Museums Deck
The Halls For Holiday Season

By Kathryn Lindeman

The Smithsonian museums will add fuel to holiday spirits later this month with trees decorated in antique styles, informal programs of Christmas music, special holiday foods, and free films for the kids. A strolling accordionist will play as Secretary and Mrs. Ripley hold their annual Christmas party in the Museum of Natural History's rotunda. All Smithsonian employees are invited to attend between 3 and 5:15 p.m. Tuesday, December 20.

Decorated for the annual Women's Committee December 9 dance, the rotunda will exhibit miniature sleighs made by William Schneiderman of New York. As a hobby, Schneiderman makes tiny models of beautiful old sleighs such as the one belonging to Catherine the Great. Glittering gifts will be placed inside the miniature sleigh filled with packages will complete the scene.

 Extravaganza at MHT

Puppets, music, crafts, and dancing will all be a part of "An Old-Fashioned Christmas" in the Museum of History and Technology December 26 through January 1. Produced by the Division of Performing Arts in cooperation with MHT, "An Old-Fashioned Christmas" will be celebrated from noon to 4 p.m. daily throughout the building.

Musical programs will feature handbell ringing, Renaissance music, madrigal singing, holiday chamber music, and barbershop quartets near the Model-T Ford.

Craft demonstrators will cast lead soldiers, fashion gingerbread houses, make rag dolls and marzipan. Jugglers, mimes, and storytellers will entertain, and the audience will be invited to join baroque circle dancers.

"Christmas in the American Past" daily from 11 a.m. to noon will feature a walk-around of American period rooms and discussion of appropriate holiday customs.

A holiday film festival at MHT will present such classics as "A Child's Christmas in Wales" in which Dylan Thomas recounts in lyrical verse his childhood experiences of Christmas, the original version of "The Wizard of Oz" with Judy Garland, and "Hans Brinker, or the Silver Skates." The films will be shown in Carmichael Auditorium December 26 through January 1.

For a complete schedule, call ext. 6264.

The record for MHT's Christmas celebration also will feature a program, "A Century of Mechanical Christmas Music in the American Home," with original Regina music boxes and early photographs and cylinders from the Museum's collections being played at 1:30 p.m. each day.

Another touch of the season at MHT: Faith Bradford's dollhouse will once again be decorated with a miniature Christmas tree in the parlor and wreaths adorning the mansion's windows.

Christmas Performances

The second annual Hirshhorn Holiday is slated for Saturday, December 5, from 10 a.m. to 2 p.m. for kids and older accompanied by adults. Music, puppets, and a tour of "The Animal in Art" exhibit will be spiced with seasonal spirit. Emmy Award winning performer Marshall Izen will present a Picasso-inspired puppet program, and clowns and mimes will give free entertainment.

Employees in the National Air and Space Museum will have carols periodically during the two weeks prior to Christmas.

Soprano Martha Connolly will present a program of Celtic Christmas carols and 20th-century works by Frank Martin and Kodaly at the Renwick Gallery Sunday, December 18, at 4 p.m. Connolly will be accompanied by cellist Stephanie Fischer on flute, and David Perry on piano.

Off the Mall

"To Celebrate the Moment, An Exhibition in Honor of the Holiday Season" opened at the Cooper-Hewitt Museum November 21 and focuses on objects specifically designed to enhance particular holiday occasions. These include Christmas, Chanukah, and New Year's as well as some inevitable occasions including birth, birthdays, and death. Chanukah lamps, Christmas stockings, and seasonal shop decorations are among the items on exhibit in the ground floor design center.

Horticulture staff members Lauranne Nash (left) and Michelle Sengsourinh decorate for Christmas. They are surrounded by a selection of holiday ornaments from MHT. Photographs by Richard Hofmeister and Robert Meyers.

Handmade Ornaments Trim Trees

Handmade ornaments trim trees decorated in different period styles: a tidewater plantation tree, a pioneer tree, a Williamsburg folk art tree, a Victorian tree, and a U.S. community tree with samples of everyone's ethnic heritage.

