s to the elliptical paintings and chevron abstractions of the early and mid-60s. Selected from numerous private and public collections in the United States and Europe. This show and a concurrent exhibit at the Corcoran Gallery of Art provide a major retrospective of the artist's work. Hirshhorn Museum and Sculpture Garden, through November 27. FREE.

FILMS FOR YOUNG PEOPLE: *Clay Animation*—By and For Kids. Classics in clay created at the Young Filmmakers Foundation. 11 a.m. Hirshhorn Museum. FREE.

AN EVENING OF VOCAL DUETS: The music of Schumann, Brahms, Cornelius and Mozart performed by mezzo soprano Jan DeGaetani and baritone Leslie Guinn, with pianist Gilbert Kalish. 8:30 p.m. The Renwick Gallery. \$4. For tickets call 381-5395.

**2 SUN** JAZZ HERITAGE CONCERT: Freddie Hubbard, formerly with the Max Roach Group, the Quincy Jones Orchestra and the V.S.O.P. Quintet. First in the 1977-78 JAZZ HERITAGE series. 8 p.m. Baird Auditorium, Natural History Building. \$5, discounts for students, senior citizens and Resident Associates. For tickets call 381-5395. A FREE workshop is scheduled at 4:30 p.m.

**3 MON** EXHIBITION: *Harriet Beecher Stowe*. Portraits, along with a first edition of *Uncle Tom's Cabin*, newspapers, manuscripts, cartoons and French porcelain vases focus on the novel and the vastly differing receptions it received in the north and south. National Portrait Gallery, through April 1978.

**4 TUES** NMHT TUESDAY FILM: *The Musical Instrument Maker of Williamsburg*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

LECTURE: *Sputnik: 20 Years Later*. Speaker: Dr. Charles S. Sheldon II, Library of Congress. 8 p.m. National Air and Space Museum. \$4.\*

**5-10** FESTIVAL OF AMERICAN FOLKLIFE. The Smithsonian's eleventh annual festival.

**5 WED** CREATIVE SCREEN: *Made in Mississippi: Black Folk Art and Crafts*. Clay sculpture, quilts, paintings and the making of a basket and cane fife. Produced by the Center for Southern Folklore. *Sourwood Mountain Dulcimer*. The building and playing of dulcimers is passed on from an old master. First in a two-part program scheduled with the FESTIVAL OF AMERICAN FOLKLIFE. See also October 6. Complete showings 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. FREE.

**6 THUR** CREATIVE SCREEN: *Tomorrow's People*—montage of old photographs with accompanying dulcimer, banjo and fiddle music; *Chairmaker*—Eighty-year-old Dewey Thompson is shown creating a rocking chair from tree to finished product. Complete showings 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. A FESTIVAL OF AMERICAN FOLKLIFE event. FREE.

FILMS ABOUT ARTISTS: *The Hakone Open-Air Museum*. The origin and philosophy of this tribute to art and nature. 12 noon. Hirshhorn Museum. FREE.

PANEL DISCUSSION: Contemporary techniques of paint decoration and their relationship to painted furniture in the past, discussed by Donald R. Walters, Williamsburg; Elain Eff, Winterthur; and craftsman Dorothy Wood Hamblett. Scheduled in conjunction with the current exhibition *Paint on Wood* and the FESTIVAL OF AMERICAN FOLKLIFE. 3 p.m. The Renwick Gallery. FREE.

WWI AVIATION FILM SERIES: *Flight Commander* (1930), starring Richard Barthelmess, Douglas Fairbanks, Jr. and directed by Howard Hawks. First in a series of weekly screenings of World War I films that will continue for several months. 7:30 p.m. National Air and Space Museum. FREE.

FILMS BY ARTIST-FILMMAKERS: *The Softest Core*. A survey of experimental films from the 1920s to the present. 8 p.m. Hirshhorn Museum. FREE.

THE AIRMEN OF NOTE: The U.S. Air Force jazz ensemble with guest artist, Jerome Richardson. 8 p.m. Baird Auditorium, Natural History Building. Tickets required. Call 381-5395. An open rehearsal is scheduled from 4 to 6 p.m. Both events are FREE.

ILLUSTRATED LECTURE: Donald R. Walters, Curator of the Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va., discusses the techniques of painted decoration on folk furniture, and their application to interior use and decorative accessories. 8 p.m. The Renwick Gallery. FREE.

**7 FRI** CREATIVE SCREEN: *Made in Mississippi: Black Folk Art and Crafts*; and *Sourwood Mountain Dulcimer*. Repeat. See October 5 for details. FREE.

NATURAL HISTORY FILM: *Marine Flowers—The Biosphere of Coelenterata*. Katy Muzik, pre-doctoral fellow, department of Invertebrate Zoology, introduces the film; question and answer period follows. 12 noon. Baird Auditorium, Natural History Building. FREE.

FILMS BY ARTIST-FILMMAKERS: *The Softest Core*. 8 p.m. Hirshhorn Museum. See October 6 for program details. FREE.

**8 SAT** PRINTMAKING MEDIA DAY: The making of prints demonstrated by local artists and NCFCA workshop students, as well as a workshop, films, lectures, and special tours of the museums print collections. 10 a.m. to 3 p.m. National Collection of Fine Arts. FREE.

FILMS FOR YOUNG PEOPLE: *Bugs Meets Bogie*—Hollywood in Cartoons. Vintage cartoons of the 30s and 40s spoofing feature films. 11 a.m. Hirshhorn Museum. FREE.

CREATIVE SCREEN: *Tomorrow's People*; and *Chairmaker*. Repeat. See October 6 for details. FREE.

**9 SUN** CREATIVE SCREEN: *Made in Mississippi: Black Folk Art and Crafts*; and *Sourwood Mountain Dulcimer*. Repeat. See October 5 for details. FREE.

THEATRE CHAMBER PLAYERS: Open rehearsal for October 10 program. 3:30 p.m. Baird Auditorium, Natural History Building. FREE.

**10 MON** CREATIVE SCREEN: *Tomorrow's People*; and *Chairmaker*. Repeat. See October 6 for details. FREE.

THEATRE CHAMBER PLAYERS: Features rarely heard music by Schutz, Bach, Stravinsky and Brahms, and highlights several musicians of the group. 8:30 p.m. Baird Auditorium, Natural History Building. \$5.50 and \$4.50, discounts for senior citizens, students and Resident Associates. For tickets call 381-5395.

**11 TUE** NMHT TUESDAY FILM: *Hammerman in Williamsburg*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

ORIENTAL ART LECTURE: *Buddhist Art: Mirror of the Inner Being*. Professor John C. Huntington, Ohio State University will begin the twenty-fifth series of Freer Gallery lectures with a discussion of the art of Buddhism and the different levels at which both the layman and the artists relate to the specific works. Slide-illustrated. 8:30 p.m. The Freer Gallery of Art. Galleries open at 6:30 p.m. FREE.

