

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 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 hang from the balcony, and a large 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 with Museum docents.

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.

MHT's Christmas celebration also will feature a one-hour program, "A Century of Mechanical Christmas Music in the American Home," with original Regina music boxes and early phonographs 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 3, from 10 a.m. to 2 p.m. for kids six 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 hear carolers periodically during the two weeks prior to Christmas.

Soprano Martha Connolly will present a program of medieval Christmas carols and 20th-century works composed by Frank Martin, Hugo Wolf, and John Jacob Niles at the Renwick Gallery Sunday, December 18, at 4 p.m. Connolly will be accompanied by Lydia Bernstein on piano, Penelope Fischer on flute, and David Perry on lute.

Off the Mall

"To Celebrate the Moment, An Exhibition in Honor of the Holiday Season" opened at the Cooper-Hewitt Museum November 23 and focuses on objects specifically designed to enhance particular holidays or events such as Thanksgiving, 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.

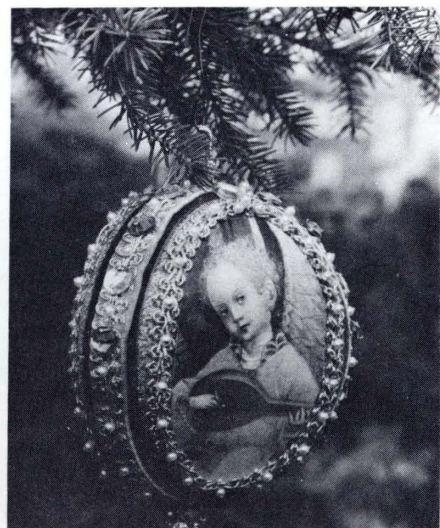


THE SMITHSONIAN TORCH

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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.

The Anacostia Neighborhood Museum is presenting workshops on Kwanza for children as well as adults December 1 and 2. Kwanza, an Afro-American adaptation of the African harvest festival, is celebrated by many black people in America from December 26 through January 1. The celebration of Kwanza, based on seven principles that apply to each of the seven days, is drawn from the basic value system of African people: unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity, and faith.

Greens and tinsel

In July the Office of Horticulture began growing about 400 poinsettia plants for decorations and about 400 more will be supplied by nearby growers for decorating the buildings. Some of the decorations will be designed by horticulture staff members.

(See "Holidays" page 2)

Handmade Ornaments Trim Trees

Hundreds of European and American ornaments handmade by Smithsonian and Washington area volunteers will brighten "The Trees of Christmas," an exhibit of 12 eight-foot, live 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.

International trees will include one from old Russia with 150 balls inset with reproductions of paintings and trimmed with pearls, braid, 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 wafers 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 silver stars will be the tree of Brazil.

Numerous volunteer groups throughout the area including the Smithsonian's Resident Associates and visitors information volunteers joined the Office of Horticulture in preparing this exhibit.



A Cooper-Hewitt Sampler: From Plates to Mummy Masks

By Karen Ruckman

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 items exhibited in four different categories, includes drawings, prints, textiles, wallpapers, 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 revival styles are motifs 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 Chelsea plates with butterfly designs are shown as well as imaginative art nouveau pieces.

Bandboxes were the 19th-century equivalent of shopping bags, and the exhibition includes a commemorative one for Clayton's balloon ascent and one for General Zachary Taylor in the history category.

Literary themes include a voluptuous "Eve" by Rembrandt, one of four different views of Adam and Eve dating from the 16th to the 19th centuries. Literature also inspired the wallpaper designs titled "Little Boy Blue" and "The House that Jack Built."

In the revival section, a visitor can compare original artifacts (Egyptian, Gothic, and Rococo) with their reinterpretations in later periods. A mummy mask from about the 7th century B.C. is positioned next to a mummy case watch charm complete with pop-up mummy.

The requirements of clients and their influence on design is examined in the next category, "Patrons and Clients." 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 to Ivar Krueger, and a mold for communion wafers.

"Construction and Techniques" as determinants of design is the next category where it becomes clear that decoration and construction can be simultaneous. As examples a needle lace collar and a wrought iron overdoor are displayed. More often, however, embellishment is applied to the surface by means of techniques such as intaglio, relief printing, carving, painting, embossing, silkscreen, 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; magic lantern slides; a birdcage fishbowl; 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 C-H staff members Elaine Dee, Gillian Moss, Christian Rohlfing, and Milton Sondag. The show will continue through February 12, 1978.

Zoo Bus Delivers

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 pictographs, red and brown stripes, and the NZP symbol. Since October, it has been used to transport about 30 students a day to the Zoo. According to *Tiger Talk*, the transition of the bus from a near wreck to a real eye catcher took a commitment by FONZ who provided the money; the Zoo's transportation unit, which provided the mechanical expertise; and the graphics office which spent days working on the bus. The Express has been so popular that plans are underway for a "Zoo Express Number Two."



Watercolor pattern for a woven fabric by Claude Serancourt (French 1677-1756)

Yule Gifts Popular in Shops

By Linda St. Thomas

The most popular gift is the engagement calendar and in dollars, the biggest item this season is a \$165 cloisonne bead necklace. These items are among the offerings to be found in the 1977 Smithsonian Christmas catalog which topped the \$1.5 million sale mark less than two months after its publication.

Business Manager Richard Griesel said increased catalog sales are due to the renewed popularity of mail-order shopping across the country and to the good taste of his shop buyers. "This is only our third Christmas catalog, and we've learned a lot about marketing in that time," he said.

So expert have they become during the Christmas season that a new catalog for spring will be introduced this January. The six shop buyers, with Griesel and Virginia Fleishman of the mail-order department, are still selecting items for the new catalog.

One gift in the spring collection, which took three years to develop, will be a sterling silver place setting based on John Quincy Adams' silverware in the Museum of History and Technology. The silver was reproduced for the Smithsonian by the Steiff Company.

The Smithsonian operates eight museum shops and the mail-order division that now sell about \$7.5 million a year. From 1969 to 1971, the shops operated at a loss, but by 1974 they were solidly in the black.

"Our recent success can be attributed in part to new shops in NASM, MNH, A&I, and others such as the ones in MHT which

have been remodeled," said Griesel.

Each shop carries merchandise that complements its museum. For example, astronaut-style luggage, kites, and frisbees are sold only at NASM; fossils and insect photos only at MNH; and Victorian-style doilies only in the A&I 1876 shop.

While their diversity is impressive, all museum shop gifts have one quality in common—they relate to the museum collections. For example, a new reproduction of Susan B. Anthony's rosewood and sterling gavel for sale at MHT complements the political history division's collection on women's suffrage.

When shop merchandise was reviewed a few years ago, items were discontinued if they failed to meet this criterion. The profitable sale of yoyos (about 50,000 a year) was stopped because no one could find a relationship between yoyos and the Smithsonian collections.

Blues Series Draws Enthusiastic Crowds

The Division of Performing Arts blues series, part of "Music at the Museum," opened with gusto on October 16 as Sonny Terry and Brownie McGhee filled the Baird Auditorium audience with unabashed enthusiasm for their often ribald music.

Although the harmonica-guitar duo has been together since the 1950's, they do not sing together, each restricting his participation to instrumental accompaniment of the other's vocal.

Many people think of the blues as a type of sad music, but the term actually refers to a musical or poetic form, which now accounts for about 40 percent of American music, according to Martin Williams, director of DPA jazz programs.

"The Blues" is one of 11 series offered under "Music at the Museum," a concert selection that includes dance music, jazz, music of other countries, chamber music, military bands, and country music as well. The blues series continued with Mose Allison performing November 13. Big Chief Ellis and the Barrelhouse Rockers will close the year with Alabama piano blues on Sunday, December 4, at 8 p.m.

Employees can purchase tickets at the Resident Associate rate by calling ext. 5395.

Cooper-Hewitt Cited

On Thursday, December 1, the New York Society of Architects will present the Cooper-Hewitt Museum with its Annual Award of Honor for Excellence in Design for 1977.



