

# Smithsonian Presents '79 Budget To House, Senate Subcommittees



## THE SMITHSONIAN TORCH

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The Smithsonian's fiscal and personnel practices and policies were the subjects of congressional interest at hearings on the Institution's Fiscal Year 1979 Federal budget request for \$109.8 million.

Hearings on the budget were held February 22 and 23 before the House Appropriations Subcommittee and on March 16 before the Senate Appropriations Subcommittee.

At the Senate hearing, Senator Ted Stevens (R-Alaska) praised the Institution's efforts to comply with recommendations made in several recent studies and questioned its representatives at length about policies and procedures related to the trust funds.

Stevens questioned the Smithsonian's policy of consulting with the Congress on "significant" trust funds projects in advance of any commitment and expressed uncertainty as to whether the Institution could, without congressional approval, spend trust funds in areas where Federal funds had been denied.

Secretary Ripley said that members of the appropriate committees would be informed about all new projects at the Smithsonian. During a discussion about the mix of Federal and trust fund employees at the Smithsonian, Ripley said that trust fund employees were not hired as "surrogate" Federal employees when requests for new civil service slots were rejected.

Stevens discussed the effects of a congressional decision which prohibits the National Endowment for the Arts and the National Endowment for the Humanities from giving grants to federally funded organizations such as the Smithsonian. Because of this restriction, the Smithsonian has requested increased direct funding for Cooper-Hewitt, the Joseph Henry Papers,

The Smithsonian also has taken steps to advise OMB and the Congress about trust fund-financed programs that eventually might require Federal funding. New guidelines for reprogramming Federal funds also are being implemented, Ripley said.