**12 WED** CONCERT: Andrew Bolotowsky, noted flutist, performs music by American composers, accompanied by electronic recordings. In *5 Haiku Pieces*, Bolotowsky is joined by mime Jane Adler. 12 noon. National Collection of Fine Arts. FREE.

FREE FILM THEATRE: *Christopher Columbus*. Columbus' exploration of the New World and his return to Spain. First in the ten-part series *Ten Who Dared*, films of great explorers based on their letters and journals. 12:30 p.m. Carmichael Auditorium, History and Technology Building. 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 October:

2nd — *An Eamesian World*. Charles Eames on his remarkable career as designer, architect, and filmmaker. *Ricercare*. — The leading European Renaissance wind ensemble, in concert at the Smithsonian.

9th — *Raphael Soyer Close-up*. One of the America's most accomplished and beloved artists, in a dialogue with Joshua Taylor, Director, National Collection of Fine Arts. *Ancient Society Then and Now*. A look at the controversial Lewis Henry Morgan, the "father of American anthropology."

16th — *The Natural Thing*. A visit to the Naturalist Center in the Smithsonian's Museum of Natural History, designed for the interested amateur, *Around the Mall and Beyond*, with Edwards Park, Smithsonian Magazine.

23rd — *The Cooper-Hewitt: A New Home for Design*. The rich collections and programs of the Smithsonian's Museum of Design in New York City, now one year old.

30th — *The 1977 Festival of American Folklife*. Highlights of the people and music of this year's festival.

EXPLORING SPACE WITH ASTRONOMERS: *Tuning In on the Universe*. Speaker: Dr. Grote Reber, designer and builder of the first radio telescope. 8 p.m. National Air and Space Museum. Tickets required, call 381-4193 between 9 a.m. and 5 p.m. FREE.

**13 THUR** FILMS ABOUT ARTISTS: *Art Nouveau*; and *Hectorologie*. The elaborate and eclectic designs of Hector Guimard give an overview of the decorative style at the turn of the century. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

FREE FILM THEATRE: *Christopher Columbus*. Repeat. See October 12 for program details. 12:30 p.m. History and Technology Building. FREE.

WWI AVIATION FILM SERIES: *The Eagle and the Hawk* (1933), starring Frederic March, Cary Grant and directed by S. Walker and M. Leisen. 7:30 p.m. National Air and Space Museum. FREE.

THE AIRMEN OF NOTE: U.S. Air Force jazz ensemble with guest performer, singer Ronnie Wells. 8 p.m. Baird Auditorium, Natural History Building. Tickets required. Call 381-5395. An open rehearsal is scheduled from 4 to 6 p.m. Both events are FREE.

HIRSHHORN LECTURE: *The Achievement of Kenneth Noland*. Speaker: Michael Fried, Professor of Humanities and the History of Art, Johns Hopkins University. 8 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

**14 FRI** NATURAL HISTORY LECTURE: *The Preservation of Archeological Materials*. Conservation of sites and objects from excavation to public displays. Speaker: Carolyn Rose, Archeological Conservator, Museum of Natural History. 12 noon. Baird Auditorium, Natural History Building. FREE.

**15 SAT** EXHIBITION: *A New England Town: Portraits by Alice Stallknecht*. Three vividly colored allegorical murals in which the artist used her Chatham, Mass., friends and neighbors as subjects, creating a "document of community life unique to American art." National Portrait Gallery, through November 27.

FILMS FOR YOUNG PEOPLE: *Car-tunes: Pop Songs in Animation*. *Big Yellow Taxi*; *Bad, Bad Leroy Brown*; *One Tin Soldier* and other films enlivened by John Wilson's drawings. 11 a.m. Hirshhorn Museum and Sculpture Garden. FREE.

FILMS ABOUT ARTISTS: *Art Nouveau* and *Hectorologie*. 1 p.m. Hirshhorn Museum. See October 13 for program details. FREE.

JAZZ CONCERT: *Richard Reiter and Crossing Point*, present original compositions written by the quartet — Paul Langosch on bass; Scott Taylor, drums; Bob Hallahan, piano; and Reiter or saxophone, flute and bass clarinet. 2 p.m. The Renwick Gallery. FREE.

SKY LECTURE: The 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.

**16 SUN** BLUES CONCERT: Contemporary harmonica, guitar and song by blues duo Sonny Terry and Brownie McGhee. First in the 1977-78 BLUES series. 8 p.m. Baird Auditorium, Natural History Building. \$6, discounts for students, senior citizens and Resident Associates. For tickets call 381-5395.

**17 MON** CHAMBER MUSIC: *An Evening of Music for Four Hands*. Music by Mozart and his contemporaries performed by Bradford Tracey and Rolf Junghanns pianists. 8:30 p.m. Hall of Musical Instruments, History and Technology Building. \$4, discounts for students, senior citizens and Resident Associates. For tickets, call 381-5395.

**18 TUE** NMHT TUESDAY FILM: *The Colonial Naturalist*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

PEOPLE AND THEIR CULTURE: *Dance of West Java*. *Penca* — a dance from the art of self-defense and *Topeng Babakan* — masked dances based on ancient stories, with gamelan music. Co-sponsored by the Asia Society and the Smithsonian's Division of Performing Arts. 8 p.m. Baird Auditorium, Natural History Building. \$6, discounts for students, senior citizens and Resident Associates. For tickets, call 381-5395.

ILLUSTRATED LECTURE. *Persian Palace Paintings*. 8 p.m. The Freer Gallery of Art. \$4.\* Tickets will not be sold at the door.

**19 WED** FREE FILM THEATRE: *Roald Amundsen*. Amundsen's journey in 1910 from Norway to the South Pole, arriving 34 days ahead of British Naval Officer Robert Falcon Scott. TEN WHO DARED series. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.



# Smithsonian Institution



"17th Stage," by Kenneth Noland (1964)

## DANCE RECITALS October 26 - 31

Jan Van Dyke and Dancers in a series of recitals with choreography based on the physical features of the Renwick's Grand Salon. Weekdays at 12 noon; Saturday and Sunday, 2 p.m. The Renwick Gallery. FREE.

**27 THUR** EXHIBITION: *Probing the Earth: Contemporary Land Projects*. Documentary presentation of twelve land projects, including earthworks, and several proposed works by one English and nine American artists. Seventy photographs, drawings and models and a small group of related sculpture comprise the show. Hirshhorn Museum and Sculpture Garden, through January 2, 1978.

FILMS FOR YOUNG PEOPLE: *Ghoul, Ghosts and Giggles*. A Halloween program spoofing old and new creature features. Films include *Red Hot Momma*; *Betty Boop Goes to the Devil*; and *The Mummy Strikes*. 11 a.m. Hirshhorn Museum and Sculpture Garden. FREE.

FILMS ABOUT ARTISTS: Art Deco and British Taste. Two films, *Odeon Cavalcade* and *England, Home and Beauty*, show the stylized glamour of the art moderne fashion and design of the 1930s. 12 noon. Hirshhorn Museum. FREE.