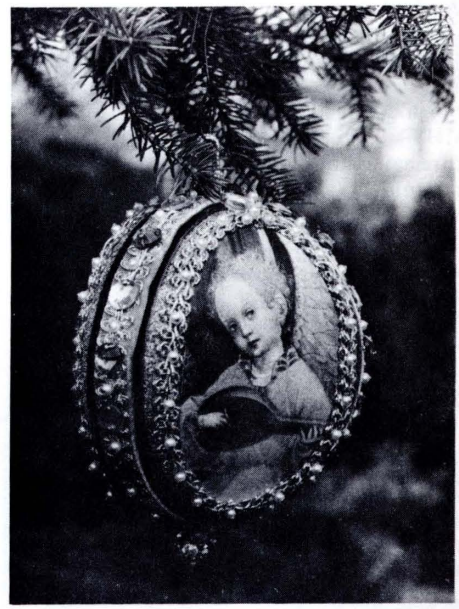
MNH shop accommodates crowds of early Christmas shoppers.

Feasts

It may be worth your while to leave your brown bags at home this month and sample the holiday foods you'll be able to buy in some SI restaurants.

Patent Pending at FA&PG is offering *Bûche de Noël*, a French holiday classic made of moist yellow cake and rich icings, shaped and decorated to resemble a yule log.

Ethnic buffets in the MHT cafeteria during Christmas week will coincide with the display of "The Trees of Christmas." Along with the buffet, which is \$3 per person, punch and dessert tables will feature seasonal treats at 75 cents per person. There will be a staff discount from these prices and employees are urged to indulge. Swedish foods will be served on December 26 and 27; French, December 28 and 29; German, December 30 and 31; and British on January 1.



Richard Hofmeister

'Holidays' (continued from page 1)

Decorations in Smithsonian buildings will vary from trees to pine cone wreaths and poinsettias. Two 10-foot spruce trees will be trimmed in the style of the Victorian period by volunteer docents to add a festive air to the Renwick Gallery's Grand Salon. Cornucopias, angels, candles, small presents, recycled Christmas cards, natural and painted evergreen seed pods and pine cones will decorate the trees on view December 13-31.

A poinsettia tree inside the Independence Avenue entrance of NASM will be more than 12 feet high with 120 poinsettia plants arranged in six tiers. Wreaths of greens, a lighted evergreen tree, and more poinsettias will add the finishing touch.

Two large standing candelabra from the White House marking the First Ladies' Hall entrance in MHT will be decorated with miniature topiary trees draped with fruit garlands reminiscent of a White House Christmas early in the 1970's.

The Great Hall of the Castle will be dominated by a 15- to 20-foot tree decorated by National Associate members during their "Christmas at the Smithsonian" weekend, December 9 to 11. Each member will bring an ornament to add to those collected in previous years.

The Arts and Industries Building fountain and rotunda will be brightened by wreaths, Christmas greens, and poinsettias.

In the SI and A&I buildings, pine cone wreaths 3 to 4 feet in diameter will also add to the holiday decorations. These wreaths, made by SI volunteers and garden clubs, are part of the permanent collections and are exhibited every year. This year they will be on view from December 9 to January 3.

The Fine Arts and Portrait Gallery Building will have its 20-foot decorated tree outside in the courtyard, and a 15-foot evergreen with tiny white lights will add a holiday touch to the Hirshhorn Museum.

Contributors Receive Smithson Society Medals

James Smithson 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 his wife, Kate, received the medal 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 Smithson medal has been presented on occasion in the past, but this has never been done on a regular basis until the formation of the Smithson Society in January 1977.

The James Smithson Society is the highest order of the Smithsonian Associates and was organized to recognize major contributions to SI. There are presently 115 members, 18 of which are life members of the Society and the Associates. Life members, those who contribute \$25,000 or more in cash or the equivalent in items, receive *Smithsonian* magazine and other publications as well as additional benefits.

Those individuals contributing \$1,000 to \$24,999 in unrestricted cash are automatically members of the Society for one year.

"The most valuable of the various medals of the Society is a solid gold oval presented to individuals who contribute \$500,000 or

more, matching the original contribution of James Smithson," said Gardner.

The medal bears a profile of James Smithson and reads "James Smithson Society" along with the donor's name and the year. The Castle is shown in relief on the reverse.

"Contributions are used to fund worthwhile projects which could not otherwise be funded such as fellowships, acquisitions, and exhibits. Secretary Ripley and the executive committee determine which projects will be funded based on suggestions solicited by the assistant secretaries," Gardner said.



A pitcher from the Leon collection of English yellow-glazed earthenware

Gold Medal Awarded

Mr. and Mrs. Jack Leon of South Kent, Conn., received a gold James Smithson Medal from Secretary Ripley on November 8 in a ceremony acknowledging the Leons' outstanding gift to the Institution of the country's finest collection of English yellow-glazed earthenware.

The gold Smithson medal is awarded by the Institution to individuals whose collections or contributions match or surpass the original grant of \$500,000 which James Smithson donated to the American Government to establish the Smithsonian Institution.

Sports

By Linda St. Thomas

Football

The Smithsonian football team won its last game 8-0 against the FAA team when Kenny Samuels of computer services scored a safety in the fourth quarter. The team is now 1 and 3.

The annual Turkey Bowl tournament was held Thursday, November 24, and Saturday, November 26, at Anacostia Park near RFK Stadium. The Smithsonian, HEW, HUD, NIH, and independent teams played in this single elimination tournament. Scores will be published in the January *Torch*.

Bowling

The men's high average bowler is Robert Bullock of MNH who scored 173, and the high women's average belongs to Inez Buchanan of the SI Libraries. She scored 159.

Facilities

Beginning this month, employees will be able to shower and work out in the NASM gym located in the basement near the guard

office. It is equipped with two treadmills, two rowing machines, two stationary bicycles, dumbbells, a leg press, sit-up benches, and a universal gym, as well as showers for men and women.

If you want to use the exercise room, you must file a physician's statement with the Smithsonian Medical Office, but there are no requirements for using the showers. A memo from the Office of Support Activities will give gym regulations and hours.

Men's and women's showers are also located in the Museum of Natural History and are open to all employees who can find them. The women's shower is on the ground floor of the Museum, near the Learning Center. The men's shower is on the same floor and can be reached by entering through the east wing parking lot door and taking a right. The room is TGE-03 (building manager's lingo for "toilet ground floor east"). Both are open from 8:45 a.m. to 5:15 p.m. weekdays.

Security Supervisors Gather for Seminar

By Kathryn Lindeman

Museum guards work under a different set of rules from the average office worker. If they are five minutes late, a museum won't open. A guard can't take five minutes off because of a headache. Guards undergo frequent inspection for personal hygiene, clothes, and attitudes. They get regular training on how to stand and how to be helpful to the public.

Because of the importance of knowledgeable and responsible supervisors in the total security operation, a seminar was held by the Smithsonian's Office of Protection Services November 9 and 10 in the peaceful, rural setting of the Belmont Conference Center in Elkridge, Md.

The seminar was the first of its kind, involving all Smithsonian guard company captains and inspectors as well as guest representatives from a few other museums such as the Metropolitan in New York and the Corcoran in Washington.

"We have seen a continuing need for training of senior security personnel, and this is just the first in a series of training sessions being set up by the Smithsonian," said OPS Director Robert Burke. "In February or March, we hope to continue this program with lieutenants, aimed at the level of assistant security managers and stressing leadership."

At Wednesday's opening session, Paul Perrot, assistant secretary for museum programs, discussed the guard's role in calling attention to anything that is wrong.

Many areas were covered: The psychology of conduct; new trends in security; and principles of leadership, with Director of Support Activities Richard Ault. Michael League, assistant support activities director, discussed the need for comprehensive planning to support the budget cycle, such as determining how many guards will be needed two years in the future. James Douglas, labor relations specialist with the personnel office, briefed supervisors on labor management contracts.

Another segment of the seminar centered on operation of security devices and the present and future scope of the proprietary system, with Robert Seabolt, program analyst, and Protection Systems Assistant John Levandoski, both of OPS.

Joseph Chapman, SI security consultant, gave participants an insight into managing investigations and presented case reports illustrating some intricate plans which have been devised in attempts to steal valuable objects from other museums.

Fire and Security Division Chief Edward Sniechoski discussed "The Role of the Security Supervisor in Safety and Fire Prevention."

Exhibit Tells Story Of Boston Museum

By Arlene Walsh

From an 1886 letter written by the Museum's first president to a sketch of the currently proposed new wing, an exhibit assembled by the Archives of American Art documents the 107-year history of Boston's Museum of Fine Arts. The MFA's significant contributions, as well as its often colorful personalities, are all described in "... The Second Greatest Show on Earth: The Making of a Museum," now on display through January 15 at the Museum in Boston.

The Archives of American Art has been affiliated with the Smithsonian since 1970. Its original documents are preserved in the Washington offices, located in the FA&PG Building, and microfilm copies are kept in regional branches.