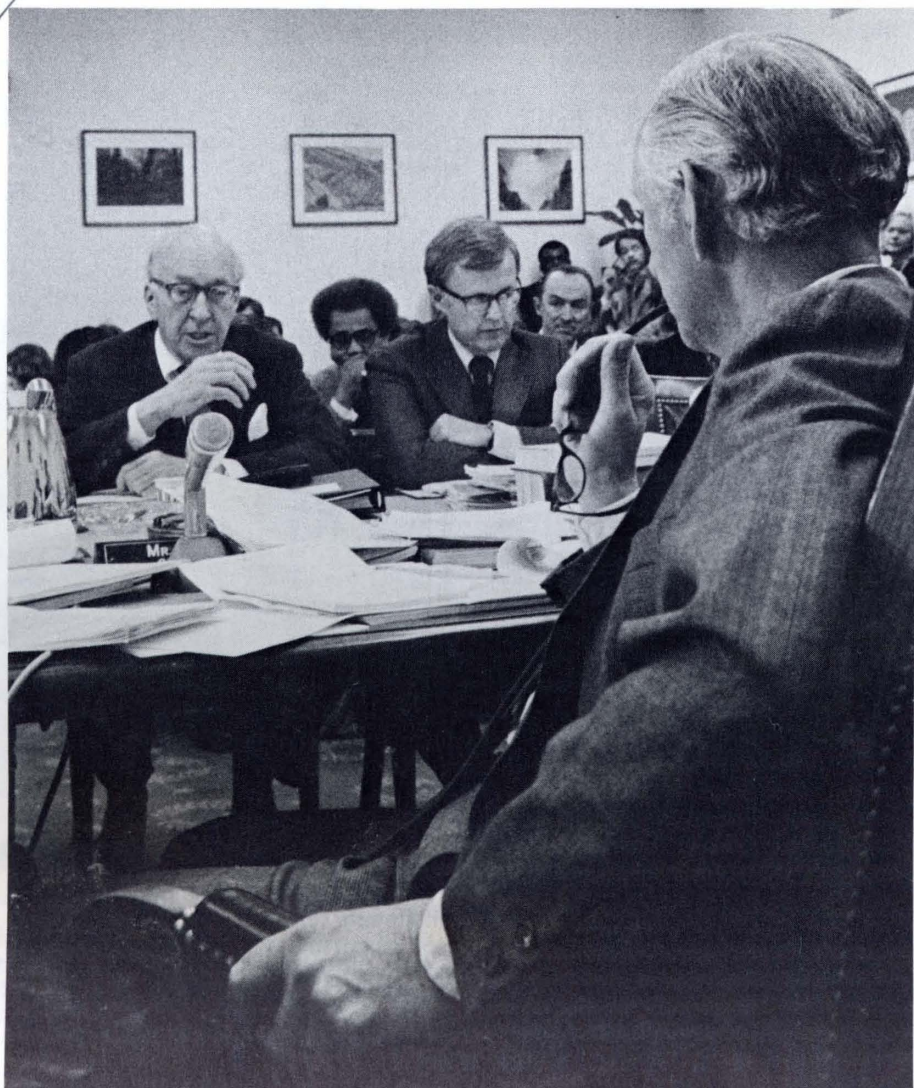


Photo: Secretary Ripley testifies before subcommittee chairman Rep. Sidney Yates (in foreground) at House Appropriations hearings held February 22 and 23.

and the Peale Papers, all of which received NEH or NEA grants in the past.

In a brief discussion of the Museum Support Center proposed for Suitland, Md., Paul Perrot, assistant secretary for museum programs, said construction of the Center is scheduled to begin in FY 1980.

Stevens asked if the Regents' meetings were now open to the public. The Secretary replied that they were not but that the subject was under continuing discussion by the Board. Meanwhile, he said, a full briefing is held for media representatives after each meeting.

The Senate hearing was attended by Regents James Webb and Barry Goldwater. Senator Goldwater of Arizona made a brief statement supporting the Institution and referring to it as the most valuable Federal possession in Washington. Webb, a citizen Regent, is chairman of the Board's Executive Committee.

During the two-day House hearing, four Regents joined Secretary Ripley at the witness table. They were Representative Lindy Boggs (D-La.), Representative Elford Cederberg (R-Mich.), Representative George Mahon (D-Tex.), and Webb.

Representative Sidney Yates (D-Ill.), chairman of the House Subcommittee, reiterated his statement of last year in which he said that "we consider the Smithsonian to be one of the great Institutions of the world."

In his opening statement at the House hearing, Ripley said that the House Investigations Staff report was a good one and that it was useful to the Institution in its efforts to strengthen its management systems and improve its communications with the Congress.

The Secretary said he had instructed the Smithsonian staff to: (1) develop new procedures for awarding research grants to Smithsonian staff members; (2) develop an appropriate review mechanism of awards for research that might be deemed to be self-serving; (3) prepare a five-year plan on the Institution's growth and development to be available this April for review by the Regents, the Office of Management and Budget (OMB), and the Congress; (4) develop an inventory of all Smithsonian programs and activities; (5) develop policy and procedure guidelines on the use of all funds; (6) prepare a study for the Board of Regents of its governance of the Institution, including various actions and resolutions taken through the year.

## Meteorite Arrives From Calif.

On March 8, the Old Woman Mountains meteorite arrived at the Museum of Natural History from Barstow, Calif., where it had been under the jurisdiction of the Bureau of Land Management.

The 6,070-pound meteorite, the second largest ever to have been found in the United States, will be the subject of research by the Smithsonian for approximately a year before being sent to an appropriate California museum on a long-term loan basis for exhibition.

The decision to transfer the meteorite to the Smithsonian now, then return it to California, came after a Federal District Court in California ruled that the specimen was owned by the United States. The court also denied a preliminary injunction sought by the California Attorney General's Office and the County of San Bernardino to prevent removal of the meteorite.

Assistant Secretary for Science David Challinor said that shipment to the Smithsonian was necessary to perform the research and to prepare the meteorite for public exhibition. This will permit the return of the meteorite to California for public display as quickly as possible, Challinor said. At the Smithsonian, using equipment and expertise which are not available at a meteorite laboratory anywhere else in the United States, scientists will remove a portion of the meteorite to reveal the unique internal structure. This research portion amounting to about one-third of the specimen, will be retained. Sections of it will be shared with scientists abroad and in the United States including California, where scientists have indicated a special interest in the iron and nickel meteorite.

