Ripley Supports Hughes, GAO Reports In Oversight Hearings

On October 3, 1977, Secretary Ripley presented the following statement at the joint oversight hearings conducted by the House Appropriations subcommittees on Libraries and Memorials, chaired by Representatives Lucien N. Nedzi (D-Mich.), and the House Government Operations Subcommittee on Government Activities and Transportation, chaired by Representative John L. Burton (D-Calif.).

We're meeting a particularly opportune and, I would also add, a particularly encouraging moment in the history of the Smithsonian Institution and its relationship with the Congress. These hearings follow closely upon several major studies of the Institution, to which we have already responded in a number of ways, and also upon the adoption by our Board of Regents of the recommendations contained in the report of its Audit Review Committee.

"We feel—and by 'we' I mean the Board of Regents, the Secretary, and the staff of the Smithsonian—that with the help of the GAO and Senator Jackson's committee, the Institution is in the process of both clarifying and improving its relations with the Congress. These hearings give us an opportunity to discuss the steps that we have taken, are taking, and propose to take in the future. And, needless to say, these hearings give our subcommittees an opportunity to respond to our actions and proposals.

"In the past seven months, three independent studies of the Institution have been made, two by the General Accounting Office and another, by Mr. Phillip S. Hughes, which was released just last week by the Board of Regents."

"For March of this year, the General Accounting Office issued a report which recommended the dissolution of two non-profit corporations established by the Institution: the Smithsonian Research Foundation and the Smithsonian Science Information Exchange. We are complying with both recommendations.

"To replace the Research Foundation, direct administrative procedures are being developed for programs which were administered through the foundation. These include the National Arts Crafts Program, the Special Foreign Currency Program, and the Academic Studies Program of pre- and postdoctoral fellowships. Guidelines are being evaluated to determine if statutory exemptions are required.

"All procurement, travel, and employment procedures for these programs will be done in accordance with Federal law and regulation. These actions will be reflected in a new Office of Management and Budget the possible transfer of the program to another agency.

"The GAO also recommended that the executive agent, in lieu of committees, be provided with information on the Institution's anticipated and actual use of trust funds. Discussions are well underway with the staffs of both the House and Senate appropriations committees concerning the submission of the Institution's trust fund budget and projections in tandem with its annual Federal funding request. In that way, Congress will have a clear picture of the use and the funding for the Smithsonian Institution's financial and administrative processes.

"In addition, we have begun the task of drafting policies for the use of trust funds. (See Ripley testimony, page 3)

Thomas Lawton, a scholar of Chinese culture, has been appointed director of the Freer Gallery of Art, Secretary Ripley announced in late October.

Lawton, 46, has devoted the greater part of his professional life to the study of oriental society, culture, and art, concentrating on the art of China. Before joining the Freer staff as an associate curator in 1967, Lawton was an English language advisor to the National Palace Museum in Taipei, Taiwan. He studied spoken Chinese at the Stanford University during a Fulbright Fellowship between 1963-1966. Lawton received his Ph.D. from Harvard University in 1970.

In announcing Lawton's appointment Ripley said, "I am delighted that Dr. Lawton has accepted this position. He is well known for his scholarly distinction, his connoisseurship in a remarkably wide range of Chinese art, and his demonstrated administrative ability. All of these are qualities of which I have long been aware, and which admirably suit him for this new position."

"In his report, Hughes wrote: 'With respect to the Smithsonian will, I believe it is fundamental that Smithsonian bequested the whole of its property to the United States of America to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men.' (Italics for emphasis.) Since he could more easily have created a totally private institution, had he wished, it seems unavoidable that he wished the Government of the United States to be involved in administering the trust.

"The 1836 and 1846 Acts indicate the acceptance of the bequest on Smithsonian's terms. These Acts underlie the U.S. Government's involvement in the establishment of the Institution and its consequent responsibilities. They should be respected in the use of trust funds.

"In a statement to the Museum staff, Hindle said that he had enjoyed a significant period of tenure at the Museum and believed that the time had come for him to concentrate on other challenges, especially in research and writing.