The exhibit is the result of a project begun five years ago by the Boston Area Director of the Archives Robert Brown and his associate Joyce Tyler, to organize, catalog, and microfilm the archives of the MFA.

Since its establishment in 1870, the MFA has played an important role in the history of American art; however, its archives have not previously been available to historians and scholars.

The first section of the exhibit was prepared entirely by Brown and Tyler and documents the founding and early philosophy of the fledgling Museum. However, a letter written by the MFA's first president, Martin Brimmer, to the MFA's first director, General Charles Greely Loring, has an oddly contemporary theme. Brimmer commented on newspaper criticism questioning the Museum's ability to attract public interest. He wrote in 1886, "I had seen the *Herald's* criticism. It is not offensive and has a spice of truth in it. In fact I think it would pay to put Barnum on the Board if he would agree to advertise us as the second greatest show on earth..."

Photographs and paintings of the first MFA building in Boston's Copley Square are on view as well as a record of the controversy surrounding the erection in 1909 of the present building on Huntington Avenue.

The second part of the exhibit was arranged with help from the MFA's curatorial departments, and significant objects from the collection are shown together with documents concerning the curators or donors responsible for their acquisition.

Approximately 45 works of art and 75 archival documents are exhibited. Among the interesting items on loan from the Archives of American Art is a 1775 letter from John Singleton Copley explaining how to use varnish.

Art archivist Robert Brown will present a gallery talk, "... The Second Greatest Show on Earth," at 11 a.m., December 21. An illustrated catalog of the exhibit is available from the Museum for \$1.

Arlene Walsh works in the publications office of CFA.

Visitor Figures Up 22 Percent Over '76

Statistics for the first eight months of 1977 show an increase of more than 22 percent in the number of people visiting Smithsonian buildings compared to the same period of 1976.

The Smithsonian figures tend to confirm reports that Americans are traveling more this year than during the Bicentennial year.

A recent feature in the *New York Times*, headed "Traveling by Americans Up in Post-Bicentennial Surge," said: "Whether the publicity and expected crowds of the Nation's 200th birthday celebration frightened off potential travelers, as many travel professionals now believe; or whether economic and other factors proved decisive, travel at home and particularly abroad was noticeably up this summer, according to reports from around the country."

This trend was certainly applicable to the Smithsonian, which counted almost 18 million visitors for the period January 1 through August 31 of this year. This compared with some 14 million visitors during the same period of 1976.

Based on figures compiled through August of this year, total Smithsonian attendance has been greater in each month except August than in the same month of 1976. The National Air and Space Museum, for instance, had 1,406,035 visitors in July 1977, compared to 1,180,899 in the same month last year.

In June, the National Collection of Fine Arts and National Portrait Gallery saw 45,093 visitors compared to the June 1976 tally of 33,739. Every month except the first two, during some of which it was closed, the Anacostia Neighborhood Museum had almost twice as many visitors as last year.

Attendance figures at the Museum of Natural History have also risen every month except August, with the biggest jump coming this July, when 706,352 people visited the Museum compared to 626,581 in July 1976. Besides ANM, only the Freer Gallery had more visitors this August than last, with Gallery attendance increasing from 23,633 to 26,114 in August 1977.

Inspector John Gibson, a seminar participant who has been with the Smithsonian 13 years, said, "For this seminar, experts were drawn from various fields to give us their ideas. We had the opportunity to explain to top management our problems and, in turn, to receive direction in these problems so we may not be faced with them again."

Luis Palau, security manager at the Cooper-Hewitt Museum, felt that the seminar was of tremendous value. "It provided an opportunity for me to meet security managers from different museums and to find out that we all have a commonality of interests. We discussed a lot of problems and solved some, not all," Palau commented.

James Perry, assistant manager of security at the Metropolitan Museum in New York said, "With our museum's current expansion program we are looking into ideas of other museums across the country. There was a good exchange of ideas here, and I hope to incorporate some of them into plans for the Met."

Chief of OPS' Protection Division Jay Chambers felt 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 Director **Ira Rubinoff**, has been awarded the Secretary's Gold Medal for Exceptional Service. Gomez was the second employee of STRI and has worked for every one of its directors. Recently she managed the execution of STRI's contract with the Republic of Panama and the registration procedure prerequisite for the signing of that agreement. Gomez has administered STRI activities in Panama, Columbia, India, West Africa, Madagascar, and New Guinea.

Secretary Ripley's letter to Gomez stated in part, "This is in some small recognition not only of your more than 30 years' service, but also of your enormous resourcefulness and diplomacy which have 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 achievements."

On October 16, seven MNH scientists belonging to a group called Scientists for Urban Wild Lands helped organize and lead a nature walk through a 10-mile ribbon of Arlington reserved for the construction of Interstate 66.

The group'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.

The *Washington Star* noted that mineral curator **Thomas Simkin** considers the corridor to be the last big concentration of wild land left in north Arlington. Simkin said of the walk, "It feels better to fight (I-66) than to simply acquiesce."

Other MNH scientists on the walk were **Richard Thorington**, **Stanwyn Shetler**, **Daniel Nicholson**, and **Terry Irwin**.

Jon Eklund, a curator in MHT's Department of Science and Technology, recently took a trip down the Mississippi in a project to take hydrological measurements of America's most famous river. In order to clarify stream flow data collected in 1865, almost two score experienced rivermen from the University of Missouri, the Corps of Engineers, and the U.S. Geological Survey took simultaneous measurements of flow velocity using all the major historic types of flow instruments. The work resulted from more than two years of research including consultations with MHT staff. The Smithsonian loaned its rare 36-inch Price Current Meter, which may be the only surviving one of its type, so that a replica could be built for this effort.

NASM Director **Michael Collins** has been inducted into the International Space Hall of Fame at Alamogordo, N.M., in recognition of his outstanding accomplishments in NASA's space program and his continuing leadership as director of NASM.

Janet Solinger and **Michael Alin**, director and assistant director for programming of the Resident Associate Program, have been commissioned by the Department of Health, Education, and Welfare to write a report on lifelong learning for cultural institutions. In the form of a recommendation to President Carter, the report will be published in the *Congressional Record* in early 1978.

Lisa Taylor, director of the Cooper-

Robert Organ, head of the Conservation Analytical Laboratory, delivered a talk at the Midwest Museums Conference on "What To Do Before the Emergency." The meeting was held in Grand Rapids in September.

Barbara Coffee, museum specialist, Division of Political History; **Claudia Kidwell**, associate curator, Division of Costume and Furnishings; and **Lois Vann**, museum specialist, Division of Textiles, attended the Costume Society of America's symposium on "Trade Costumes and Textiles from the East," held in Boston in September.

Charles Hart, staff assistant to MNH Director **Kier**, has assumed the editorship of the *Proceedings of the Biological Society of Washington*.

SI Newsmakers

Hewitt Museum, addressed the Massachusetts Chapter of the American Society of Interior Designers on "Our National Museum of Design" in November.

Richard Ahlborn, chairman of MHT's Department of Cultural History, presented a talk on "Words and Things: Researching Material Culture in SMRC Land" at the October Gran Quivira Conference on Spanish-American History and Materials in El Paso.

"All You Need to Know about Evolutionary Biology, and Something about Sex," was the title of a reading by **John Burns**, MNH associate curator of entomology, at the Harvard Museum of Comparative Zoology. The presentation was taken from Burns' book "Biograffiti: A Natural Selection," which is a collection of his offbeat, humorous poems about biology.

Susanne Roschwalb, chief of public information for DPA, taped an interview with Voice of America about the family research she conducted on a trip to Czechoslovakia.

Cynthia Hoover, curator of the Division of Musical Instruments, and **Martin Williams**, director of DPA's jazz program, recently delivered lectures on the cultural impact of the phonograph record at the Brooklyn College Institute for Musical Studies.

Melvin Zisfein, deputy director of NASM, spoke about the Museum at a recent meeting of the National Capital Section of the American Institute of Aeronautics and Astronautics.

David Haberstick, MHT Division of Photographic History, presented a lecture at the Fifth Annual Autumn Symposium of the Victorian Society in America held in October in Philadelphia. His lecture, "Printmaking Processes on Paper in the Nineteenth Century," will appear in a future issue of *Nineteenth Century* magazine.

Richard Hallion, associate curator in NASM's Department of Science and Technology, recently presented a paper on philanthropy and flight at the annual meeting of the Western History Association held at Portland, Ore.

