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Ripley Supports Hughes, GAO Reports In Oversight Hearings



Secretary Ripley greets Representatives Lucien N. Nedzi (rt.) and John L. Burton.

On October 3, 1977, Secretary Ripley presented the following statement at the joint oversight hearings conducted by the House Administration Subcommittee on Libraries and Memorials, chaired by Representative 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 are meeting at a particularly opportune and, I would also add, a particularly encouraging moment in the history of the Smithsonian and its relations 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 toward this end. And, needless to say, these hearings give your 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.

"In 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 research Awards Program, the Special Foreign Currency Program, and the Academic Studies Program of pre- and postdoctoral fellowships. Guidelines are being developed for each and will be evaluated to determine if statutory exemptions are required.

"All procurement, travel, and employment in connection with these programs will be done in accordance with Federal law, including Civil Service regulations. The Institution will be prepared to provide detailed information to the Congress on the use of appropriated funds in these programs.

"With respect to the Science Information Exchange, the Smithsonian currently is discussing with the Office of Management and

Budget the possible transfer of the program to another agency.

"The GAO also recommended that the appropriations 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 funds budget and projections in tandem with its annual Federal funding request. In that way, Congress will have a clear picture of all of the Smithsonian's fiscal plans.

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

Lawton Appointed Director of Freer Gallery

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

Lawton has served as acting director since the death of Harold Stern on April 3, 1977. Lawton had been assistant director of the Gallery since 1971.

In announcing Lawton's appointment Ripley said, "I am delighted that Dr. Lawton has accepted this position. He is known for his scholarly distinction, his connoisseurship in a remarkably wide range of Far Eastern art, his thorough familiarity with the Freer collections, and his demonstrated administrative ability. These are all qualities of which I have long been aware, and which admirably suit him for this new position."

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 Chinese Language Training Center under a Fulbright Fellowship between 1963-1966. Lawton received his Ph.D. from Harvard University in 1970.

During his stay in Taipei, Lawton contributed to several aspects of scholarship at the National Palace Museum. As vice-executive secretary of an International Symposium on Chinese Painting which was held there in 1970, he helped to coordinate the contributions by English-speaking participants.

Lawton assumed the position of curator of Chinese Art at the Freer in 1970, one year before his appointment as assistant director. Since coming to the Gallery, he has coauthored two major volumes about the collections, one with former director John Pope, and one with the late Harold Stern. Lawton wrote a 77-page catalog for the Eugene and Agnes E. Meyer Memorial Exhibition in 1971, and in 1973 published a

Hindle Resigns as MHT Director To Take Up Research, Writing

Secretary Ripley has announced the resignation of Dr. Brooke Hindle as director of the Museum of History and Technology. Hindle will remain at the Museum as a senior staff member in the history of American technology.

"I want you to know how very much we all appreciate your contributions to the Museum and to the Smithsonian during your years as director," Ripley wrote. "It was in very large measure due to your able and statesman-like leadership that the Museum was able to contribute so magnificently to the observance 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

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



Brooke Hindle

Hughes Says SI Is A Federal Agency

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

Hughes 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 Smithson will, I believe it is fundamental that Smithson bequeathed the whole of his 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 Smithson's terms. These Acts underline the U.S. Government's involvement in the establishment of the Institution and its consequent responsibilities. They were necessary to ef-

(See 'A Federal Establishment,' page 3)

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.



Thomas Lawton

book, "Chinese Figure Painting."

In 1976, Lawton visited China with a group of specialists in Chinese art and archaeology sponsored by the National Academy of Sciences Committee on Scholarly Communication with the Peo-

ple's Republic of China. Following the visit, Lawton was invited to serve on the Committee, which has been successful in arranging artistic, cultural, and scientific exchanges for groups and individuals in both China and the United States.

Regents 'Wholeheartedly' Endorse Hughes Audit Report

The Smithsonian's Board of Regents has expressed "wholehearted 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 "who have 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 authorizations for all significant new programs or projects involving the use of Federal funds. While the terms of the 1846 Act frequently 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 expenditure 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 ac-

tivities. Such a process should establish the general direction of the Smithsonian program efforts and identify areas for 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 thereof, of any awards which the Secretary believes might be perceived by the Congress or 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, kept current, will help to describe the Smithsonian to the Congress as well as to the public in a systematic and consistent manner 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 contemplated that the Regents and the Secretary would have flexibility to use trust funds subject only to general congressional oversight. The policy 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 the categories of positions which would normally be paid from trust funds.

3. The Institution should fill the permanent position of Under Secretary. The incumbent would be responsible for day-to-day operation and internal management of the Institution. Under the present law, he would be appointed by the Secretary, but the selection process should actively involve the Regents. The Under Secretary should be chosen for his managerial training, experience, and skills, rather than for scientific or cultural achievements and interests. With this background, he would not normally be successor to the Secretary.

With the growth of the Institution in recent years, and the great diversity of its programs, 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 growing complexity, I believe the position of the Under Secretary should be a permanent part of the management structure.

4. 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 same time that they are transmitted to the Secretary.

Comments on GAO's Recommendations

Analyzing the recommendations in the recent General Accounting Office study of the Smithsonian, Hughes said that he concurred in the GAO proposal that the Smithsonian Research Foundation be "dissolved" and that its operations be carried out as part of the Institution's regular organizational structure. He noted that the Smithsonian is exploring the need for legislative exemptions needed 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 organizations. "The SSIE," he said, "may well be more appropriate to, and supportive of, the basic mission of another agency," he said. The Office of Management and Budget, he said, has initiated action towards this end and the Smithsonian has prepared a paper outlining possible alternative organization locations. Hughes suggested that the Library of Congress merits consideration as a possible site.

Hughes said that he also concurred with the GAO's recommendation regarding consultation by the Smithsonian with the House and Senate appropriations committee on reprogramming and that those committees be briefed on the planned use of Institutional trust funds.

In his report, Hughes noted that interviews with concerned persons in and outside of Government had "disclosed a rather overwhelming approbation 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 policies, practices, or methods."

Hughes wrote that concern also was expressed that the Congress was too often "surprised" by new programs or projects, some started with Smithsonian trust funds and then switched over to Federal funds. The concern over "surprises" and over the research awards programs appeared to have generated a more basic uneasiness over the Smithsonian's management policies and practices and its use of appropriated and trust funds, Hughes said. He also wrote that concerns had been expressed that the "management of so large and diverse an enterprise was too decentralized." He said the view was expressed by some, including the General Accounting Office, that there should be firm, specific policies for the uses of Federal and trust funds by the Smithsonian.

"I believe that the confusion as to the relationship of the Smithsonian to the Congress does not stem from the scope of its mission and charter," Hughes wrote. But, he said, the confusion has come about because the Regents and the Secretary have several kinds of funds at their disposal for achieving the Institution's basic mission.

Hughes pointed out that the Smithsonian has 43 constituent "activities" of which 40 are under the direct administrative control of the Regents and the Secretary for budgeting, personnel selection, and program activities. Three other "activities"—the Woodrow Wilson Center, the Kennedy Center for Performing Arts, and the National Gallery of Art—are, for all practical purposes, independent of control by the Regents and the Secretary, he said. The budgets of all three are independently prepared and independently justified before the Congress. The Secretary of the Smithsonian is ex officio a member of all three boards, and the Chancellor also is a member of the National Gallery's board of trustees. "This arrangement makes possible only coordination, not control," said Hughes.

Senator Jackson wrote Secretary Ripley that Hughes' recommendations seem to address "the concerns voiced here in the Congress without impairing the Smithsonian's unique place in the Federal establishment or the flexibility needed for its management."

Hughes was selected at the May 1977 meeting of the Board of Regents to conduct the study for the Audit Review Committee. He temporarily had retired to private life after 31 years of Federal service, with a two year time-out during 1971-72 as a senior fellow at the Brookings Institution. Before joining Brookings, Hughes served for 20 years with the U.S. Bureau of the Budget, as deputy chief in the Office of Legislative Reference, and as deputy director of the Bureau. In 1972, Hughes joined the General Accounting Office as director of the Office of Federal Elections and was named as assistant comptroller in 1974. He recently was appointed assistant secretary of the newly established Department of Energy by President Carter.

Other Regents serving with Senator Jackson on the Audit Review Committee are Representative Elford Cederberg, John Paul Austin, and Murray Gell-Mann. Chancellor Burger has asked Senator Jackson to continue to serve as chairman of that committee.

SI Banking OK, Says GAO

Following a lengthy and thorough review of the banking practices of the Smithsonian for its trust funds, the General Accounting Office has reported to the Senate Appropriations Committee that the Institution has adopted adequate policies for the management of cash in these funds.

This study was requested by Senator Robert C. Byrd, chairman, and Senator Ted Stevens, ranking minority member, Subcommittee on the Department of the Interior and Related Agencies, U.S. Senate Appropriations Committee. GAO surveyed all trust fund bank accounts of the Institution, but concentrated primarily on detailed examination of its largest operating, payroll, and collection accounts at the American Security and Trust Company, Riggs National Bank, and U.S. Treasury.

The report concluded: "In our opinion, the Smithsonian has adopted adequate procedures for the management of cash in its private 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 needed immediately to pay its expenses."

The GAO report also reviewed the relationship of Secretary Ripley to the American Security and Trust Company in connection with his 10 years' service as a director from February 1967 until his resignation from that board in December 1976. The report noted that the Smithsonian accounts at AS&T predated the Secretary's directorship, with one account going back to 1927, and that his service on the board was approved by the executive committee of the Smithsonian's Board of Regents.

Smithsonian Treasurer T. Ames Wheeler, who exercises overall responsibility for the Smithsonian's financial assets, was pleased by the release of this report.

"We are grateful to see the conclusions of this impartial review of our banking relations and procedures by the GAO and trust that this will finally put to rest the unwarranted concerns raised earlier this year," Wheeler said.