"I come here feeling that this was one of the great places in the world and I believe this now more than ever," he said. "I have been a privilege to have worked in this

Hughes Says SI Is A Federal Agency

"I have concluded that the Smithsonian is a Federal establishment," Philip S. Hughes stated in his report to the Regents' Audit Review Committee.

"Hindle judgment came after his study of the history and nature of "this unique establishment" as reflected in enabling acts and other key documents, and in the Institution's financial and administrative practices. He specifically cited the will of James Smithson and the 1836 and 1846 Acts establishing the Smithsonian.

In his report, Hughes wrote:

"With respect to the Smithsonian will, I believe it is fundamental that Smithsonian bequested the whole of its property to the United States of America to found at Washington, under the name of the American Revolution Bicentennial. This is an accomplishment of which you can be justly proud.

In a statement to the Museum staff, Hindle said that he had enjoyed a significant capacity while the Museum attained its outstanding Bicentennial achievements. It has been a pleasure to have worked with the staff in improving many dimensions of the Museum and in preparing for the still richer fulfillment that lies ahead.

Hindle will continue to be involved actively in the research, exhibition, and educational programs of the Museum.

Ripley said that Hindle's distinction as a scholar in the history of American technology and his familiarity with the collections and the staff would allow him to continue to play a major role in the Museum's development.

Hindle's resignation as director will be effective June 1, 1978. A search committee for a successor will be appointed by Secretary Ripley.

Dr. Hindle became director of the Museum in February 1974. He succeeded Dr. Daniel Boorstin, now Librarian of Congress.

Lawton Appointed Director of Freer Gallery

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The Smithsonian Board of Regents has expressed "wholeheartedly endorsement" of its Audit Review Committee report on the Institution's relationship to the Federal Government.

The report was prepared by a special consultant serving under the direction of Senator Henry M. Jackson, chairman of the Regents' Audit Review Committee. It was adopted unanimously by the Board at its September 27 meeting.

Chief Justice Warren E. Burger, Chancellor of the Board of Regents, has requested Senator Jackson to convey to Members of Congress "that the Regents, with an interest in this matter the fact of our wholehearted endorsement" of the report by the Board.

Major recommendations in the report, written by Phillip S. Hughes, former assistant comptroller general, included the following:

**Improving Accountability**

1. The Regents and the Secretary should adopt the policy of seeking specific authorization before programs or projects involving the use of Federal funds. While the terms of the 1846 Act have been deemed adequate to encompass new activities that are clearly for the increase and diffusion of knowledge, specific authorization will ensure Congressional awareness.

2. The Regents and the Secretary should adopt a policy of discussing with the Appropriations Committees any proposed use of trust funds which may involve the further expenditures of Federal funds. Such discussion should take place at a timely point before any commitment is made by the Institution.

3. The Regents and the Secretary should establish a five-year forward planning process for the Institution covering all activities. Such a process should establish the general direction of the Smithsonian program efforts and identify areas of priority and emphasis, but permit flexibility enough to take advantage of ad hoc opportunities.

4. With regard to various research awards programs, in addition to the changes proposed by GAO (see Torch Special, April 13, 1977), the Institution should adopt the practice of a special review by the Regents or the Executive Committee rather than any award where the Secretary believes it might be perceived by the public as self-serving or inappropriate.

**Internal Management Matters**

1. As an early and fundamental step in the planning process, the Smithsonian Institution should develop a comprehensive list with informative descriptions of activities which it carries on. Such a list, current, will help to describe the Smithsonian to the Congress as well as to the public, and will permit appropriate note to be taken by the Regents, congressional committees, and the public, of significant changes in the Institution's activities.

2. The Institution should develop and issue general policies for the use of its trust funds. Such a policy statement will be extremely useful in communicating to the Congress the intentions of the Regents and the Secretary with respect to trust funds, and in clarifying differences between the use of such funds and appropriated funds. The 1846 Act specifies that the Secretary should have control and the Secretary would have to explain how the trust funds would be used. This statement should be as specific as possible with flexibility afforded by a process for review by the Regents of proposed exceptions. The policies should extend to the identification of major categories of exceptions which would normally be paid from trust funds.