Robert Kaufmann, librarian at Cooper-Hewitt, delivered a talk on color holdings in the Museum collection for the November meeting of the Color Marketing Group in Washington, D.C.

Karen Loveland and **John Hiller**, director and associate director of the Motion Picture Unit, and **Benjamin Lawless**, assistant director of exhibits, MHT, in October gave a presentation, "Animation in Warsaw," to the Washington Chapter of Information Producers of America.

Harry Lowe, assistant director of NCFA, judged the 19th Annual Spring Art Show held at the Army National Guard Armory in Lancaster, S.C.

The contributions of CFA physicist **Fred Whipple** to the study of small bodies in the solar system will be honored by the publication of a new book, "Comets, Asteroids, and Meteorites," edited by A. H. Delseme and published by the University of

Toledo Press. The 600-page volume is dedicated to Whipple and contains 74 contributed papers.

George Field, director of CFA, and seven other staff members presented talks in a series of public astronomy lectures at the Boston Museum of Science this fall. Also speaking were **Eric Chaisson**, **Giovanni Fazio**, **William Forman**, **Peter Foukal**, **William Liller**, and **Trevor Weekes**.

Fred Franklin and **Wesley Traub** of CFA served on the local organizing committee for the October annual meeting of the Planetary Sciences Division of the American Astronomical Society in Boston.

Porter Kier presented the MNH Director's Plaque to the following Museum staff members for outstanding service on special projects: **Paul Desautels**, for acquisition of the Victoria-Transvaal Diamond; **Roy Clarke**, for his work with the Old Woman Meteorite; **Donald Duckworth**, for his involvement with the museum support facility; **Francis Hueber**, for acting as scientific advisor to "Splendors in Nature," and **Douglas Ubelaker**, for his work as chairman of the exhibits committee.

Kier also presented cash awards to **Philip Anderson** and **Calvin Price** of the exhibits department and to **Barbara Heffernan**, Department of Paleobiology, for outstanding service.

NPG Public Affairs Officer **Carol Cutler** demonstrated recipes from her prize-winning cookbook, "The Six-Minute Souffle" to 500 members of the American Wine Society. Cutler concentrated on dishes spirited with champagne, wine, and brandy.

A program, "The Hermitage: Four Perspectives on Soviet Museology," has been presented twice by the MHT Association of Curators and the Association of Museum Specialists, Technicians, and Aides. Participants were **Cynthia Hoover** and **Scott Odell**, Division of Musical Instruments; **Jane Glaser**, museum programs; **Eleanor McMillan** and **Robert Organ**, Conservation Analytical Laboratory; **Robert Tillotson**, MHT assistant director of administration; and **Philip Lundberg**, Division of Naval History.

The U.S. Philatelic Service used a color photograph by **Kjell Sandved**, MNH biological motion picture producer, for its poster publicizing a recently issued set of four butterfly stamps. Researchers for the stamps examined butterfly specimens in the MNH collection and studied Sandved's photo archives.

—Johnnie Douthis

Hampton 'Throne' Goes on Permanent Display at NCFA

By Susan Bliss

When Washington photographer Ed Kelly went out looking for studio space in 1964, he could not have imagined what he would find when his prospective landlord opened the door to the shabby garage off a downtown alley. In front of him was one man's vision of the Second Coming—a personal interpretation of the Book of Revelations.

The environment of 180 objects made of cardboard, wood, light bulbs, and aluminum and gold foil was the work of James Hampton, who had worked on the construction from 1950 until he died of cancer in 1964. Until after his death, few people knew of the construction, which Hampton called "The Throne of the Third Heaven of the Nations Millennium General Assembly."

Once the "Throne" came to the attention of the Washington art community, the National Collection of Fine Arts arranged to purchase it from Hampton's remaining relatives. The work was exhibited at NCFA in 1971 and 1974. After several showings around the United States, it came to rest permanently in a third-floor gallery at the Museum on November 18.

"No matter how skeptical one may be about religion," said Lynda Hartigan, NCFA assistant curator for 20th-century painting and sculpture, "the 'Throne' is an example of one man's creativity and his ability to sustain that creativity in a long-range celebration of a deeply rooted conviction."

Hartigan first saw Hampton's construction when she was an intern at NCFA. "I responded to it immediately," she said. "I love sculpture, and I love folk art. I was fortunate to have a chance to work on it."

"I have tried to be as imaginative as I could in finding out about Hampton," Hartigan continued. One of four children, he was born in 1909 in Elloree, S.C., to Sara Johnson and James Hampton, a black Baptist minister. He first came to Washington

in 1928, served in World War II, and returned here to work as a janitor for the General Services Administration.

Hartigan said that his Civil Service records were burned in a fire. Only some of the questions about his life have been answered by the few people he knew—his sister in South Carolina, the garage owner, and a woman who rode in his carpool.

To better understand the symbolism of Hampton's "Throne," Hartigan studied fundamentalist religion and read and reread the Book of Revelations. The "Throne" is Hampton's literal interpretation of that section of the New Testament, she said. The silver and gold wings and eyes which dominate the construction come directly from biblical description. Even Hampton's prominent use of lightbulbs relate to the idea of God as the light of the world. The parallelism of the Old and New Testaments has been carefully worked out as well, with structures Hampton had placed on the left referring to the New Testament, and on the right to their antecedents in the Old.

The title of the work also was influenced by the Bible, with the idea of God's throne central to Revelations, and the third heaven representing the "abode of God" in the heavenly hierarchy. "Nations Millennium General Assembly" refers to the time when God vanquishes the devil and creates his ultimate kingdom.

The constructions are extremely fragile, and NCFA's conservation lab has braced them in several places.

"All the brown paper is actually faded purple construction paper—it must have been quite a sight," said Hartigan. "We considered restoring it to its original color, but the risks to the construction were too great."

Many of the mysteries about 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



'Throne' as seen through the garage door in 1965

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 ever are answered fully may not be important. In a publication accompanying the traveling exhibition, Hartigan wrote, "As one concentrates on the radiance, symmetry, decorative patterns, and eccentric

improvisation of the 'Throne,' Hampton's primary intention—to create a vehicle for religious renewal and teaching—may be overlooked. Preserved and admired as a work of art, however, it enjoys exposure more far reaching than Hampton could ever have hoped for. The 'Throne' stands as remarkable testimony to his devotion, patience, faith, and imagination."

'Atom Smashers' Exhibition Opens

Fifty tons of scientific research machinery devised to study the nucleus of an atom has been moving into the Museum of History and Technology during the past year. Major laboratories have contributed machines, and large crates have arrived from all over the United States and the world. The Museum has prepared an 8,000-square-foot space for the exhibition "Atom Smashers: Fifty Years," opening on December 2.

Preparation for the opening was complicated. Floor loading was checked and rechecked and the heaviest machines were spaced and placed over major supporting beams. A small army of carpenters, painters, exhibit technicians, and specialists worked to complete the platforms, display cases, and curving partitions. The structures house laboratory notebooks used by pioneering scientists, a couple of Nobel prizes, diplomas, and historic hardware from science's search for the fundamental building blocks of matter.