Spectacular Gem Given to SI



The Victoria-Transvaal Diamond

The Victoria-Transvaal Diamond, the largest and most valuable gem gift to the Smithsonian since the Hope Diamond, goes on display in the Museum of Natural History gem hall on November 9.

A gift of Leonard and Victoria Wilkinson, the pear-shaped, 67.89 carat, champagne-colored gem is among the world's 100 most notable diamonds, according to MNH gem Curator Paul Desautels. It is set in a yellow gold necklace containing 108 diamonds weighing approximately 44.67 carats.

The diamond was found in 1950—a 240-carat rough stone—in the Premier Mine, Transvaal, South Africa, and cut the same year in New York by Baumgold Brothers. It was first seen by the public at the Brussels World's Fair in 1958, and later at the Diamond Centenary show in South Africa in 1966. Most recently it was seen in 1976 at a

diamond show at the American Museum of Natural History in New York. It has also been loaned for use on television shows and films.

Along with the Victoria-Transvaal Diamond, the Wilkinsons also donated seven other large diamonds: a 15.5-carat heart-shaped diamond set in a ring; a bracelet containing 196 diamonds weighing approximately 33.5 carats; a necklace with 53 graduated diamonds weighing approximately 41 carats; an unusual 3.44-carat green diamond ring given its intense color by artificial irradiation; a brooch of fancy colored diamonds containing an array of over 61 carats of cut gems illustrating the range of natural diamond colors from brown to tan; a 22-carat pale yellow diamond set in a ring surrounded by other diamonds weighing approximately 5.4 carats; and a set of large pale yellow diamond earrings weighing 19.8 and 22 carats.

Dane Penland

Ripley Testifies at Congressional Oversight Hearings

(Continued from page 1)

and Federal money, but a word of explanation is required.

"Until the last few years, the Institution had available to it only a limited amount of trust funds. Because of the small sums, policies governing their use were generally informal and were developed over the past century based on experience, precedent, and sound fiscal practices. I think history shows they served the Institution well. The recent success of *Smithsonian* magazine, together with the Institution's shops and other activities, enlarged the amount of trust funds available for public service.

"This fact, together with the growth of the Smithsonian in the past 20 years, has made it apparent that new policies are necessary. A draft copy of those policies is attached to the report of Mr. Hughes.

"We are mindful in this effort that the expanded ability of the Smithsonian to undertake programs with trust funds carries with it an even greater responsibility to work closely with the Congress when such programs could require Federal funds. Under no circumstances should trust funds projects short-cut the established authorization and appropriations process by which Congress provides not just money to the Institution, but guidance and wisdom as well.

"The matter of reprogramming, I am happy to report, has been resolved in accordance with procedures issued jointly on August 1, 1977, by the House and Senate Appropriations Subcommittees on the Department of Interior and Related Agencies. New guidelines would permit, under certain prescribed conditions, the shifting of the lesser of \$250,000, or 10 percent of funds, within the Smithsonian's activity areas, such as history, science, and art and permit the transfer of up to \$250,000 across those activity lines annually.

"We believe these reprogramming procedures will provide Smithsonian management with the necessary flexibility in the application of Federal funds, while, at the same time, assuring the Congress that appropriated funds will be spent as intended.

"A second General Accounting Office report discussing the Smithsonian's trust funds banking practices was issued September 20, 1977. The report states, in our view the Smithsonian has established adequate procedures to keep non-interest-bearing checking account balances at minimum levels sufficient to serve its needs. The Board of Regents last week concurred in the report's conclusions.

"You have already heard from Mr. Hughes about his report and I will not attempt to summarize his excellent work. His report was approved by the Board of Regents and its recommendations will be adopted as Institution policy. I believe that this report will put to rest many of the questions about the nature of the Smithsonian and its relationship to Congress. I agree wholeheartedly with the findings of Mr. Hughes, and I am confident that the implementation of his recommendations will strengthen the Institution's relations with Congress and improve its internal administration.

"Specifically, we will expand our policy of seeking congressional authorizations so that significant new programs and projects involving Federal funds will be brought specifically to the attention of the appropriate committees.

"At the same time, we will discuss with the House and Senate appropriations subcommittees any proposed use of trust funds which could require Federal funds in the future. And this will be done in advance of any trust funds commitment by the Institution. In addition, we have, as I have already testified, begun to draft clear policies concerning the use of trust funds.

"At their meeting last week, the Regents authorized me, working in close consultation with their executive committee, to begin a search for qualified applicants to fill the currently vacant post of Under Secretary.

"We have, as well, begun a review of our existing planning activities and programs as a first step toward implementing a five-year planning process for all Institution activities. The Office of Audits also will be expanded and will initiate a five-year cycle of internal audits.

"We look forward today to an opportunity to discuss all of this with you and your colleagues, and we are hopeful that you will share our view that the Institution does indeed stand at the beginning of a new era of closer communication and better understanding with the Congress. I am sure you will understand that we have yet to

work out in detail all the procedures for implementing the recommendations. These, too, we will be happy to discuss with you during these hearings, and, of course, we will continue to keep you informed as we move forward.

"This brings me to the future of the Institution. After a decade marked by major additions and alterations to the physical facilities of the Smithsonian and expansion of its activities to a larger segment of the public, a period of consolidation and carefully considered progress is in order.

"We do not foresee that funds, particularly appropriations, will increase substantially, beyond the rate of inflation. The limits of space, especially on the Mall, appear to preclude consideration of further major museum construction in the near future.

"However, the growth of collections, which distinguishes museums from other institutions of learning, is a subject of continuing concern to us. Museums are, of necessity, growth and expansion activities because they record the growth and expansion of mankind and the pressure and changes of nature. Their collections illustrate the infinite diversity of the planet and the universe. They present this diversity to enlighten the general public and provide unique and irreplaceable materials for scholarly research. Like natural parks and wilderness preserves, museums are custodians of a heritage which, once altered, can never be retrieved.

"In the past year, the Institution has undertaken a thorough review of its collecting policies. We are happy to provide to the subcommittees the 'Report on the Management of Collections in the Museums of the Smithsonian Institution.' The studies will continue to provide additional documentation and to lead to further improvements of policies and practices.

"As these studies are being carried out, parallel ones related to our proposed Museum Support Center are being advanced. The Center's development is of utmost priority for the Institution. It is intended to house properly and preserve a portion of the vast research collections of our museums in an environment which will assure their safekeeping and ready retrieval for study, laboratory analysis, and conservation treatment.

"In 1975, the Subcommittee on Libraries and Memorials held hearings on and approved legislation, enacted in the same year, to authorize planning for a museum support facility. Funds available to the In-

stitution in this new fiscal year include \$325,000 as the first increment of planning money. Legislation providing construction authority for the Center is pending before the House Committee on Public Works and Transportation and the Senate Committee on Rules and Administration. Hearings are expected in January.

"The facility is to be built on Federal land adjacent to buildings at Suitland, Md., which are used primarily by the National Air and Space Museum. The new Center would provide 338,000 square feet of efficiently organized space.

"I cannot stress too strongly the importance of the Museum Support Center for the future well-being of the Institution's collections and its work. Completion of the Support Center will release at least 40,000 square feet of space on the Mall, currently used for storage and supporting museum services, for public exhibitions, and for service to increasing numbers of visitors.

"Other major capital improvement programs planned for the next several years include the completion of the Master Plan for the modernization of the National Zoological Park in Rock Creek Valley where new or renovated facilities are planned for the great apes, monkeys, reptiles, and aquatic animals as well as additional parking and restaurant services for the visiting public. Other contemplated projects include development of the Zoo's research and conservation center near Front Royal, Va., and the construction of a study and library addition atop the Museum of History and Technology.

"With respect to programs, we are eager to use communications techniques and technology more extensively in reaching larger numbers of people. We have, this year, initiated a study of general-interest publications, based on Smithsonian endeavors, which we hope will be self-sustaining. I hope we can discuss this in detail at a later point. We are working closely with public and commercial television to develop material that will entertain and educate. We hope also to extend the offerings of the Smithsonian's Traveling Exhibition Service which have been repeatedly requested by museums and other institutions throughout the country.

"Another opportunity for programmatic growth would be the acquisition of the Museum of African Art located on Capitol Hill. This was first proposed to the Smithsonian by the museum director and

members of its board in 1974 and has been the subject of continuing discussion and consideration since that time. In May 1976, the Chancellor received a letter signed by approximately 120 Members of the House and 36 Members of the Senate endorsing this proposal.

"Given the importance of the Museum of African Art locally, nationally, and internationally, and the fact that it represents one of the world's artistic traditions not now represented in the Smithsonian, the Board of Regents appointed an ad hoc committee last January to study this question and make recommendations, including appropriate legislation.

"In May 1977, the Board of Regents again considered this matter and passed a motion expressing its strong interest in acquiring the Museum of African Art and authorizing the ad hoc committee to continue its discussion with museum officials and interested Members of Congress.

"These are the tangible outlines for the future, Mr. Chairman, but I see also an intangible future for the Smithsonian. In a world of doubt and suspicions, of complex problems and diminishing resources, the Smithsonian Institution has a crucial role to play.

"By its basic research in the fields of energy and conservation, the Institution can contribute to the worldwide need to protect our earth and its endangered resources and wildlife. We are considering now the possibility of a major exhibit showing the uses, the abuses, and the potential new sources of energy. By its work in the fields of history, anthropology, and dozens of other areas, the Smithsonian can help preserve the past in order that those to come can better understand the future. By its collection and study of art, it can keep alive the beauty and creativity so essential to mankind.

"Most of all, in a changing and often turbulent world, the Institution must stand as a bastion of stability and integrity, and as a symbol of peaceful cooperation between the people of all lands.

"I know that you share these dreams and objectives with us, and I am confident that in generations to come, the partnership between the Congress, the Smithsonian Institution, and the people of America will continue—and the precious trust of James Smithson will remain unchanged, as a monument to men and women of vision, dedication, and imagination."