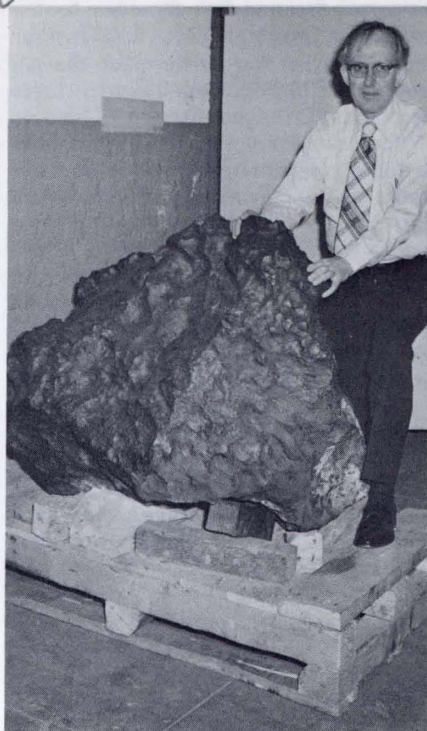
The Old Woman Mountains meteorite is believed to be part of a larger body which cooled over millions of years as it moved through space, creating a unique internal crystalline structure. Through study and analysis, scientists believe they can learn more about the formation of planets as well as about the effects of cosmic radiation. Because of the potential importance of these findings, officials at the Smithsonian believe that research opportunities should be shared as widely as possible.

The exhibition portion of the meteorite, about two-thirds of the original, will be

returned to California. In addition, the Smithsonian will prepare one or more thinly sliced small sections of the interior portion for public display. These slices will be polished and will show the internal crystalline formations.

Challinor said that the Smithsonian had been prepared since the transfer of the meteorite to the Institution in December 1976 to arrange for its eventual display in California.

"From the outset, the Smithsonian recognized the unusual interest in California generated by this particular meteorite," Challinor said. "Unfortunately, the Institution's plan to arrange for a long-term loan was delayed by legal proceedings. During that period we were unable to discuss the case or to act. Now that the court has ruled, the Smithsonian is prepared to carry out its original plan."



Curator Roy Clarke

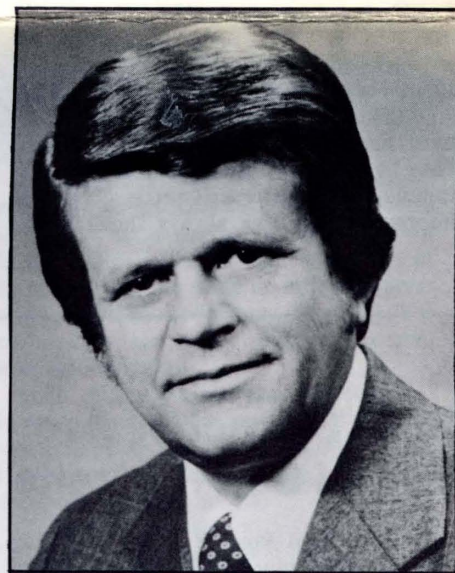
## Sen. Robert Morgan Of North Carolina Appointed Regent

Senator Robert Morgan of North Carolina, was appointed by the United States Senate to the Board of Regents of the Smithsonian Institution on March 2. He succeeds Senator Claiborne Pell of Rhode Island, who resigned recently.

The Board of Regents consists of three members each from the United States Senate and the House of Representatives, as well as the Chief Justice of the United States, the Vice President, and nine citizen Regents.

A native of Lillington, N.C., Senator Morgan served as the Attorney General of North Carolina before his election in 1974 to the Senate. He is an alumnus of East Carolina University, the University of North Carolina, and the Wake Forest College of Law. He served in both the U.S. Navy and the U.S. Air Force Reserve.

On his appointment to the Board of Regents, Senator Morgan said: "I have had an abiding interest in what could be called the cultural aspects of Government. During my first years in the Senate, I devoted much work to the cause of superior architecture for Federal buildings, and of citizen access to those buildings for cultural activities. I think having fine programs in history, science, and art is one way we as people show respect for our own democracy, and one of the best ways we involve ourselves in Government. This conviction is the reason I am enthusiastic about joining the Smithso-



Senator Robert Morgan

nian Board of Regents and look forward to this service."