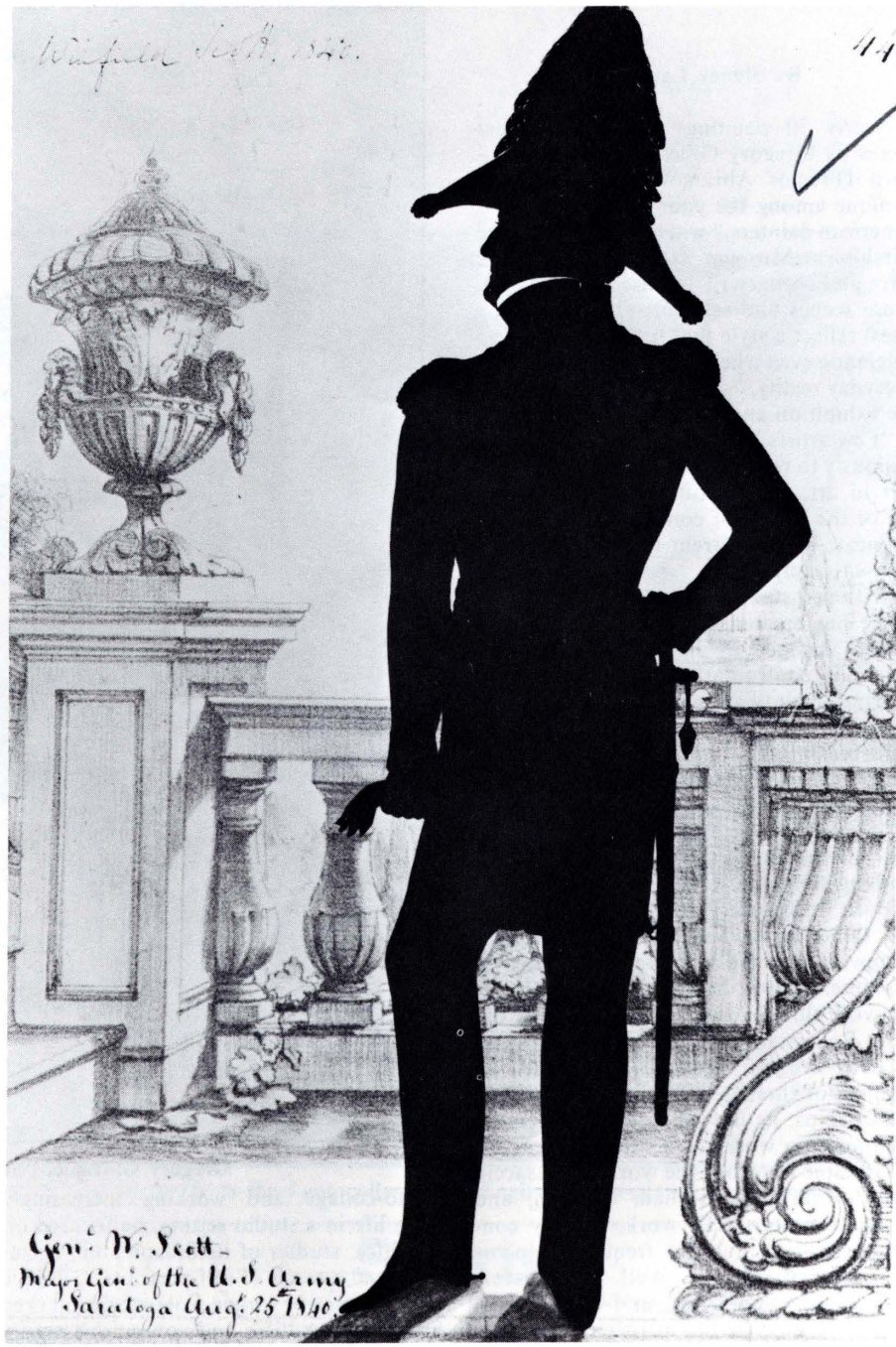
Paul Forman, curator of modern physics, organized the exhibition. For the past two and a half years, Forman has devoted all his time to planning, organizing, and completing the project. He outlined the exhibit, wrote a script, found a sponsor, created an object list, and began to search for a wide selection of high energy particle accelerators.

The result is an exhibit which brings together the cyclotron, synchrotrons, and assorted accelerators, the devices which have enabled scientists to measure and understand the structure and forces inside the nucleus of an atom.

Although not well known outside the scientific community, accelerators have contributed to modern medical science, initially by the production of radioactive compounds used in cancer treatment and precise diagnostic tests, and more recently for direct radiation therapy. New technologies developed for particle accelerators have had wide application and may in the future provide the key to controlled nuclear fusion.

The exhibit shows one of the earliest ideas for an accelerator, a sketch by Rolf

National Portrait Gallery Installs New Silhouette Exhibition



General Winfield Scott by Auguste Edouart

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 elegant decorative 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 348 silhouettes in Edouart's 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 the portraits of their friends 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, achieved notoriety for his policies of zealous reform. It's a mystery how his name became connected with the portraits, but it did, and the nickname stuck.

"The word 'silhouette' spread quickly over the Continent but tardily into Britain, where such portraits had long been familiar under the pretty name of 'shades,'" wrote A. Hyatt Mayor in his introduction to the NPG publication. "As late as 1806 an Englishman wrote: 'Whenever they send their silhouettes, or what do they call them, I chuck them out of the window.' Even in the 1830's Edouart found that the word 'silhouette' still meant nothing in country districts.

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, Natchez, Louisville, and Lexington.

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 ship off Guernsey. Edouart escaped with 10 albums of British silhouettes and six of American ones out of a total of some 50-odd, plus a certain number of frames. He gave all of this to the Lukis family, who cared for him with touching compassion, and went on his way to France. He died at Quines, 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 Divided Brain." Sperry, the Hixon Professor of Psychobiology at the California Institute of Technology, has pioneered in research on the functions 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 1954, 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.

Comings & Goings

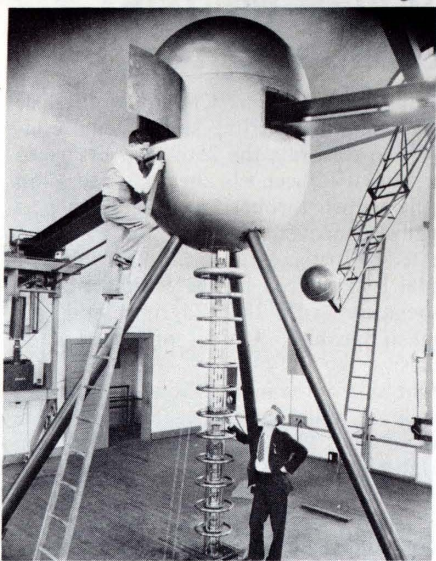
Dorothy Young, secretary in the Department of the History of Technology at MHT, has retired. Young came to the Smithsonian in 1959 to work in what was then known as the Department of Arts and Manufactures. She then worked in the Division of Textiles and in late 1959, returned to arts and manufactures 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 Kier presented a cash award to Gibson for her outstanding service in that position.

Roger Bilstine has joined NASM's science and technology staff as a visiting scholar. He will spend a year at the Museum to conduct a survey of the socioeconomic implications of American civil and military aviation.

Lynn Bondurant, former education officer at NASM, has been named curriculum director of the Coldwater Public Schools in Coldwater, Mich.

Madison Smith has joined the staff of the Office of Personnel Administration as personnel management specialist. Smith has held various positions at NASA and Telenet Communications Corporation, where he became director of human resources.



This Van de Graaff accelerator has been installed in the 'Atom Smashers' exhibition.

Wideroe in 1923, which proved to be a forerunner of the modern accelerator.

A 35-foot section from the largest accelerator ever built, the four-mile ring at Batavia, Ill., is mounted in the exhibit. Visitors will be able to walk through this tunnel.

Working demonstrations will include an operating cathode ray tube, allowing the visitor to manipulate an electron beam, and a simulation of the inner workings of a cyclotron. The exhibit's operating spark chamber will reveal how cosmic rays are detected. In a lighter vein, visitors will hear Arthur Roberts' Cyclotron songs of the thirties and forties piped over a loudspeaker. A slide show with the exhibit will explain how "atom smashing" is carried on with these machines.

Assisting Paul Forman were Michael Meo, technician in the Department of Science and Technology, and Claudine Klose, exhibit specialist.

The exhibit was prepared as a collaboration between the Smithsonian Institution and the Department of Energy.

Exhibit designer is John Schmid of Reston, Va. Richard Virgo, chief of the Museum's design and production staff, served as the exhibit coordinator.



FOR THE BOTANIST WHO HAS EVERYTHING . . .

Imagine the surprise of MNH Botanist Emeritus Lyman 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 Smith reclassified in 1939. He was unaware that Brazil planned to issue the 1.30 cruzeiro stamp. The plant was originally identified and named by Beer in 1857, but Smith corrected the genus and renamed the plant *Neoregelia caroliniae*. Although the Latin names of plants have appeared on stamps before, this is the first time the scientists' names have been printed. Below the image are the stamp designer and engraving office.

SMITHSONIAN TORCH

December 1977

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

RAP Announces Winter Schedule

By Helen Marvel

How to trace your own genealogical roots, the art of Henri Matisse, winter stargazing, and the brilliant Aztec civilization are some of the topics to be explored in Resident Associate Program winter courses. Over 90 classes begin on January 21.

Participants in Resident Associate classes will also learn to design their own homes with Emily Malino; explore ethnoarchaeology, the new "dirtless" archaeology of the living; examine the unique stylistic characteristics of baroque chamber music; consider the high-minded, though inflexible idealism of our Nation's 28th President, Woodrow Wilson; 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 rock music traces the origins of this popular form and examines rock greats such as Elvis Presley, the Beatles, Bob Dylan, and Elton John through lecture and night club visits. An exploration of the marvelous and mundane world of animation documents the work of the great studios of Walt Disney, Max Fleischer, and Paul Terry. Participants in one Saturday morning class will visit Washington museums for on-site introductions to art.

