

Board of Regents Seeks Armstrong

The Board of Regents of the Smithsonian Institution has recommended that its congressional members introduce legislation to approve the nomination of Anne L. Armstrong of Texas to fill a vacancy on the Board as a citizen member.

The Board also has asked that legislation be introduced to confirm the reappointments of Judge A. Leon Higginbotham, Jr., of Pennsylvania and John Paul Austin of Georgia whose terms expire in May.

Armstrong was named U.S. Ambassador to the Court of St. James in 1976. From 1973-74 she was Counsellor to the President with Cabinet rank, the first woman to hold that position. She also served as the President's liaison to the American Revolution Bicentennial Administration. Under her direction, the first Office of Women's Programs was established in the White House.

Armstrong served in various leadership positions in the Republican Party and in 1971 she became the first woman to serve as cochairman of the Republican National Committee.

In 1975 she was elected a director of several corporations and has been active in civic organizations. She is national chairman of the English Speaking Union, has served as a member of the Commission on the Observance of International Women's Year and as a member of the Advisory Council of the American Revolution Bicentennial.

Armstrong was born in New Orleans and graduated from Vassar College in 1949.

The vacancy for which Armstrong is being nominated was created when Regent Robert F. Goheen, former president of Princeton University, was appointed Ambassador to India.

Judge Higginbotham, a graduate of Purdue University, has been a lawyer in Philadelphia for many years. John Paul Austin is a Harvard graduate and an officer of the Coca Cola Company. Both became Smithsonian Regents in 1972.

SI Welcomes N.Y. Money Collection

The Smithsonian has received the Chase Manhattan Bank Money Collection, considered to be one of the largest currency collections in the country. Secretary Ripley and David Rockefeller, chairman, Chase Manhattan Bank made the joint announcement on January 16.

Formal agreement papers turned over the collection of more than 24,000 specimens to the Smithsonian where it will be housed and exhibited in the Museum of History and Technology.

According to the terms of the special loan/gift agreement, the collection will remain on loan at the Institution for up to 10 years, with the bank's expressed intention to donate the collection to the Smithsonian by the end of the loan period.

"It is a privilege to present this large and very famous collection to the American people through this distinguished and world renowned institution," Rockefeller said. "New Yorkers have enjoyed it for many years and now it is our pleasure to make it available to the Nation where millions of visitors from here and abroad will see and enjoy it as part of the national numismatic collection at the Smithsonian."

Secretary Ripley said that "the Chase Manhattan Bank Money Collection will fill

(See 'Money' page 7.)



New England Willow Tree Shilling (1652)

Courtesy of Chase Manhattan Bank



THE SMITHSONIAN TORCH

No. 78-2

Smithsonian Institution, Washington, D.C.

February 1978



WILL YOU BE OUR VALENTINES? . . . As the *Torch* staff sat among the litter of paste-up day, the sight of this cute valentine from the MHT collection intensified our experience of *deja vu*. Wasn't it like this when we were kids, sitting among piles of crepe paper and paste as we sought to create our own romantic masterpieces? But some of us less patient types gave in to frustration. Instead we bought large cellophane bags of valentines just like this one.

SI Secretary Named to New Board

Secretary Ripley has been appointed ex officio a member of the board of the newly established Museum Services Institute in the Office of the Secretary of the Department of Health, Education, and Welfare.

According to Paul Perrot, assistant secretary for museum programs, the purpose of the Institute is to provide to museums across the country a new mechanism for financing their various activities, and particularly to provide operating support, which other granting programs, more project oriented, do not offer.

The board of 20 members, five of them ex officio, and Institute Director Lee Kimche, who is a former official of the American Association of Museums and the Association of Science-Technology Centers, were sworn in December 16.

George Seybolt, former president of the Boston Museum of Fine Arts, is board chairman. The members are museum direc-

tors and other museum personnel, educators, and persons interested in museums, who will meet on a regular basis to establish guidelines, programs, and policies responsive to the legislative mandate.

Primary congressional sponsors of legislation during the Institute's five-year gestation period were Representative John Brademas of Indiana and Senator Claiborne Pell of Rhode Island, also a member of the Smithsonian Board of Regents. An appropriation of \$4 million for fiscal year 1978 has been approved.

The major area of support, Perrot said, will be assisting museums in meeting basic operating costs and easing the financial burden due to increased use of museums by the public.

"The Museum Services Institute fulfills long held hopes of museums across the country for assistance in operating activities," said Perrot.

Humphrey's Death Mourned by Board

The Smithsonian's Board of Regents mourned the death of Senator Hubert H. Humphrey in a special resolution adopted at its January 16 meeting which memorialized the Senator's contributions to the Institution.

Senator Humphrey served as a Regent and Vice Chancellor of the Smithsonian from January 1964 to January 20, 1968, and was the first chairman of the board of the Woodrow Wilson International Center for Scholars.

"He brought to the Smithsonian Institution his unique wisdom and commitment to the people of the United States and the world," the resolution said.

"Throughout his career," it added, "Senator Humphrey took special interest in the Smithsonian Institution and its programs of research, education, and international cooperation, and for his work was awarded the Institution's Joseph Henry Medal."

The resolution noted that Senator Humphrey, in his final public appearance at the Smithsonian on June 14, 1977, told his audience:

"When I speak of morality I am talking about every kind of human behavior, toward ourselves, towards our fellow human beings, other living creatures, and even the earth itself. Environmental protection is morality. Conservation of our resources is morality. Abuse and waste of our resources is immoral. And the abuse and waste of ourselves is the worst of the immoralities . . .

"If we do not live by some standards of truth and justice, of kindness and respect for the integrity and the rights of others, we will perish, we will lose our humanity . . .

"I have heard it said that we have lost our way. Maybe so, but possibly what we ought to be saying is that we are looking for a better way."

"This is his legacy to us. We shall remember," the resolution concluded.

Cathedral's Sayre Comes to WWICS

The Very Reverend Francis B. Sayre, Jr., dean of the Washington Cathedral since 1951, has been appointed as associate director of the Woodrow Wilson International Center for Scholars.

Dean Sayre will join the full-time staff of the Wilson Center on March 1. Dr. James Billington, director of the Wilson Center, has announced. His resignation from the Cathedral was effective January 17.

"I am pleased by Dean Sayre's acceptance of our invitation to join the Center," said Billington. "His knowledge of the Washington community and his many interests reaching beyond Washington will help us in charting the future development of the Center which is dedicated to the memory of the scholar and President who was his grandfather."

For his accomplishments in the construction of the Washington Cathedral, Sayre has been honored as a master-builder. His quarter-century at the Cathedral has seen the completion of the vast nave, the installation of 50 percent of the Cathedral's total stained glass, and the construction of the west facade to the base of the twin west towers. The south transept and the central tower also were constructed and dedicated under his aegis.

In addition, Sayre has been recognized as a national leader in debates concerning recent national concerns. He took part in the civil rights struggle, including the Selma-Montgomery march, and worked on behalf of world refugees and for equal employment opportunities.

Son of the late Honorable Francis B. Sayre, former United States representative on the Trusteeship Council of the United Nations, and the late Jessie Woodrow Wilson Sayre, he was born in the White House on January 17, 1915. Sayre is an alumnus of Williams College, the Union Theological Seminary in New York City, and Episcopal Theological School in Cambridge, Mass.

He recently accepted appointment as a member of the Advisory Council of the Bishop for the Armed Forces and the Board of Directors of the National Space Institute. Sayre is the author of "To Stand in the Cross," which has been designated as the Seabury Press Lenten Book for 1978.

Renwick Shows Wright's Total Design Ideas

By Kathryn Lindeman

Frank Lloyd Wright, prominent in American architecture for more than half a century, was more than an architect in the usual sense of the word. In designing a building, he also treated furniture, fabrics, rugs, dinnerware, and even dresses for some of his clients. Through photos and selected pieces, the story of his career is told in "The Decorative Designs of Frank Lloyd Wright" now at the Renwick Gallery.

The prolific Wright went through several phases of design during his career. He began to establish his own architectural practice in 1893 after working six years with the Adler and Sullivan firm in Chicago. The geometric forms and ornamental style of Louis Sullivan, who believed that form should follow function, inspired many of Wright's early designs for houses and apartment buildings. Dining tables and chairs designed by Wright in 1895 were radical for the times because of their geometric simplicity and lack of historic ornament.

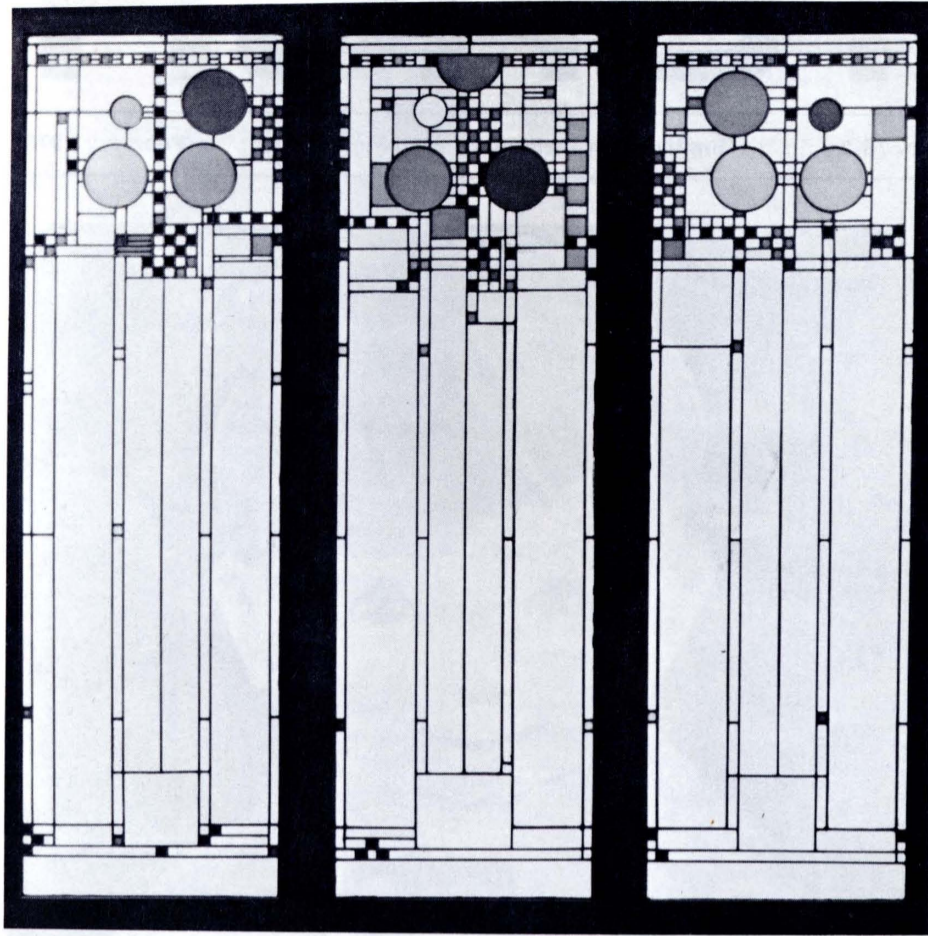
David Hanks, a curator in American decorative arts for more than nine years, first with the Art Institute of Chicago and then with the Philadelphia Museum of Art, has organized the exhibit to reflect the stages of Wright's long career—"Beginnings: 1887-1900," "The New School of the Middle West: 1900-1910," "From the Middle West to Japan and California: 1910-1930," and "Renaissance: 1930-1959." The exhibit also shows some of the graphic designs done by Wright for various publications and a few items designed for production and sale to the public.