International trees will include one from old Russia with 150 balls inset with reproductions of paintings and trimmed with pearls, brass, and ribbon. The oval balls are reminiscent of the work of Carl Faberge. They were designed by Mrs. Harry Harris of Alexandria, Va., who spent five years from 1964 to 1969, making the ornaments from images she had collected during European travel. She has donated her ornaments to the Smithsonian.

Wind chimes and gilt fans will grace a tree of Japan. A topiary tree trimmed with apples, paper roses, and small communion flowers will tell the story of Adam and Eve on the French Tree of Paradise. A wooden ceppo rather than a green tree will represent Italy. The pyramid-shaped structure will have scenes on each of four shelves.

A leafless deciduous tree with paper flowers, tropical birds, foil tassels, and flowers, tropical birds, foil tassels, and silver stars will be the tree of Brazil.

Hundreds of European and American ornaments handmade by Smithsonian and Washington area volunteers brighten "The Trees of Christmas," an exhibit of 12 eight-foot, five trees, December 16 through January 1, on the Museum of History and Technology's second floor. Based on a book of the same name by Edna Metcalfe, the exhibit will offer American Christmas trees decorated in different period styles: a tidewater plantation tree, a pioneer tree, a Williamsburg folk art tree, a Victorian tree, and a U.S. community tree with samples of everyone's ethnic heritage.

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By Karen Rockman

Cooper-Hewitt's first major exhibition of items from the permanent collection opened on November 15, "More Than Meets the Eye," a sampling of nearly 400 objects from each of four different categories, includes drawings, prints, textiles, wall papers, and decorative objects selected from several hundred thousand possibilities. A visitor to "More Than Meets the Eye" is challenged to look beyond immediate appearance to the visible and hidden aspects of the design process. Each section of the show is devoted to one part of that process and suggests different ways to approach the collections.

Nature, literary themes, historical events, and recurring motifs are the main criteria in the first category, "Design Sources." An exuberance of flora and fauna cover samples from the nature motif, with styles ranging from precise to abstract. Rare 18th-century Chinese plates with butterfl y designs are shown as well as imaginative art nouveau pieces.

From mid-19th century to the present, the second category, "The Corridor," includes artwork from the "Pre-Raphaelites" to "The Visionaries," including such materials as the ones in Michael Hull's "The Great Hall." The variety of styles and periods is impressive, from medieval to traditional to modern. Examples include a rare 19th-century French mantel clock, a contemporary Japanese table fan, and a 19th-century Chinese landscape painting.

The third category, "The Garden," explores the relationship between plants and architecture. This category includes a 19th-century French garden table, a contemporary American landscape painting, and a 19th-century Chinese garden painting.

The fourth category, "The House," focuses on the relationship between architecture and interior design. This category includes a 19th-century French interior painting, a contemporary American interior painting, and a 19th-century Chinese interior painting.

"More Than Meets the Eye" is one of four different views of Adam and Eve dating from the 16th to the 19th centuries. Literature also influenced the wallpaper design titled "Little Boy Blue" and "The House that Jack Built." In the revised section, a visitor can compare the words of the stories by the same author on the same pages in different periods. A mummy mask from about the 16th century B.C. is positioned next to a mummy case which will contain complete replica mummys.

The requirements of clients and their influence on design is examined in the next category, "Pattroons and Rents." Objects include a ceramic stove from a bedroom in the Palace at Versailles, a globe-shaped table clock which was commissioned as a corporate gift for Evan Krueger, and a mold for communion wafers.

"Construction and Techniques" as determinants of design in the next category is where comes clear that decoration and construction can be simultaneous. Examples include a needle lace collar and a wrought iron overdoor display. More often, however, embellishment is applied to the surface by means of techniques such as in lager, gilding, pasting, ename ling, silk screen, stencil, and overlay. A beautiful example of the latter is a mahogany table inlaid with diverse woods by Eugenio Quarti.