Senator Pell resigned from the Board because of his responsibilities as Chairman of the Senate Committee on Rules and Administration which has jurisdiction for oversight of the Smithsonian.

## Summer Hours Begin

Beginning Saturday, April 1, six Smithsonian Mall museums and the National Zoo will once again extend their hours for the summer. The Museums opening daily from 10 a.m. to 9 p.m. through Monday, September 4, will be the Air and Space Museum, the Arts and Industries Building, the Museum of Natural History, the Museum of History and Technology, the Castle, and the Hirshhorn Museum and Sculpture Garden. The Zoo's summer hours will be 9 a.m. to 6:30 p.m.

NPG, NCFA, Renwick, and the Freer will continue to close at 5:30 p.m. The Anacostia Museum's hours will remain 10 a.m. to 6 p.m. weekdays and 1 to 6 p.m. weekends.

To Green Book



# Scientific Illustrator at MNH Aims for Accuracy, Not Esthetics

By Kathryn Lindeman

"A lot of people think all artists live in New York and starve in garrets," said George Venable, a scientific illustrator with the Museum of Natural History's entomology department. "Stereotypes about the art community are strong. When you say you're an artist, people often conjure up a hobbyist drawing for fun or one who paints along the boardwalk or shows works in galleries."

Venable said that contrary to the stereotype of artists as a temperamental group of unemployed beatniks, many hold jobs in museums, corporations, and other well-established businesses. "People often don't think about the everyday things that involve artists," he mused. "The food you buy and the car you drive have the hand of the artist who works in the business world. Unfortunately, young artists starting out seldom are alerted to all the many fields available to one interested in art."

As a scientific illustrator in a museum entomology department, Venable is involved in a particular kind of art. In illustrating research publications, he may be asked to show the tiniest parts of an insect right on up to the total anatomy. "The old adage, 'a picture is worth a thousand words' is really true here," he commented. "Although some scientific publications could be illustrated with photographs, a camera can't reconstruct, remove garbage, or compare one specimen as precisely to another. The detail we must show presents magnification problems for a camera."

The main aim is accuracy, not esthetics. There is little value in the drawing unless it shows what the scientist wants the viewer to see: the length of the legs of a beetle in proportion to the body, the hairs, and all the other minute details.

Venable's drawings are amazingly specific down to every hair or marking. "I may spend 20 to 40 hours on a black-and-white drawing of a beetle which sounds like a lot but really isn't because I know how it has to be done and don't have to hash around for the way to do it," he said.

During his six years in the department, Venable has become familiar with the illustration needs of many of the researchers he works with regularly. The wishes of others may not be as clear. "Then I spend time talking to the specialist, asking questions, and studying the specimen," he said. "My knowledge of the anatomy of the entomological specimens is pretty good and improving. But I've always thought you



Venable's drawing of Japanese Snow Monkeys may be seen in the current show at MNH (see box). Works by other SI employees, retirees, and several contract illustrators are also on view.

don't have to know entomology, you just have to work hand in hand with the person you're doing the illustration for. I like to consider us colleagues rather than scientist and illustrator. They respect what I do and I respect what they do."

Interest in scientific illustration careers has become much more widespread in the last 10 years. "It's growing like Topsy," says Venable. "The more we talk about it, the more people we find interested in it. Here in the Museum, the need for illustrators is tremendous and outstrips the funds available to hire more. But jobs in scientific illustration are tight elsewhere. I contend, though, that if you are a dedicated illustrator and willing to get in their and schlog it out, you will get a job."

Beneath a color photograph of a field of wildflowers surrounded by towering Montana mountains, Venable talked about his early interest in art in his native state: "I always liked animals and nature—plants, leaves, and so on. I excelled in art in school and wanted to be an art teacher, but I wasn't properly prepared or counseled about the possibilities in art. Like many others, I just did not know what field I should go into. With my D's in math, I even considered nuclear physics."