By 1900, after 10 years of experimentation, Wright had developed his "Prairie house," and his own distinctive and revolutionary style had been formed. Houses in the Prairie school style, as it came to be called, were low, flat, and hugged the land.

"With Wright, the furniture was considered part of the architecture," said Hanks. "Throughout his work from the 1890's into the late 1950's, there were certain principles he consistently followed. One of these was to achieve a feeling of repose and harmony, and he used horizontal lines to insure this effect of repose."

"Many of the buildings he designed are gone now and most of those still in existence no longer have the original furnishings. But the older photos in the exhibit do show the furnishings initially designed as part of the buildings."

"In doing my research, I talked to some of his clients from the thirties, forties, and fifties, or children of the clients who had



Wright designed these leaded glass windows inspired by balloons and confetti for the Avery Coonley Playhouse in Riverside, Ill. (1912).

commissioned buildings earlier in Wright's career. Most of them were very enthusiastic about the buildings and furnishings he designed for them. He designed the houses specifically for particular clients and often knew what they wanted when they did not know themselves."

Wright designed furnishings to complement the architecture of his houses by using similar materials and form. For example, the shape of the building would often be repeated in the shape of the tables and chairs and sometimes even down to the pattern in the fabric used for draperies or upholstery. He was very concerned with space and the scale of furniture so that it would be in proportion to the rooms.

In some cases, the design of the furniture would create a space within a space, such as the dining room set from the Frederick C. Robie house in Chicago, Ill., designed in 1908. The vertically slatted chairs and the built-in corner lamps of this dining set screen the table from the rest of the

spacious room. This set is one of the spectacular items in the exhibit.

Wright designed not only houses and all their accessories but commercial buildings as well. His largest commission was for the Imperial Hotel in Tokyo, Japan, which he devoted time to off and on from 1915 to 1922. Samples of the ceramic place settings included in the exhibit are beautifully simple and up-to-date for the 1970's even though they were designed more than 50 years ago.

Hanks organized the show based on research funded by grants from five different groups including the National Endowment for the Arts. He also has written a comprehensive book of the same title as the show soon to be published by E.P. Dutton.

After closing at the Renwick July 30, the exhibit will move to the Grey Art Gallery and Study Center at New York University, cosponsor of the show, and then to the University of Chicago's David and Alfred Smart Gallery.

New Mineral Type Named for Staffer

A mineral species discovered last year has been named in honor of Grover Moreland, supervisor of the Museum of Natural History's Department of Mineral Sciences Specimen Preparation Laboratory.

The specimen named "morelandite" had come to the Museum 50 years ago as part of the Canfield Collection. It was unrecognized until recently when it was discovered and characterized by mineralogists at MNH and the University of Michigan.

During his 20-year career at MNH, Moreland has earned great praise for developing precision techniques to cut super thin slices off meteorites and other rocks and minerals, making it possible for scientists to study their elemental, mineralogical, and structural makeup. Operating a wafer thin diamond saw, he slices and then hand grinds a section up to 1/1000th of an inch so thin that a person can read a newspaper through it.

Moreland's skill at the exacting process is so admired within the geological profession that the National Aeronautics and Space Administration entrusted him with the responsibility of cutting the first lumps of moon rock brought back by the Apollo astronauts.

"It was imperative that we maintain the rocks' integrity and character, not waste any material, and try to eliminate shock," Moreland said. "If a natural crack was present that would be one thing. It would have been tragic if we introduced it with a tool."

"Fortunately, all went smoothly," he added. "We embedded the moon rock specimens—some of them weighing more than 3/10 of a gram—in plastic. Then we cut through them and polished the exposed rock surface to an optically flat, ultra-high finish so that they could be analyzed for quantitative chemical composition by an electron microprobe."

Having accomplished his mission successfully and trained NASA technicians so that they could carry on the moon rock cutting, Moreland returned to MNH. He has continued to teach the fine points of his art, contributing to six articles for publication in professional journals.

The CFA-produced hydrogen maser clock, already listed in the "Guinness Book of Records" as the world's most accurate, has now achieved even greater precision. Robert Vessot reports that the latest version of the clock is accurate to six parts of 10⁻¹⁶; or, to be more precise, it will lose less than a second in 50 million years.

Photo Contest

Torch is looking for views of the Smithsonian from the people who know it best—its employees. May 1, 1978, is the deadline for the first annual *Torch* photography contest, open to Smithsonian staff anywhere in the world.

Subject matter must relate to the Smithsonian—its personalities, buildings, programs, or collections. Photos must be black-and-white glossies and should be no larger than 8 x 10 inches and no smaller than 5 x 7 inches. Each entry must be captioned with identification of people or objects pictured.

First prize will be \$50, and second and third prizes will be \$30 and \$20 respectively. The Office of Printing and Photographic Services will also donate a box of photographic paper to the first place winner. Winners will be notified about May 15, and their photographs will appear in the June *Torch*. All entries become the property of the Office of Public Affairs, and may be used for its publications and future programs.

Judging the contest will be: Caroline Despard, picture associate, *Smithsonian* magazine; Stephen Kraft, managing designer, Smithsonian Press; Eugene Ostroff, curator of photographic history, Museum of History and Technology; William Stapp, curator of photographs, National Portrait Gallery; and James Wallace, director, OPPS.

Send unmounted entries to: Editor, *Torch*, A&I-2410, between March 1 and May 1, 1978. Include your name, address, and daytime telephone number.

Dorothy Lewis, employee relations officer in the Office of Personnel Administration, recently retired after 34 years of Government service, of which 18 were with the Smithsonian. Lewis was involved with personnel services during her entire career beginning with the Department of the Army and the Veterans Administration before coming here.

Frequently sought out by Smithsonian employees for her expertise in computing retirement annuities, Lewis often had requests from people who were as much as two years away from retirement.



Dorothy Lewis

Comings and Goings

The Safety Management Division of the Office of Protection Services has expanded its program, adding several new staff members. **Edward Sniechoski**, who came to the Smithsonian from Marine Corps Headquarters here, is the new chief, Fire and Security Division, as well as acting chief of safety management.

Charles Berry has assumed duties as a safety engineer, and **Harry Slatin** as an industrial hygienist. Berry was formerly employed at the Ft. Belvoir Mobility Equipment Research and Development Command, while Slatin was a self-employed consultant.

Vicki Hershiser, a safety specialist trainee, comes to OPS from the Office of Public Affairs where she was a secretary.

Also new in the Office is **David Liston**, a training officer. He is from Chicago, where he worked as a training consultant for a hospital and two community agencies.

Brenda Green has joined the staff of the Publications Distribution Section of the Smithsonian Press. Green was formerly employed as a library technician for the Special Projects Office of the SI Libraries. In her new position she will maintain the accounts receivable.

Margaret Parsons, assistant program manager, and **Michael Sassani**, television production specialist in the Office of Museum Programs, have both joined the staff of the National Gallery of Art. Parsons now serves as audiovisual coordinator, and Sassani as an audiovisual specialist.

Chet Henderson, former equal oppor-

tunity specialist in the Office of Equal Opportunity, has been reassigned to the Office of Personnel Administration as a personnel staffing specialist.

Henderson joined SI about two years ago as upward mobility coordinator. He is a graduate of George Washington University and has extensive experience in manpower development and personnel management. For two years he served in Vietnam with the Agency for International Development.

Recreation Association Board

The following people have been elected members of the Smithsonian Employees Recreation Association Executive Committee: **Marvin Joy** and **Sandra Donway**, NASM; **Thelma Davis**, NZP; **Ann Gilstrap** and **Cora Shores**, OPLANTS; **Vincent Turner** and **Benjamin Howard**, OPS; **Leroy Jefferson**, FA&PG; **Dorothy Jacobs** and **Kathy James**, MHT; **George Ford**, Edgar Gramblin, and **Francine Free**, MNH; **Willie Dillard**, SI Libraries; **Michael Alin**, RAP.

Federal Funds for Films

The Smithsonian's National Anthropological Film Center has been approved by the Civil Service Commission to become a completely federally funded project. The center was established to develop the scholarly potential of films as a data base and a tool of inquiry into the vanishing and changing cultures of the world.

Fieldwork Results in 8-Book Publication

By Thomas Harney

Drs. G. Arthur Cooper and Richard E. Grant were honored for outstanding achievement by the Museum of Natural History Department of Paleobiology in December after the publication of the final volume of their work "Permian Brachiopods of West Texas," the largest paleontological treatise ever published by the Smithsonian.

The publication of the 3,370-page work spanned five years. "At first we wanted to get it all out in one volume," said Grant, "but the SI Press told us that it was impossible. Instead, we separated it into eight volumes and published the material over a lengthy period of time."