"Amusements," the last section, brings together objects designed to give pleasure and diversion. Included among these "pre-television" games and toys are 18th-century puppets, automated for this exhibition; more modern slides, a slide film projector, and fantastic playing cards from the 18th and 19th centuries.

According to exhibition organizer Dorothy Globus, "The pieces in the show are arranged in unexpected juxtaposition. Most of them could go in any one of the four categories, which is why this show has been very exciting to do." Globus worked with other CH staff members Elaine De, Gillian Moss, Christian Rohlfing, and Milton Sunday. The show will continue through February 12, 1978.

Zoo Bus Deliver

The Zoo has come to the rescue of District schoolchildren who lack transportation to the Zoo. The "Zoo Express" is an Army surplus 1965 General Motors bus, decorated with animal pictures, graphs, and brown stripes, and the NSF symbol. Since October, the bus has taken about 30 students a day to the Zoo. According to Zoo personnel, the bus was sent from a nearby zoo to a real eye catcher took a commitment by FONZ who provided the money; the Zoo's transportation division, the bus was spent working days on the way. The Bus has been so popular that plans are under way for a "Zoo Express Number Two."
Contributors Receive Smithsonian Society Medals

James Smithsonian Society Medals were awarded to 18 contributors to the Smithsonian at a dinner held October 14 at the National Portrait Gallery. Ralph Rinzler, director of the Smithsonian's Folklife Unit, and Luis Palau, security manager, received the award for their monetary contribution to film the Bicentennial Festival of American Folklife project.

According to Arthur Gardner of the Office of Membership and Development, the Smithsonian medal has been presented on occasion in the past but has not been done on a regular basis until the formation of the Smithsonian Society in January 1977. The James Smithsonian Society is the highest order of the Smithsonian Associates and is organized to recognize contributions to SI. There are presently 115 members, 18 of whom are life members of the Society and the Associates. Life members, those who contribute $25,000 or more to the Smithsonian, receive Smithsonian magazine and other publications as well as additional benefits. 

Anacostia Neighborhood Museum had in the same month last year. Attendance has been greater in each month of this year, total Smithsonian attendance has been 14 million visitors during economic and other factors proved decisive, travel professionals now believe, or whether the Nation's Birthday celebration has drawn from various fields to give us their ideas. We had the opportunity to explain to museum professionals our programs and, in turn, to receive their valuable comments so we may not be faced with them again.

Laila Palais, security manager at the National Air and Space Museum, said that the seminar was of tremendous value. "It was a great experience for me," she said. "I have learned so much from security managers from different museums and to top that out that we all have a similar interest. We need to work together on problems and solved some, not many problems and some solved not all, "Palais said.

James Perry, assistant manager of security at the National Gallery of Art, New York, said, "With our museum's curatorial expansion program we are looking into ideas. There was a good exchange of ideas here, and I hope to incorporate some of them into my programs soon." Chief of OPS' Protection Division Jay Chapman said the effects of this seminar will be visible and that it will improve security in the Smithsonian as a whole. "Now that we've seen what such a gathering can do, it won't end with just this one," he commented.
Adela Gomez, special assistant to STRI President Vinston W. Jones, has been awarded the Secretary's Gold Medal for Exceptional Service by the Smithsonian Institution. She has worked with STRI and has worked for every one of its directors. Recently she managed the execution of the agreement with the Republic of Panama and the registration procedure for the A. V. Orizaba Meteorite. Gomez has administered STRI activities in Panama, Colombia, India, West Africa and Madagascar. She is the first woman to be awarded this honor.

Secretary Ripley's letter to Gomez stated in part, "The recognition not only of your more than 30 years' service, but also of your enormous responsibilities and achievements, has contributed to every phase of its growth as a center for advanced tropical studies. You have been so effective in so many ways that it is almost impossible to enumerate your accomplishments."