The stereotypes of artists Venable talks about apparently affected his life considerably: "My parents probably held those views because joining the Navy seemed to be more respectable."

Venable doesn't like to say he's self-

taught. He feels people don't teach themselves to do something but learn from other people and from watching. In fact, though, he has not had any formal training in art. "While in the Navy I did get a six-month course at a medical illustration school in Bethesda learning physiology and anatomy, not drawing," he commented. "I also had a year of college, but that was spent in getting the basic courses, not art courses. So my training has been mostly a combination of on-the-job and what I could learn on my own."

After 10 years in the Navy as a medical illustrator doing anatomical drawings, posters, charts, and graphs, Venable went to work for a subsidiary of Prentice-Hall as an assistant art director and visualizer setting up and planning medical teaching aids.

"The amazing thing is that where I am now is exactly where I really wanted to be when I was 16 in Montana," said the artist. "I had read a lot about the Smithsonian and always had an interest in it. I had a fantasy of working here but never dreamed for one minute I'd ever be here."

## Drawings On Exhibit

If you are interested in nature and art, be sure to visit the exhibition of 68 scientific illustrations which opened in the Museum of Natural History on March 18.

"Perfectly Beautiful—Art in Science," sponsored by the Guild of Natural Science Illustrators, continues on the MNH rotunda balcony through May 14.

## Photo Contest

Don't forget the May 1 deadline for the Torch Photo Contest. Entries must be black and white and should be no larger than 8 x 10 inches, nor smaller than 5 x 7. Pictures must relate to the Smithsonian—its personalities, buildings, or collections.

Open to all staff members, entries will be in two categories—professional and amateur. Cash prizes for example will be: first prize, \$50; second, \$30; third, \$20. The Office of Printing and Photographic Services will also donate a box of photographic paper to the first place winner. Winners in the professional category will be recognized with a certificate of merit from the Office of Public Affairs. No more than three entries will be accepted from any one person.

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

## NPG Speeches Are Verbal Self-Portraits

The National Portrait Gallery's Living Self-Portrait Lecture Series brings Dr. Karl Menninger to the Gallery on April 10 as the fourth and final speaker for this season. The title of his talk will be "In the Middle of the Journey: Dragon Slaying and Grail Seeking."

The prominent psychiatrist will address himself to the ideas which have motivated him and the events which have affected his life. Menninger is chairman of the board of trustees of the Menninger Foundation in Topeka, Kans., and senior consultant to the Stone-Brandel Center in Chicago.

Other speakers have been labor leader Harry Bridges; Lee Strasberg, who has been called the greatest teacher of the art of the acting; and Robert Moses, whose highways, parks, and urban plans helped shape the character of New York City.

"What we seek is something of a verbal self-portrait," said NPG Director Marvin Sadik. "It is our intention that it be a forum for individuals from all areas of achievement, particularly those who have not spent a good portion of their lives writing or speaking about themselves."

About 250 invited guests have attended each lecture held in NPG's third floor Great Hall. Invitations have gone to people whose occupational interests correspond to those of the speaker.

Excerpts from the Robert Moses lecture, which has also been recorded and videotaped in color, will be broadcast on "Radio Smithsonian," which is heard locally on WGMS-AM (570) and FM (103.5), on Sunday, May 7, at 9 p.m.

## Wiley's Skill Is Boon to SI Team

By Susan Foster

Seeing the locally published best high school basketball picks for the 1977-78 season brought back important memories to NASM Guard DeCarlo Wiley.

It wasn't long ago that Wiley, who now plays for the SI team, was himself the recipient of praise for his basketball skills. In fact, in 1973 Wiley was named among the best high school city players as the *Washington Star* and *Post* chose him for the first team Interhigh. He was further honored by the *Star* as he made the All Metropolitan third team, which includes players from throughout the D.C. area.