'A Federal Establishment'

(Continued from page 1)

fectuate the bequest, since Smithson specifically bequeathed his property 'to the United States of America.'

"In this connection, in December 1835, President Jackson transmitted to Congress a report on the bequest, emphasizing the need for legislative action by stating:

"The *Executive* having no authority to take any steps for accepting the [Smithson] trust and obtaining the funds, the papers are communicated with a view to such measures as Congress may deem necessary."

"There has been no really generic legislation with respect to the Smithsonian since the 1846 Act which, with the 1836 Act, was Congress' response to President Jackson's referral. All later legislation has been for specific and limited purposes.

Federal relationship changed

"The first report of the first Secretary of the Smithsonian, Joseph Henry, dated December 13, 1847, observed:

"That the Institution is not a national establishment, in the sense in which institutions dependent on the Government for support are so, must be evident when it is recollected that the money was not absolutely given to the United States, but intrusted to it for a special object, namely the establishment of an institution for the benefit of men, to bear the name of the donor, and, consequently, to reflect upon his memory the honor of all the good which may be accomplished by means of the bequest."

"Within a few years, however, the Regents sought, and the Congress provided, Federal funds to supplement the trust funds. The Federal funds were intended to carry out purposes consistent with the objectives of the 1846 Act, but beyond the resources provided by Smithson. Generally speaking, they were appropriated to finance the 'national collections' which were accumulating at a rapid rate. For about a century, Federal ap-

propriations have provided most of the financial support for Smithsonian activities. The receipt and use of these funds over the years has obviously made the Institution more, rather than less, 'national,' to use Secretary Henry's term.

"Relationships between the Smithsonian and the Executive Branch and the Smithsonian and the Congress have not followed a uniform pattern. Under some circumstances, the Institution has been excluded from statutes which normally apply to Federal agencies. Under other circumstances, it has been included in such statutes or has chosen to follow program or administrative procedures which are substantially the same as those relating to Executive agencies.

Regulations govern funds use

"For example, Federal funds appropriated to the Institution are subject to the laws and regulations governing Federal budgets and expenditures, including audit by the GAO. Its employees who are paid from Federal appropriated funds have the benefits and the attendant restrictions of the Civil Service system. It receives assistance from the General Services Administration and may use Federal real and personal property. On the other hand, the uniquely constituted Board of Regents, in whom responsibility for the administration of the Institution is vested by statute, has the duties of a trustee with regard to trust funds of the Institution with independent discretion. On balance, the ad hoc development of the Institution's activities reflects a pronounced Federal tilt, dictated largely by the preponderance of Federal funding.

"In summary, then: (1) Smithson clearly wanted the United States Government to be involved in the Institution since he gave his property to the United States of America; (2) Congress accepted this involvement and took statutory action in 1836 to accept the bequest and in 1846 to carry out the trust; (3) growing Federal appropriations over

the years have tended to further emphasize the Federal nature of the Institution; (4) administrative actions involving the use of appropriated funds have followed the prevailing Federal agency pattern; and (5) the trust funds, and the employees paid therefrom, have been covered under several Federal statutes of general application including the Federal Tort Claims Act, the Federal Employees Compensation Act, the Occupational Safety and Health Act, and the Unemployment Compensation for Federal Employees program.

Charter falls within law

"This background leads me to conclude that the Smithsonian Institution is practically and operationally a Federal instrumentality, agency, or 'establishment' (to use the term of the Smithson will and the 1846 Act), which was created by Congress to carry out the trust objectives of the Smithson will. Thus, while the Institution does not 'govern' in the customary sense and was not intended to be governmental in its basic character, it is a Federal establishment.

"The charter of the Institution is essentially set forth in the 1846 Act, which incorporates the Institution, sets forth its mission in broad terms, provides for the appointment and terms of office of the administering Board of Regents, provides for the election by the Board of a Secretary and the establishment of an executive committee of the Board, and authorizes the Secretary to employ 'assistants.' All later legislation is essentially within the framework established by that Act and adds detail rather than scope to the charter.

"The mission of the Institution also is broadly set forth in the 1846 Act, as 'the increase and diffusion of knowledge among men.' As with the charter, later legislation adds detail but not scope to this very broad mission statement. The Smithsonian Institution is now in its 132nd year of existence, and its programs extend over a substantial part of this mission spectrum."

Land Projects Reflect Light, Weather, Seasons

By Sidney Lawrence

Landscape, long an inspiration for painters and sculptors, has taken on a new significance for a number of artists working during the past decade, according to John Beardsley of HMSG's curatorial staff.

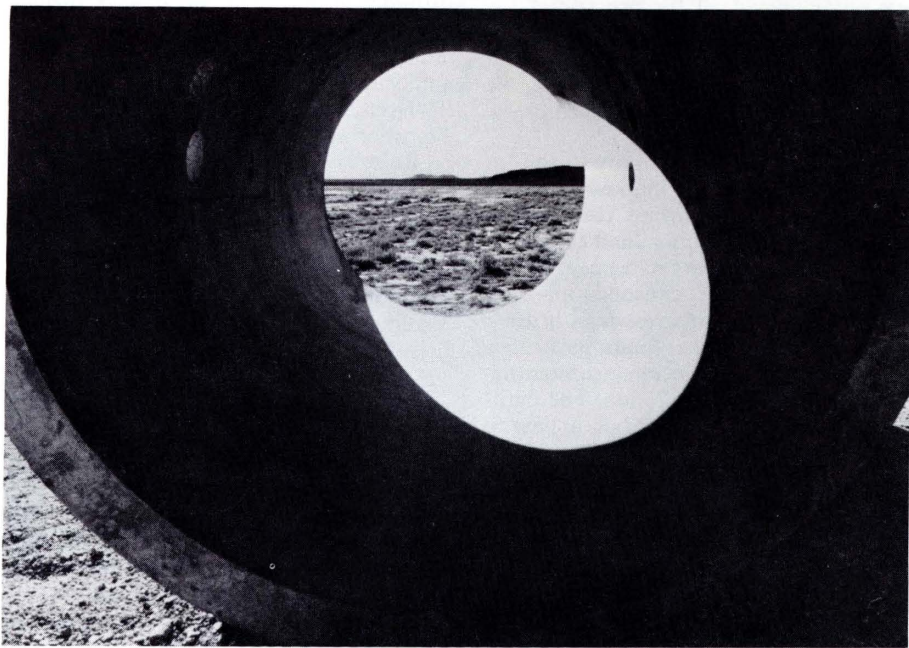
Beardsley is the organizer of "Probing the Earth: Contemporary Land Projects," the Hirshhorn's newest fall exhibition. "This is a show not just about art, but how art can be broadened to incorporate changing conditions of light, weather, and the seasons," said Beardsley. These forces of nature play a 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 information on 12 of them as well as several proposed works created by 10 contemporary artists since the mid-1960's.

"The exhibition is not an exhaustive survey of land art," said Beardsley, "but 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 large-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 experienced as art. Time is a chief factor in this process.

For example, Robert Smithson's "Spiral Jetty," a massive coil of rock and salt crystal in the red waters of the Great Salt Lake, can change appearance entirely from hour to hour or day to day. Not only do shadows and colors fluctuate in these periods, but water—at various time choppy, calm, or reflective—can entirely im-



Light bursts in Nancy Holt's "Sun Tunnels" add life to concrete.

merse the piece in one season, or recede in another, leaving a glistening 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 sited on a flat area of Utah desert to provide unobstructed exposure to the sun's movement. At midday, for instance, one enters the shelter of huge concrete cylinders which compose this piece and sees bursts of light, created by perforations in this structure. As time passes, these bursts move slowly, like the shadow on a sun dial, 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.

The exhibition also documents land projects, both realized and proposed, by seven other American artists and the English

sculptor Richard Long.

"Unlike traditional painting and sculpture, land projects engage the landscape, rather than depict it," said Beardsley. "By physically involving nature," he explained, "the artist can summon a range of concerns as broad, challenging, and fickle as nature itself."

Although photographs, drawings, and models can convey only part of the experience of these projects, the exhibition provides a stimulating and well-documented introduction to a particularly vital area of contemporary art. Beardsley said that hopefully, it might just provide an inducement for people to visit and experience some of these unusual works."

In connection with the exhibition, which continues through January 2, 1978, a program of films about the projects and two lectures will be held this month.

Palladio Exhibition Delights C-H Visitor

By Susan Bliss

It was the perfect combination of art and setting: Cooper-Hewitt's installation of models, drawings, and photographs of works by the influential Italian architect, Andrea Palladio, in the spacious and opulent Carnegie mansion.

It was a delight to see both museum and exhibition to best advantage, complemented by the natural light which poured through enormous windows occasionally framed by wisteria pods outside. Inside were 16 large and elegant Palladian models that Cooper-Hewitt's Curator of Contemporary Architecture and Design Richard Oliver has called "the most fabulous dollhouses ever seen in New York City."

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

The models were constructed in Italy during the last five years, and they are amazing for their accuracy and completeness. The feeling of looking at the shells of these exquisite villas, palaces, churches, and public buildings from Venice and its environs, while standing inside a heavier, more ornate, but still elegant gallery provided rich territory for any imagination.

Andrea Palladio lived and worked around Vicenza and Venice between 1523 until his death in 1580. He was first an apprentice stonemason and next an apprentice to carvers of architectural sculpture. In about 1538, he was hired by Count Giangiorgio Trissino, a leading Renaissance figure especially interested in architecture, who set Andrea to studying everything pertaining to architecture, engineering, and topography, and who took his protege on travels to Rome for additional study.

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 as a "lodestar and an example." Palladio's best-known written work is "The Four Books of Architecture," first published in 1570, often referred to as "one of the four or five greatest works in the history of European architecture." It is a compendium of his own designs and the structures of ancient Rome which inspired them.