On October 16, seven MHN scientists became the first six to be called scientists for Urban Wild lands helped organize and lead a nature walk through a 10-mile ribbon of abandoned railroad right-of-way on Intestate 66. The Washington Star noted that mineral curator Thomas Sinkin considers the railroad's parallelism of the Old Testament and New Testament. "It came to rest directly on the right course of its antecedents in the Old Testament."

The NRM's coordinator, Chairman of Mineral Sciences William Melson, told reporters covering the event that the coalition is deeply concerned about the destruction of urban wild lands in greater Washington and other cities.

"Nations Millenium General Corporation," she said, "is in some small recognition of his outstanding accomplishments. I n the form of a recommendation, I am in some small recognition of his outstanding accomplishments."

Robert Kier presented the MHN's plaque to the following MHN staff members for outstanding service on special projects: Paul Dusartel, for acquisition of the Victoria-Transvaal Diamond; Rey Clarke, for his work with the Old Woman Meteorite; Donald Duckworth, for his involvement with the museum support facility; Franklin Fuchs, for acting as scientific advisor to "Splendors in Nature," and Douglas Uetaker, for his work as chairman of the exhibits committee.

Six Newsmakers

Hampton 'Throne' Goes on Permanent Display at NCAFA

By Susan Bliss

When Washington photographer Ed Kielby-Ard of the Coast Magazine studio in 1964, he could not have imagined what he would capture when his prospective landlord opened the door to the shabby garage off a downtown alley. In front of him was one man, one room, one garage, and one man's vision of the American's most famous river. In order to document the musician's almost two score experiences rivermen, he turned to his camera, and an impressive piece of art was born. The Kielby-Ard's The Famous CFA physicist Fred Franklin and Wesley Traub of CFA's Department of Paleobiology, to have tried to be as imaginative as I might have been."

"The work was exhibited at NCF A's conservation lab has braced it on several places. All the brown paper is actually faded purple construction paper—it must have been quite a sight," Hartigan said. "We were determined not to let this be just a display, but the risks to the construction were too great."

Hartigan described the mysteries of the "Throne" probably never will be answered. "There are certain questions that still puzzle me," Hartigan said, "such as the meaning of Hampton's strange alphabet, and some of the symbols he used. We probably will never know how close he was to finishing the project, or how he planned to use it when it was complete." Whether or not these questions are answered finally may not be important. In a publication accompanying the traveling exhibition, Hartigan wrote, "As one who concentrates on the radiance, symmetry, decorative patterns, and eccentric improvisation of the 'Throne', Hampton's prime concern might have been religious renewal and teaching—may be overlooked. Preserved and admired as a work of art, however, it enjoys exposure to the more general public. Hampton could ever have been imagined for the Throne's journey is remarkable testimony to his devotion, patience, faith, and imagination."
**FOR THE BOTANIST WHO HAS EVERYTHING...**

Imagine the surprise of MNH Botanist Emeritus John Smith when, clearing his in-box one November day, he took out the correspondence pictured above. It was his name that appeared on the first-day cover of a beautiful bromeliad which, as Smith later noted, "Our word 'silhouette' spread quickly everywhere."

**Comings & Goings**

Dorothy Young, secretary in the Department of the History of Technology at MHT, has retired. Young came to the Smithsonian in 1939 to work in what was then known as the Department of Arts and Manufactures. She then worked in the Division of Textiles and in late 1959, returned to arts and manufactures as secretary to the head curator. In 1969 the name was changed to Department of Industries, and in 1977, it became the Department of History of Technology.

Bethune Gibson, supervisor of the conservation lab of MNH's Department of Anthropology, recently retired. MNH Director Porter Kee presented a cash award to Gibson for her outstanding services in that position.

**National Portrait Gallery Installs New Silhouette Exhibition**

A collection of silhouettes by Auguste Edouart, one of the finest and most prolific portraitists in this medium ever to work in the United States, is now on view at the National Portrait Gallery in a room designed to recall the romantic but representative mode of the 1840's and furnished as Edouart's studio might have been.