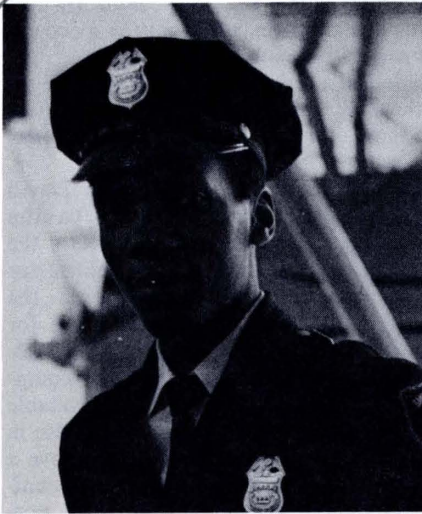
Wiley was picked from his alma mater Cardoza, in northwest Washington, because of his playmaking abilities which helped put his team in a prime spot for a citywide tournament.

Cardoza lost, however, in the first round of playoffs, but still finished the season with a winning record.

Wiley, who is 22 years old, remained close to basketball after leaving school despite his decision not to play college basketball. He instead enlisted in the U.S. Army where he played for the Fort Canon, Colo., post basketball team. Even in the Army he managed to align himself with a winning team just as he has done with the undefeated SI squad.

As a guard for the SI team, Wiley is one of their prime playmakers. The memories of 1973 are not forgotten but the present and future are another challenge. "The past is over," Wiley said. "I'm concerned with what's going to happen now."

Currently that involves helping to keep



DeCarlo Wiley

the SI team undefeated and alive for the Recreation Department's citywide playoffs. Personally, it also means a desire to keep physically fit in hopes of someday playing college basketball.

It is also because of his serious involvement with basketball that he finds frustration in not having strong competition. "In the recreation leagues," Wiley explained, "the competition isn't that great. I can do all that I want because no one on the floor can handle me."

But playing on a recreation team has some advantages. "To play well you have to know the fundamentals," he said. On the court, Wiley is able to apply all the skills he possesses, and successfully so, as well as keeping in shape.

## Music and Song Hail Advent of Spring

Dressed in elegant renaissance costumes, the five young musicians known as the Nymphs and Satyrs play ancient instruments; sing 16th-century verses in Latin, English, and German; dance; tell stories; and play some contemporary jazz music here and there.

The group will perform at the Museum of History and Technology's pendulum area on April 2, opening the series of five free Sunday concerts, "A Salute to Spring."

The Nymphs and Satyrs will present a different program of medieval music on Sunday, April 16.

The Circle Singers, a light opera group performing springtime songs and show tunes, will present concerts April 9, 23, and 30. All concerts are scheduled from 3 to 4 p.m.

MHT is also presenting some lunchtime concerts in April. On Wednesday, April 5, the A Capella Choir, 72 high school students from Baton Rouge, La., will perform on the Mall Terrace at 11 a.m. The concert will be cancelled in case of inclement weather.

The following Friday, April 7, the Sarasota Boy's Choir will present an hour-long program in Carmichael Auditorium beginning at noon.