The project began when Cooper came to the Smithsonian in the early 1930's. As a graduate student at Yale, he had become interested in brachiopods, thumbnail-sized seashells that have flourished for the entire half-billion-year period in which there has been shelly life on earth. At SI he found the brachiopod collection in "deplorable condition." No one had been interested in adding to it for some time and many key periods of evolutionary history were unrepresented.

In 1939 Cooper and a friend from the U.S. Geological Survey visited Texas' Glass Mountains, a 100-square-mile area located 236 miles southeast of El Paso. Cooper brought back nine small boxes of brachiopod specimens, and that winter at MNH he used hydrochloric acid to etch the brachiopods out of the rock, an experiment that freed so many perfectly preserved unknown species that Cooper decided almost immediately to return to Texas for more collecting.

The next summer he drove down to Texas and loaded up the back seat of his old car with more rocks. The following year he was back again, selecting and shipping back an even bigger load, which was processed at MNH in large tubs. It was the first time that acid processing of paleontological specimens was performed on a mass production scale.

World War II interrupted Cooper's collecting trips, but in the summer of 1945, he returned to the Glass Mountains and sent back a massive five-ton rock shipment. He was systematically amassing a great collection of animals preserved in the mountains and tracing their evolutionary succession. Year by year, more rocks were shipped.

"You might think I could have almost removed the mountains in that amount of time, but in fact it was a slow process," Cooper said.

Grant joined Cooper as a coresearcher in 1957, and 10 years later when they decided to wind up the fieldwork portion of the research project, the two men had quarried more than 144,000 pounds of rock from which millions of specimens had been processed. Never before in the history of paleontology had so many specimens been collected from such a small area in such a short time.

"When I came aboard on the project, we figured that we could wrap everything up in four years. It turned out to be 20," Grant said.

The hard physical labor was finished by the late 1960's, but plenty of other work remained. The stratigraphy of the Glass Mountain region had to be analyzed and nearly a million of the finest specimens examined. Tens of thousands of photographs were taken.

"We approached the whole thing with a 'Rome wasn't built in a day' attitude," Grant said. Cooper, once accused of being a pessimist, remarked, "What kind of pessimist would start a 20 year project?"

The Texas study has already been hailed as a paleontological classic. At a party attended by the paleobiology department staff, MNH Director Porter Kier and Paleobiology Department Chairman Martin Buzas presented the two scientists with their eight-volume work bound in linen and leather.

"So often research achievements are just taken for granted. We're making certain that this one isn't going to be overlooked," Kier said.



Arthur Taylor

THE MALASPINA EXHIBITION . . . A ceremonial club (ca. 1791) made of stone and basketry is one of 30 artifacts in MHT's Malaspina exhibit which documents the first scientific voyages along the northwest coast of America. The five-year expedition, sponsored by the Spanish Government, began in 1789 with two specially designed ships under the leadership of Alejandro Malaspina.

MNH Volunteers Raise Arthropods

By Sheila Mutchler

Two thousand five hundred visitors a week! Thousands of arthropods to exhibit, care for, and raise. Approximately 60 exhibit area volunteers talk with visitors about the animals, answer questions, give public demonstrations and feedings, and monitor Insect Zoo visitors and inhabitants.

Twenty rearing room aids help the entomologists with rearing procedures, feedings, clean-up, and collection of specimens including both arthropods and plants. Volunteer collectors around the D.C. metropolitan area and all over the United States make about 25 shipments a month to the Insect Zoo.

The volunteers get together for field trips, collecting expeditions, enrichment programs, and seasonal celebrations. They must donate at least four hours one day a week. Insect Zoo volunteers are a diverse group with an age range from 16 to the "who's counting" group. At the moment women outnumber men two to one. There are high school, college, and graduate students and Ph.D.'s, amateurs, and professionals with a predilection for the natural sciences and education. Others are homemakers, former teachers, naturalists, and men and women from business and the armed services. There are even two families whose members all work together at the Insect Zoo. One teenage volunteer was featured in the Insect Zoo on a January segment of CBS-TV's "Razzmatazz."

The Zoo is a project of the Museum of Natural History's Office of Exhibits.

Sheila Mutchler is a program assistant with MNH's exhibits office.

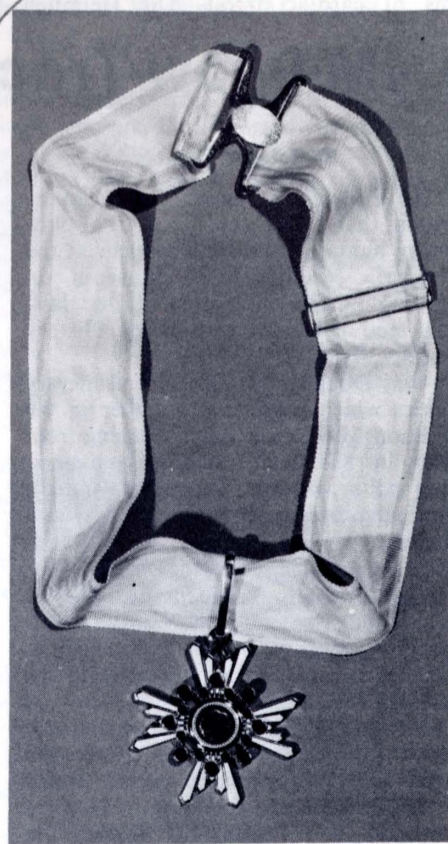
A Civilized Entertainment

If you're tired of cocktail parties and smoky nightclubs, why not join the Division of Performing Arts for an evening of Victorian dancing at the Renwick on Sunday, March 5, from 6 to 8 p.m.? You're invited to don Victorian costume and dance to the music of Charlie Cliff's orchestra, as Mr. and Mrs. Neelands teach the waltz, polka, scottische, and turkey trot. For ticket information, call the Box Office at ext. 5395.

SMITHSONIAN TORCH
February 1978

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

Japan Honor Stern



Raymond Schwartz

Emperor Hirohito of Japan has honored Harold Stern, the late director of the Smithsonian's Freer Gallery of Art, with a posthumous award of Japan's Order of the Sacred Treasure, Third Grade.

The Order was given in recognition of Stern's many contributions to the understanding of Japanese art and culture in the United States. It was presented in Tokyo to a Freer representative on November 9.

The Order, pictured above, consists of a gold, pearl, and enamel medallion decorated with a miniature mirror and suspended from a silk ribbon. It is given only rarely to foreigners.



Grant and Cooper (both on left) receive copies of their treatise from Director Kier. Joining them are Charles Gazin (center) and Martin Buzas (far right).

Two Smithsonian Films Win Awards

Two Smithsonian films, "The Smithsonian Institution with S. Dillon Ripley, Secretary" and "Tiger" won Golden Eagle awards from the Council on International Nontheatrical Events in December.

Produced by the Office of Telecommunications, the film on the Smithsonian with Secretary Ripley also was awarded the Bronze Venus Medallion at the 10th Annual Festival of the Americas in the Virgin Islands, where it competed in the documentary category.

A comprehensive visual description of just what the Smithsonian is, the film is intended for use by schools, civic organizations, and community groups. Executive producer of "The Smithsonian Institution . . ." was Nazaret Cherkezian, OTC director; producer, William Grayson, senior telecommunications specialist, OTC; cinematographer and editor, John Hiller, Office of Exhibits Central; and assistant to the producer, Jean Quinnette, OTC assis-

tant production coordinator. Non-Smithsonian personnel working with the telecommunications office were Michael de Guzman, writer; David Vassar, director; and Andrew Finley, production manager.

"Tiger," a documentary on the endangered Bengal tiger, uses live footage shot in India profiling the life of a tiger with scenes of hunting, courtship, and rearing of young. The film was made for showing in the National Zoo's William M. Mann Lion and Tiger Exhibit and is shown alternately on a continuous basis daily with "The Big Cats and How They Came to Be," a 1976 CINE Golden Eagle winner.

"Tiger" was produced and directed by Karen Loveland, Office of Exhibits Central Film Unit; written by John Seidensticker, SI research associate; edited by John Hiller, OEC; and coordinated by Judith White, chief of NCP's Office of Education and Information.

Removed for use in Research Reports Spring 1978 (See R.R. file.)

OPS Offers Training in Saving Lives



CPR instructor Joseph Libby uses OPS dummy named Annie to demonstrate technique to December class members (l. to r.) Richard Ault, Jeanette Gladstone, Sarah Armstrong, Ian MacIntyre, and Philip Reiss.

By Kathryn Lindeman

You have four minutes to save the life of a person choking on food. If you were on the scene, would you know what to do?

About 3,500 Americans, usually adults over 45 and children under four, die every year from choking incidents. Choking is the sixth leading cause of accidental death and is so common it has been nicknamed "cafe coronary" because it frequently occurs in a restaurant and the symptoms are often mistaken for a heart attack.

The Office of Protection Services wants to help more employees become familiar with the Heimlich Maneuver, a procedure to dislodge food from the throat of a choking victim. During February, OPS will present a 15-minute film, "How to Save a Choking Victim," in each of the buildings. So that as many employees as possible can attend, supervisors are being encouraged to arrange schedules accordingly. Watch for an interoffice memo giving times and locations for showings.

According to Clifford Books, assistant director of OPS, classes for Marriott employees from food facilities in SI buildings were held in December to demonstrate and discuss the Heimlich Maneuver.

Cardiopulmonary resuscitation, also known as CPR, is another health training program being sponsored by OPS for Smithsonian employees. Cardiopulmonary resuscitation is an emergency procedure using a combination of artificial respiration and external cardiac compression for victims of cardiac arrest. The Heimlich

maneuver is a part of this instruction. The first 10- to 12-hour class was held in December and two more in January on three half-days.

SI instructors in CPR are Joseph Libbey, diving consultant; Floyd Robinson, fire inspector; and nurses Anita McMonigle, Verdine Frederick, Margaret Shelley, and Mary Ellen Burger.