FREE FILM THEATRE: *Henry Morton Stanley*. Repeat. See October 26 for program details. 12:30 p.m. History and Technology Building. FREE.

WWI AVIATION FILM SERIES: *Hell in the Heavens* (1934), starring Warner Baxter and directed by John Flystone. 7:30 p.m. National Air and Space Museum. FREE.

LECTURE: *Traces of the Distinct Past: Giza and Kom Abou Bellou*. Speaker: Zahi A. Hawass, First Inspector of Antiquities for the Pyramids of Giza and Director of Excavations at Kom Abou Bellou. 8 p.m. Baird Auditorium, Natural History Building. \$4.\*

FILMS BY ARTIST FILMMAKERS: *The Bizarre: A Halloween Store for Adults*. *The Tell Tale Heart*, *Rod Flash Conquers Infinity*, Kenneth Anger's *Invocation of My Demon Brother*, and other films in a program of light and heavy horror features. 8 p.m. Hirshhorn Museum. FREE.

**28 FRI** EXHIBITION: *French Folk Art*. Toys, work tools and equipment, festival and religious objects, every day utensils, wearing apparel and costumes are among approximately 125 objects from the *Musée des Arts et Traditions* in Paris. Organized and circulated by the Smithsonian Institution Traveling Exhibition Service. The Renwick Gallery, through June 4, 1978. FREE.

NATURAL HISTORY LECTURE: *Oil Spills and Water Fowl*. The impact of the spills and the status of the technology for the rehabilitation of oiled birds. Speaker: Guy Hodge, Director of Research, Humane Society of the United States. 12 noon. Baird Auditorium, Natural History Building. FREE.

ILLUSTRATED LECTURE: *The Divine Pattern: Thought and Symbol in the Art of Arthur Wesley Dow*. Speaker: Frederick C. Moffatt, organizer of the NCFA Dow exhibition. 12:30 p.m. National Collection of Fine Arts. FREE.

FILMS BY ARTIST FILMMAKERS: *The Bizarre: A Halloween Store for Adults*. 8 p.m. Hirshhorn Museum. See October 27 for program details. FREE.

**29 SAT** FILMS ABOUT ARTIST: Art Deco and British Taste. 1 p.m. Hirshhorn Museum and Sculpture Garden. See October 27 for program details. FREE.

**30 SUN** ILLUSTRATED LECTURE: *The English Country House: From the Manor to the Victorian Mansion*. Speaker: Ronald W. Dalzell, architectural historian. 7:30 p.m. Baird Auditorium, Natural History Building. \$4.\*

**31 MON** ALL DAY SEMINAR: *The Medieval Splendor of English Cathedrals*. Lecturer: Ronald W. Dalzell, one of the foremost architectural historians of England. 10 a.m. to 4:30 p.m. Carmichael Auditorium, History and Technology Building. \$25.\*

AUDUBON LECTURE: *The Stationary Ark*. Gerald Durrell, naturalist and author, narrates his film about the zoo on the English Channel Island of Jersey, where more than 200 endangered species are being bred for eventual release to natural, protected habitats. Co-sponsored by the Audubon Naturalist Society and the Resident Associates 5:45 and 8:15 p.m. Baird Auditorium, Natural History Building. \$5.\* This program will be repeated on November 1. A buffet-wine reception is scheduled both evenings, \$15 per person.\* For ticket information call 381-5157.

**20 THUR** FILMS ABOUT ARTISTS: Three British Artists — films that explore the works of Francis Bacon, Barbara Hepworth and Henry Moore. 12 noon. Hirshhorn Museum. FREE.

FREE FILM THEATRE: *Roald Amundsen*. Repeat. See October 19 for program details. 12:30 p.m. History and Technology Building. FREE.

WWI AVIATION FILM SERIES: *Wings* (1927), starring Buddy Rogers, Richard Arlen, Clara Bow, and directed by A. Wellman. 7:30 p.m. National Air and Space Museum. FREE.

FILMS BY ARTIST FILMMAKERS: Midway. A collection of shorts showing how film artists have used amusement parks as a motif. 8 p.m. Hirshhorn Museum. FREE.

ILLUSTRATED LECTURE: The exhibition *Iron, Solid Wrought/USA* and recent works by many contemporary American craftsmen will be discussed by metalsmith L. Brent Kingston. 8 p.m. The Renwick Gallery. FREE.

THE AIRMEN OF NOTE: U.S. Air Force jazz ensemble with guest pianist and composer Billy Taylor. 8 p.m. Baird Auditorium, Natural History Building. Tickets required. Call 381-5395. An open rehearsal is scheduled from 4 to 6 p.m. Both events are FREE.

**21 FRI** EXHIBITION: *Splendors in Nature*. A dazzling selection of the most handsome natural objects in the Smithsonian collections, selected for their own beauty rather than for their scientific value. South American iridescent blue butterflies, living orchids, alabaster coral, 19th century feather trimmed baskets, and shells are among the 250 objects displayed. A permanent hall. Museum of Natural History.

NATURAL HISTORY FILM: *The Planets*. The objectives and results of recent space flights, the techniques used and the geological history of the moon. 12 noon. Baird Auditorium, Natural History Building. FREE.

FILMS BY ARTIST FILMMAKERS: Midway. 8 p.m. Hirshhorn Museum. See October 20 for program details. FREE.

**22 SAT** ALL DAY SEMINAR: *Cezanne: The First Modern Painter and His Revolution*. Three guest lecturers. 10 a.m. to 4:30 p.m. Natural History Building. \$25.\*

FILMS FOR YOUNG PEOPLE: *Horsing Around*. . . . Imaginative shorts presenting various notions about horses. 11 a.m. Hirshhorn Museum and Sculpture Garden. FREE.

FILMS ABOUT ARTISTS: Three British Artists. 1 p.m. Hirshhorn Museum. See October 20 for program details. FREE.

**25 TUES** NMHT TUESDAY FILM: *Circus*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

MAGIC LANTERN SHOW: *An Evening in Victorian England*. 19th century screen entertainment. Program by Roger Orme, founder of Magic Lantern Society of Great Britain 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.\*

**26 WED** FREE FILM THEATRE: *Henry Morton Stanley*. Stanley's search for David Livingstone, and his subsequent exploration and discovery of the Congo. TEN WHO DARED; see October 12 for the series details. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

GUGGENHEIM LECTURE SERIES: *Tools of Tomorrow — the Space Shuttle*, industry in space and lunar colonies. Speaker: Jesco von Puttkamer, Office of Space Flight, NASA, TOWARD OUR COSMIC FUTURE series. 8 p.m. National Air and Space Museum. FREE.