Installation of the exhibition was arranged by Elaine Dee, Dorothy Globus, and Richard Oliver of the Museum staff, with the assistance of Mario di Valmarana, professor of architecture at the University of Virginia, and Henry Hope Reed, board member of Classical America.

Fillmore Revisited: November at NASM

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

It's the first such presentation in the Washington area to combine film, slides, videotapes, and music. This unusual use of the Air and Space Museum's planetarium dome will surround the viewer with powerful visual images enhanced by special goggles to create a three-dimensional effect.

Producers John Hardham and Joan Chase of the Heavy Water Lightshow have taken their presentations to planetariums throughout the country. "Astral Perceptions," the program designed for NASM, will be shown weekend evenings beginning Friday, November 4, at 7:30 p.m., 8:45 p.m., and 10 p.m. Admission is \$2.50 per person and tickets for all shows will be sold at 7 p.m.

Other free evening events at NASM this month include a lecture on "Earth Benefits from Tomorrow's Satellites," Wednesday, November 2; a lecture on space settlements 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 Solar System," Wednesday, November 30, at 8 p.m.

Renwick Launches SITES' French Folk Art

By Karen Ruckman

Richly carved sweet bread molds, fine little boxes for tobacco, a milk pail hewn from a hollow tree trunk, elegant costumes including highly prized coifs and shawls, and embroidered wearing apparel recalling ancient symbols are all part of "French Folk Art," an exhibition on view at the Renwick Gallery until June 4, 1978.

Prepared for the Smithsonian Traveling Exhibition Service by Jean Cuisenier, director of the French National Museum of Folk Arts and Traditions, the show is a testament to the rediscovery of folk art in France.

The 125 creations, mostly dating from the 18th century to the end of the 19th, represent the culmination of folk culture in France. Each object, while created as a function of a specific need, is also a reflection of loftier impulses. A cheese drainer,

for example, while totally utilitarian, betrays an esthetic intention on the part of its maker through its form and material.

Folk art forms are necessarily bound to the culture of the period. Within that framework decoration often denotes not only the owner's taste but also his social and economic status. A wedding shawl of embroidered tulle was so coveted by following generations that it was cut in half to satisfy rival heirs.

The territorial diversity of France itself is also responsible for the many forms of folk art. According to Cuisenier in the exhibition catalog, "Diverse historical conditions and proximity to great population shifts are more responsible than ethnic diversity for the variety of forms that define French folk art." The expressions of Savoy, Nice, and Corsica, for example, are linked to the neighboring countries of Italy and Switzerland.

Eileen Rose, coordinator of the exhibit for SITES, said that "the purpose of this exhibition is to define the problems and discern the trends of French folk art." It is arranged "by artistic precedent and social organization."

Objects are categorized first according to the folk art sources, including the geometric motifs, the influence of religious or aristocratic models, and the concrete models such as molds and woodblocks which guide mass production. Objects commemorating the stages of life, such as the baptismal letter and the bride basket of perforated wood, comprise another category.

The traditional roots of everyday existence are reflected in the next category, domestic space and social roles. Family objects define a social style in a particular regional economy. A number of pieces in the show are associated with the hearth, the source of heating and cooking.

Folk artists never lost sight of the "ultimate questions," and the next category—customs, rituals, and symbols—finds expression in figurines, crucifixes, and holy pictures.

Fairs and markets were high points of country life. This last category was important for the dissemination of folk art as it provided direct contact between producers and consumers. Peddling added another dimension, making possible exchanges of every kind.

The exhibit proves that the creative energy of the people of France has historically found expression in folk art as well as its more familiar and refined forms.

In conjunction with exhibit, lyric soprano Charlae Olaker will present traditional 18th- and 19th-century French folk songs at the Renwick on Sunday, November 27, at 4 p.m. Admission is free.

New SI Film Wins Eagle

The film, "The Smithsonian Institution, with S. Dillon Ripley, Secretary," recently completed by the Office of Telecommunications, has been awarded the prestigious Golden Eagle from the Council on International Non-Theatrical Events (CINE). This award is conferred on films judged most suitable to represent the United States in international film festival competitions abroad. CINE is composed of recognized specialists from the national film industry.



Sculpted wooden bread mold from Alsace in France (18th century)

Anthropology Lab Saves Deteriorating Artifacts

By Thomas Harney

The Museum of Natural History's anthropology collection is one of the most valuable in the world, but its beauty and usefulness for exhibit and research would fade if it were not for the staff in MNH's Anthropology Conservation Laboratory.

Curators depend on the lab to save hundreds of artifacts annually that are deteriorating from lack of consistent care. If the paint bubbles and peels off a valuable New Guinea shield, a Bronze Age knife corrodes, or the dyes of a 19th-century Indian basket begin to decompose, the skills and scientific knowledge of the laboratory conservators come to the rescue.

One of the few such specialized installations in this country, the laboratory is increasingly consulted by other museums for its expertise. Summer training sessions are run for employees from other museums, and the laboratory trains a group of student interns every year under a program it is running 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 planned for a large new anthropological exhibit hall that will open at MNH next spring: "The Roots of Western Civilization."

About 1,600 objects ranging from ancient Swiss Lake textiles to an Egyptian bull mummy are being cleaned and restored. Before any are treated, their age, origin, composition, and structure are thoroughly researched to assure that preservative techniques will not injure material or damage ethnographic authenticity.

"We spend a lot of time correcting the sins of the distant past," said Laboratory Supervisor Bethune Gibson. "Years ago many of these objects were treated with varnishes and unknown chemicals that we now are finding difficult to identify. Another problem is excessive marking. One thing going into this exhibit is a priceless collection of Greek vases and stone objects that were given to us in the 19th century by the widow of Schlieman, the man who excavated Troy."

"Someone back in those days marked each object in huge letters: TROY—MRS. SCHLIEMAN. Instead of inking this iden-



Gibson (rt.), Conservator Carolyn Rose (l.), and volunteer Edith Deitz

tification marking on the back or edges, he wrote it right smack in the middle of each object. We're now removing all of those marks and replacing them inconspicuously," she said.

When Gibson came to MNH in 1964, the anthropology department employed a restorer to repair broken pottery and other objects, but it had no full-time conservator. MNH archeologist Gus Van Beek convinced the administration that such an operation was needed and Gibson got the job. An anthropologist without conservation training, she took courses and learned fast. "I jolly well had to," she said.

"The whole field of anthropological conservation was brand new in the mid-1960's," she said, "and things were in dreadful shape. Specimens had poured into the Museum for more than 100 years without anybody knowing how to conserve them."

At Gibson's urging, new policies were adapted. Now when an anthropological object is accessioned by the Museum, it is immediately screened by the laboratory. It is cleaned, repaired, and protection is planned against future damage from dirt, heat levels, or light. Before an object from the collections goes out on loan, it is also checked.

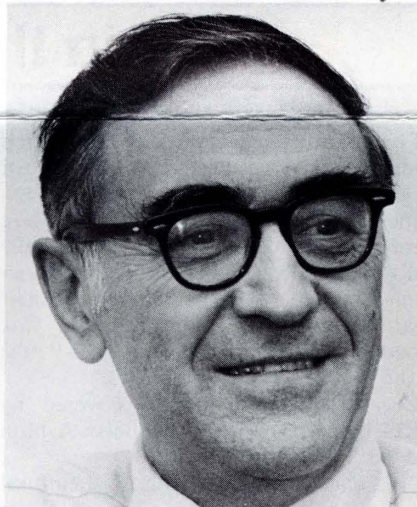
"We feel that we're making headway, but there are more than one million

ethnological and archeological objects in our collections. In our 12 years of existence we have made only a small dent on the astronomical mass of material to be screened and conserved," Gibson said.

Calendar

Due to the large amount of copy generated by the congressional oversight hearings, we have eliminated this month's Calendar of Events from *Torch*. If you would like a copy of the Calendar, please call ext. 5911, or stop by the Office of Public Affairs, A&I-2410.

Mondor Named SI Ombudsman



Ombudsman Mondor

Raymond Mondor has been appointed staff ombudsman of the Smithsonian. In this newly created position, Mondor will serve as a contact for all employees who have problems regarding any aspect of their jobs, and as a catalyst to bring parties together, to establish or improve communications between employees and supervisors, and to help employees solve individual problems.

Mondor, who will investigate, mediate, and resolve issues, views his role as complementary to, rather than in place of existing grievance, appeal, and discrimination complaint procedures. When appropriate, Mondor will encourage employees to seek these established routes.

The ombudsman position, an experiment in employee relations, was created as a means to respond to the great increase in number, size, scope, and complexity of Smithsonian programs in recent years.

Mondor is a graduate of the University of Minnesota and has served in several staff assignments in the Smithsonian's Office of Personnel Administration since February 1976. Before coming to the Institution, he was employed by the U.S. Civil Service Commission in St. Paul, St. Louis, and Washington, D.C., in a variety of staff and managerial positions. His most recent assignments with the Commission were as director, Staffing Resources Division, and as director, Office of Management Analysis and Audits.

Mondor is located in Room 2101 of the Arts and Industries Building. Employees seeking his assistance can visit him or call ext. 6744. They may also place their complaints in writing.

Craft Services Join Labor Dept. Program

The Craft Services Division of the Smithsonian Office of Plant Services has recently entered the U.S. Department of Labor's apprenticeship program.

Monitored by the Department's Bureau of Apprenticeship and Training, the program will involve all eight trades in the CSD: air conditioning equipment mechanic, carpenter, electrician, machinist, painter, plasterer, plumber, and sheet metal worker.

"We hope to have one trainee in each trade," said William Wells, CSD chief. "All are four-year programs except the one for painters, which is a three-year apprenticeship."

"We expect to recruit from within the Institution for the trainees. Endorsed by the Office of Equal Opportunity, the program can serve as an upward mobility mechanism."