Among the Program's studio art classes, students will learn the art of calligraphy; the techniques of furniture repair and refinishing; methods for indoor gardening; hand-binding for old books; and the production of mini-video documentaries.

Young people ages four to 18 will study manned flight from balloons to rockets; film, direct, and star in their own television shows; trace the evolution of reptiles from dinosaurs to lizards; and explore portraiture in Young Associate classes.

The December *Smithsonian Associate* newsletter describing winter courses in detail may be obtained at the offices of the Resident Associate Program, A&I Room 1271. Registration will continue from December 1 through the first week of classes.

Employees can enroll as Resident Associates at the following reduced costs: \$15, single; \$18, double; \$23, family.

Gillespie Landscapes, Self Portraits Exhibited

By Sidney Lawrence

Nearly 70 paintings and mixed-media pieces by Gregory Gillespie, whom Hirshhorn Director Abram Lerner has called "unique among the younger generation of American painters," will be presented at the Hirshhorn Museum from December 22 through February 12. Landscapes, still lifes, genre scenes and self portraits (of varying sizes) reflect a style that is "mysterious and enigmatic even when appearing to deal with everyday reality," said Lerner, who selected the exhibition and wrote the catalog essay.

"Few artists," he added, "have fought so zealously to recapture the drama of the subject in art. Fewer still have been able to pierce the facade of contemporary life and delineate its concurrent beauty and terror so profoundly."

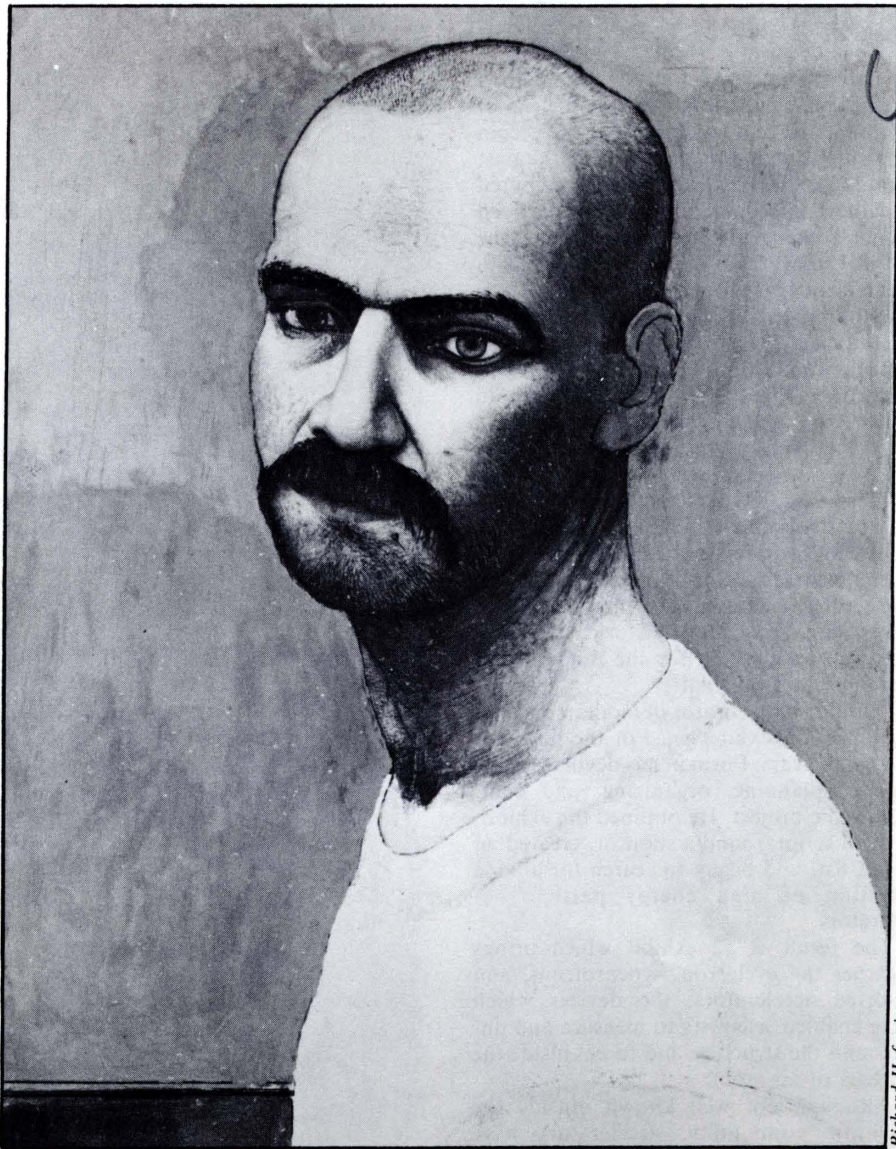
With painstaking attention to detail, Gillespie has created dream-like scenarios of figures engaged in ambiguous, often disquieting confrontations, and miniature "shrine" paintings invoking the mood of religious allegories. His meticulously rendered interiors and still lifes, generally larger in size, are imbued with a disturbing metaphysical presence.

"My art is based on contradictions," he told Lerner in a rare interview. "There's nothing simple in it. It's always multiple."

Born in Roselle Park, N.J., the 41-year-old Gillespie studied art at New York's Cooper Union and at the San Francisco Art Institute. In 1962 he was awarded the first of two Fulbright-Hays Grants to study the early Renaissance painter Masaccio in Italy. After two years in Florence, and with the support of three consecutive Chester Dale Fellowships, he moved to Rome where he continued to work for six more years.

Gillespie absorbed the work of Masaccio and several other Italian, German, and Flemish masters. His work, entirely contemporary in practice, frequently incorporated collage as well as plaster, photography, polyester, and other mixed media. It was, in the artist's own words, "soaked with the textures of Italy—the feelings, the colors."

He left Italy in 1970 and settled in Amherst, Mass. Eventually abandoning



Richard Hofmeister

Gregory Gillespie, "Self Portrait (Bald)," 1971-72

photo-collage and working increasingly from life in a studio setting, he focused on still lifes, studies of landscape and vegetation, and a series of self portraits. Gillespie is now painting larger scale works marked by extreme realism and compulsive clarity of detail. The visionary quality of his work has not abated.

"For me, the painting is not a success unless (it is) something really solid and sub-

stantial," he said. "From 10 feet it looks solid and three-dimensional, from five feet you begin to doubt it, and up close you get lost in the beauty of another illusion completely that refers to the microscope and, perhaps, somehow the spiritual."

"Gillespie's work is perhaps too personal and eccentric to create a school or effect a shift in taste," said Lerner, "but it has the persistent power of revelation."

Historic Landmark Plaques Installed for Castle, A&I

The Smithsonian Institution Building, designed by James 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 American Institute of Architects to urge a new look at the city plan. Senator James McMillan, chairman of the Senate committee on the District of Columbia, set up a commission to study the area's planning and development.

The Smithsonian Building was not included in the McMillan Commission plan both because it projected too far into the Mall and because its Victorian style was no longer in vogue.

In the exhibition catalog, "Federal City: Plans and Realities," author Frederick Gutheim wrote, "Although hearings in 1904 envisaged the removal—not the destruction—of the Smithsonian Institution Building behind the line sought to be cleared, it is difficult to determine whether this proposal was serious or merely a sop thrown to the proto-preservationists of the day. For even as late as 1931, the National Capital Park and Planning Commission, then principal planning agency for the District, reaffirmed its support for the eventual removal of the Smithsonian Building in accordance with the Senate Park Commission plan."

Such proposals to alter the Smithsonian Building probably will not be made again for a long time, if ever, since it has been officially recognized as a prominent architectural accomplishment with an impressive history of academic events, a fire, several 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



Richard Hofmeister

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

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 decorative stencil work to the walls.

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

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 Program.

Receiving awards were James Buckler and staff, horticulture; George Field, SAO; John Harris, supply services; Maureen Healy, exhibits central; Chang Su Houchins, National Anthropological Archives; Louise Hutchinson, Anacostia Museum; Thomas Lawton, Freer; Dorothy Merchant, Mt. Hopkins Observatory; James Harithas and staff, Museum of Contemporary Art, Chicago, Ill.; Carol Parsons, HMSG; Paul Perrot, museum programs; Benjamin Franklin, Silver Hill facility; Dennis Gould and staff, SITES; Marcial Schiff, Polaroid Foundation, Inc.; Peter Powers, general counsel; Science Intern Program, SAO; Clara Simmons, anthropology; Janet Stratton, performing arts; Howard Toy, personnel; Dianne Walker, computer services; Joanne Tondryk Whitman, SAO.