ILLUSTRATED LECTURE: *Bums to Buckets: Sports in America — Baseball*. First in a series of monthly programs on sports in America. A discussion between Roger Kahn, author; Shirley Povich, sports writer and Carl Erskine, pitcher for the 1955 Dodgers. 8 p.m. Baird Auditorium, Natural History Building. \$5.\*





Masked performer from the West Java troupe

Courtesy of the Asia Society

## SI Newsmakers

# Collins Wins Gold Medal; Society Meets at MHT

By Johnnie Douthis

**Michael Collins**, NASM director, was recently awarded the prestigious Gold Space Medal by the Federation Aeronautique Internationale. The award is in recognition of Collins' outstanding achievements in space and his continuing contributions as director of NASM.

The 20th annual meeting of the Society for the History of Technology will take place at MHT October 20-22. The program chairman for this year's meeting is **Robert Post**, Office of the MHT Director; local arrangements chairman is **Robert Friedel**, Office of the Deputy Director. More than 100 scholars and students of the history of technology are expected to attend the sessions, most of which will be held in Carmichael Auditorium. Other MHT staffers participating or delivering papers are: **Brooke Hindle**, director, **Rita Adrosko**, **Bernard Finn**, **Harold Langley**, **Peter Marzio**, **Otto Mayr**, **Robert Vogel**, and **John White**.

**Anne Anders**, secretary for NPG Director **Sadik**, and **Fred Voss**, NPG research historian, who worked on "We Were But a Handful," were interviewed on WTTG-TV in August about their opinions of the exhibition and about the women's movement in general.

**Lynn Cominsky**, member of the High Energy Astrophysics Division at CFA, received an Amelia Earhart Fellowship from the Zonta International Foundation. The fellowship, worth \$4,000, is awarded annually to outstanding women graduate students in aerospace fields. She was one of 22 recipients this year and is currently pursuing a Ph.D. in physics at MIT.

NCA Director **Joshua Taylor** attended the Association of Art Museum Directors' Committee meeting held August 17-19 at Yale University Art Gallery. Members of the committee met to investigate training and qualifications for museum directors.

**Eileen Harakal**, SITES information officer, will make a presentation at the Ohio Education Library Media Association meeting to be held in Dayton on October 27-29.

**Catherine Scott**, NASM's librarian, chaired the Special Libraries Association's Professional Day held September 14 in Washington, D.C.

**Howard Fox**, Department of Painting and Sculpture at HMSG, was one of three panelists discussing "The Social Significance of the Crafts" at Franklin and Marshall College in Lancaster, Pa., August 6. The seminar and a juried craft exhibition are annual events sponsored by the Pennsylvania Guild of Craftsmen.

**William Stapp**, NPG curator of photographs, will be one of the featured speakers at the 1977 Annual Symposium of the Victorian Society in America to be held in Philadelphia October 27-30. Stapp will lecture on "The Origins of American

Documentary Photography: The Civil War Years."

**Frederick Durant**, assistant director for aeronautics at NASM, represented the Museum at a symposium commemorating the 20th anniversary of the space age held in Moscow during September. After the symposium, which was sponsored by the U.S.S.R. National Academy of Sciences, Durant attended the 28th Congress of the International Astronautical Federation in Prague.

**Monroe Fabian**, NPG associate curator, spoke to the Pennsbury Manor Forum at Pennsbury Manor, Pa. The title of his September 16 talk was "John Ernst Spangenberg—The Easton Bible Artist."

**Steven Weinberg**, physicist on the CFA staff, received the 1977 Science Writing Award presented by United States Steel Foundation and the American Institute of Physics for the best science book written by a physicist or astronomer for the general public. "The First Three Minutes: A Modern View of the Origin of the Universe," was published by Basic Books and has already been reprinted in England, Finland, Germany, and other countries. The award includes a \$1,500 cash prize.

CFA physicist **Michael Pearlman** was named chairman of Panel I-A, "Tracking Instrumentation and Procedures," at the June meeting of COSPAR, an international space research organization in Tel Aviv, Israel.

"Once More Into the Loch," is the title of a 17-page illustrated article by **George Zug**, curator of reptiles and amphibians at MNH, which appears in the 1978 Yearbook of Science and the Future published by Encyclopedia Britannica. In the article, Zug summarizes the history of sightings at the Loch and reports on the latest investigation teams which have used sophisticated sonar and photographic equipment to locate the Loch Ness monster. Zug points out the numerous reports of monsters sighted in other lakes in North America and Russia. He stated, "Therefore, no matter what the outcome at Loch Ness, the adventurers and curiosity seekers will continue to have monsters to discover."

Zug was consulted a short time ago by a Japanese photographer regarding a photo of a 44-foot creature pulled from the Pacific by a Japanese trawler. Identified by a Yokohama University professor as a Pleiosaur, Zug classified the creature as "a big, old, rotten leatherback sea turtle."

For the second consecutive year, **Felix Lowe**, deputy director of the Smithsonian Institution Press, has been selected to serve on the marketing committee for the Association of American University Presses. The first meeting of the committee will be held in Chicago this month when members will discuss a variety of projects including

## Java Troupe Gives First U.S. Show

By Susanne Roschwalb

An unusual cultural troupe from West Java, Indonesia, will be in residence at the Smithsonian from October 18-20 in a cooperative effort by the Performing Arts Program of the Asia Society, the Smithsonian's Division of Performing Arts, and the Museum of Natural History.

Washington audiences will have their first glimpse of *Penca*, the art of self defense from Sunda, West Java, when four male dancers and three musicians from Bandung introduce the art form.

Joining the martial displays on the program will be *Topeng Babakan*, a masked dance theater which is also indigenous to Sunda. *Topeng Babakan* has never been performed in the United States by a native Javanese troupe.

The 12-person troupe, composed of two leading *Penca* performers, eight gamelan players, one masked dancer, and a lecturer, will arrive in the United States on October 5 to perform in San Francisco, Knoxville, and New York City prior to their residency at the Smithsonian.

*Penca* styles are based on imitation of animal movements, the most common being those of the tiger and the monkey. A dancer displays his strength and skill in a series of fighting movements to the accompaniment of complex drum rhythms. In a second part, the dancer stalks his opponent in preparation for the next attack. The length of the dance is limited only by the

dancer's repertoire and endurance.

*Topeng Babakan* is a series of masked solo dances in which the principal characters from ancient Javanese stories appear in succession all danced by one person. In this presentation, five main characters from the *Pandji* cycle of ancient Javanese stories will be featured.

The rare performance will open the *People and Their Culture* series on Tuesday evening, October 18, at the Baird Auditorium in the Museum of Natural History. A free public workshop-demonstration will take place there on Wednesday afternoon, October 19, from 1:30-3 p.m. For ticket information or reservations phone the Smithsonian Box Office at ext. 5395.

## Concert Discounts Approved for Staff

By Lilas Wiltshire

This season, for the first time, employees will be able to purchase Smithsonian concert tickets at the Resident Associate rate, James Morris, director of the Division of Performing Arts, has announced.

The 1977-78 season is unprecedented in the diversity of its programs, which include dance music, jazz, blues, music of other countries, military band groups, and country music.