3. The Institution should provide the permanent position of Under Secretary. The in- cumbent would be responsible for day-to-day administration and management of the Institution. Under the present law, he is appointed by the Secretary. The suggestion is that the selection process should actively involve the Regents. The Under Secretary should have the responsibility for his own area of experience, and skills, rather than for scientific, natural cultural, and institutional. With this background, he would not nor mally be successor to the Secretary.

4. The growth of the Institution over recent years, and the great diversity of its activities, its management, has become a very complex and difficult task, perhaps as difficult as for any activity of its size. To help cope with this complexity, I believe the position of the Under Secretary should be a permanent part of the management structure.

5. The Smithsonian's Office of Audits should be augmented by such additional positions as will permit it to maintain a five-year audit cycle. Also, that Office should make available its audit reports to the Regents' Audit Review Committee at the time they are transmitted to the Secretary.

**Comments on GAO's Recommendations**

Analyzing the recommendations in the recent General Accounting Office report, the Smithsonian, Hughes said that he concurred in the GAO proposal that the Smithsonian Research Foundation be "disolved" and that its operations be carried out directly by the Institution's organizational structure. He noted that the Smithsonian is exploring the need for legislation, uncontested, to operate the Smithsonian research awards program.

With regard to the Smithsonian Science Information Exchange, Hughes said that he believed that other organizational locations for it should be explored as an alternate to integrating it into the Smithsonian organizational, "(the SIE)," he said, "may well be more appropriate to, and supportive of, other organizational or agency," he said. The Office of Management and Budget, he said, has initiated action toward this end and the Smithsonian has prepared a paper outlining possible alternative organizational solutions. Hughes suggested that the Library of Congress merits consideration as a possible site.

Hughes said that he concurred with the GAO's recommendation regarding consolidation of the Smithsonian with the House and Senate appropriations committee on reprogramming and that those committees be authorized to use of the trust fund.

In its report, the report noted that interviews with concerned persons in and out of Government had "dissolved a rather over-simplified approach of the Smithsonian Institution's programs as a whole and a general feeling that their quality was high. However, many of the most knowledgeable commentators expressed concerns about administrative practices, policies, or methods."

**Banking, OK, Says GAO**

Following a lengthy and thorough review of the Smithsonian's banking practices for its trust funds, the General Accounting Office has praised the Smithsonian Appropriations Committee that the Institution has adopted adequate policies for the management of cash and trust.

This study was requested by Senator Robert C. Byrd, chairman, and Senator K hilaro M. Jackson, ranking minority member of the Senate Appropriations Subcommittee on the Department of the Interior and Related Agencies, S. 1, S. 103, Appropriations Committee. GAO surveyed all trust fund bank accounts of the Institution, identifying all cash and trust funds on deposit at the American Security and Trust Company, Riggs National Bank, and U.S. Treasury. The report concluded that the Office of the Secretary believes that the Smithsonian has adopted adequate procedures for the management of cash and trust funds. It strives to maintain only sufficient funds in its two principal non-interest-bearing checking accounts to pay the payroll checks and other checks presented for payment each day. Through the use of repurchase agreements, a savings account, and short-term investments, the Smithsonian attempts to earn interest on any funds not immediately needed to pay its expenses.

The GAO report also reviewed the relationship of Secretary Ripley to the American Security and Trust Company in connection with the Smithso­nian's bank account which is handled by the director from February 1967 until his retirement in January 1976. The report noted that the Smithsonian accounts at AST predated the Smithsonian's relationship with the bank going back to 1927, and that his service on the Smithsonian's University's Board of Trustees led to the chairman of the Smithsonian's Board of Regents.

Treas urer T. Ames Wheel er, who exercises overall responsibility for the Smithsonian's financial affairs, was pleased with the report's conclusions.

"We are grateful to see the conclusions of this impartial review of our banking relations and procedures by the GAO, which believe that this will finally put to rest the unwarranted rumors raised earlier this year," Wheeler said.
Ripple Testifies at Congressional Oversight Hearings

I will say, however, that the courts have tended further to emphasize the Federal nature of the Institution. (4) administrative actions involving the use of Federal funds or the prevailing Federal agency pattern; and (5) the relationship to the Federal Employees Compensation Act, the Federal Employees program.