The silhouettes are taken from the most important surviving volume of Edouart's work produced during the French artist's stay in this country and owned by the artist himself. NPG has published the book "Auguste Edouart's Silhouettes of Eminent Americans, 1839-1844" which reproduces the 346 silhouettes in his large personal album. Andrew Oliver, an NPG commissioner and distinguished iconographer of the Adams family and John Marshall, has written biographical sketches of the silhouette subjects.

Although the profile portrait has been occasionally popular since the time of ancient Egypt, it was in Paris around the time of the revolution that one newspaper noted, "Our ladies are all drawing their profiles on black paper, cutting them out, and even giving away their own portraits without this being ill thought of. This useful invention reproduces sweet faces everywhere.

At the same time, the controller general of French finances, Etienne de Silhouette, converted the practice of reducing government salary to a form of taxation that was called "le siége de la finance." He welcomed the practice of reducing government salary to a form of taxation that was called "le siége de la finance." He welcomed his nickname: "Auguste Edouart"

In the 1830's Edouart found that the word 'silhouette' still meant nothing in country life. Americans liked the profile portraits because they were inexpensive ways of commemorating the importance many individuals felt they had achieved. But by 1839 when Edouart arrived, the craze for silhouettes was waning. He stayed in this country for 10 years working in New York, Baltimore, Washington, Saratoga, Troy, Boston, Philadelphia, New Orleans, and Louisville.

Seeing his market diminish, Edouart left New York by ship in 1849. "This flight from failure brought on his crowning disaster," wrote Mayor. "For a December storm wrecked the steamer, the cruise was a disaster. He escaped with 10 albums of British portraits but we received only a total of some 50 odd, plus a certain number of frames. He gave all of this to the family, who cared for him with touching compassion, and went on his way to Paris. He died at Quins, near Calais, in 1861."

**Lecture Season Opens**

The 1977-78 Frank Nelson Doubleday lecture season will begin December 7 with Roger W. Sperry speaking on "Consciousness, Personal Identity, and the Division of Brain." Sperry, the Hirsz Professor of Psychobiology at the California Institute of Technology, has pioneered in research on the function of brain hemispheres. Basing his talk on current knowledge of brain physiology, he will discuss the human implications of this research.

For the sixth year in a row, the Smithsonian and Doubleday will cooperate on this series of lectures made possible by a grant from the publishing company. Three more lectures are planned for early 1978, all on the subject of "The Human Mind."

Since becoming affiliated with Cal Tech in 1962, Sperry and his associates have focused projects around the growth of brain circuits, consolidation of the memory trace, and a variety of problems in cerebral organization, centered largely around "split-brain" procedures.
**Historic Landmark Plaques Installed for Castle, A&I**

The Smithsonian Institution Building, designed by Renwick and known affectionately as “the Castle” is a revered historic landmark on the National Mall. But it has not always been so, historians say.

In 1900, the 100th anniversary of the Capital’s move to Washington inspired the Smithsonian American Institute of Architects to forge a new look at the city plan. Senator James McCreary, chairman of the Senate committee on the District of Columbia, set up a commission to study the area’s planning profile in relief and the legend on the Capitol.

Participants in Resident Associate classes will also learn to design their own homes with Emily Malinic; explore ethnography, a new “living” discipline; learn the unique characteristics of baroque chamber music; consider the high-minded, though indefensible idealism of our Nation’s 28th President; and study the fall of Rome from the new perspective of art.

The program celebrates Friday with two courses geared to weekend moods. A class on making your gift list; and a workshop on making mini-videocassettes. Participants ages four to 18 will study manned flight from balloons to rockets; film, direct, and star in their own television shows; and learn the evolution of epipaleolithic dinosaurs to lizards; and explore portrayals of the field. The course celebrates the life of a woman who has just turned 100, the centennial of the Medal of the Republic. Miss J.E. Girouard, a former teacher and Vietnam nurse, will receive the citation and a commemorative medal in bronze.