Five of the 11 series being presented by the Division of Performing Arts have their initial programs scheduled during the month of October. On October 1, "An Evening of Vocal Duets" and "An Evening of Music for Four Hands" on October 17, begin a series that uses the instruments from the collections of the Museum of History and Technology. The series is cosponsored by the Division of Musical Instruments and the Friends of Music at the Smithsonian.

Not all of the Division of Musical Instruments presentations will have the formal ambience of chamber music, however. On November 18, country music and dance will be performed by the Plank Roads String Band, and the audience will participate in folkdancing after the concert.

One of the most popular, the Jazz Heritage Series, begins its sixth season with Freddie Hubbard on October 2. Hubbard has performed with the Max Roach Group, the Quincy Jones Orchestra, and the V.S.O.P. Quintet. This series presents sounds from all eras of jazz, in intimate and informal concerts, and schedules free workshops prior to each program. Many feel these jam sessions are at least equal to the performances themselves. Dexter Gordon, Richard Hyman playing the music of Jelly Roll Morton, Benny Carter, and possibly Count Basie will appear in future concerts.

The Airmen of Note, a U.S. Air Force jazz ensemble which began its season earlier in the summer, will give two final concerts on October 13 and 20.

The Theater Chamber Players, in residence at the Smithsonian, begin their 10th season on October 9. Free open rehearsals are also a feature of these concerts and are scheduled on the day prior to each concert. Other series beginning in October are The Blues, October 16, with Ronnie Terry and Brownie McGhee; and People and Their Culture, October 18, featuring the music and dance of West Java.

In November, Jazz Connoisseur, American Popular Music, and Music from Marlboro all begin. The American Popular Music is an expansion of American Popular Song to include music as in the March 5 program of "Victorian Ballroom Dance."

The last two series of the season begin in March. The new Hirshhorn mini-series will feature musical events in conjunction with the exhibition "Europe in the Seventies: Aspects of Recent Art." American Country Music will include Hank Thompson, James Talley, Hank Snow, and Ernest Tubb.

Tickets to all of the season's concerts are available at the Smithsonian Box Office in the Arts and Industries Building, ext. 5395.

## NZP is A-OK

A review team from the American Association of Zoological Parks and Aquariums has studied the National Zoo and recommended that it become AAZPA accredited. The team inspected maintenance systems, animal health and management programs, education programs, and visitors' facilities before passing on their endorsement.

the directory of wholesale distributors, improving relations with the American Booksellers Association, and establishing permanent liaison with major wholesalers and jobbers throughout the country.

**Manuel Melendez**, information officer for DPA, and lyric tenor, performed at the Western Governor's Conference in Sante Fe, N. Mex., on September 27. Melendez will appear this season with the Washington Opera Society productions, "The Magic Flute," "L'Elisir d'Amore," and "Tosca."

**Brock Holmes**, product coordinator for the DPA recording project, is the composer-arranger of an original comedy, "Stop the Presses," by Jay Christopher. The play opened at the Celebrity Dinner Theater in Birmingham, Ala., on September 6 where it was scheduled to run six weeks and possibly move on to Dallas or Pittsburgh. Holmes' jazz-rock group, "Trilite," performed live on Washington's WGTB-FM in early September.

**Milton Sunday**, curator of textiles at Cooper-Hewitt, and his assistant **Gillian Moss**, have been working with the Costumes and Textiles Department of the Brooklyn Museum on terminology for several open-work embroidery techniques. Their findings will appear in the next issue of the *Journal of the Textile Museum* in Washington, D.C.

**Elizabeth Burnham**, Cooper-Hewitt registrar, wrote an article on "Packing Art Exhibitions for Travel," which will be published this fall by the American Association of Museums in the third revision of "Museum Registration Methods" by Dudley and Wilkenson. Burnham was also selected to be a registrar associate for a grant awarded by the National Endowment for the Arts Museum Programs to develop training for museum registrars.

**Sally Roffman**, member of the DPA recording project staff, will appear in an avant garde production "Moments in the Life of the Prodigal Son" produced by the Attic Theater Company. The production is scheduled to open in November at New York City's Cafe La Mamma.

**Barbara Henderson**, chief, Forms Management Section, Management Analysis Office, has been appointed chairman of the steering committee of the Forms Management Council, a nationwide organization of Government and industry representatives. As chairman, Henderson also is council delegate to the Information and Records Administration Conference.

**Al Elkins**, visual information specialist at ANM, has a one-man show of recent paintings on view at the Washington Project for the Arts through October 1. A graduate of Kent State University, Elkins has been with the Smithsonian for one year, and this is his first show in the area.



## SI in the Media

# Old Ship's Bow Provides Scrap for Sculpture Gift

By Johnnie Douthis

The National Portrait Gallery marked the 57th anniversary of women's suffrage with the opening of "We Were But a Handful," an exhibition about the early women's movement. Louise Lague, *Washington Star* writer, reported on the show in detail, describing the objects and portraits that explain the story of the Woman's Party from Seneca Falls to the passage of the 19th amendment.

### Smithsonian "Firsts"

The *Washington Post* is enthusiastic about the first annual frisbee festival calling it a pleasant addition to the Institution's kite and boomerang festivals. The frisbee has now obtained a place in history, the article remarks, with the donation of a special frisbee to NASM's collections.

A *Washington Star* photographer covering the first James Smithson Challenge Cup Race captured participants guiding their handmade ships via radio control wands on the Capitol Reflecting Pool. The winning entry by Porter Kier, MNH director, won by 10 feet.

*Newsweek* reports that the Smithsonian-produced TV show "What in the World?" will become public television's first game show—if corporate funding can be found.

### The Smithsonian as Collector

An editorial in the *Winston-Salem (N.C.) Sentinel*, regarding the Smithsonian's overflying collections noted, "We packrats sympathize with the Smithsonian. And we appreciate its dedication to preserving history for us to enjoy. By wandering through the corridors of the Washington museums, visitors truly get a sense of the

world's cultural, industrial, political, and natural history. The collections and displays are mind-boggling and so numerous that it would take days of neck-craning to absorb them all."

*Newsweek* reported that the Institution hopes to acquire the original Gossamer Condor to display alongside other historical aircraft at NASM.

Michigan newspapers noted the donation of an original 1919 Clark Equipment Company industrial truck to MHT's transportation collections. A photograph appearing in the papers shows the presentation by a Clark Company official to Robert Vogel, curator, and Donald Berkebile, associate curator.

The *Boston Globe* is following the story of sculptor Mark di Suvero, who has been commissioned by the Institute of Scrap Iron and Steel to create a monumental sculpture for the Hirshhorn. The Institute gave Di Suvero carte blanche to any scrapyard in the United States, and he chose his first piece—the bow from an old freighter—at a yard in San Pedro, Calif.

### SI People Noted

The *Washington Post* featured MNH photographer Kjell Sandved in a recent interview. The article noted that Sandved had even encountered personal danger more than once while seeking out his documentary nature photography which has provided insights for more than one scientific researcher. While in Antarctica, for example, the photographer slipped on the windswept ice and managed to right himself just before falling into the icy water. On an underwater photo expedition in the Caribbean, Sandved became so engrossed, he overstayed his oxygen supply. His latest project is to save the world's largest flower, *Rafflesia arnoldi*, from being trampled into extinction by modern civilization.