# Washington Sculptor's Work Exhibited at ANM

By Johnnie Douthis

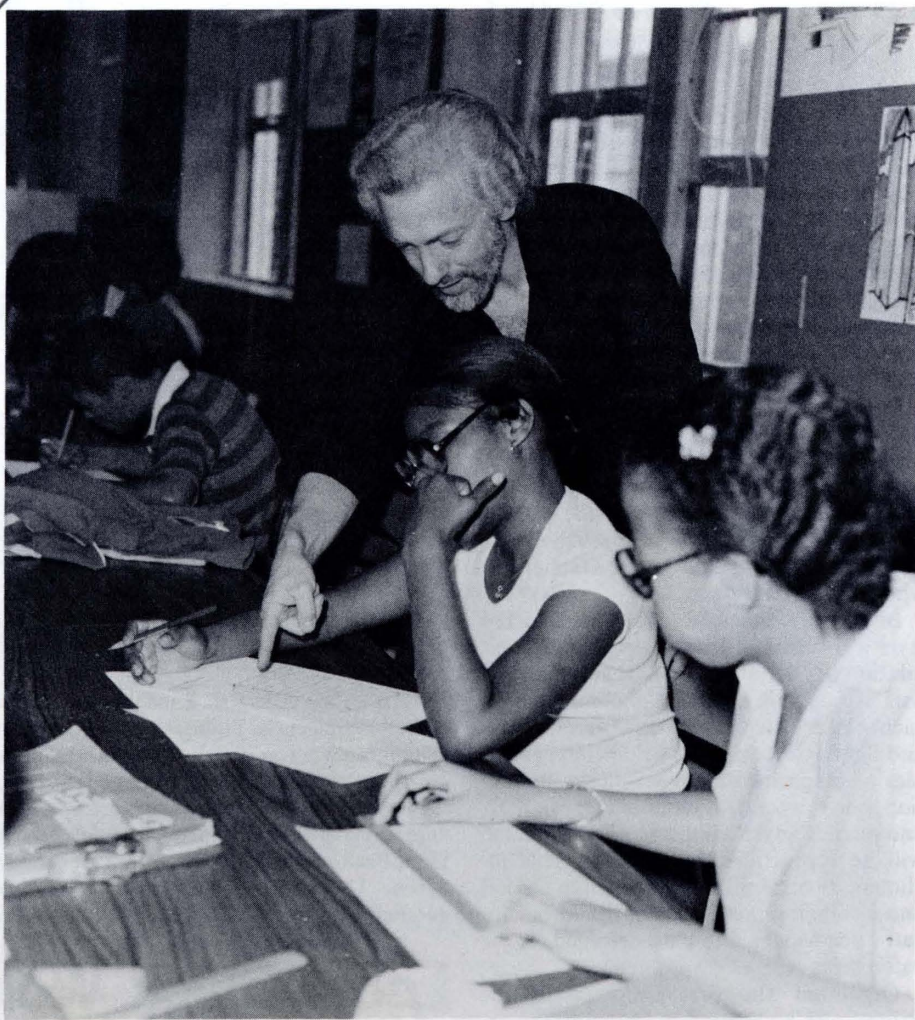
The lifestyles of students at Anacostia High School, the life of the city as seen by the artist, and the faces of outstanding members of the Anacostia community are all included in "Phil Ratner's Washington," opening April 16 at the Anacostia Neighborhood Museum.

The exhibition will explore the intricate style of sculptor Phillip Ratner, who has taught art at the Anacostia High School for almost 20 years. Because his work is too involved and too populated for bronze casting, Ratner has developed his own technique. First he sketches the scene using an overlay to calculate the building process and to balance the figures and objects. He then builds an outline of the sculpture with soldered metal rods and uses softened vinyl to model the figures. The pieces are fired in a kiln and painted with a coating made of powdered metals mixed with clear acrylic resin that gives the sculpture the look of cast bronze.

In addition to sculpture, the show will include Ratner's tapestries and stained glass. At the artist's request, 25 outstanding Anacostians were selected as subjects for portraits to be included in the show. Another part of the exhibit will be devoted to a display of works by Ratner's students.

Ratner, a Washingtonian who received degrees from Pratt Institute and American University, began his career in art by painting. He depicted his subjects in a style reminiscent of the 19th-century French satirist Honore Daumier and the contemporary cartoon satirists David Levine and Paul Cadmus.

In 1965, Ratner began to model with clay. The heads of the Justices of the Supreme Court during the Warren era were his first subjects. From that beginning, he has had numerous one-man shows and has



Phillip Ratner works with his students at Anacostia High School.

been included in group shows throughout the United States and in London.

Ratner said that his style comes from the ethereal spiritual forms of the Byzantine and Gothic periods, as well as a reflection of his strong attachment to the Spanish master El Greco.

The catalog for the show illustrates the everyday themes Ratner creates in his sculpture, such as people on an escalator, subway riders, men collecting trash, football and basketball scenes, and people on park benches. There are also illustrated instructions on Ratner's technique.

A foreword in the catalog by Anacostia Museum Director John Kinard noted that people seem at ease with Ratner's work. They do not seem to fear their lack of ex-

perience with art. "There need be no fear of approaching the work of Phil Ratner," Kinard said. "His subjects and themes are real, vital, and tangible. Whether they are groups of children at play in the park, elderly ladies sharing a bit of gossip on a bench, or craphooters on a corner, he approaches each with a spirit of abandonment, yet with strength and dignity."