Trainees must be high school graduates and are required to complete a specified number of hours of classroom training through local high schools or correspondence schools. Wells said the CSD trainees would satisfy this requirement through the International Correspondence School. Apprentices will use the recently completed OPLANTS training room/library, stocked with books and audiovisual aids, to help in meeting the academic requirements.

Some difficulty in filling vacancies recently has made this program particularly attractive to the Division, allowing qualified apprentices in these varied fields to be trained on the job in conjunction with classroom training.

Under this program, the foreman will aid the trainee by answering questions, providing practice in the skills involved, and supervising various other activities.

Administering the apprenticeship program will be a committee chaired by the chief of CSD, each CSD branch chief, a representative from the personnel office, and two members of the local union. They will select new apprentices and evaluate their progress, among other functions.

Books by SI People

"Worthy of the Nation," written by Frederick Guthrie, consultant with the National Capital Planning Commission, and published by the Smithsonian Press, is a comprehensive study of the planning of Washington, D.C., beginning with Pierre L'Enfant and continuing through the present.

Profusely illustrated with over 400 photographs, diagrams, sketches, and other graphics, the book traces the process which developed the Nation's Capital from farmland to urban center.

"Worthy of the Nation" records in chronological order the numerous boards and commissions that helped shape the city. Readers will find that President Theodore Roosevelt thought the Washington Monument model as shown in the McMillan Commission's report of 1902 was "too fussy." From that same report, it was suggested that the Smithsonian be moved back from where it projected onto the Mall.

The early planners also recognized the need to plan for the increasing number of automobiles. As early as 1911, the Army Corps of Engineers suggested that MacArthur Boulevard, then Conduit Road, be resurfaced to accommodate the traffic.

Most of the photographs are by Robert Lautman, award-winning urban and environmental photographer.

The book is available in hardcover for \$22.50 and in paperback for \$8.95 in Smithsonian shops and area bookstores.

The N.Z.P. Office of Graphics and Exhibits' "Zoo Book" has won design awards in three different national shows: the 28th Annual Exhibition, Spring Harvest of 1977 of the Art Director's Club of Washington; Chicago '77 Show, the largest graphic arts exhibition in the Western Hemisphere; and the Printing Industry of America Show held in Japan.

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

The only submission for this month:

"Index to Periodical Fiction in English, 1965-1969," compiled, edited, and with an introduction by Douglas Messerli and Howard Fox, HMSG, Scarecrow Press, Inc., 1977.

Comings and Goings

Harry Rand has been appointed associate curator of NCF's Department of 20th-Century Painting and Sculpture. Before coming to the Smithsonian, Rand was a 1976-77 Andrew W. Mellon postdoctoral fellow in the humanities at City University of New York Graduate Center while on leave from the State University of New York at Buffalo where he was an associate professor of art history.

Darryl Hansen has recently joined the staff of the Resident Associate Program as assistant director for administration. Formerly director of finance and business management for the American Occupational Therapy Association, he also worked as an instructor of computer technology at Industrial College of the Armed Forces while serving in that branch of the military. He holds an M.B.A. from San Diego State University.

Betty Sharpe is serving as an education intern in MHT's Division of Education and Visitor Information. Currently a candidate for a Master's Degree in History Museum Studies at the Cooperstown Graduate Program, Sharpe's internship will continue through August 1978. While at MHT, she will work in all aspects of museum interpretation, with emphasis on special education. She received her B.A. in American Studies from Hobart and William Smith colleges.

The Office of Personnel Administration recently filled two vacancies: Frances Harris holds the position of personnel representative, or consultant, as the job was formerly named, and Peter McSwain, is a position classification specialist who comes from the Department of the Army. Both Harris and McSwain will serve the treasurer's office, public service section, and history and art bureaus.

Gail Applegate, a Smithsonian employee for nine years, most recently as administrative assistant with the Oceanographic Sorting Center, has retired. Before going to SOSC three years ago, she worked in the Office of International and Environmental Programs.

Effective September 7, Charles Robertson became associate administrator at NCF. Since February 1975, he served as associate director of the North Carolina Museum of Art.

Edward Gallagher has been named associate program coordinator for special events, lectures, symposia, and seminars for the Resident Associate Program. Previously associate director of communications and marketing at the Wolf Trap Foundation, Gallagher also served as public information specialist for the Resident Associate Program from 1974-75.

Michael Roney has joined the Resident Associate Program staff as assistant public information specialist. A graduate of the University of Montana with a degree in journalism, Roney will assist Helen Marvel, editor of the *Smithsonian Associate* newsletter. He has been a writer-editor for McGraw-Hill Publications and has published several free-lance articles.

Franklin Bruns, Jr. has been named supervisor and curator of MHT's Division of Postal History. Bruns, stamp and coin columnist for the *Washington Post*, has been an associate curator since 1972. For the last years he has been in charge of the work of the division during Curator Carl Scheele's assignment as chairman of "A Nation of Nations" exhibit.

Bruns held the supervisor and curator position from 1951 to 1957, when he resigned to become director of the Post Office Department's Division of Philately.

New Hours for Job Seekers

The personnel office has opened a new employment office in the Arts and Industries Building. Located in the west hall, left of the Victorian Garden entrance, the employment office will be open to job applicants from 10 a.m. to 4 p.m., Monday through Friday. Bureaus and offices referring job applicants to the employment office should observe these hours.

Magazine Beats The RAP: 8-7

By Helen Marvel

Smithsonian magazine edged its way to victory over the Resident Associate Program 8 to 7 in a lunch-hour softball game on September 30, marking the premiere of intramural softball at the Smithsonian.

Attired 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 for a quick pregame warm-up.

RAP won the 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**, member, Board of Editors, serving as short stop, Assistant Editor **Michael Watterlond** on third base, Business Assistant **Mary Ellen Bobb** catching, Editorial Secretary **Gloria Somer** in right field with **Jack Wiley**, member, Board of Editors; Production Assistant **Diane Bolz** in center field, and Associate Publisher **Joe Bonsignore** sharing the crucial left field position with his two assistants, **Carolyn James** and **Cherry Doyle**.

RAP field positions were: **Michael Alin**, assistant director for programming, pitcher; **Cheryl Lytle**, assistant to the director, catcher; **Paul Edelson**, coordinator of clas-



Solinger at the bat

ses, first baseman; Director **Janet Solinger** at second base; Program Assistant **Susan Powell**, shortstop; Art Director **Margaret Lee** on third base; **Michael Roney**, assistant public information specialist, Class Assistant **Rick Mann**, and RAP's new Assistant Director for Administration **Darryl Hansen** in left field; Associate Coordinator of Classes **Judith O'Sullivan** and membership assistant **Ron Daniels** in center field; Membership Coordinator **Jeanne George**, **Donna Campbell** of the Ticket Office, and Program Assistant **Diana Myers** in right field.

Both teams got off to an auspicious start in the first inning with home runs by **Leo Gordon** of the magazine and **Darryl Hansen** of the Associates. The second proved to be a no-score inning with strike-outs and fly-ball catches on both sides. A home run by RAP's **Roney** tied the score five-all at the top of the third inning.

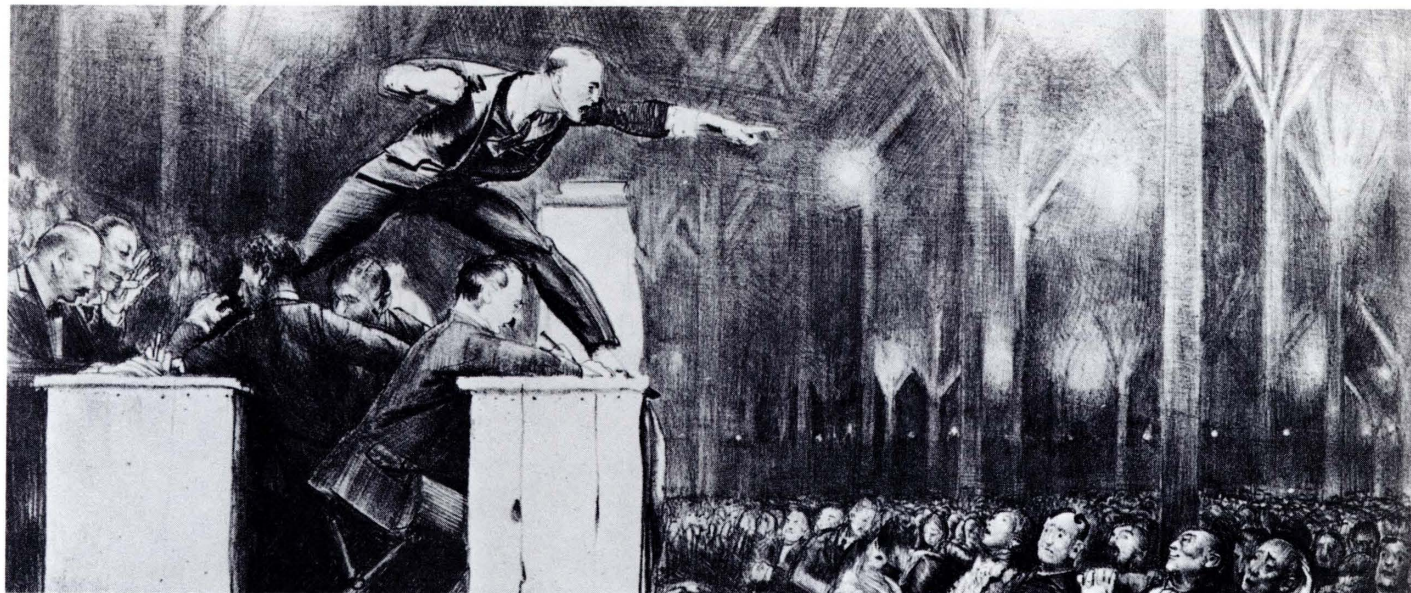
The Associates advanced in the fourth with hits by **Alin**, **Hansen**, **Solinger**, and **Mann**, but hits by **Bonsignore** and **Leo Gordon** pushed the magazine ahead in the fifth.