"We are accepting no more applications for the CPR course now since we have already signed up enough employees for the next two and a half years," said Books. "Courses can, however, be taken through the Red Cross on the employee's own time. Those who have signed up for the SI course will be contacted for time and place."

"We are attempting to spread the training around to staff members in different offices so each building will be covered by employees trained in CPR. OPS will have door stickers available so staff members will know where to go for help."

OPS also has begun training supervisors on the security force evening shift in the Heimlich and CPR procedures because of the number of special events held after office hours.

Realizing the value of CPR instruction at home and in the work situation, Books took a Red Cross course and became certified to teach the procedure. "OPS is concerned with occupational health at the work site and this training is most helpful for divers, scientists on field trips, and others in remote locations such as crafts people who often work alone or in small groups," he said. "It is a simple procedure to teach and has proven that it can keep people alive until professional help arrives."

ANM Show Traces Life of Human Rights Leader

By Johnnie Douthis

"The Frederick Douglass Years," an exhibition that traces the life of the 19th-century human rights leader, opens at the Anacostia Neighborhood Museum on February 12, the anniversary of Douglass' birth, and coincides with Black History Month.

It was Douglass' oratorical and literary abilities which made him a leader in the Abolition Movement. After escaping from slavery in 1838, he also emerged as a newspaper editor, author, civil and women's rights advocate, Civil War recruiter, and statesman.

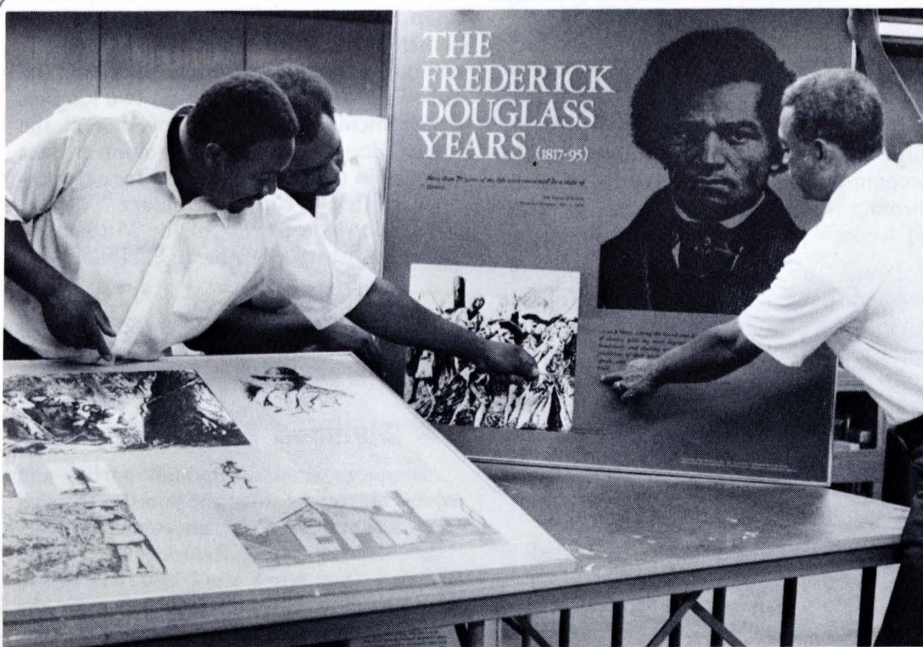
Douglass was active during the Civil War as a consultant to President Lincoln. He and his son, Frederick, Jr., also served as recruiting agents for blacks, while his other sons, Lewis and Charles, served with the 54th and 55th Regiments.

Among exhibition items are documents from the Freedmen's Bureau, established during the Reconstruction period, which has to its credit the founding of Howard University and Freedmen's Hospital in Washington, D.C. Bureau efforts also resulted in black men taking seats in the Reconstruction Congress.

Photographs feature Douglass in his Anacostia home, Cedar Hill, which is located a short distance from ANM and has been opened to the public by the National Park Service. He had moved to Washington in 1869 where he began a distinguished career in public service. He was editor and publisher of *The New National Era*, and in 1871, President Grant appointed him as assistant secretary to the Commission of Inquiry to Santo Domingo. In 1877 Douglass was appointed U.S. Marshal of the District of Columbia.

To show the relationship between Douglass and the Washington community, the Museum, in cooperation with the National Park Service, has published "A Lecture on our National Capital," with an introduction by historian Benjamin Quarles. This speech, an assessment of the city's virtues and vices, was delivered by Douglass in Washington and Baltimore in 1875 and 1877.

The Museum's education department has developed materials for use with the speech and the exhibition including study guides, a list of films, filmstrips, field trips, and references.



ANM Design Laboratory personnel Jim Daniels (l.), Al Pearson (r.), and trainee Juan Smith work on "The Frederick Douglass Years."

Workshop for Students Yields Elongated Portraits at NPG

By Laurie Kaplowitz

What can one do with a spoon besides sip soup? Students from the National Portrait Gallery's Portrait Workshop found an unusual answer as they drew self-portraits from the elongated and distorted images reflected in the back or convex side of a tiny silver spoon.

The self-portrait in a convex surface is a "brain teaser" that has intrigued artists for centuries. The project is only one facet of portraiture that the students explore in Portrait Workshops. On another day, an NPG visitor might see them seated in front of the portrait of John Brown, Nathaniel Hawthorne, or William Howard Taft, scrupulously copying the painting in their attempts to discover how the artist created it. Copying has traditionally been part of an artist's education; like the self-portrait in the spoon, it exercises an artist's powers of observation and manual dexterity.

On exhibit through March at NPG, the student's drawings include self-portraits, anatomical studies of the skull, copies of works in the NPG collection, and studies from the model. A few still lifes gave the students respite from the eight-week dose of portraiture.

The young artists found their way to the Portrait Gallery from high schools in the Washington area. The group of juniors and seniors were selected on the basis of their ability and interest in portraiture.

The workshop approach is both esthetic and historical. Students first study the tools of the trade—three-dimensional form and pictorial composition. Next they address the more complex questions: What exactly is a portrait? Why are portraits created? Which societies did or did not create portraits? How does one create an expressive and strong image of an individual? To help in these discussions some of the workshop time is devoted to slide lectures on particular artists and periods.

An interesting aspect of a class in self-portraits is the seriousness and sobriety with which each student approaches the mirror image. A classroom of 12 students was completely silent for over two hours except for the scratching of pencil on paper. The business of discovering and revealing the truth about one's self is no laughing matter. But another class devoted to the humorous and stinging art of caricature has a noisier, livelier mood.

During Black History Month, the department will show films on Afro-American history for preschoolers and adults.

This show is a revised version of one produced in 1969 titled "Sage of Anacostia." The Museum was encouraged by the Traveling Exhibition Service to produce a portable version, "The Frederick Douglass Years." In 1975 the research department and the design and production laboratory worked on this revised exhibition which has been traveling for the last few months and will be at ANM through April 2.



Self-portrait of Barry Edmunds, Fort Hunt High School (Detail)

Since students are selected on the basis of ability, the level of talent in the workshop is high, encouraging an atmosphere of competition, peer influence, and admiration for each other's work.

Classes are held once a week for three to four hours. A good number of workshop students pursue art careers, and some are now enrolled in the Rhode Island School of Design, Maryland Art Institute, and Carnegie Mellon University, and the art departments of Syracuse and Cornell universities.

Laurie Kaplowitz is NPG Portrait Workshop director.

Seminar Reviews Labor Relations

A labor relations seminar, sponsored by the Office of Personnel Administration, was held January 11 at the Museum of History and Technology. The gathering was arranged for the Smithsonian's Conference of Administrative Officers, a group of representatives from the bureaus and major offices.

Dr. Raymond McKay, associate director of the Civil Service Commission's Labor Relations Training Center, gave an overview of the collective bargaining process and reviewed the rights and responsibilities of labor and management once employees decide to be represented by a union.

Ed McMahon, coordinator of the Federal Mediation Program, spoke about how to negotiate a labor-management agreement, and Martin O'Donoghue, labor-management relations and appeals officer for the Library of Congress, related his experience with the Library's labor-management program.

Richard Hamilton, the Smithsonian's labor-relations officer, described SI's program and the status of several issues which are currently pending.

A second session was held on January 24 for the Secretary's Executive Committee and the Council of Bureau Directors.

Stitchery Tours

You can take your own tours of the needlework in the Museum of History and Technology exhibits with the \$1 booklet, "Walk Around Needlework," available in the McGraw-Hill bookstore. The tour and booklet were developed by Norma Papish, an MHT volunteer, and Alice Malone of the MHT education office.

MHT Meets the Press

The recently retired set of NBC-TV's "Meet the Press," the world's longest-running network television program, will be preserved and displayed in MHT's Hall of News Reporting when the hall is next updated. The presentation to Director Brooke Hindle was made by Donald Meaney, vice president, NBC News, Washington. Also attending the ceremony were Lawrence Spivak, originator and producer-panelist until his retirement in 1975; Bill Monroe, the present executive producer-panelist; and Betty Cole Dukert, producer. Representing the Museum were Silvio Bedini, deputy director, and Peter Marzio, curator of graphic arts.

NCFA Features Cassatt Prints and Pastels

By Karen Ruckman

"Mary Cassatt: Pastels and Color Prints" will open at the National Collection of Fine Arts February 24 under the guidance of Adelyn Breeskin, consultant for 20th-century art. This is the first major Cassatt exhibition since the 1970 show at the National Gallery of Art, the same year that Adelyn Breeskin published "Mary Cassatt: A Catalogue Raisonné of Oils, Pastels, Watercolors, and Drawings."

Breeskin's interest in Mary Cassatt goes back to her first job at the Metropolitan Museum of Art. The curator of the print department came to her, laid down a Cassatt print, and said, "Here is someone to study. She is a woman, an American, and no one knows a thing about her." Breeskin has since published "The Graphic Work of Mary Cassatt" in 1948 and the catalog in 1970.

That Mary Cassatt did not come into her own until very recently is due to a number of factors. First, she remained relatively unknown here during her lifetime having left the States to study abroad in 1866. Returning only twice, as she became violently seasick on the long ocean voyages, she died in Paris in 1926.