According to the *Christian Science Monitor*, Robert Vessot is designing a sun probe that will provide the most comprehensive test of Einstein's concepts of gravity.

A *Readers Digest* article on NASA's High Energy Astronomy Observatory probe for the "black hole" in space which devours matter, curves space, and warps time quotes Herbert Gursky at CFA. Gursky suggests, "The ultimate black hole may be the universe itself."

## Sports Teams Plan Autumn Schedule

By Linda St. Thomas

You don't have to be a jock to enjoy sports at the Smithsonian, where football, basketball, and bowling teams are planning their fall schedules, and fans are always welcome.

The football team, now in its 11th year, will play their first game Saturday morning, October 1, on the Ellipse. This will be the first of seven games against other Government agency teams.

The team ended last season tied for second place, but this year, the Smithsonian will come in first, predicts co-coach Joe Bradley.

Practices are slated for Wednesday evenings at 14th and Upshur Streets, NW., and all games will be played Saturday mornings. To join the football team, call computer specialists Joe Bradley (ext. 6455) or Bob Garrison (ext. 5992).

The Bowling League of NHB, new this fall, already has 14 five-member teams. Jim Lawson, bindery technician at the Museum of Natural History library and team organizer, is always looking for more bowlers, and any Smithsonian employee is welcome to join by calling him at ext. 5463.

The bowling teams, meeting every Sunday at 6 p.m. at the Parkland Bowl, 5700 Silver Hill Road, Suitland, Md., will compete among themselves rather than against other Government leagues for their first season.

If basketball is your game, the SI team, coached by Air and Space Museum guard Mike Farmer, will begin playing in early October. A complete schedule of games and locations will be available in several weeks. For more information, call Farmer at ext. 4044.

If you can't support the teams by cheering them on at games, you can join the Smithsonian Recreation Association for \$1.50 per year. The Association provides partial support for the teams through the membership dues.

Membership entitles you to five to 10 percent discounts at some local stores and discounts on some Bullets basketball and Capitals hockey games.

Membership in the Association also means flowers if you are hospitalized, discounts on candy and poinsettias at Christmastime, and reduced rates for trips sponsored by the League of Federal Recreation Associations.

To join the Smithsonian Recreation Association, call Dorothy Lewis in the personnel office (ext. 6577) or see your building representative.

### Art and Craft

A writer from the *Columbia (Md.) Flier* spent a day at NCFA and recommended the three shows "Roots and Visions," the "25th National Exhibition of Prints," and the California show as good reasons to spend a day at the Gallery.

Also from the *Columbia Flier* came praises for the Renwick's Polish textile show. "The imaginative forms create a small fantasy world with an infinite variety of textures and subtle blends of color," wrote the reviewer. "Throughout my visit, the exhibition rooms were punctuated by exclamations of surprise and pleasure as visitors progressed from one discovery to the next."

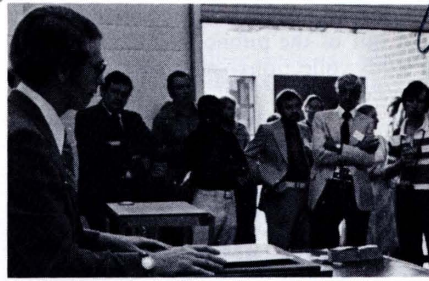
A *Craft Horizons* magazine review of the

Renwick's "Paint on Wood" said, "There's much worth close scrutiny in this unique exhibition and much to be learned from it because of the generally high quality of the objects."

### Other Smithsonian Mentions

An Associated Press story reveals that DPA will soon release three new recordings of old musical shows. According to the article, "Ziegfeld Follies in 1919," Gershwin's 1924 "Lady Be Good," and Cole Porter's 1924 "Anything Goes" are the shows to be included in the albums. The story notes that Martin Williams, director of jazz programs and popular culture, has done what he calls archival reconstruction. He has located original examples and has outlined plans for 30 such records.

## Zoo Animals Autopsied in New Facility



Montali dedicates new building.

When an animal dies at the National Zoo, the sadness is partially offset by the opportunity it affords the Office of Pathology to understand more about the Zoo's 2,200 residents.

Pathology staff perform an autopsy on every Zoo inhabitant that dies, and this large task has just been made easier with the opening of a brand new pathology and autopsy building. With facilities formerly confined to a small room in the adjacent Hospital and Research Building, space was inadequate to accommodate the larger animals.

"We were often reduced to performing the autopsies right in the cages, or on the loading dock behind the building," said Richard Montali, pathology director. "The conditions were as unsanitary as they were inconvenient."

"We perform between 600 and 800 autopsies every year," said Montali. "For each one we do a histologic workup, ascer-

tain the final diagnosis and state of the animal, and decide the cause of death."

The massive amounts of information collected through the autopsies is computerized and maintained through a cooperative program with Johns Hopkins University in Baltimore. So far, Montali said, two years worth of information is on tape, and indexes which cross reference types of animals, diseases, and causes of death are kept in Montali's office for easy reference both by Zoo staff and outsiders such as pathologists, veterinarians, and students.

The new pathology building is an important link in the Zoo's program to learn about animal disease, Montali said. He emphasized the need for newer information regarding diseases of exotic species, particularly with the growth of zoos, wildlife parks, and preserves, and mentioned the recent boom of interest in exotic animal medicine.

The new facility has two autopsy tables, one large enough for a good sized hooved mammal, and the floor is covered with non-absorbent tile, an appropriate surface for examining a very large animal.

The facility is lit with ultraviolet for maximum biohazard containment, and features a large walk-in refrigerator with an overhead track, where the animals are kept until the autopsy. There is ample laboratory and storage space and a pathologic incinerator.

## Soyer Sees Drawing as Crucial to Good Art

By Karen Ruckman

Raphael Soyer is committed to the idea that the ability to draw well from life is essential to all art. His straightforward yet sensitive portrayal of life around him is the subject of an exhibition now at the National Collection of Fine Arts, "Raphael Soyer: Drawings and Watercolors."

"I have always liked to draw. From my childhood on, I have loved drawing per se . . . Drawing is an integral part of art, like grammar in language," Soyer says. "I am unable to conceive of an artist who cannot draw."

He draws all the time. When he has no idea about what to paint, he takes out his sketchbook and draws. In the streets and parks of New York City, where he has lived since coming to the United States in 1912, Soyer studies the gestures and attitudes of the people there.

His themes have always been inspired by what he sees. In the 1920's he recorded the buildings, streets, bridges, and parks that he saw every day. By the early 1930's he began to study people in their daily settings.

The Depression aroused Soyer's concern for human cost of that experience as he produced touching portraits of exhausted shopgirls, the unemployed, and derelict men.