At the top of the sixth, with RAP up and two out, **Bonnie Gordon** stooped to her knees to catch Hansen's fly ball, bringing the game to a dramatic close.

Communications Open

The R.L. Drake Company of Miamisburg, Ohio, has donated three TRM-1 transceivers to the Smithsonian for use in scientific investigations in the Galapagos Islands, Ecuador. Drake commissioned the radios with serial numbers CDRS-001 through 003 in honor of the Charles Darwin Research Station, the modest field station which has played host to Smithsonian scientists for some 15 years. The radios, to be installed at the Darwin Station on Isla Santa Cruz, on the research vessel *Beagle III*, and also on Isla San Cristobal, will provide communication between field parties sometimes separated by as much as a three-day journey by boat and will add immeasurably to the safety of researchers in Galapagos.

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 Evolutionary War," "Smile and Say Cheese," and "Domesticating the Americans" have in common? These catchy phrases are all among the 19 titles of slide lectures now being offered by the National Portrait Gallery Speakers Bureau.

Inaugurated this 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 evoked in word and picture, the colorful Scopes "Monkey Trial" of 1925, the history of American portrait photography, and the uproar caused by diatribes against American manners and morals launched by Mrs. Frances Trollope, the 19th-century English author.

More traditional titles such as

"Highlights of the National Portrait Gallery," "The Black Presence in the Era of the American Revolution," "The Sociology of Portraiture," and "The Old Patent Office Building: Witness to History," are other possibilities for groups who want to be informed and entertained by one of more than a dozen participating NPG staff members. Not only historians and curators give the lectures; speakers bureau members come from the education, exhibits, and administrative offices, and the NPG docent corps.

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

Working with other staff members and docents, Covington compiled a mailing list, prepared the brochure, and organized a

system to schedule the speakers. Through the service, NPG hopes to reach an audience of adults with above average interest in American history and biography who haven't yet heard that there's a Smithsonian museum that caters to their specialty.

In planning the speakers bureau, Covington studied similar programs at several other museums and various universities. Among these institutions, some speakers bureaus had perished, Covington 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 staffers. There is no fee for this service; however, organizations which offer honoraria may donate them to NPG.

Since the first mailing went out in mid-summer, the speakers bureau has sent or scheduled lecturers 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 Portraiture."

SI employees who belong to organizations that might be interested in scheduling one of the lively 45-minute slide lectures can do so by calling the education department at ext. 6347.

Ken Yellis is NPG's associate curator of education.

SI in the Media

By Johnnie Douthis

The grounds were crawling with reporters, and the Festival of American Folklife benefited by radio, TV, and newspaper coverage nationwide. There were reporters from the *Cleveland Plain Dealer* and Richmond's *Times-Dispatch* and *News Leader* talking to participants from their area; ABC News, AP Radio, and Cox Broadcasting filmed, while National Public Radio conducted live interviews.

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

"It's scaled-down, yes, but it's a cultural joy," was the *Star* headline in Boris Weintraub's review of the folklife festival. Weintraub's enthusiasm for the event was consistent throughout the article.

Jean White, *Washington Post* staffer, noted that "this year's festival is much more manageable and absorbable."

While most of the news and feature stories encouraged people to experience the festival for themselves, a *Post* article on Saturday morning entitled "Let Them Eat Hamburgers" commented on the lack of ethnic food at this year's event.

The *New York Times* covered the festival for its Sunday edition, picking up amusing stories told by Capitol elevator operators and policemen, and former students at the Dunham School, now installed in "A Nation of Nations." What makes the festival special, said the article, "is its emphasis on common, everyday culture."

At the Zoo

In a recent article, Thomas Crosby of the *Washington Star* wrote about the vastness of the conservation center at Front Royal, which is inhabited by nearly 200 animals and birds.

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

Pointing 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

reactions of visitors to the Insect Zoo is "Oh, ugh, they're alive!" Then comes surprise at the beauty of some of the arthropods on display, and a growing interest in their activities."

Art Reviews

According to Benjamin Forgey writing in the *Washington Star*, all doubts about the excellence of the Hirshhorn collection have been laid to rest. Forgey said it "has established something of its own eclectic personality. It is not unusual to come across some long unseen gem of American painting in another museum, only to discover that the painting belongs to the Hirshhorn and has not yet seen the light of day in its own habitat."

Raphael Soyer, whose retrospective exhibition is on view at NCEA, was described by Forgey as "never-flamboyant." He noted that the artist maintains "the forthright searching look into the character of a human being . . ."

The review of the Soyer show by *Washington Post* critic Paul Richard is headlined "An honest man's unpretentious art."

Star and *Post* reviews on the Noland exhibition at the Hirshhorn reported extensively on the artist's success and the refinement of his technique.

According to *Philadelphia Inquirer* art critic Victoria Donohoe, the Arthur Carles show at the Hirshhorn brings Carles, largely ignored until now, to a wider audience than ever before.

Paul Richard found that the Japanese and Chinese exhibitions at the Freer "reveal an attitude toward landscape, and toward the living things of nature, different from that found in the painting of the West."

Anacostia's Tenth Anniversary

An editorial in the *Washington Post* credited the Museum's success to "the adroit leadership of John Kinard . . ." and features in both the *Post* and *Star* detailed the Museum's beginning, its expansion, and plans for the future.

Crafts Reviews

In the *Baltimore Sun*, critic Lincoln Johnson called the Renwick's wrought iron show "a marvelous tribute to ironworkers. Just about everyone ought to be able to find something of interest in it."

Another *Sun* review of "Danish Expressions in Textile," circulated by SITES, said that the exhibition will stay in the United States for an additional four to six months, indicating the success of the show.

Football Team Lost; Golf Tourney 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.

November games will be played on Saturdays at the east field located at 23rd Street and Constitution Avenue near the Lincoln Memorial. The schedule: November 5, NISC Raiders, 10:15 a.m.; November 12, NIH, 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 winners. The golf tournaments are organized by John Clarke of the treasurer's office and Ohlen Boyd, budget analyst. Anyone interested in the spring tournament, to be held in April or May at a local golf club, should call Clarke, ext. 6107.

Jim Lawson, secretary for the bowling league, has reported the high scorers: high average was George Hannie, guard force, with 167 and Inez Buchanan of SI libraries with 163; high game scores were George Hannie and Tim Bridges of library binding with 210 and Inez Buchanan with 194; high series were Tim Bridges with 532 and Inez Buchanan with 512. The league meets at Parkland Bowl in Suitland at 6 p.m. Sunday evenings.

SMITHSONIAN TORCH
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Carl W. Larsen, Director; Susan Bliss, Editor; Kathryn Lindeman, Assistant.

SI Newsmakers

By Johnnie Douthis

SI people made an impressive showing in the juried exhibition "Federal Design Response," sponsored annually by the American Institute of Graphic Arts to show off the best in Government design. With 59 winners chosen from a total of 1,500 entries, the work of four different staff members was recognized: the SITES catalog, "American Prints from Wood," designed by **Natalie Bigelow** of the SI Press and coordinated by **Bill Kloss** of SITES; "Made in Chicago," also designed by Bigelow; SITES' new graphic identity and letterhead, forms, and newsletter, coordinated by SITES' **Andrea Stevens** and designed by **Dennis Pollard** of Beveridge and Associates; and the HMSG catalog "John Covert," designed by **Steve Kraft** of SI Press. The show will be on display in New York beginning November 30 and will travel next year in the United States and abroad.

Claudia Kidwell and **Shelly Foote** of MHT's Division of Costume and Furnishings have received a grant from the Smithsonian Women's Committee to locate extant 18th-century American clothing in South Carolina.

Smithsonian horticulturist **James Buckler** spoke to the 18th annual Midwest Antiques Forum held last month at the Henry Ford Museum in Dearborn, Mich. His topic, "The Horticultural Extravaganza of the Victorian Era," included information on the history and evolution of glass houses, conservatories, and stove houses in America as well as Victorian gardens and furnishings.

Richard Hallion, associate curator of NASM's Department of Science and Technology, addressed the Mid-Atlantic Soaring Society in September on the subject of glider history.

As a panelist at the Cultural Retention Planning Conference held in Oklahoma, **Jim Henson**, coordinator of Native American programs, explained that intertribal marriage among Indians and the disuse of tribal languages is creating what may be an irreversible cultural loss.

NASM Director **Michael Collins** was one of the featured speakers at the 21st annual symposium of the Society of Experimental Test Pilots held in Los Angeles in October.

William Walker, NCFA-NPG librarian, attended the 50th anniversary conference of the International Federation of Library Associations in Brussels, Belgium, September 4-9. During the program meeting of the Special Library Division of IFLA, Walker presented a paper about art libraries.

Resident Associate Program Director **Janet Solinger** lectured on "Consortium for Cultural Institutions" at the University of Wisconsin on October 7.

Peter Bermingham, curator, NCFA education department, spent three days in October at the Arnot Art Museum in New York serving as consultant on collections and expansion. On November 4, Bermingham will participate in a symposium on "The Summer Art Colony in America," to be held at Wellesley College in Massachusetts.

Fred Whipple, senior scientist at CFA and retired director of SAO, was much in demand by radio and TV reporters on October 4, the 20th anniversary of the launch of Sputnik I. Whipple organized the Smithsonian worldwide camera network which stood ready in 1957 to track the first artificial satellite.

Frank Harnden of CFA is among a group of mission specialists being considered for positions as astronauts on future flights of the Space Shuttle. Harnden reported to NASA's Johnson Space Flight Center in Houston October 3 for a week of interviews and physical examinations. He is one of only 200 candidates out of more than 8,000 applicants who are in the final selection process to be completed in November.