As a 19th-century woman, she had to suffer the biases associated with her sex. Edgar Degas, who was to become a close friend, upon seeing the print "Woman Bathing," exclaimed: "I will not admit that a woman can draw that well."

Perhaps most important is that Cassatt made spontaneous sketches at a time when critics demanded thoroughly finished paintings.

The NCFA show will present 36 pastels and 14 color prints, spanning the full scope of Cassatt's career. It is in these two media, Adelyn Breeskin writes in the catalog accompanying the exhibit, that Mary Cassatt "gave vent to her liveliest and most spirited

impulse." The pastels and prints show the sketchy spontaneity of her work. They are never overstudied.

Cassatt's subjects are divided between the theme of mother and child and other studies of women. According to Breeskin, "She grasped what women are about."

Greatly influenced by Japanese prints, whose attributes she translated into her own artistic vision, Cassatt sometimes assigned her models Japanese features. In "The Letter," her model's eyes are slightly

crossed, an effect used by the Japanese as a mark of beauty.

The colors are typical of Cassatt, a well-trained impressionist who rarely used black. The same range of blues, browns, grays, greens, and the pink, yellow, and tan shades were used in both the prints and pastels. But it is in the pastels that the artist produced the most brilliant effects and liveliest style.

The show will continue through April 30.



"The Banjo Lesson" by Mary Cassatt

Hirshhorn Sampling Visits S. Carolina

By Sidney Lawrence

A small but representative sampling of the Hirshhorn Museum's permanent collection is now touring South Carolina under the auspices of the Inter-Museum Exchange Program, an unusual cooperative venture among that State's three major museums.

The exchange program was organized three years ago by the museums located in Greenville, Columbia, and Charleston to share resources by exchanging exhibitions of mutual interest. Funded in part by the South Carolina Arts Commission and by the National Endowment for the Arts, it is now sponsoring a tour of "Modern Sculptors and Their Drawings: Selected Works from the Hirshhorn Museum and Sculpture Garden," an exhibition selected by Cynthia Jaffee McCabe, HMSG curator of exhibitions.

This exhibition includes two works each—a sculpture and a drawing—by 24 of the Hirshhorn collections' best-known artists, among them Calder, Giacometti, Lachaise, Matisse, Moore, Nadelman, Rodin, and Smith.

"It shows a broad range of works from the Museum collections, as well as any sample can," said McCabe, "from the standpoint of different artists, time periods, nationalities, representative styles, subject matter, and material. The drawings provide additional insight into the artists' ways of working in a second medium."

The show was initiated by the Greenville County Museum of Art, where it recently completed its first, two-month showing. It will be seen next at the Columbia Museum of Art and finally at the Gibbes Art Gallery in Charleston.

For each exhibition the program sponsors, one museum acts as "project director"—assuming full responsibility for exhibition proposals and coordination, and for borrowing, mounting, cataloging, and shipping the works. Because Greenville, Columbia, and Charleston are located respectively in the northern, central, and southern parts of the State, virtually every South Carolinian can eventually see each exhibition.

Recent tours sponsored by the program have included a showing of drawings owned by the celebrated American artist Jasper Johns, and an exhibition devoted to Robert Mills, the South Carolina architect who designed the Washington Monument.

"Modern Sculptors and Their Drawings," the program's first exhibition drawn entirely from the collection of a single museum, has attracted visitors from as far as Charlotte, N.C., and Atlanta. Many of them were discovering the Hirshhorn Museum collection for the first time. Opening night attendance at a lecture given by McCabe in Greenville, and daily attendance, have been high according to staff members there.

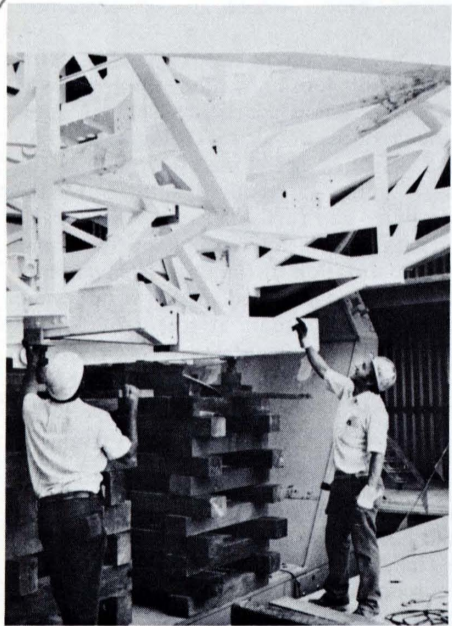
The exhibition is accompanied by a 60-page catalog published by the Greenville County Museum.

Family Tree Department

Page five of the January Associates' newsletter held an unexpected ancestral note for Jean Quinnette (nee Beitzell) of the Office of Telecommunications. "I couldn't be positive but it certainly looked like the sign over a building in the picture of 21st Street and Pennsylvania Avenue read 'A.E. Beitzell, Oyster House,'" said Beitzell-Quinnette.

A call to J. L. Sibley Jennings, Jr., of the Fine Arts Commission confirmed that indeed it was "Uncle Ern" Beitzell's turn-of-the-century establishment that Jean had heard her father and great-uncle discuss in childhood visits to Uncle Ern's house.

Where else but at the Smithsonian?



James Cornell

MMT CONSTRUCTION IN ARIZONA ... The optical support system, a birdcage-like structure of iron struts and supports which will hold the six large reflecting mirrors and other associated optics of the Multiple Mirror Telescope, was installed at the facility on top of Mt. Hopkins in mid-September. First, the system had to be trucked to the 8,550-foot summit of the southern Arizona mountain. The system came up the 18-mile winding road very slowly and very carefully in sections strapped to flat-bed trailers. The MMT is a joint project of the Smithsonian Astrophysical Observatory and the University of Arizona.

Regional Tour Hits Seven Cities

By Linda St. Thomas

The young museum-goer will be the focus of several special programs when the National Associates takes its third annual regional program to seven cities. This year's events, which began January 25 in Honolulu, have been scheduled for Houston, Raleigh, Louisville, Indianapolis, Dayton, and Phoenix.

More than 20 representatives from the Smithsonian bureaus will offer 150 lectures, workshops, and performances to which more than 130,000 Associates and members of the local museum groups in the tour cities will be invited.

The first stop was Honolulu where the Smithsonian Chamber Players, under the direction of James Weaver, presented a program of Handel, Mozart, and Bach for adults as well as a special concert for young people.

Volcano watching, a Hawaiian preoccupation, was discussed by Richard Fiske of the Museum of Natural History and MNH Curator Paul Desautels provided insight into the jade exhibition at Honolulu's East-West Center in a lecture, "Mistaken Identity: Jade and Its Pretenders."

In Houston and Dayton, Paul Garber, historian emeritus at the National Air and Space Museum, will discuss "Milestones of Flight."

Also in Houston, MNH's Frank Greenwell will lecture on "Night Creatures." His presentation is intended to dispell the misconceptions about nocturnal animals, including the misunderstood bat.

"Geology for Young People" will be presented by MNH's William Melson and Richard Fiske and a discussion of Indian delegations will be offered by Herman Viola, director of the National Anthropological Archives, in conjunction with the opening of the Indian Hall at the Children's Museum of Indianapolis.

Ann Bay of the Elementary and Secondary Education Office will arrive in Indianapolis several days before the events which are scheduled to begin April 15 to work with five local museum education officers.

Folklorists working with adults in the Phoenix area will also offer sessions for middle grade students on techniques of interviewing and collecting their own family's folklore. Steve Zeitlin of the Folklife

Program and Amy Kotkin of the National Associates will join the program again this year as the lore collectors.

Charles Millard of the Hirshhorn will lecture in Houston and Indianapolis on the work of Edgar Degas and Edward Lawson, also from HMSG, will talk in Raleigh, Louisville, and Phoenix about the influence of impressionism.

Dennis Barrie, midwest director of the Archives of American Art, will contrast the stylish 19th-century studio with the factory setting of the contemporary American artist in a lecture in Dayton, "Artists in Their Studios."

Director Marvin Sadik and Marc Pachter of the National Portrait Gallery will discuss the importance of portraits in the study of history.

The Regional Program is under the management of Robert Angle and is coordinated by Charlene James, National Associate Program, Office of Membership and Development.



National Associates Staff (l. to r.) Marta Wasilewski, Mary Beth Mullen, Amy Kotkin, and Charlene James.

Richard Hofmeister

Newsmakers

By Johnnie Douthis

Richard Howland, special assistant to the secretary, was elected a trustee of the Archaeological Institute of America at the society's annual meeting in Atlanta in December. He also serves on the Institute's Committee for Operations and Governance and its new Centenary Committee. The Institute was founded in 1880 and chartered by an Act of Congress through the Smithsonian Institution. A traditional annual lecture, cosponsored by the two organizations, is given at the Smithsonian each May by a distinguished archeologist named by the president of the Institute.

Three art posters created for NASM by Miho of New York were chosen as winners in the annual competition of advertising, illustration, and editorial art by *Communications Arts* magazine. **James Dean** is art director at NASM.

Elisabeth Gantt, senior research biologist at the Radiation Biology Laboratory, has been elected president of the Physiological Society of America. Gantt assumed office on January 1 and will represent the society on the American Institute of Biological Sciences Governing Board. Currently she is editing the "Handbook of Physiology: Developmental and Cytological Methods."

Marc Pachter, NPG historian, spoke to the monthly meeting of the Washington Chapter of the National Society of Arts and Letters. His audience was composed of the wives of the ambassadors of Denmark, Belgium, Cyprus, Turkey, and Iceland and local residents interested in encouraging and assisting young artists, both creators and performers. Pachter talked about foreign impressions of America, a theme he fully explored in NPG's third Bicentennial exhibition, "Abroad in America: Visitors to the New Nation, 1776-1914."

MHT Director **Brooke Hindle** has been elected a Fellow of the Royal Society of Arts in London. This organization's important influences in early America have been thoroughly explored in much of Hindle's research and writing.