Jubilee Medals Available at SI

While making your Christmas gift list, keep in mind a sterling silver medal conceived 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 on the reverse reads "In Commemoration, Queen Elizabeth II, Silver Jubilee 1977, Amicitiae Virtutisque Foedus (an alliance of friendship and virtue), Washington, D.C." accompanied by the hallmarks of London and the Jubilee year, symbolizing the unique bonds linking the United States and Great Britain.

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 and a half inches in diameter, weighs 93 grams, and costs \$125, with \$50 tax 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 with the advice of the Queen Elizabeth II Jubilee Committee which includes Silvio Bedini, Museum of History and Technology deputy director; Cooper-Hewitt Director Lisa Taylor; Paul Perrot, assistant secretary for museum programs; and National Portrait Gallery Director Marvin Sadik, as well as six former U.S. Ambassadors to the Court of St. James, and others.

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

Mrs. Strickler Dies; Chief of Travel



Betty Strickler

Smithsonian staff member Betty 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 4509 Highland Avenue, Bethesda, Md.

Born in Escanaba, Mich., she graduated in 1936 from Central High School in Washington, D.C., and in 1940 from Wilson Teachers College in the District.

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. On the day of her death, the Office of Public Affairs received many calls asking that she be remembered in a *Torch* obituary.

Before coming to the Smithsonian, Mrs. Strickler had worked in a number of Government agencies including the Department of Commerce, the Office of Education, the National Science Foundation, and the Small Business Administration. At the time of her death, she had accrued nearly 37 years of Federal service.

For a number of years, Mrs. Strickler served as a Sunday school teacher at the Chevy Chase Presbyterian Church. She also was 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 Coffee, president; Michael Harris, vice president; Sheila Alexander, recording secretary; Carlene Stephens, corresponding secretary.

The group has organized to promote high professional standards among its members, to provide a forum for discussion and study 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 had sought employment at SI; the house where they had grown up was near the Smithsonian on Linworth Place, 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 of a Washington vastly different from today's. As a girl when she walked from Linworth Place to her father's restaurant near 10th and Pennsylvania Avenue, she crossed the Smithsonian grounds, in those days a forested park. Not until the early thirties was the area landscaped into the Mall. Constitution Avenue was then B Street, and there were rows of open air food markets opposite the Museum of Natural History, where the Justice Department and other Federal Triangle Buildings stand today.

Floods Cut Off Mt. Hopkins



Arizona Daily Star



Tucson Citizen

In early October, southern Arizona's worst flood in a quarter of a century washed away homes, livestock, and bridges 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 by the rapidly flowing waters. Later, a makeshift boatswain chair, fashioned from ropes, pulleys, and an old auto tire, was strung between the banks, and the stranded scientists could return to civilization. Above, Don Hogan of the Mt. Hopkins support staff guides astronomer Fred Chaffe over the swirling waters.

Embassy Staffs Go Behind the Scenes

Its galleries are quiet and calm, and most visitors don't see much activity there, but on November first, 45 cultural attaches from Washington embassies learned that behind the scenes there's a lot going on at the Freer Gallery of Art.

The visit to the Freer was the first item on an all-day agenda organized by Cynthia Helms of the Office of Public Affairs. Martin Amt, special assistant at the Freer, organized the Gallery tour as he and staff members Ann Yonemura and Craig Korr led the guests through storage rooms, the oriental restoration lab, and a technical lab.

Although the stored collections are accessible to the public by special arrangement, the diplomats expressed delight at being able to examine many rare and ancient objects at close hand.

The tour was a chance for them to see the processes involved in acquiring and maintaining a first-rate collection. Tom Chase of the technical lab demonstrated the techniques by which artifacts are X-rayed to ascertain their composition and place and date of origin.

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 for exhibition paintings, prints, and screens. Most of the floor space in the lab is covered with mats, and visitors who wish to leave the bare floor area are asked to remove their shoes.

After leaving the Freer, the diplomats met Porter Kier, director of the Museum of Natural History, for a visit to the Insect Zoo and the new exhibit, "Splendors in Nature." After lunch at the Museum of History and Technology, Division of Political History Curator Herbert Collins conducted a tour of the political collection.

Ending the day at the National Air and Space Museum, the guests talked informally with Director Michael Collins who reminisced about his experiences as an astronaut.

SI in the Media

By Johnnie Douthis

"A dazzling triumph of a book," read the headline of a *Washington Star* feature on "The Smithsonian Experience." In addition to an in-depth description of the book, the article gave details of the history of the Publishing Task Force and the remarkable success of the direct mail distribution of the book.

Art

The murals in the Alice Stallknecht show at NPG were described as "unusual in every respect" by *Washington Star* art critic Benjamin Forgey.

Paul Richard of the *Washington Post* wrote that artist Stallknecht was not a "goody-goody" and that "there is some-

thing close to violence in the way she handled paint."

Another *Post* article on the Stallknecht 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 at HMSG intensified his respect for an artist whose work often seems so simple it becomes difficult. Johnson felt that the works displayed at HMSG "seem as comfortable as if they had grown on the walls on which they appear."

Art News described the Palladio exhibition at Cooper-Hewitt as a large and uncommonly illuminating show of the architect's works. The reviewer felt that the show came as close as any architecture show can to revealing the essence of its subject.

A review in *What's Up in Art* on the Soyer exhibition at NCAFA reported, "The drawings and watercolors show is quiet, flowing, full of humanity and love of the human form."

Phenomena

The "Splendors in Nature" hall at MNH is described by the *Washington Post* as a "stunning exhibit."

A feature in the *Washington Star* on the "Splendors in Nature" hall commented on the selection process for items included in the hall and the designers' plans for maximum audience appreciation of the more than 250 objects in the exhibit.

A *Washington Star* editorial on the "Instrument of the Lord" show at NPG said, "Something of the flavor of Harriet Beecher Stowe's life and impact comes through in the small but appealing exhibit..."

"Sit back, put on your plastic goggles, and prepare to be sucked into the primordial mist," was the advice given by a *Washington Post* reporter to people viewing "Astral Perceptions," the light show at NASM.

Science

George Watson, MNH ornithologist; Saul Riesenberg, MNH ethnologist; and

Edward Ayensu, MNH botanist, were included in a *Washington Post* article on experts in various fields of research.

A *New York Times* article on STRI described research techniques in the study of malaria. A. Stanley Rand, assistant director of the Institute, and his coworkers are studying iguanas that are unharmed by the disease.

Washington Star reporter Thomas Crosby wrote an article about a precocious female ring-tailed mongoose at NZP. The rare beast will soon be put on exhibit in the Small Mammal House.

Crosby also noted the success of a supplementary education program for D.C. schoolchildren to teach them about certain groups of animals—reptiles, birds, mammals, and monkeys.

The "CBS Evening News" with Walter Cronkite and a UPI story told how the Harvard-Smithsonian Center for Astrophysics will make the final identification of an object sighted between Saturn and Uranus, possibly another planet.

Other Smithsonian Mentions

A *New York Times* article on best places to eat around the Mall gave excellent ratings to Smithsonian facilities. The Patent Pending restaurant at FA&PG was described as "the uncontested jewel, both for atmosphere and cuisine..." The writer noted that the courtyard at HMSG provided sheer splendor, unsurpassed, for picnicking between the Henry Moores and the Alexander Calders. The article also gave a high rating for the buffet in MNH for Associates. The glass-walled dining room at NASM and the Automat exhibit at MHT were mentioned as interesting additions.

An article in the *Alexandrian* noted, "One of D.C.'s best kept secrets is its National Collection of Fine Arts..." This stately white marble building holds treasures of American artists whose work is presented in a milieu of total beauty dignity, and exceptional 'good taste,' which is delightfully awesome. A grandeur is afforded all pieces because they are given special attention, allowing the utterance of the artists' message."

Q & A

With holiday parties on our minds, *Torch* got in touch with the Smithsonian's party-givers for all seasons in the Office of Special Events. OSE staff handles the arrangements for several hundred events every year or provides support for offices planning their own exhibit openings, luncheons, and other events. Although one person is assigned responsibility for an event, everyone helps out when necessary. Marilyn Hughes is a special events assistant in her fifth year with the Smithsonian. She was interviewed by *Torch* staff writer Kathryn Lindeman.