Women have long occupied a special place in his work. In the late twenties he turned from character studies such as "In a Jewish Cafe," 1925, to more intimate studies of the nude or partially clothed model. The early interior groupings of women of the early thirties gave way to crowds of women later in the decade. In the forties, Soyer returned to the portrayal of the solitary figure, and this remains his interest today.

The artist, his family, and friends have often appeared in Soyer's drawings and compositions. He has made more than 60 self portraits. In "Study for Street Scene

with Self Portrait," 1977, Soyer exhibits great warmth balanced by disciplined detachment.

He describes drawing as a "very private activity." Unlike painting, the artist cannot go back over the work again and again. This immediacy results in a fresh and spontaneous composition.

The revived interest in representational art during the 1970's is a desire by the artists to once again "paint the world through themselves," according to Soyer. He is an

American realist who has been expressing this point of view for almost a century.

Janet Flint, NCFA curator of prints and drawings, writes in the exhibition publication that "his total honesty and his search for something beyond the easily obtainable have permitted him to avoid the momentarily fashionable or artificial and to sustain a fresh and unpretentious response to the things he has known best."

The exhibition continues through November 27.



"Study for Street Scene with Self Portrait" (1977)



# Natural History Exhibit: Just Beautiful Things

There will be no complicated messages to understand, no scientific theories to prove, no difficult language to decipher when "The Splendors of Natural History" opens at the Museum of Natural History on October 21.

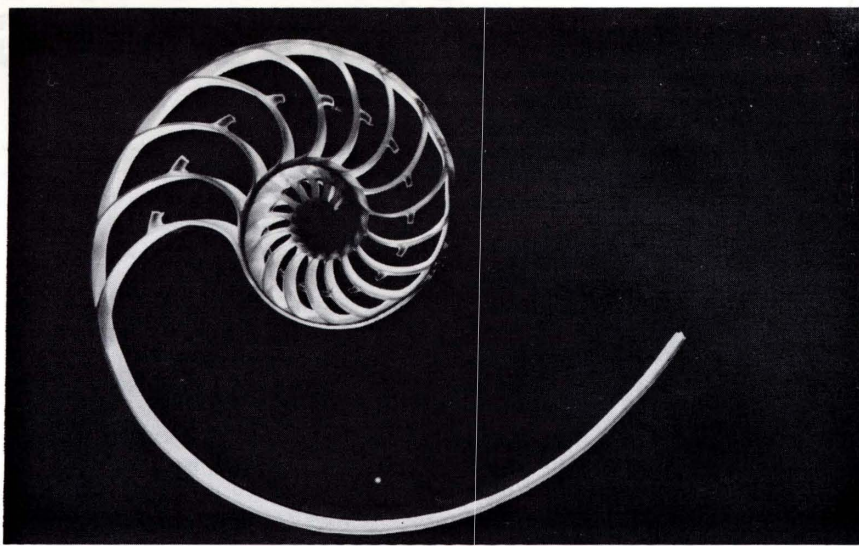
The only language necessary will be the universal understanding of beauty, for that is the quality all of the more than 250 objects included in the new hall will share.

Iridescent blue butterflies from South America, delicately tinted scallop shells from the South Pacific, polished red petrified wood from Arizona's petrified forest, jade from Tibet, living orchids, an orange and yellow headdress made by Ecuador's Jivaro Indians, and white Alabaster Coral from Martha's Vineyard: These are only a portion of the evidence MNH will present that beauty in nature transcends all categories.

Conceived by MNH Director Porter Kier, the exhibit will be a showcase for a large selection of the handsomest objects in the Smithsonian collection. Each one will speak for itself with their labels giving only their common and Latin names and telling their place of origin.

"Our aim has been to do this without any scientific pedantry. We want each object to stand on its esthetic merit, nothing else," said Francis Hueber, the curator who has been the chief scientific advisor for the exhibit.

Hueber and curators from each of MNH's seven departments worked for



This chambered nautilus is one of more than 250 beautiful objects to be displayed.

months culling specimens. Raids were made on displays in MNH's exhibit halls for a couple of choice objects, but most of the selections have never been exhibited before, stored out of the public's sight in MNH's vast study collections—sometimes for more than a century.

"We had over 100,000 shell species to choose from," said Joseph Rosewater, curator in the Division of Mollusks, "and, believe me, it wasn't easy to make decisions. Form, color, and texture were the criteria. We chose about 80 possibilities. The star of the group in my opinion is a rare Glory-of-the-Sea Cone, a shell with a beautiful

speckled pattern that was a Bicentennial gift to the Museum from the Shell Collectors of the U.S.A. Our 80 recommendations then were looked at by the Museum's Exhibit Committee members who narrowed the field to a final 40."

The exhibit's hall on MNH's second floor Constitution Avenue side will be lit as much as possible by natural light. Beth Miles, the exhibit's designer, said that her main problem has been to protect the objects from being damaged by ultraviolet rays. She believes she has accomplished this by incorporating filters in the exhibit case plexiglass.

## Q & A

Antonio Quintos has been a guard at the Museum of Natural History for the past year. He spends about five days a month on duty in the Hall of Mineral Sciences near the Hope Diamond, answering hundreds of tourists' questions while keeping an eye on the world's most famous diamond. He was interviewed by Torch staff writer Linda St. Thomas.

**What's the most frequently asked question about the Hope Diamond?**

The first thing they all want to know is how much it's worth. Sometimes they ask about the curse on the diamond, and I tell them that nothing has happened to us since it's been at the Smithsonian. I don't believe in the curse but lots of people do.

**Do visitors make the same comments when they see the diamond?**

All the time. Once in a while a kid wants to know what will happen to him if he tries to rip off the diamond and all the older people say, "I wish I had that diamond" or "Can I have a sample?" Mostly, they just stare at it.

**Do people read the labels or do they just walk in and out?**

Most people walk to the right and go by the Hope Diamond. We don't ask them to go by in line but they just seem to do that naturally. Some women seem to lose interest in everything else after they see the Hope, so they just leave. I watch some people who spend at least an hour here reading every label and sometimes they even ask me about the little identification numbers at the bottom of the labels.

## MHT Curator Follows Train Route Via Helicopter

By Herman Stein

When Museum of History and Technology Curator Robert Vogel traveled by helicopter last April from Washington to Boston, the trip took three days, with overnight stops in Wilmington and White Plains.

True, he might have covered the distance faster by stagecoach, but Vogel was not interested in getting to Boston in a hurry. He and his colleagues from the National Park Service Historic American Engineering Record were carrying out a historical aerial survey photographing bridges, stations, and other landmarks along the principal rail route between the two cities in an effort to determine which should be preserved or recorded for posterity.

The helicopter survey was part of the Federal Railroad Administration Northeast Corridor Improvement Program, a \$1.75 billion project aimed at upgrading the 456 miles of railroad that connect Boston and Washington so that by 1981 a train will routinely make the trip in just over six hours.

The route is a historic one, according to Vogel, who noted the many terminals and stations, such as Washington's Union, Philadelphia's 30th Street, and New York's late, lamented Pennsylvania, as well as the impressive bridges that lie along the way.