The charter of the Institution is essential to the Federal Employees program.

As of now, the Smithsonian Institution is an agency of the Federal Government, and its operations are subject to the laws and regulations governing Federal agencies, as determined by the Office of Management and Budget, the National Science Foundation, the National Park Service, the National Endowment for the Arts, and other Federal agencies.

The chart of the Institution is essential to the Federal Employees program, as it now provides for the Federal Employees program, and its programs extend over a substantial part of the nation's scientific and cultural heritage.
Land Projects Reflect Light, Weather, Seasons

By Sidney Lawrence

Landscapes. An inspiration for painters and sculptors, has taken on a new significance for a number of artists working during the post decade, according to John Beardsley of HMGS’s curatorial staff. Beardsley was one of the organizers of “Pursuing the Earth: Contemporary Land Projects,” the Hirshhorn’s newest fall exhibition. “This is a show not just about art, but how art can be broadened to incorporate changing conditions of light, weather, and the seasons,” said Beardsley. These forces of nature play a vital role in both the conception and realization of a group of massive outdoor works Beardsley calls “land projects.”

Beardsley has assembled photographs, drawings, models, and other documentary evidence of 12 or so as well as several proposed works created by 10 contemporary artists since the mid-1960s. “The exhibition is not an exhaustive survey of land art,” said Beardsley. “But at the same time, it is not just an exhibition of the works themselves; rather, it is an attempt, rather, to indicate some of its various manifestations and possibilities.”

As he further explained, “Since we could not include everything, our concentration has been on the activities of artists who have created more permanent-scale outdoor works to establish a continuing reciprocal relationship with a chosen site.”

The land projects, including but not limited to examples of “earthworks,” actually take their form in the landscape—drawing on its configuration and “mood.” In turn, these elements determine how the work is created in the landscape. Time is a chief factor in this process.

For example, Robert Smithson’s “Spriral Jetty,” a massive coil of rock and salt crystal in the red water of the Great Salt Lake, can change appearance entirely from hour to hour or day to day. Not only do seasons change, but so do tidal periods, but—water—at various time choppiness, calm, or reflective—can entirely impatience the piece in one season, or recede in another, leaving a glowing layer of rock crystals on the exposed work.

The sun is a major element in another land project, Nancy Holt’s “Sun Tunnels,” which the artist has sit at a flat area of Utah desert to provide unobstructed exposure to the sun’s movement. At midday, for example, one enters the shelter of huge concrete cylinders which compose this piece and sees bursts of light, created by perforation in this structure. As time passes, these bursts move slowly, like the shadow on a sundial, across the rounded interior. Inside Holt’s four open-ended cylinders, which are oriented to the solstice points, light pours in at sunrise and sunset during summer and winter.

Light bursts in Nancy Holt’s “Sun Tunnels” add life to concrete.

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Renwick Launches SITES’ French Folk Art

By Karen Ruckman

Richly carved sweet bread molds, fine little boxes for tobacco, a milk pail hung on a hollow tree trunk, elegant costumes including highly prized coifs and shawls, and embroidered wearing apparel recalling ancient French traditions. Each object, while created as a reflection of loftier impulses. A cheese drainer, function of a specific need, is also a reflection of the French National Museum of Folk Art. According to Cuisenier in the exhibition catalog, "Diverse manifestations and realization of a group of massive works of folk art, never lost sight of the social and moral duties of his art." The expressions of Savoy, Nice, and Corsica, for example, are linked to the neighboring countries of Italy and Switzerland.

The exhibition was organized by the Centro Internazionale di Architettura in 1973. It traveled to a number of major cities in Europe and the United States in 1976 as the Italian Government’s tribute to the French people.

The models were created in Italy during the last five years, and they are amazing for their accuracy and completeness. The feeling of looking at the French landscape is evoked. The exhibition is not an exhaustive survey of land art, but it is the perfect combination of art and architecture, engineering, landscape, and topography, presenting a new perspective on travels to Rome for addional study of French folk art.