NASM staff members **Melvin Zisfein**, **Frederick Durant**, **Donald Lopez**, **Howard Wolko**, **Robert Meyer**, **Walter Boyne**, **Louis Casey**, **Tom Crouch**, **Paul Garber**, **Walter Flint**, **Richard Hallion**, and **Paul Hanle** were visiting lecturers at the Silliman College of Yale University. Participating in the fall term for 1977, they taught a seminar entitled "Annals of Flight."

In January, **Richard Oliver**, curator of architecture and design at Cooper-Hewitt, spent two days at the School of Architecture, Nova Scotia Technical College in Halifax, for the Birch Burdette Long Memorial Exhibition sponsored by the Architectural League of New York.

Donald Kloster, associate curator, Division of Military History at MHT, recently presented a speech entitled, "Uniforms of the United States Regular Army 1776-1947—From Romance to Practicality." The speech was part of a four-evening presentation on "Coast Defense Review" sponsored by the National Park Service at the Fort Moultrie Visitor Center in Charleston, S.C.

James Cornell, manager of publications at CFA, and **William Grayson**, senior telecommunications specialist in the Office of Telecommunications, were in Arizona recently in connection with a proposed film on the multiple-mirror telescope at Mt. Hopkins. While there they met with the University of Arizona's KUAT-TV film crew and with Smithsonian scientists involved in the conception, construction, and operation of the MMT. They reviewed film footage on construction of the road to Mt. Hopkins and transportation of the initial element of the telescope housing.

Breton Morse, exhibits specialist at NCFA, recently exhibited several of his wall sculptures in a three-person show at the Emerson Gallery in McLean, Va.

James Moran, a radio astronomer at CFA, has been appointed to the Visiting Committees of the National Radio Astronomy Observatory in Greenbank, W.Va., and Cal Tech's Owens Valley Radio Observatory in Big Pine, Calif. The committees offer advice and counsel on current and proposed scientific research programs.

David Hounshell, a former fellow at MHT, is the 1978 recipient of the Browder J. Thompson Memorial Prize Award for his

paper entitled, "Bell and Gray: Contrasts in Style, Politics, and Etiquette." The paper was written during Hounshell's stay at MHT.

MNH's Anthropology Department conducted two meetings with a group of visiting Soviet scholars on "Bio-Anthropological Studies of Human Populations with Long Life Spans" and "Northern Ethnology and Archeology." The Russians toured MNH labs and offices with Anthropology Department Chairman **William Fitzhugh** and lunched with their colleagues. The meetings, part of the U.S.-Soviet Exchange Program, hopefully will open up research cooperation and scholarly exchange with the Institute of Ethnography in Moscow.

Richard Lytle, the Smithsonian archivist, was elected to membership on the Council of the Society of American Archivists. He was also appointed head of a special task force to consider the extent and implications of current programs to create national information systems for archival holdings.

On November 8 **Lytle** and Deputy Archivist **William Deiss** presented a half-day session for participants in the National Archives and Records Service's annual institute.

Charles Whitney, Harvard professor of astronomy and an astrophysicist at CFA, was the author of a short story entitled "Jim" published in *The New Yorker*, November 14.

Steven Weinberg, Higgins Professor of Physics at Harvard and a member of CFA, delivered the 1977 Silliman Lectures at Yale.

Kate Kirby-Docken of CFA was one of 60 women research scientist who met in Washington under the auspices of the AAAS this fall to examine and discuss problems facing women who pursue careers in science.

Ship's Lantern Provokes Inquiry

By Elissa Free

In 1862 a red lantern, the last signal from the sinking U.S.S. *Monitor* disappeared into the Atlantic, taking with it secrets that today's historians and scientists are anxious to discover.

Today a red lantern, one of the few artifacts to be recovered from the *Monitor* Marine Sanctuary, is being conserved in the Smithsonian's Conservation Analytical Laboratory. The process is complex and may take up to two years.

The remains of the *Monitor* were found in 1974 off Cape Hatteras, N.C., where it went down in a gale less than a year after its famous standoff battle with the *Merrimac*. That Civil War battle at Hampton Roads, Va., was the first between ironclads.

The lantern, like all other artifacts found in the Federal Sanctuary, is under the control of the National Oceanic and Atmospheric Administration, which administers the Nation's offshore underwater properties. The marine lamp will form the nucleus of a traveling exhibit which is expected to open initially in the Museum of History and Technology, according to

Five New DPA Discs Span Musical Eras

By Sally Roffman

The Division of Performing Arts has released five new albums and inaugurated a new series of records on the Smithsonian Collection label.

Three of the recordings—"Lady, Be Good," "Anything Goes," and "Ziegfeld Follies of 1919"—are the first in the American Musical Theater Series, which consists of archival reconstructions of original cast albums. The other albums are "Music for Harpsichord," a new recording of an instrument from the Museum of History and Technology's Division of Musical Instruments' collection, and "Duke Ellington/1939," a sequel to the 1939 re-issue released last year.

The original 1924 production of "Lady, Be Good" is reconstructed from several sources with performances by Fred and Adele Astaire and by George Gershwin himself. For "Anything Goes," archival recordings made by the original New York and London casts with Ethel Merman recreate the 1934 show. "Ziegfeld Follies of 1919" includes 17 numbers performed by Eddie Cantor, Bert Williams, John Steel, and the team of Van and Schenck in the 1919 edition of the Follies.

Carl Scheele, curator of MHT's Division of Community Life and a devotee of traditional American musical theater, contributed liner notes for the "Follies" album.

On "Music for Harpsichord," Associate Curator of Musical Instruments **James Weaver** performs 12 pieces by the 18th-century French composer Jacques Duphy. He performs on the harpsichord made by Benoit Stehlin in 1760 from the Museum's collection and restored to playing condition by Scott Odell, chief conservator for the Division of Musical Instruments. Weaver also wrote about the music, the instrument, and its restoration in liner notes for the recording.

The 32 selections on "Duke Ellington/1939" cover a broad range of material from "Sophisticated Lady" to in-

strumental masterpieces like "Subtle Lament." **Martin Williams**, director of DPA's Jazz and Popular Culture Program, compiled the two-record set from all Ellington material recorded during 1939.

The Smithsonian Collection label first appeared in 1973 with the release of the "Smithsonian Collection of Classic Jazz," a widely acclaimed six-record anthology. Since then, DPA has produced 14 one- and two-record sets that focus on specific musicians, composers, and eras. Four releases are scheduled for this spring and six more for the fall.

All records on the Smithsonian Collection label are available in the museum shops at a 20 percent discount for employees.

Sally Roffman is a marketing coordinator for DPA.



Conserving SI Energy

While the Smithsonian has taken steps to save energy, in order to protect its collections, like most museums, it cannot compromise the strict control of temperature, humidity, and atmospheric pollutants.

Within those restrictions, these are some of the steps SI has taken to conserve:

- Even before the energy crisis of 1973, we changed from night to day cleaning, thus saving on electrical lighting.

- Impact studies were made to identify and correct sources of wasted energy and to evaluate energy use throughout the Institution.

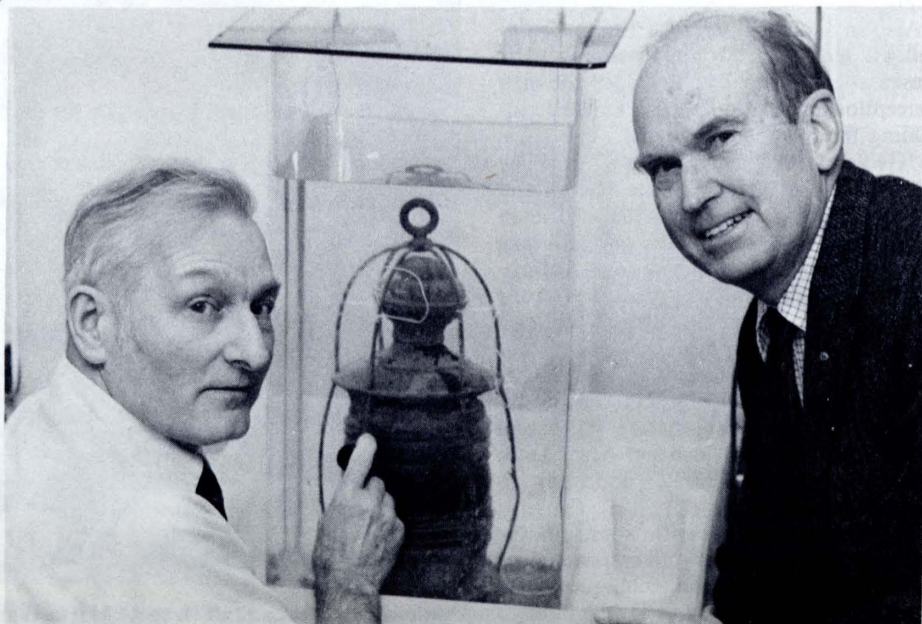
- In January 1975, a computerized electrical power management system was installed in MHT and subsequently expanded to include A&I, SI, and MNH, with NASM scheduled for installation this year. The system affects all large electrical consumers, except where artifact protection will not allow.

- The computer is programmed for loadshedding, or regulation of power use. If usage exceeds a specified level, the computer reduces power by cycling motors on and off on a preselected schedule. If the level cannot be reduced sufficiently, the computer can turn off expendable power, such as motors for ornamental fountains, for the duration of the day. The computer has been programmed so that temperature and humidity remain at acceptable levels.

Building occupants have cooperated to reduce energy consumption, but the reduction has been offset by skyrocketing costs. In 1977 electricity costs rose 38 percent. Of the more than \$3 million SI paid for electricity, \$1 million was for fuel adjustments. In 1973, the fuel adjustment charge had been \$2,500.

Heading up OPLANTS' viable energy conservation program is **Bill Ell**, energy conservation engineer, ext. 6733; who welcomes your suggestions for improved methods of conservation.

The administration recently responded to a tip from an inside source who quoted GSA's willingness to improve bicycle parking facilities. Instantly, the great commuter survey was born and circulated to all SI staff. Christmas-week notwithstanding, the response was overwhelming: about 1,000 questionnaires were returned in a week and a half! What did they reveal? Watch this space in *Torch* to find out (tabulation takes time)!