Felix Lowe, deputy director of the Smithsonian Institution Press, will sit on the advisory council for a study of Ethnic Statistical Data Curriculum Materials sponsored by the Ethnic Heritage Studies Branch of the Division of International Education, within the U.S. Office of Education.

Lillian Miller, editor of the Charles Willson Peale Papers at NPG, recently spoke at the sixth annual Institute for the Editing of Historical Documents at the University of South Carolina. The conference is sponsored by the National Historical Publications and Records Commission of the National Archives.

NCFA Director **Joshua Taylor** delivered a lecture on "What Art Museums Are About: The Past Ten Years" at the Museum of Contemporary Art in Chicago, Ill., on September 28.

Robert Mulcahy, chief of the Office of Graphics and Exhibits at NNP, was selected as a judge for an International Typographic Composition Association competition held recently in Washington.

Mulcahy also spoke at the National Conference on Signage, sponsored by the Society of Typographic Arts held in Madison, Wis. He discussed communication in general, as well as NNP's approach to signage design.

The Henry Allan Gleason Award of the New York Botanical Garden has been awarded to **Leo Hickey**, associate curator in MNH's Department of Paleobiology, and **James Doyle** of the University of Michigan, for their paper, "Pollen and Leaves from the Mid-Cretaceous Potomac Group and their Bearing on Early Angiosperm Evolution." The Award is given annually for publication in the fields of plant taxonomy, plant ecology, or plant geography.

Nora Panzer, docent program manager at NCFA, recently conducted workshops for docents at the North Carolina Museum of Fine Arts in Raleigh and at the Detroit Institute of Art.

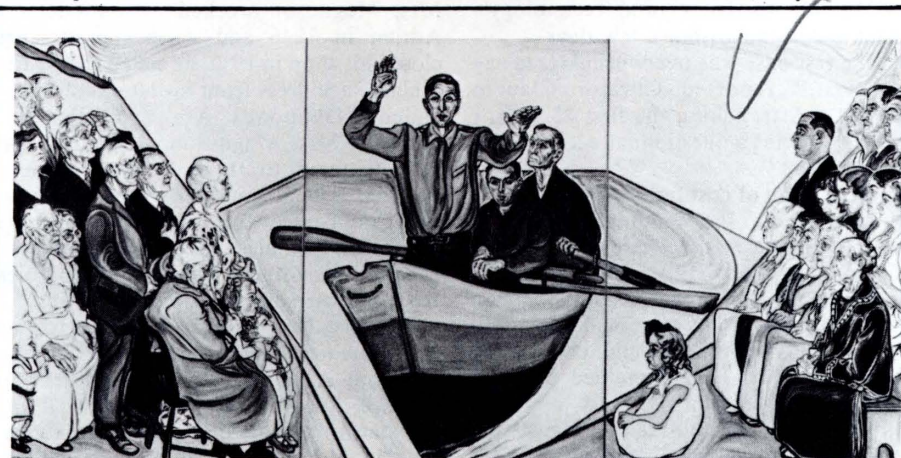
NNP received a Significant Achievement Award from the American Association of Zoological Parks and Aquariums. The award was presented for "Captive Propagation of Lesser Panda," the work of NNP Mammologist **Harold Egoscue** and Curator **Miles Roberts**.

L. Eugene Cronin has been named director of the Chesapeake Research Consortium, an alliance among the Johns Hopkins University, the University of Maryland, the Virginia Institute of Marine Science, and the Smithsonian. Formed in 1971, its mission is to undertake major research projects related to the whole Bay. Assistant Secretary for Science **David Chalinor** is currently the chairman of the CRC board of trustees. Dr. Cronin, a marine biologist and environmental scientist, has devoted the major portion of his career to increasing knowledge about the Chesapeake Bay.

Wilton Dillon participated in an anthropology symposium at the Wenner-Gren Foundation center in Austria, where he described SI's symposia program. While in Europe, he also consulted UNESCO officials about public dissemination of scholarly research and presented a set of "Kin and Communities" papers to the library of the Maison des Sciences de l'Homme.

Laverne Love, OEO women's program coordinator; **Edith Mayo**, MHT curator; and **Dianne Walker**, computer specialist, will attend the first national women's meeting sponsored by the Commission on International Women's Year, to be held in Houston on November 18-20.

Elaine Dee, curator of drawings and prints at Cooper-Hewitt, delivered a paper, "An Introduction to the Heinz Study Center," before the September meeting of the Print Collectors Club of New York. In October, Dee made a presentation on "George IV and His Pleasure Palace" at the Minneapolis Art Institute.



PORTRAIT OF A NEW ENGLAND TOWN . . . Over a period of 14 years **Alice Stallknecht (1880-1973)** painted her friends and neighbors in Chatham, Mass., as subjects in three vividly colored allegorical murals, now on display at NPG through November 27. The huge paintings (two measure 9 x 20, and one 9 x 40 feet) use religious themes, but portray the Cape Cod citizens in their regular attire and daily pursuits. Stallknecht's massive project has been characterized as "a document of community life unique to American art." Two of the murals were briefly displayed in a Chatham Congregational church in the early 1930's, then were moved to an old railroad freight station that the artist bought at auction and moved to her property. The murals never left Chatham during the lifetime of the painter, who wished to keep them near her.

500 People Enjoy MNH Picnic



MNH staff picnics together at Fort Hunt.

By Linda Lichliter

About 500 enthusiastic employees and their families turned out for Natural History's fourth annual picnic at Fort Hunt park on Sunday, September 25. In contrast to last year's day of rain, this year participants were able to take full advantage of the clear weather, enjoying softball, volleyball, and children's races.

Sponsored by the Smithsonian Museological Association of Natural History, the picnic also featured entertainment opening with a magic show by **Harold "Doc" Dougherty** from photo services. Doc, a professional magician, called upon volunteers from the audience to assist him and highlighted his performance by sawing in half a reluctant **David Blume**.

One of the picnic highlights was the second annual Natural History Lampoon, a skit performed by employees, featuring **Greg Blair** and **Mary Jaque Mann**. The skit took the form of a TV news broadcast (Smithsonian Institution News: S.I.N.)

Few aspects of museum life escaped notice from the fictional news team.

In addition to free beer and soft drinks, there were apples, cider, and cheese for all. Children were treated to an endless supply of balloons by **Charles Obermeyer** and were also delighted to have their faces painted in bright clown colors by **Bonnie Schwartz**. An exhibition of photographs taken by employees was also on display.

A group of eight SMA committees, organized by association president **John Miles**, worked together to make the picnic a success. Numerous employees gave generously of their time, among them: **Joe "Pete" Brown**, **Mary Jaque Mann**, **Jan Bittner**, **Bill Wells**, **Ruth Schallert**, **Charles King**, **Greg Blair**, **Bruce Kirtley-Hodess**, **Mike Druckenbrod**, **Elaine Hodges**, **Fred Collier**, **Thomas Gaffigan**, **Vernetta Williams**, **Mike Carpenter**, and **Mignon Davis**.

Linda Lichliter works in MNH's Department of Anthropology.

Teachers Use Associate Films

By Helen Marvel

Films of the Resident Associate Program classes for young people are now being used in Washington and around the United States as teaching tools and classroom supplements.

John Hiller of the Smithsonian Motion Picture Unit filmed last summer's class "Shells and the Animals Inside," as the pilot for this project, which will be distributed to schools and museums this fall.

The class was chosen because it represents a creative approach to teaching natural science. **Joseph Rosewater**, curator of mollusks at the Museum of Natural History, loaned shells such as a Triton's trumpet and a chambered nautilus, as well as mollusk egg sacks, while **Bruce Daniels** of the Insect Zoo brought five mollusks to the class. With permission from the publisher, instructor **Pamela Brooke** read "The Biggest House in the World," a fanciful book by **Leo Lionni** about a snail.

After learning about mollusks by handling a variety of shells and observing live specimens, students wrote stories and poems describing the different kinds of mollusks that congregate for an imaginary party, how the snail got its operculum, or what it might be like to live in a shell. Then in a medium of their choice, they illustrated

their idea of the perfect shell to inhabit.

The availability of the film was announced in a front-page feature article in the October 1977 issue of *Art to Zoo*, edited by **Ann Bay** for the Office of Elementary and Secondary Education, and sent to 30,000 teachers, a readership which has expanded from 700 last year due to cooperation from the National Associates, Radio Smithsonian, and *Smithsonian* magazine. The film will also be described in a flier, and may be made available to museums through the Office of Museum Programs. Additional films of Young Associate classes are planned pending the success of this pilot.

In the Washington area, the Falls Church Public School System has allocated \$900 to place students from its Gifted and Talented Program in Young Associate and adult classes at the Smithsonian this academic year.

The decision, which triples the funds for this program, was made following an enthusiastic response by 10 students who participated in classes last year.

Satellite Carries CFA Experiment

The HEAO-1 satellite, launched by the National Aeronautics and Space Administration August 12 and now mapping the sky in X-rays, carries an experiment developed jointly by the Center for Astrophysics and the Massachusetts Institute of Technology.

According to **Herbert Gursky**, CFA coprincipal investigator, the experiment has identified a very bright X-ray nova in the constellation Ophiuchus. During a 10-day observation period, the transient object steadily increased its intensity eventually reaching an X-ray brightness comparable to that of the Crab Nebula.

Scientists at CFA and the Naval Research Laboratory, whose instruments both recorded the nova, think the source is most likely a neutron star paired with a normal companion.

The CFA experiment has also determined the precise position of a "rapid X-ray burster" at the galactic center, thereby confirming the previous identification of that object with a large globe-shaped cluster of stars. A burster is an X-ray source which emits intense 10-second fluxes of radiation once a minute.