Trissino was the mentor of "the most famous and the most imitated architect in all history" and "conferred" the name of Palladio upon him. Goethe described him in 1786 as "the greatest of all Italian Palladiologists," and his best-known written work is "The Four Books of Architecture," first published in 1570. Beardsley called Palladio "one of the five greatest works in the history of European architecture," and there are "many imitations of ancient Rome which inspired them."

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Fillmore Revisited: November at NASM

Planetarium viewers are in for an unusual show at the Air and Space Museum these November weekends. Every Saturday and Sunday night, the planetarium will present a multimedia light show produced by the people who created the Fillmore West show in the late sixties.

In its classical presentation in the Washington area to combine film, slide, videotapes, and music. This unusual use of history, space, and science will surround the viewer with powerful images and make you goggle to create a three-dimensional effect.

Producers John Hardham and Joan Olley have put together the program designed for NASM, will be shown weekend evenings beginning November 1977. Tickets are $2.50 per person and tickets for all shows will be sold at 7 p.m.

Other free evening at NASM this month include a lecture on "Earth Benefits from Tomorrow’s Satellites," Wednesday, November 2; a lecture on "The Lost Squadron" on Thursday, November 10; a showing of "The Lost Squadron" (1932) on Thursday, November 3; and "Hell’s Angels" (1930) starring Jean Harlow and directed by Howard Hughes, Wednesday, November 9.

Other lectures include "The Extraterrestrial Imperative," Wednesday, November 16; and "The Origin of the Sular System," Wednesday, November 30, at 8 p.m.
Anthropology Lab Saves Deteriorating Artifacts

By Thomas Harney

The Museum of Natural History's anthropological collections are one of the most valuable in the world, but its beauty and usefulness can be diminished and research work degraded if they are not properly conserved. The numbers of artifacts growing obsolete and deteriorating have reached hundreds of thousands. If the paint bubbles and peels off a valuable New Guinea shield, a Bronze Age knife core, or the dyes of a 17th-century basket begin to decompose, the skills and scientific knowledge of the museum's conservators come to the rescue.

One of the few such specialized installations in the country, the laboratory is increasingly consulted by other museums for its expertise. The lab's training program is hailed as a model for other museums, and the laboratory trains a number of graduate students in collaboration with George Washington University. Visitors to the laboratory in NHB Room 361 find a remarkable array of anthropological curios in the hands of three full-time staff members and their students. Currently, priority is being given to materials conserved for a new large anthropological exhibit that will open at MHFA next spring.

In the past three years, the lab has conserved about 1,600 objects ranging from ancient Swiss Lake telescopics to Egyptian bull mummies being cleaned and restored. Before they are treated, their age, origin, composition, and structure are thoroughly reviewed. Conservators are trained to recognize problems that might injure material or damage ethnographic authenticity.

The staff in the lab is currently working on the computerized documentation of the 12,000 objects they catalog each year. They are entering data in a database that will make it possible to conduct detailed inventories of objects and conservation history. The computerized catalogue will be a valuable resource for researchers and educators.

An important aspect of the museum's conservation efforts is its commitment to making the laboratory accessible to the public. Visitors are welcome to view the conservation process at work and to ask questions of the staff. The laboratory also conducts outreach programs, including workshops for teachers and schools, and community events.

The museum's conservation efforts are funded through a combination of government grants, private donations, and the sale of conservation products such as textile cleaning and preservation kits. The museum's conservation department is committed to maintaining the highest standards of preservation and ensuring the long-term survival of its collections.

Craft Services Join Labor Dept. Program

The Craft Services Division of the Smithsonian Institution's Office of Personnel has recently entered the U.S. Department of Labor's Voluntary Interagency Training Program.

The program, which is designed to help federal workers improve their skills, offers a variety of opportunities for both craft and non-craft employees. Craft Services has already begun to offer training in the field of air conditioning equipment mechanics, electronic repair, and sheet metal and pipefitting.

The program is open to all federal employees, regardless of their job classification. It is designed to help employees improve their skills and advance in their careers. Craft Services is already offering a wide range of training opportunities, including courses in electronic repair, sheet metal and pipefitting, and air conditioning equipment mechanics.

Books by SI People

"Worthy of the Nation," written by Frederick Gutheim, consultant with the National Capital Planning Commission, is a comprehensive study of the planning of Washington, D.C., including its role as a regional center. The early 20th century's approach to city planning is examined, with a focus on how the City's development was shaped by the planning of the city's central district.