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Smithsonian officials to alter the Smithsonian Building probably will not be made again for many years. It was a project that was officially recognized as a prominent architectural accomplishment with an impressive historical context. Causes for the event: a fire that devastated the building, and numerous renovations, and visits from millions of people.

In October, the National Park Service unveiled plaques designating the Castle and the Arts and Industries Building as National Historic Landmarks. It was the first time the Castle had been so honored although the initial completion of its construction took place in 1855.

In addition, the Arts and Industries Building received the historic preservation First Award in 1976 from the Washington Metropolitan Chapter of the American Institute of Architects. It recognized the building restoration including the installation of wood-paneled doors in arched frames and period trim and the application of original paint colors and draperies and conferring a civic walk to the walls.

Construction began in 1879 on the Arts and Industries Building. Designed by Adolph Cluss, it was first used in 1881 for a inaugural ball of President James Garfield.

Joseph Freer (left) and Eldrey Bell of the Craft Services Division affix the National Historic Landmark plaque to the A&I Building at the west entrance.

**Calendar**

Starting with this issue of Torch, the Smithsonian Calendar of Events will no longer be included in the centerfold. Instead, each employee will receive a copy of the Calendar under separate cover.

**Awards Given For Program Support**

Certificates of Achievement were presented by the Office of Equal Opportunity to individuals and groups who contributed to the growth and development of the Smithsonian’s Women’s Programs. Recipient awards were James Buckler and staff; horticulture; George Field, SAO; John Harris, supply services; Maureen Healy, exhibits central; Chang Su Houchins, will be chosen from recommendations made by representatives of the sponsoring organizations. He said the advice of the Queen Elizabeth II Jubilee Committee which includes Silvio Bedini, Museum of History and Technology, and others.

**Jubilee Medals Available at SI**

While making your Christmas gift list, keep in mind a sterling silver medal consecrated to celebrate the 25th anniversary of Her Majesty Queen Elizabeth II’s accession to the British throne. From a design personally approved by Her Majesty and created by British artist Arnold Machin, the medal is produced by the Smithsonian in association with the Pilgrims and the English-Speaking Union of the United States.

One side of the medal shows the Queen’s profile in relief and the legend “In Commemoration, Queen Elizabeth II, Silver Jubilee 1977, Amicitiae Virtutisque Foedus (an alliance of friendship and virtues, Washington, D.C.)” accompanied by the hallmarks of London and the Jubilee year, symbolizing the unique bonds linking the United States and the United Kingdom.

The limited edition of 1,000 medals is earmarked for sale exclusively in the United States. The medals were struck in Birmingham, England, by Fattorini & Co. Delivered in a royal blue leatherette case, the medal is approximately two inches in diameter; weighs 93 grams, and costs $125, with $50 as deductible as a contribution to the Smithsonian.

Profits from the sale of the medals will fund fellowships for young American students to study in Great Britain and for an equal number of British scholars to study in the United States. Fellowship candidates will be chosen from recommendations made by representatives of the sponsoring organizations and the advice of the Queen Elizabeth II Jubilee Committee which includes Silvio Bedini, Museum of History and Technology, and others.

For order forms, make check payable to the Smithsonian Institution Jubilee Medal and send to Silver Jubilee Medals, A&I—2467, along with your name and address.

By Helen Marvel

How to trace your own genealogical roots, the art of Henri Matisse, winter stargazing, and the brilliant Aztec civilization, some of the topics to be explored in Resident Associate Program winter courses. Over 90 classes begin in January.

Participants in Resident Associate classes will also learn to design their own homes with Emily Malinic; explore ethnography, a new “living” discipline; learn the unique characteristics of baroque chamber music; consider the high-minded, though indefensible idealism of our Nation’s 28th President; and study the fall of Rome from the new perspective of art.

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Bettie Strickler

Sinjamin Strickler's staff member Bettie Strickler died October 26 of a heart attack while vacationing in North Carolina. Mrs. Strickler, who was 59 years old, had been chief of the Travel Services Office since it was established in September 1966. She resided at 4059 Highland Avenue, Bethesda, Md.