Dr. Robert Organ, Chief, CAL, and Curator Lundeburg with salvaged lantern

Richard Hofmeister

Golden Arches and Flying Horses Make it to Cooper-Hewitt

By Susan Bliss

When Texaco opened its first gas station in the early 1900's, the company did more than set up some fuel pumps. The new stations boasted coordinated signage, fuel pumps, and attendants' uniforms. Eventually, this design system contributed to the public recognition of the business and its product.

Richard Oliver, Cooper-Hewitt's curator of architecture and design, believes that the "packaging" of popular enterprises such as gas stations, diners, fast-food restaurants, and museum village restorations are testimony to the importance of vernacular design in the United States. Through photographs and selected artifacts in the exhibition "Place, Product, Packaging," he presents a new look at an area of design which has been ignored or rejected by many people who see the vernacular as inferior to what Oliver called "high-style" design.

"In fact," he said, "those two areas should not be in competition. Through this exhibition, we hope to show that among examples of popular design, some is good, and some is bad. The same thing is true of design in the high-style environment."

The exhibition shows that popular design can be vivid and memorable, as in the Beverly Hills McDonald's Restaurant, whose bill of fare may be the same as that of the McDonald's in Dubuque, but whose furnishings are an exuberant concoction made for Hollywood alone. The silver formica tables reflect the silver mosaic walls, and a lucite fountain approximates water in a flow of glittering mylar.

Corporate identity is always changing, Oliver remarked about another subject ex-



Even delivery trucks, such as this one from the 1930's, are part of the corporate design plan.

plored in the show. "Mobil Corporation, for example, used to be known by the sign of the flying horse. Over the years as the company sought to stay up to date, the naturalistic representation has taken the progressively more abstract form."

While designers of the high-style environment are known for their innovative design solutions, vernacular design has always reflected contemporary enthusiasms—including revivals of styles from the past.

"Take today's housing, for instance," Oliver said. "Many architectural critics say that colonial style homes built today are bad design because they are imitations."

"But the fact is that colonial style is the only one that has had continuing appeal throughout the century. Although there have been examples of colonial architecture in every decade, enthusiasm for the style grew with the restoration of Colonial Williamsburg in the 1920's. What we regard as modern design really is only one of many contemporary styles."

The exhibition, which will continue through March 19, is accompanied by a 12-page illustrated catalog, reprinted from an article in this month's *Architectural Record*, written by Oliver, and Nancy Ferguson, who also assisted in organizing and installing the show.

SI in the Media

By Johnnie Douthis

Holidays at Smithsonian

The weeklong celebration of music, dance, customs, and crafts, "An Old-Fashioned Christmas," and the "Trees of Christmas" exhibit at MHT were viewed with pleasure by reporters from the *Washington Post*, the *New York Times*, and the *Washington Star*. The *Times* noted that "Trees of Christmas" represented "getting back to basics" at a time when Christmas can mean halls decked with plastic holly and large choirs accompanied by electric harpsichords.

An illustrated *Washington Star* article described the miniature sleighs on view at MNH as exquisite. Carved by William Schneiderman, the sleighs were part of the decoration for the annual dance sponsored by the Women's Committee.

Reviews—Hirshhorn

A review in *Washington Calendar Magazine* noted, "Calm critical adjectives must ultimately fail to describe Gillespie's work. These paintings have the strength of deep-rooted struggles with reality and identity." Jo Ann Lewis writing in the *Washington Post* described Gillespie as a splendid painter who could have a profound influence on contemporary art.

Washington Star art critic Benjamin Forgey wrote that the Gillespie show "is a nice counter to the compulsive tidiness of those art history texts which catalog decades and movements as if art were the docile handmaiden of some neat schedule."

The *Baltimore Sun's* Lincoln Johnson, described "Probing the Earth..." as demanding, exciting, and "the most impressive treatment of the subject I yet have encountered."

Renwick

A rave review by Ada Louise Huxtable from the *New York Times* described the Frank Lloyd Wright show as fascinating. Huxtable wrote, "This show that is a work of scholarship... offers a welcome balance and fresh vision; it fits right into place in the current revisionist trends in art and history."

Sarah Booth Conroy of the *Washington Post* noted that the many current and future shows on the architect point to the strength of the Wright revival.

Profiles

Washington Star reporter Betty James and Mike Feinsilber of UPI recently wrote features on Bernice Reagon, cultural historian at the Smithsonian. Reagon has

composed more than 50 songs about various facets of life, and she is currently writing about black American culture in an international context.

Edith Mayo, the MHT curator who collected items from the Houston National Women's Conference, was the subject of a *Star* article. The feature also noted that although Mayo took annual leave to march in the Women's Equality Day parade in Washington last August, she still collected memorabilia for the Smithsonian.

A *Washington Star* article about the Smithsonian's Scientific Event Alert Network (SEAN) stated that Richard Fiske, MNH geologist and volcanologist, was working halfway up the side of the La Soufriere volcano in Guadeloupe when it began to erupt in 1976.

The article also said that the official nickname of the information network is "Sayon," with the accent on "Say." But according to David Squires, operations director of the information network, the nickname will always be "Shawn."

Other Smithsonian Mentions

The *Washington Post* reports that MNH scientist Meredith Jones is conducting post-mortem examinations on a rare creature that was seen by man for the first time less than a year ago—a tube worm with "no mouth, no gut, and no anus."

The *Post* also reported on "Kids as Architects," at the Renwick, the result of workshops conducted for children from seven to 12 in Pennsylvania schools and at the Smithsonian. Led by architect Nancy Renfro and sponsored by the National Endowment for the Arts and the Smithsonian, workshop participants were asked to design houses for special purposes.

The new movie "Close Encounters of the Third Kind" has resulted in numerous calls to the Smithsonian's Center for Astrophysics. According to the *Boston Globe*, calls reporting UFO sightings began almost to the day or at least to the week that the movie opened in Cambridge. CFA is also considered the expert on the explanation of the Christmas star. The *Boston Globe* quoted Owen Gingerich, CFA astronomer and historian: "My feeling was that it (the Christmas star) was some sort of remarkable conjunction, probably involving both Jupiter and Saturn, which are the two slowest-moving naked-eye planets." Gingerich further explained that this conjunction occurs every 20 years and each successive time it occurs, it is about 120 degrees around, in another part of the sky.

'Money' (Continued from page 1)

a number of gaps in our existing History of Money and Medals collection and will provide us with many very rare examples of currency from primitive times to the present which would probably never be assembled again. We are proud to add this collection to our national treasures," he said, "and are grateful to the bank for its generosity in making this available to the Nation."

The collection ranges from Egyptian gold ring money made about 1500 B.C. to a Carthaginian decadrachm struck between 241 and 146 B.C. to modern American and European coins and paper currencies.

The Chase Manhattan collection was originally acquired from Farran Zerbe, an outstanding numismatist, who spent approximately 40 years assembling the coins, paper currency, and primitive forms of money represented. Zerbe eventually served as curator of the collection when the bank opened its museum to the public in 1929.

As the story goes, Zerbe started the collection in 1882 when, as a newsboy in Pennsylvania, he received a French 50-centime piece as change and was so intrigued he



Carthaginian decadrachm (241-146 B.C.)

began to search for foreign currency. As his collection grew, he exhibited it at the 1904 Louisiana Purchase Exposition and the Lewis and Clark Centennial Exposition in 1905. He traveled widely and each trip offered new opportunities for acquisitions. These in time became part of the bank's museum collection which remained open for over 40 years serving approximately 150,000 members of the general public annually plus numerous scholars.

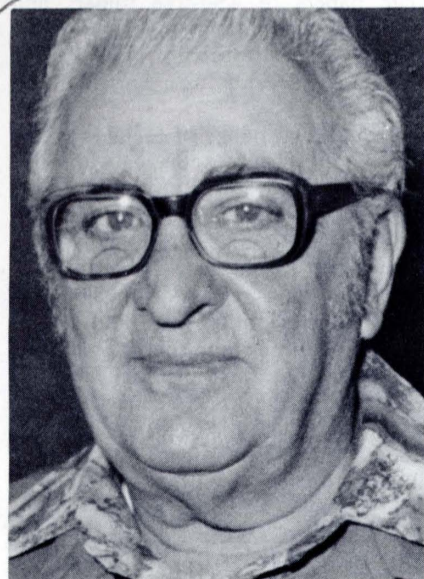
The collection will be maintained in the Division of Numismatics. Vladimir and Elvira Clain-Stefanelli are the curators of the Division.

The public will be able to view highlights from the Chase Manhattan Bank Money Collection at a special exhibition planned by Elvira Clain-Stefanelli for the Museum within the year.

Protest Lives!

When Pete Seeger and Sweet Honey in the Rock came to the Hirshhorn Auditorium for a workshop in 200 years of American protest music, the response was so great that DPA had to turn away 1,187 people who couldn't fit into the 275 seat theater. Whoever said our fighting spirit was gone?

Russell C. Mielke Dies in Florida



James Hayden

Russell C. Mielke, formerly building manager at the Smithsonian's Freer Gallery of Art, died at his home in Sunrise, Fla., on January 16. Mielke had been in poor health for some time, but his death, which followed emergency abdominal surgery, was unexpected. He was 66.

Mielke joined the staff of the Freer Gallery as a cabinetmaker in 1946. He was appointed building manager in 1956, a position he held until his retirement in 1977.



Alexander Dalgarno

(see People file in green book)

Archivists Sort 132 Years of SI Memorabilia



One of the Archives' treasures is this old photo of the Indian ethnology workroom in A&I.

By Linda St. Thomas

If you thought your office was cluttered, how would you like to tackle a 125-year backlog of sorting and filing? That's what the Smithsonian Archives faced a few years ago when they collected the records and manuscripts of the Museum of Natural History.

Prior to 1970, the Institution had no central repository for the reams of paper accumulated over the years. The Secretary's papers were kept in the Castle, but other documents, diaries, professional papers, correspondence, and office records were often tucked away in storerooms, basements, and attics, or piled on top of file cabinets.