How do you plan for an event?

Preparing for a major event such as a building opening is like setting the stage—I feel like the props mistress! For all except the most routine events, we hold a meeting and walk-through in the area of the event with the building manager, guard captain, electrician, caterer, or anyone else who may be involved. We aid the sponsoring office by drafting invitations, offering guidance in making up guest lists, and suggesting menus, flowers, and music or other entertainment.

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 caterer forgets the corkscrews, linens, or droptables, and we end up running across the Mall to get them from our office in A&I. When an expected guest does not arrive, we have to arrange an alternate seating plan at the last minute. Sometimes I'll make



Marilyn Hughes

a quick phone call to the guest's home, but it can be awkward if the person who answers is the guest we're expecting. I haven't had too many last-minute crises though because all the details are carefully checked out before an event. We phone everyone the day before to reconfirm.

What was your most embarrassing experience?

Last summer when Queen Elizabeth was scheduled to visit the Castle, I was to alert the musicians stationed on top of the entrance portico when to start the music. With a large crowd of dignitaries, Smithsonian staff, and tourists waiting at the entrance, the Queen approached in her car and I yelled, "Tell the Queen to start the music!" I still get reminded about that one.

Which event was the most exciting?

The May 10 opening of the A&I Building during the Bicentennial. 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 dress. 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 must meet all kinds of people.

Yes, and I get a lot of perspective on them. I've met Gerald Ford, Patricia Nixon, Lady Bird Johnson, and other prominent personalities and found them to be just as friendly as most. I really enjoy conversations with people in various occupations, too. We depend heavily on buildings management and the guard force and without their cooperation, the whole event would fall apart. I like to coordinate the necessary details with different offices.

Is your training in special events valuable to you in other ways?

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.

Steinem Comes to WWICS

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.

"Scholarly work in this area is scarce. One of the first things I'll do is evaluate the few theorists whose insights are part of a feminist world view, such as Mahatma Gandhi and Simone de Beauvoir," she said.

Steinem, founder and editor of *Ms.* magazine and a leader among feminists, is the 15th woman to be invited to WWICS. The Center, which was established in 1968, has awarded 236 fellowships since 1970.

The program accommodates up to 40 fellows from a wide range of professions to study fundamental political, social, philosophical, and intellectual issues. This year, 21 new scholars were selected from more than 300 applicants. All project proposals are reviewed by at least 12 people at the Center, including a panel of specialists and the board of trustees selection committee.

Steinem's work will examine some of the changes that must occur as feminism is adopted by current economic, political, and social systems. She cited an example in the

common populist demand of "equal pay for equal work." Economic studies show that fulfillment of this demand alone would result in a dramatic redistribution of wealth in both public and private sectors.

"The feminist premise has profound implications for nationalism," Steinem said. She asked what happens when the basic feminist requirement of reproductive freedom—that is, the right to decide whether or not to bear a child—collides with the nationalistic assumption that population growth or decline may be regulated by the government.

Another aspect of her study will be an examination of the changes in values and behavior patterns when feminism is adopted. For example, many political philosophers based their theories on traditionally male behavior traits such as aggression. What happens to these theories when the model is an adult female or a person with the full spectrum of human potential?

Feminist theorists from India, France, Botswana, Great Britain, Israel, and other countries will critique Steinem's work, adding insights about feminism in their own countries.

Steinem has spent the past seven years helping to popularize the feminist movement through lectures, *Ms.* magazine and other articles.



A ROYAL EMERALD . . . Museum of Natural History Director Porter Kier (right) and Curator of Minerals Paul Desautels admire a 75-carat emerald which was presented to the Smithsonian by Mrs. Stewart Hooker of New York. Hooker is the sister of Walter Annenberg, former U.S. Ambassador to Great Britain. The emerald, which was purchased by her from a New York jeweler 15 years ago, is believed to have once adorned the belt buckle of Abdul Hamid II (1876-1909), one of the last sultans of the Ottoman Empire.

Program Helps Start Native American Museum

By Johnnie Douthis

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 Program has grown out of an internship 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 exhibition.

Assistant Secretary for Museum Programs Paul Perrot said, "The program provides native Americans with a bridge of technical competence between Dr. Viola's archival program and the preservation and interpretation of their own cultural heritage in museums."

The Onieda Museum will be unusual, according to Smith, because its collections will consist primarily of Iroquois objects which trace the history of the tribe, one of the Iroquois confederation of Six Nations. The Oniedas came to Wisconsin from New York in 1820.



Robert Smith and exhibits specialist Marguerite Mondor

Much of the new Museum's collection has come from people on the reservation. During his two weeks in Washington, Smith's activities included studying exhibition design techniques and researching photo files. He found photographs of life on the reservation and pictures of Onieda

artifacts. All were reproduced and will be included in the collection.

One of Smith's most exciting experiences during his stay was the discovery of a 1906 photograph of his own grandfather, Joseph Smith. Neither the younger Smith nor his father ever had seen pictures of the elder as a young man. He had been one of the few native American entrepreneurs on the reservation, where he owned a sawmill and a cheese factory. His land was sometimes used for carnivals that came to the reservation.

Program Director Hanson has identified more than 80 tribal groups from all over the United States with museums already built or in the planning stage. Since the program began in April, eight native Americans have received training, and Hanson has furnished technical assistance to more than 30 tribes. All participating museums have paid travel and living expenses for their representative's stay in Washington.

"We hope the program will have two significant results," Hanson said. "First, a professional museum should become an important economic asset for the tribe. Tourism will lead to jobs for museum staffs, support personnel, craftworkers, and artists, and stimulate business."

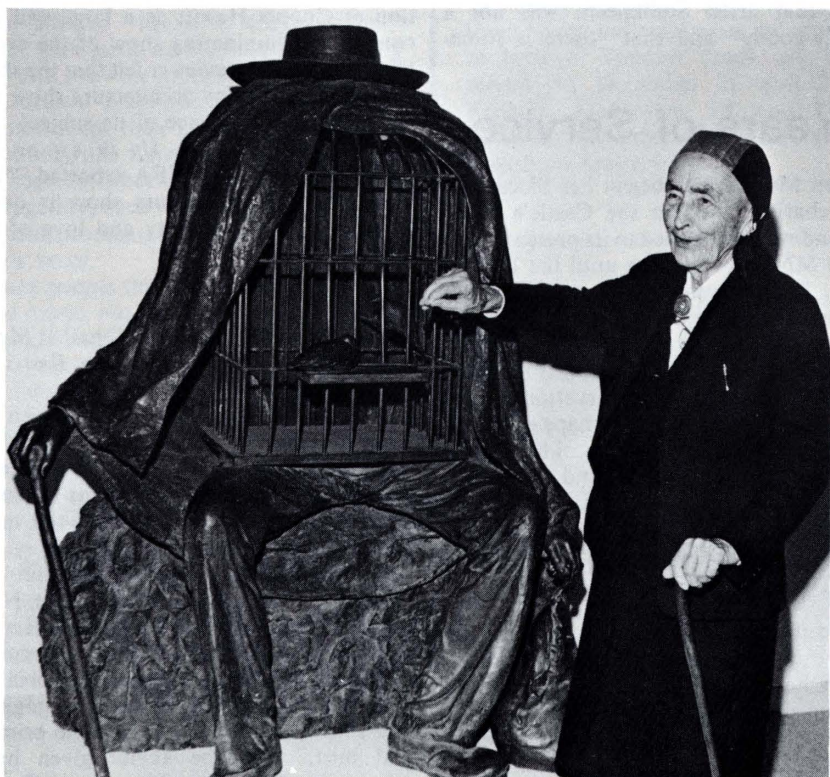
"Second, a good museum can improve reservation life by serving as a source of cultural pride and self understanding. It can be a superb avenue of communication with non-Indian people as well," he concluded.

The Office of Museum Programs is seeking further support from foundations and individuals to implement the program.

Free Jazz

Catch the Navy Commodores in free noon jazz concerts in MHT's Carmichael Auditorium. On Monday, December 5, Woody Herman will solo with the band, and on Friday, December 9, woodwind virtuoso Tim Eyerman will appear. WETA-FM jazz programmer Yale Lewis will emcee on the ninth.

Georgia O'Keeffe Visits HMSG



Contemporary painter Georgia O'Keeffe visited the Hirshhorn on Friday, November 11, four days before her 90th birthday. She saw her own works among the Museum collection, and took time to sit with Rene Magritte's bronze, "Delusions of Grandeur," 1967.

Richard Farrar