Born in Escanaba, Mich., she graduated from Central High School in Washington, D.C., and in 1940 from Wilson College in Chambersburg, Pa. Mrs. Strickler was well known and extremely popular among her coworkers. Her office walls were covered with postcards from SI staff all over the world for whom she had made travel arrangements. Just before the day of her death, the Office of Public Affairs received many calls asking that she be remembered in a Travel obit.

Before coming to the Smithsonian, Mrs. Strickler had worked in a number of Government agencies including the Department of Commerce.

For a number of years, Mrs. Strickler served as a member of the Board of Directors of the Bethesda Y.W.C.A. She also served as a volunteer at the Cancer Clinic Center and the Naval Medical Center in Bethesda. She was a former president of the Chevy Chase Junior Women's Club.

Survivors include her husband, Benton; a sister, Janet Inches of Chevy Chase, Md.; and a brother, Myron Verville, of Fairfax, Va.

MHT Group Founded

A new professional organization has been established at MHT. The Association of Museum Specialists, Technicians, and Aides met recently for the first time and elected the following officers: Barbara Coffin, president; Marta Schroeder, secretary; and Carlene Stedeford, recording secretary; Carleen Stewart, treasurer.

The group has organized to promote high professional standards among its members, to provide a forum for discussion of common concerns, and as an instrument for expression of opinions on such matters.

Berger Retires After 42 Years of Service

For Tillie Berger, who retired recently after 42 years of service, coming to the Smithsonian in 1935 to work as a plant preparator, was part of a family tradition. Three of her sisters were already working at the SI herbarium.

It was not surprising that members of her family followed in their footsteps. Mrs. Berger's apartment at 510 18th Street, N.W., where they had grown up near the Smithsonian on L'Enfant, S.W., a residential street that was later destroyed to make room for the south Agriculture building.

Mrs. Berger's early memories of that now-vanished neighborhood are among the many she has to the National Science Foundation, and of the many she faces today. As a girl when she was 12, she went to her father's restaurant near 10th and Pennsylvania Avenue, she crossed the Smithsonian grounds, in those days a forested park. Not different from today's. As a girl when she now-vanished neighborhood are among the

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In early October, southern Arizona's worst flood in a quarter of a century washed away homes, bridges, and roads including the one at Amado on the access road to the Smithsonian's Mt. Hopkins Observatory. Several SI astronomers were trapped on the east side of the Santa Cruz River for two days. A swift flood swallowed the first floor of the building. Several staff members and their families lived on the ground level. The herbarium building was on the Castle's third floor and was not moved to its present location. The herbarium was on the Castle's third floor and was not moved to its present location.

The murals in the Alice Stallkecht show at NPC were described as "amazing in every way" by Washington Star art critic Benjamin Fugger.