A systematic collection of archival material was inaugurated in 1970 when Richard Lytle became archivist and the offices moved down from the fourth floor of the Castle to Room 133, doubling their storage and work space. Today, secretarial records from Joseph Henry to Dillon Ripley as well as museum materials are now filed in the Archives, Room 2135 Arts and Industries Building.

The history of the Archives goes back almost to the beginning of the Institution. In 1855, the chief clerk and archivist, William Rhee, kept the official records which primarily consisted of the Secretary's files.

"For years, the Archives was merely an extension of the Secretary's files," explained Lytle. "The Institution kept growing but the Archives didn't. As a result, important documents were scattered around the buildings and storage facilities."

An Institution-wide archives was first established in 1967, under the direction of Samuel Surratt. A small staff assisted the archivist in collecting and storing SI records.

Today, 14 staffers work in the Archives with Lytle and Deputy Archivist Bill Deiss. They index the material, write finding aids, arrange papers in acid-free folders and boxes, log in new material, organize chaotic files, and work on research projects for the administration and non-Smithsonian scholars.

The traditional image of archives is one of musty books, shelves covered with dust, and eccentric librarians. But visitors to the Smithsonian Archives enter a tidy reception room with Victorian furnishings and a modern copier machine.

Next door, the stacks are furnished with research cubicles for the staff and several long rows of bright blue shelving cabinets that roll back and forth on tracks to form aisles, doubling the storage capacity of the stacks. The ends of each cabinet are numbered to correspond with the boxes on each shelf.

Just to make sure the system works, Deiss was asked to retrieve a 1936 file with scripts of "The World is Yours," a

Smithsonian radio program. Listed in the "Guide to the Smithsonian Archives," under the Editorial Publications Division (the forerunner of the SI Press), the scripts were carefully arranged in folders filed in chronological order from 1936 to 1942.

Associate Archivist Alan Bain is available to help employees determine

whether records should be preserved or destroyed, in accordance with Smithsonian policy and Federal records schedules. If the material cannot be described over the phone, Mr. Bain will make "house calls" to inspect it and will arrange for a pick-up if the boxes belong in the Archives.

"Basically, the purpose of the Archives is to document all activities of the Institution by preserving everything from office correspondence to expedition journals, and to save these materials for researchers," said Lytle.

"About 15 percent of our holdings are on microfilm so that researchers can study old documents without handling the original. We also have a collection of tapes, photos, and architectural drawings as well as computer indexes for reference," he added.

Separated from the reception area by a glass wall, the Archives library includes such reference books as "The Biotic Associations of Cockroaches," an 1884 visitors' guide by William Rhee, current Congressional directories, and Smithsonian history books.

Much of the specialized archival collections are located in the museum, but for a researcher who needs to consult an architectural plan for a Smithsonian building, newspaper clippings from 1852, the diaries of Samuel Langley, or study the buffaloes which used to graze on the Castle lawns, the place to look is the Smithsonian Archives.

Sports

The SI football team crushed GAO 35-7 Saturday, December 17, to retain the LFRA championship. GAO's major offensive seemed to be plea bargaining with the refs. Their only action on the field was a touchdown late in the second half. Halftime score was 20-0 in SI's favor.

Joe Bradley, SI coach and rushman, said of the game, "They talked a good game but we played a good game." The defeat was GAO's second of the tournament, both coming at the hands of SI.

The 1977 individual and team trophies were awarded at the league's annual dinner on Thursday, January 19.

If you missed the regular football season, it's not too late to join the spring team which begins practice Saturdays in late February at Piney Branch Middle School. Call Joe Bradley, ext. 6455, to sign up.

SI Greets Native Americans

Nine native American staff members from the Museum of the Cherokee Indian, Cherokee, N.C., came to the Smithsonian for a weeklong workshop sponsored in December by the Native American Training Program in the Office of Museum Programs. Under Coordinator James Hanson, participants learned about shop management, exhibits, collections, and other aspects of museum work.



By James Buckler

In 1871, the Massachusetts Horticultural Society opened the first major spring flower and garden show in a tradition which is still enjoyed today. As the winter months give way to March, Americans relish those old-fashioned displays of a "forced" spring abounding in daffodils, azaleas, rhododendrons, and other horticultural delights.

For the first time, the Smithsonian's Office of Horticulture will participate in the Washington Flower Show to be staged at the National Guard Armory from March 3-8. Once a highlight of the Washington area, the Allied Florists' Flower and Garden Show, which had been held at the National Armory from 1952, was cancelled in 1971 due to increasing costs and social unrest. The new flower show is being sponsored by the Professional Grounds Management Society, a nonprofit horticultural organization.

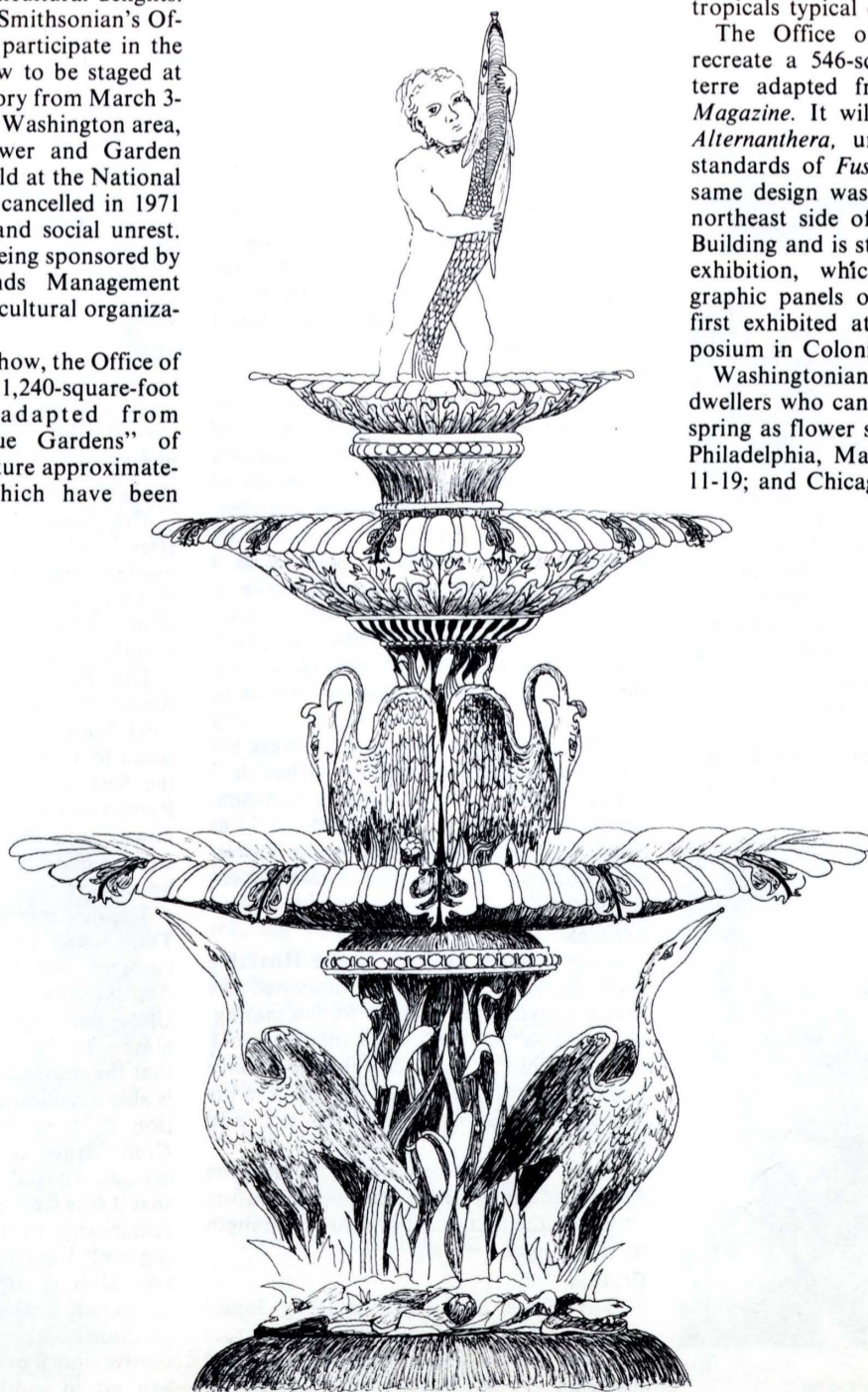
At the entrance to the show, the Office of Horticulture will install a 1,240-square-foot Victorian parterre adapted from "Henderson's Picturesque Gardens" of 1906. The garden will feature approximately 250 forced roses which have been

donated by Star Roses of West Grove, Pa., with bedding accents of *Coleus*, *Alternanthera*, and *Chlorophytum* (spider plant). Following the show we will plant the roses on the south side of the Museum of History and Technology in a similar but much larger adaptation of the design.

In the center of the exhibit we will install a magnificent Victorian cast iron fountain patented in 1875, and pictured below. The fountain was purchased for use in the Victorian Garden and is being restored by the Office of Exhibits Central. Large urns will be placed at the corners of this exhibit filled with plantings of *Pandanus veitchii* (screw pine), *Hedera helix* (ivy), and mixed tropicals typical of the 1870's.

The Office of Horticulture also will recreate a 546-square-foot Victorian parterre adapted from an 1871 *Gardeners' Magazine*. It will feature red and yellow *Alternanthera*, urns filled with tropicals, standards of *Fuschia*, and oleanders. The same design was installed in 1973 on the northeast side of the Arts and Industries Building and is still planted each year. The exhibition, which also includes photographic panels of Victorian gardens, was first exhibited at the 1977 Garden Symposium in Colonial Williamsburg.

Washingtonians are not the only city dwellers who can look forward to an early spring as flower shows will also be held in Philadelphia, March 5-12; Boston, March 11-19; and Chicago, April 1-9.



Host Families Needed

Host families are needed for the Office of Elementary and Secondary Education program "Intern '78," which will bring talented high school seniors to Washington for eight weeks next summer to take part in educational service projects at the Smithsonian. If you are interested in opening your home to one of these carefully selected young people, call David Estabrook, ext. 5697, for details.