"The impact of the project on the route's historical structures will, naturally, be enormous," Vogel wrote recently.

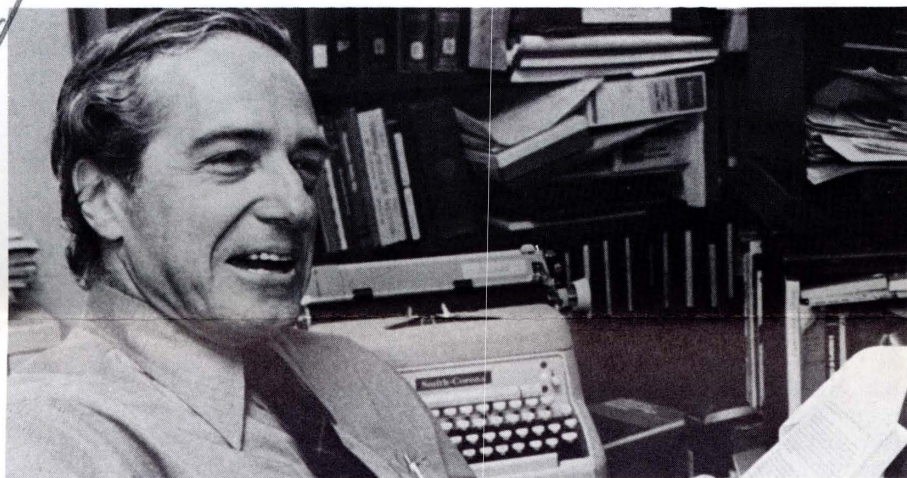
A helicopter was the only efficient way to conduct the comprehensive initial survey during which rapid sight evaluation and photography had to be performed simultaneously, he explained.

During the three-day survey, Vogel reported, everything having historical worth was noted and photographed, resulting in some 1,500 "low-level, oblique views in both color and black/white, that form an unparalleled graphic inventory of the early structures along this important line of railroad."

One of the outstanding structures, said Vogel, and one that surely should be preserved, is "Gustav Lindenthal's heroic Hell Gate Bridge of 1917—until 1931 the longest railroad arch in the world—carrying four tracks over the Hell Gate in the East River at the western end of Long Island Sound."

It was no accident that Vogel was selected as a member of the survey team. He has been MHT curator of heavy mechanical and civil engineering for the past 20 years and has a keen interest in industrial archeology, a growing field concerned with interpreting and preserving industrial sites and structures of all kinds, both as artifacts of American history and as works that are rewarding in themselves.

Together with Philadelphia architect Theodore Sande, Vogel is the cofounder of



Editor Robert Vogel works amid his papers and books.

the Society for Industrial Archeology, a group of historians, architects, engineers, curators, and others dedicated to the study of the physical survivals of America's technological and industrial past. He also is editor of the Society's illustrated *Newsletter*.

The Society was founded in 1971 following a conference at MHT attended by about 50 people. Today it has some 1,000 members, mostly Americans, but also in-

cluding about 50 members from other continents.

In addition to sponsoring research and field investigations, the Society, which has its headquarters here, also seeks to educate the public on the advantages of preserving industrial sites and structures in order to demonstrate that Americans, when they turn their energies to commerce and industry, have produced works distinguished by variety, ingenuity, and charm.

## SI Publishes Christmas Catalog

The Museum Shops' Christmas catalog is out and bigger and better than ever. The third catalog to be published, it is twice the size of last year's issue with 32 pages full of gift ideas.

According to Virginia Fleischman, marketing manager, "Merchandise is based on things in our collections or things made exclusively for us, such as the Whitefriars paperweight on page 2. This is a limited edition of just 200 elegant paperweights handcrafted for Smithsonian and carrying the mark of Whitefriars, Ltd. of England."

The catalog introduces the Broken Columns pattern in glass—a trio of exclusive reproductions from items in the Museum of History and Technology's Division of Ceramics and Glass, said Fleischman. The first items in this pattern were made in the 1880's by an Ohio glass company; the reproductions are produced by Imperial Glass.

"We are also introducing some space age luggage made of metallic coated nylon created especially for the Smithsonian," commented Fleischman. It can withstand rain, spills, and snags and includes an overnight duffel, a weekender, a garment bag, and a fortnighter.

Fleischman said that all the merchandise offered in the catalog is also found in at least one museum shop, but few are offered in all the shops.

Soft sculpture toys to sew, needlepoint

kits, Victorian style dollhouse kits, science kits for the kids, records in The Smithsonian Collection compiled by the Division of Performing Arts, books, and other specialized Smithsonian items are all available. An employee discount of 20 percent is applied to purchases made in the shops only but cannot be given for mail orders.

### C-H Catalog Wins Prize

The catalog that was as much a part of the show as the artifacts, "MAN transforms", has received the American Institute of Graphic Arts' certificate of excellence. Designed by George Nelson for the Cooper-Hewitt Museum's inaugural exhibition, the book is as interesting to look at as to read. Intriguing photographs, interesting paper and format, and profound visual metaphors present and expand on the material from the exhibition. Much of the contents presses the reader to relate contemporary and antique designs to the future, but one interesting section is devoted to pure history—the story of the people in Cooper-Hewitt's past: Peter Cooper, the Hewitt sisters, Andrew Carnegie, and James Smithson. The book costs \$5.95 (\$4.75 for employees) and can be ordered from the Cooper-Hewitt Bookstore, 2 East 91st Street, New York, N.Y. 10028.



Antonio Quintos

**Are you ever annoyed with the crowds of tourists?**

Yes, but only a few of them are rude. Like the lady last week who wanted to know what case a particular mineral was in and I wasn't sure. She yelled and said I should know everything in the room. So I sent her to the information desk.

**What about the children?**

The kids never bother me. Sometimes they run or bang into cases, but I just go over and tap them on the shoulder and they stop right away. I think the uniform gets to them.

**Do you meet many tourists who do not speak English?**

Yes, every day there are foreign visitors here. If they are Philippino, I'm all set because I was born and raised in the Philippines. But if they speak other languages, I just have to use sign language.

**Do you ever get bored staying in one exhibit area all day?**

It's not really boring because there're always different faces and lots of questions to answer. I try not to stand close to the diamond because it makes some people nervous to have me standing around.

**Do you prefer the Hope Diamond assignment to others in the Museum?**

No, it doesn't matter to me as long as I stay in this Museum. I've worked in other buildings on the Mall, but Natural History is the most interesting to me.

### Weston Comes to NPG

NPG has acquired a painted portrait of Edward Weston, one of America's most influential photographers. The painting was done in 1925 by Weston's friend and neighbor, Peter Krasnow, who presented the work to the Gallery. In the oil painting, Weston is dramatically placed on a cliff overlooking a California seascape, wearing a black cape and holding a cane in his left hand. Weston himself thought the painting made him look "too intellectual."