Paul Richard of the Washington Post wrote that artist Stallkecht was not a "goody-goody" and that "there is something close to violence in the way she handled paint." Another Post article on the Stallkecht show stated that the artist "achieved a fusion of mystical and biblical lore with the salt-of-the-earth quality New England's inhabitants are known for." Lincoln Johnson, art critic for the Baltimore Sun wrote that the Noland show "seemed so close as to have lasted only if they had grown on the walls on which they appeared. Art News described the Palladio exhibition at Cooper-Hewitt as a large and uncomromising show of the architect's works. The reviewer felt that the show came as close as any architecture can to revealing the essence of its subject. A review in What's Up in Art on the "Splendor in Nature" show at NCAI, called them "clearly the most unusual part of the tour was a visit to the oriental restoration laboratory where Kumi Kinoshita uses Japanese methods to clean, restore, and mount pieces for exhibition." The Noland show "seemed so close as to have lasted only if they had grown on the walls on which they appeared. Art News described the Palladio exhibition at Cooper-Hewitt as a large and uncomromising show of the architect's works. The reviewer felt that the show came as close as any architecture can to revealing the essence of its subject. A review in What's Up in Art on the "Splendor in Nature" show at NCAI, called them "clearly the most unusual part of the tour was a visit to the oriental restoration laboratory where Kumi Kinoshita uses Japanese methods to clean, restore, and mount pieces for exhibition." The Noland show "seemed so close as to have lasted only if they had grown on the walls on which they appeared. Art News described the Palladio exhibition at Cooper-Hewitt as a large and uncomromising show of the architect's works. The reviewer felt that the show came as close as any architecture can to revealing the essence of its subject. A review in What's Up in Art on the "Splendor in Nature" show at NCAI, called them "clearly the most unusual part of the tour was a visit to the oriental restoration laboratory where Kumi Kinoshita uses Japanese methods to clean, restore, and mount pieces for exhibition."
With holiday parties on our minds, Torch put in an appearance at several parties given for us by various offices and individuals, including Lady Bird Johnson, and other prominent personalities. I've met Gerald Ford, Steve Martin, and Marilyn Hughes, among others. In the course of my work, I have met many others who I might not otherwise meet because all the details are carefully checked out before an event. We phone everyone the day before to arrange their seating. What is your most embarrassing experience? Last summer when Queen Elizabeth was given a quick phone call to the guest's home, but it turned out to be awkward. The person who answers the call and asks if the guest is expecting us is the first event we meet. As we arrive, we phone the guest's home, but it can be awkward if the person who is available for us is not at home. An alternative is to make a quick phone call to the guest's home, but it can be awkward if the person who is available for us is not at home.

Georgia O'Keeffe Visits HMSG

By Linda St. Thomas

Gloria Steinem sees her one-year career as a Woodrow Wilson fellow, beginning December 1, as an opportunity to produce a theoretical study of feminism and its impact on current systems and values such as nationalism, economics, community, and religion. Steinem is associate director of the A.I. Building during the Biennial. I was assigned major responsibility, but there were so many details to organize that everyone in special events and other offices helped. We researched foods, wines, music, and costumes. I arranged for horses and mapped out a route for them to draw the carriages around the Metro construction. It was hard work but a lot of fun to bring together. You can meet all kinds of people.

Yes, and I get a lot of perspective on them. I've met Gerald Ford, Patricia Nixon, and other prominent people and found them to be just as human as I am. I really enjoy conversations with people in various occupations, too. We depend heavily on buildings and the guard force and without their cooperation, the whole event would not work. I like to coordinate the necessary details with different offices.

Is your training in special events valuable to you? This year I helped a close friend arrange her wedding and got a real kick out of it. I like to entertain and I think my job has given me the experience to feel comfortable doing so.

Field Museum of Natural History

Steelmin Comes to WWICS

By Johnnie Douthit

Robert Smith is director of the Onieda Longhouse Museum in Onieda, Wis., scheduled to open next spring. Smith was the first intern to participate in a program recently established by the Office of Museum Programs to train native Americans in museology. Under the direction of James Hanson, the Native American Museum has grown out of an internships which has thrived since 1973 in the National Anthropological Archives under its director, Herman Viola. Because of the Smithsonian's commitment to preserve tribal culture, and motivated by many direct requests from native Americans, the new program was proposed to include the study of conservation, research, and education.

Program Helps Start Native American Museum

By Marilyn Hughes

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What do you plan for an event? For preparing a major event such as a building opening like setting the stage—I feel like the props mistress! For all except the most major events, I try to know as much as possible and walk-through in the area of the event with the building manager, guard captain, entrance staff, and tourists waiting at the entrance, the Queen approached in her car during the Bicentennial. I was assigned many direct requests from native Americans, the new program was proposed to include the study of conservation, research, and education.

What if something goes wrong at the last minute? The main thing is to be level-headed and use your common sense. Once in a while the guests forgets the corkscrews, linens, or droptables, and we end up running across the hall to hand them from one office to another. In an unexpected event does not arrive, we have to arrange an alternate seating plan at the last minute. Sometimes I'll make

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