"Shaping the Capital" is a collection of oral histories on the history of federal government buildings and structures of the nation's Capital from farmland to urban center. The project's "profile of the Nation's" program was launched in 1977.
Magazine Beats

The R.A.P. Edition

By Helen Marotel

Smithsonian magazine edged its way to victory over the Residents’ Association Program 8-7 in a lunch-hour softball game on September 30, marking the premiere of the first fall series for the Smithsonian.

Answered in a motley array of jeans, T-shirts, cut-offs, and tennis outfits, the two staffs assembled on the polo field south of the Washington Monument to ring in the pregame warm-up.

A coin toss for first team to bat and the magazine took the field with Mail Clerk Leo Gordon pitching. Editorial Assistant Nancy Evans at first base, Assistant Editor Bonnie Gordon guarding second base. Don Bronkema first baseman, Board of Editors, serving as short stop, Assistant Editor Michael Wattenfor at third base. Business Assistant Mary Ellen Robbins catching, Editorial Secretary Gloria Smith behind the plate, Board of Editors; Production Assistant Diane Boot in center field, and Associate Publisher Joe Bonfiglio sharing the crucial left field position with his two assistants, Carolyn James and Cherry Doyle.

R.A.P. field positions were: Michael Alin, assistant director for programming, pitcher; Cheryl Luft, assistant director, catcher; Paul Edelson, coordinator of class.

NPG Historians, Curators Join Lecture/Circuit

Does a typical NPG lecture look like this lithograph of Billy Sunday by George Bellows?

By Ken Yellis

What do “The Animal Himself,” “The Revolutionary War,” “Smile and Say Cheese,” and “Domesticating the Americans” have in common? These catchy titles are not just the names of 19 titles of slide lectures now being offered by the National Portrait Gallery Speakers Bureau.

At the beginning of the summer the bureau provides free speakers on topics related to the museum and its collections for groups within an approximately 150-mile radius of Washington. Corresponding to the intriguing titles above, for example, are talks that focus on Abraham Lincoln’s presence as an icon in video and picture, the colorful Scopes “Monkey Trial” of 1925, the history of American portrait photography, and the uproar caused by interventions against American manners and morals launched by Horace Walpole in the 18th century.

More traditional titles such as “Highlights of the National Portrait Gallery’s Black Power Collection,” “American Revolution,” “The Sociology of Portraiture,” and “The Old Patent Office Building: Wonders to History,” are other possibilities for groups who want to be informed and entertained. One or more than a dozen participating NPG staff members.

Not only historians and curators give the lectures; speech bureau members come from the education, exhibits, and administrative offices, and the NPG docent corps.

The bureau was organized, researched, and set in motion by Joseph Courlander during his NPG internship from George Washington University, another degree program in museum education. After completing the program, Courlander became curator of education at the Huntsville, Ala., Art Museum.

The bureau’s scope is broad with other staff members and docents, Courlander compiled a mailing list, prepared the brochure, and organized a system to schedule the speakers. Through the medium of the program, Courlander discovered, when demand for the service could be met only at the expense of other museum programs. To avoid such problems at NPG the work load has been spread out among all departments of the Museum, drawing upon the diversified expertise of many staffs. There is no fee for this service; however, organizations which offer honoraria may donate them to NPG.

In the first five months of its mid-summer, the speakers bureau has sent out or scheduled lectures for more than a dozen meetings of historical societies and civic groups around the metropolitan area. Next March Portrait Workshop Coordinator Laurie Kaplowitz will travel to Charlotte, N.C., to talk about “The Sociology of Portrait Photographs.”

SI employees who belong to organizations that might be interested in SI’s work and wish to make one of the lively 45-minute slide lectures do so by calling the education department at est. 6347.

Ken Yellis is NPG’s associate curator of education.

Football Team Lost; Golf Tournament Held

The SI football team lost its first game of the season, 13-6, to the Mean Machine. The team was scheduled to play HUD and FAA teams in October but scores were unavailable at Torch press time.