Q&A

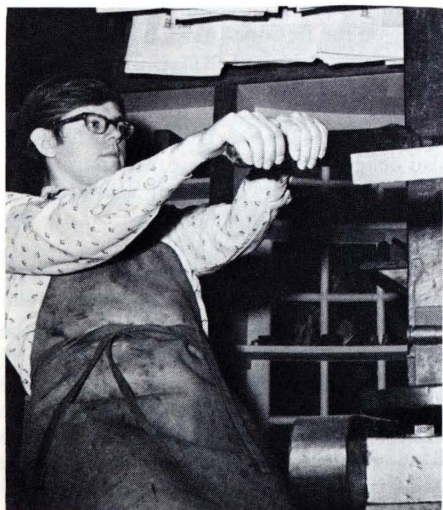
Stanley Nelson has worked at the Smithsonian since the summer of 1972 as a museum specialist in MHT's Division of Graphic Arts. In charge of public printing demonstrations, he also restores and maintains the working presses in MHT and A&I. Nelson gives letterpress demonstrations three times a week in MHT's 18th- and 19th-century print shops and the type foundry. He was interviewed by Torch staff writer Johnnie Douthis.

Q. Are type demonstrations like yours unusual?

A. I am very proud of the fact that the demonstration of hand type founding that we do here twice a week, can be seen on a scheduled basis only one other place in the world, Colonial Williamsburg.

Q. What sort of printing do you demonstrate?

A. In the 18th- and 19th-century shops, we print broadsides, the forerunners of our



Stanley Nelson

posters, to give more details about the demonstrations. In the foundry, actual pieces of type are made by hand.

Q. Do you follow a format for presentation?

A. No, I do not use notes. I enjoy elaborating and telling anecdotes to create audience interest. As an avid reader of printing books, I can include a lot of what I pick up in the demonstrations and lectures.

Q. Who comes to the demonstrations?

A. Quite a few printers come in during the demonstrations, and other people who are directly or indirectly involved with printing in some manner, or parents with their children. Special tours are also set up to view the demonstrations, including adults from various printing organizations and school children.

Q. Are the crowds very large?

A. The 18th-century shop is the most popular and the number of people varies with the time of year. We get more people during the course of the demonstration as they are attracted to the group gathered around the press.

Q. What other aspects of your job do you enjoy?

A. I travel to other museums to give demonstrations and to universities which have press operations. I also take trips to look at presses for possible inclusion in the collections.

Q. Do your hobbies relate to your job?

A. My avocation is typesetting and printing, and I began typefounding while in college. I'm a collector of typefoundry hand tools and own two antique printing presses. One is the same as one in the collection. I also make hand tools for typefounding.

A Case of Love

It began as a love affair with a linotype machine. H. Peter Whittaker, head of a British firm that develops computerized typesetting systems, visited the Museum of History and Technology several years ago where he spotted the Ottomar Mergenthaler Blower Linotype in the Hall of Printing and Graphic Arts. It was the first successful linecasting machine, but Whittaker was attracted to it because his grandfather had worked for the inventor.

Although on display, the machine was not in working order.

Whittaker wrote to Elizabeth Harris, associate curator of graphic arts, and asked if arrangements could be made to have the machine sent to England where he would pay to have it restored to working order. After some deliberation, the Smithsonian said yes and within a year the machine was sent. Last winter the machine was returned to MHT where Stan Nelson demonstrates it on weekdays along with several other early printing machines.

Spend Sunday Sketching Your Favorite Animal

By Kathryn Lindeman

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 highlight the plight 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-Ins" for the public on three Sunday afternoons—November 20, 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.

Works for the January show will be chosen from the resulting drawings, watercolors, and other works focusing on vanishing species. A poster, being designed by NZP's graphics department to publicize the event 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 graphics from the permanent collections. The exhibit, reflecting animal themes or images, will include works by such 19th- and 20th-century artists as Alexander Calder, Claes Oldenberg, Albert Pinkham



Kjell Sandved closes in for a shot.

Ryder, David Smith, and many others. 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 MNH will feature 60 color close-up nature photos taken by Department of Botany photographer Kjell Sandved. His subjects range from Madagascar giraffe beetles to Amazonian piranhas, revealing details of nature not usually seen by the naked eye: the antenna of a delicate moth or a glimpse of an underwater coral reef.

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

national reputation as one of the Nation's leading specialists in the field of insect behavior.

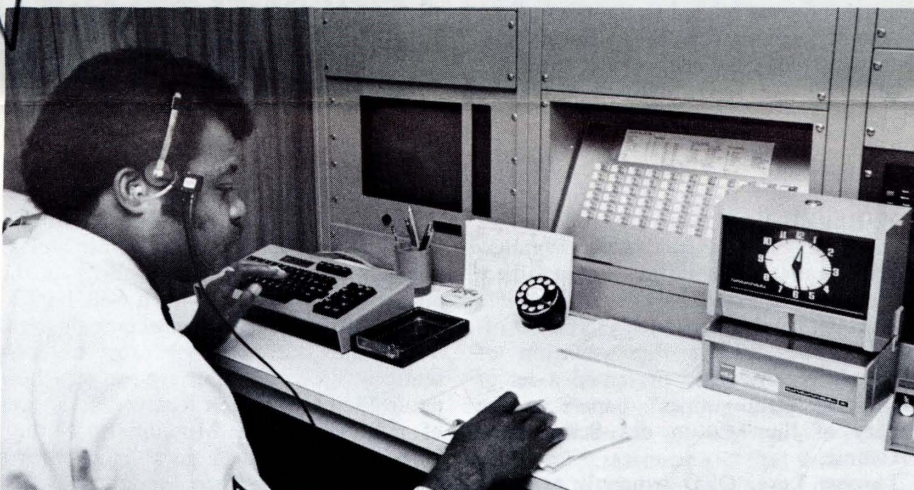
The HMSG and MNH exhibits will run through January 15.

Another special event supporting the WWF will be a John Denver benefit concert at the Kennedy Center.

Christmas Gift Memberships

Employees may purchase Smithsonian Associate gift memberships—Resident or National—at greatly reduced rates. Special Christmas application forms for both categories of membership are available at the Reception Center, Great Hall, SI Building, ext. 6264. Deadline for Christmas orders is November 25.

New Central Alarm System is Fast, Efficient



Jim Wooten, control room operator, checks new alarm system.

Adrian's Broad Shoulders Now Chic at MHT

By Linda St. Thomas

It was a curator's answer to the policeman's "all points bulletin." A news release was sent to newspapers across the country asking people to donate outfits designed by Adrian. The release was printed in hundreds of papers and the phone calls and letters began pouring into the Museum of History and Technology's costume division within a few days.

"The response was overwhelming, to say the least," reported Curator Claudia Kidwell. "After taking the first 25 calls, I decided to print a questionnaire and mail it to the callers."

The division of costumes was looking for information on the condition, size, and color of the garment; where and when it was purchased; and if the accessories worn with it still exist. Photographs of the women wearing their Adrians were also requested.

Adrian's gowns, suits, and dresses are characterized by broad, molded shoulder pads. One of Adrian's earliest and best-known broad shouldered designs was created for Joan Crawford to wear in the 1932 MGM movie "Letty Lynton." This popular story of a girl who fell in love too often put American women from coast to coast into puffed sleeves with billions of ruffles.

Adrian's career began in Hollywood where he was a costumer for MGM, outfitting such stars as Joan Crawford, Katharine Hepburn, Greta Garbo, and Jean Harlow. In 1942, he opened his designer salon in Beverly Hills, Calif., and stores in New

York City, Washington, D.C., Texas, and southern California began carrying suits and dresses with price tags starting at \$125.

Jermaine Magnuson, wife of Senator Warren Magnuson of Washington, was among the first to call the costume division with the story of her Adrian dress. It seems Mrs. Magnuson worked as a model for Adrian in 1946 and when the designer closed his shop in 1952, he called to give her a black lace dress from his latest collection called "Diamonds Are a Girl's Best Friend." Mrs. Magnuson, of course, was very flattered to think that the famous designer remembered her from a one-year modeling career. The dress has even more sentimental value, though, because Mrs. Magnuson's other Adrians were stolen from her car some time ago.

Not all callers had Adrian dresses to loan or donate to the Smithsonian: one was a fitter from Adrian's salon offering her assistance. She will be helping Kidwell and her staff to reconstruct and mold the missing shoulder pads in the collection so that they fit the way Adrian intended.

About 40 dresses and more than 100 questionnaires are now in the costume division offices to be reviewed and considered for the Museum collection.

Last month, Adrian dresses enjoyed a comeback when Garfinkel's, once the only store in Washington to carry Adrian originals, held a benefit dinner and fashion show of Adrian outfits. Proceeds from the dinner went to the costume division.

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

Prior to installation of the center, American District Telegraph had monitored all burglar and fire alarms from an outside station, then notified SI protection 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 determine the security and cost effectiveness of the alarm system was begun by Joseph Chapman, SI security consultant. One of Chapman's first recommendations was that Smithsonian move toward a proprietary security system rather than having an outside company as monitor since the number of alarm devices equal those in a small city—more than 10,000 burglar and fire alarms.

According to Robert Seabolt, program analyst with OPS, "The system had become unacceptable for an organization the size of Smithsonian with valuable objects to protect. The new system has the advantages of one central monitoring location in the SI Building, increased guard response, and increased effectiveness of coverage. There is total communication among guard companies and with the center."

"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 in the alarms.

When an alarm is sounded in any Smithsonian location in metropolitan Washington, a sonar alert or buzzer sounds on the printer. The alarm shows up on the printer and the CRT, which is a display monitor showing English language text.

The guard on duty in the control center can enter a command through the keyboard, and the zone, specific location, and suggested guard action are displayed on the screen. A review of the printer log shows the past week's events in that zone.

Guards monitor the control room 24 hours a day, seven days a week.

"The new system has reduced our maintenance cost by almost \$200,000 a year and has tightened up our security by improving our response time to an alarm," Seabolt said.