The SI women’s basketball team played on Saturdays at the east field located at 23rd Street and Constitution Avenue near the Lincoln Memorial on November 5, NISC Raiders, 10:15 a.m.; November 12, N.I.H., 12:45 p.m.; and November 19, Library of Congress, 10:15 a.m.

In other sports news, about 25 SI employees played in a mid-October golf tournament at the Montgomery Village Golf Club in Gaithersburg. Cash prizes, collected from donations, were awarded to the winner. The event was organized by John Clarke of the treasurer’s office and Ohlen Boyd, budget analyst.

Jim Lawson, secretary for the bowling league, has reported the high scorers as:

In planning the speakers bureau, Courlander studied similar programs at several other museums and various universities. Among these institutions, some common themes were: the need to offer a wide variety of subjects, and to attract new faces to the museum from within the community. To solve such problems at NPG the work load has been spread out among all departments in the Museum, drawing upon the diversified expertise of many staffs. There is no fee for this service; however, organizations which offer honoraria may donate them to NPG.

In the first five months of its mid-summer, the speakers bureau has sent out or scheduled lectures for more than a dozen meetings of historical societies and civic groups around the metropolitan area. Next March Portrait Workshop Coordinator Laurie Kaplowitz will travel to Charlotte, N.C., to talk about “The Sociology of Portrait Photographs.”

SI employees who belong to organizations that might be interested in SI’s work and wish to make one of the lively 45-minute slide lectures do so by calling the education department at est. 6347.

Ken Yellis is NPG’s associate curator of education.

By Johnnie Douthit

The grounds were crawling with reporters, and the Festival of American Folklife was a hit on display, radio, TV, and newspaper coverage nationwide. There were coverage of the Oregon Trail Project and Richmond’s Time-Denver News Leader talking to participants from around the world. As if that’s not enough, we left national television and radio coverage.

Locally, the festival was covered by WRC-TV, WTOP-AM, and Betsy Ashton of WTOP.

“It’s scaled-down, yes, but it’s our cultural capital,” was the Star headline in Boss Weintraub’s review of the folk festival. Weintraub’s enthusiasm for the event was evident throughout the article.

Jean White, Washington Post staff writer, who writes, the year’s festival is much more manageable and enjoyable.

White, who is often the news staff’s go-to person to enliven stories told by Capitol elevator operators and policemen, and former students at the Dunham School, now is in “A Nation’s Story” with the festival special, said the article, “is emphasis on common, everyday culture.”

At the Zoo

In a recent article, Thomas Crosby of the Washington Post, spoke of the conservation center at Front Royal, which is inhabited by nearly 200 animals and birds.

Another article by Crosby reported the experience of Joe Ruberry as keeper at the Zoo’s William M. Mann Lion and Tiger House. Ruberry noted the dangers involved in his job saying, “With these guys, one good snout could mean your life or a serious injury. I’m not afraid of them, but respect what they can do. You learn to keep your distance.”

Paying Up Natural Glory

Six pages of outstanding color photographs in Smithsonian magazine illustrated an article on the newly installed “Splendors of Natural History” hall at MNH. The Chicago Tribune reported that first rejections of visitors to the insect Zoo. “Oh, ugh, they’re alive!” Then comes surprise at the beauty of some of the insects and the growing interest in their activities.

Art Reviews

According to Benjamin Forgery writing in the Washington Star, all doubts about the excellence of the Honors Roy R.caspari festival have been laid to rest. Forgery said it has “essentially helped to focus on its own eclectic personality.” It is not unusual to come across some long unannounced gem of American folk art in another museum, only to discover that the painting belongs to the Star Collection and has not yet been seen the light of day in its own habitat.

Rafael Soffer, whose retrospective exhibition of the artist’s work was held at Forgery’s “never-flamboyant.” He states that many critics maintains “the fortuitous search coming into the character of a human being.”

According to Philadelphia Inquirer art critic Victoria Donohue, the Arthur Carles show at the Hirshhorn brings Carles, large-scale, to the forefront. Michael is headlined in the exhibition. There are a few aspects of the artist’s success and the refinement itself.

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The schedule: No-1 a.m.; and Post and Star reviews on the exhibitions at the Hirshhorn reported extensively on the artist’s success and the refinement itself.

Thousands of people, including those who could not attend the shows, are other instances of American art and culture.”

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You can read the full text here: [View Natural Text](https://example.com/natural_text)
Come to the Zoo and sketch your favorite animal—your work may end up in an exhibition planned to open there on January 20. And until then, you can compare your work with that of the professionals at the Hirshhorn Museum and the Museum of Natural History beginning November 17.

"The Animal in Art" is an international effort of the World Wildlife Fund to celebrate the beauty of threatened and endangered animal and plant species. Different exhibits in more than 30 museums in 11 countries will focus on this theme presented for the first time on a worldwide scale. In addition, to the Smithsonian museums, the Prado (Madrid), the British Museum (London), the Topkapi (Istanbul), and many others will feature objects from their own collections as well as items on loan.

As part of the project, the National Zoo will sponsor "Sketch-In" for the public on Sunday, December 18, and January 15. The Zoo will furnish sketching materials and, of course, the animals as models. Volunteer artists from the Zoo staff and the Washington area will aid novice sketchers and provide consultation for those more experienced.

A news release January show will be chosen from the resulting drawings, watercolors, and other works focusing on various aspects of zoo poster, being sponsored by NZP's graphics department to publicize the theme in conjunction with the Friends of the National Zoo, will be offered for sale.

The Animal in Art: Selections from the Hirshhorn Museum Collection" will feature more than 50 paintings, sculptures, and prints from the permanent collections. The exhibit, reflecting animal themes or images, will include works by such 19th- and 20th-century artists as Arthur Caldecott, Claes Oldenberg, Albert Pinkham Ryder, David Smith, and others.

Kjell Sandved, Department of Painting and Sculpture's Howard Fox is organizer of the exhibit. The Hirshhorn also plans an evening of experimental films using animals, and a Saturday morning children's show of wildlife films.

Beyond the Ocean, Beneath a Leaf" at NZM will feature 60 color close-up photos taken by Botany photographer Kjell Sandved. His subjects range from Madagascan giraffe beetles to Amazonian piranhas, revealing details of nature not usually seen by the naked eye—such as the antenna of a delicate moth or a glimpse of an underwater coral reef.

Sandved has worked at NZM for 18 years as a photographer of biological subjects and a producer of scientific natural history motion pictures, earning an inter-

closest in for a shot. A popular reception as one of the Nation's leading specialists in the field of insect behavior.

In FY 1977, ADT converted from a manual to a computer operation. Under our new system, SI still utilizes the ADT computer, but we can control all our own alarms. Eventually, there will be no ADT involvement in the system, Seabolt said.

Under the computerized operation, the system has a CRT (picture tube), a printer, and a keyboard. The printer logs through its keyboard all alarms that go off and all status changes, as well as the alarm condition for each.

When an alarm is sounded in any Smithsonian location in metropolitan Washington, a sonar alert or buzzer sounds on the printer. The alarm is displayed on the screen, which is a display monitor showing English language text. The guard on duty in the control center can enter a command through the computer, and the screen, the zone specific, and suggested guard action are displayed on the screen. A review of the printer logs the past week's events in that zone.

New Central Alarm System is Fast, Efficient

The Smithsonian's Office of Protection Services has set up a new Alarms Communications Control Center in the base- ment of the Castle.

Prior to installation of the center, American District Telegraph had monitored all burglary and fire alarms from an on-site station, then routed SI property personnel of the alarm by way of a panel in the office of each guard company. With the arrival of Robert Burke as director of OPS in 1973, a study to deter- mine the security and cost effectiveness of the alarm system was begun by Joseph Chapman, SI security consultant. One of the findings of the first real studies was that Smithsonian moved toward a proprietary system rather than lease one from an outside company as monitor since the number of alarm devices equal those in a small city in less than five years. Fire alarms are too.

According to Robert Seabolt, program analyst with OPS, "The system became unacceptable for an organization the size of Smithsonian with 200,000 objects to protect. The new system has the advantages of centralized monitoring location in the SI building, increased guard response, and in- increased efficiency of coverage. There is total communication among guard compa- nies and with the center.

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