Ratner is heavily involved and interested in the Anacostia community. In conversation with Carolyn Margolis, program specialist at the Anacostia Museum, Ratner said that "Anacostia is the center of the universe . . . well, maybe just the cultural center of the universe."

The exhibition will be on view through August 27.

## Books by SI People

The following books have been written, edited, or illustrated by Smithsonian staff members. Notify SI Press Assistant Director Felix Lowe if you have a book to be included.

"Introduction to Herpetology," third edition, by **George Zug**, MNH, and Colemand and Olive Goin, Museum of Northern Arizona, W. H. Freeman and Co., San Francisco, 1978.

"Cosmic Evolution: An Introduction to Astronomy," by **George B. Field**, director, CFA, Gerrit L. Verschuur, University of Colorado, and Cyril Ponnampetuma, University of Maryland, Houghton-Mifflin, 1978.

The first volume of the Smithsonian Institution Press "Handbook of North American Indians" will be available April 26. This is volume 8, on the Indians of California, edited by Robert F. Heizer, professor of anthropology at the University of California at Berkeley. The volume has 72 chapters by 47 authors, mostly anthropologists. It provides an up-to-date and thorough summary of knowledge of the prehistory, history, and cultures of all the tribes of the California culture area. **William Sturtevant**, a research curator at MNH, is the general editor for the series which will eventually include 20 volumes.

The 800-page California volume may be purchased for \$13.50 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. Specify Stock Number 047-000-0037-4. In order to be notified of subsequent volumes, ask the Superintendent of Documents to be placed on mailing list N-502.

## HELPI

The Women's Council and the Office of Protection Services, in cooperation with the Metropolitan Police Department, will sponsor a program of short slide shows about self protection. If attendance is high enough, programs will be presented in five Smithsonian locations during April: MHT, MNH (twice), NASM, HMSG, and NCFA. Employees will be notified of exact dates by interoffice memorandum. The program consists of two slide shows, "Safety Tips for Women" and "A Crime of Violence: Rape and Sexual Assault." In spite of the titles, both shows concern aspects of self protection that are of equal interest to men and women. Slide presentations will be followed by question-and-answer sessions with a police officer.



"Bump" by Phillip Ratner

## Comings and Goings

Public Information Officer **Susanne Roschwalb** has left her position with the Division of Performing Arts to assume similar duties at NPG. During her tenure at DPA, Roschwalb managed the publicity and press relations for the Bicentennial Folklife Festival.

**Nancy Murphy** has left her education specialist position at NASM to become assistant program manager in the Office of Museum Programs.

**Nancy Grubb** has joined the HMSG staff as a writer-editor in the education department. She was formerly the publications associate at the Los Angeles County Museum of Art.

Also at HMSG, **Carol Parsons** has been appointed as a public affairs assistant. She leaves her position in the Museum's education department where she was a tour coordinator.

**Claude J. Hutchins** has been appointed field manager of CFA's Mt. Hopkins Observatory. Hutchins was previously superintendent and general engineer at the Defense Logistics Agency in Battle Creek, Mich., where he was in charge of facilities, equipment operations, and property disposal for 240 military installations worldwide.

## 1876 Students' Book Is Now Available

In 1876, 36 children in Des Moines' Irving School were busy writing a book for posterity. Their handwritten volume of essays, stories, and verses, "1876: A Centennial Offering," was bound in sheepskin and sent to the Philadelphia Exposition that year. The book's dedication read simply, "From the children of 1876 to the children of 1976."

One hundred years later, when Museum of History and Technology curators were preparing the Centennial exhibit for the Arts and Industries Building, the Iowa State Department of History and Archives sent the book to Washington.

William Miner, project manager for the Centennial display, decided that exhibiting the book in a glass wouldn't do as only two pages could be shown at one time. So the book was published by the Iowa State University Press, which photographed and reproduced the handwritten pages and illustrations done by the children.

Readers can share Nancy Marsh's essay on pins, Minnie Schmeer's account of her mother's school days in Germany, and one boy's admonition "You'll never get a wife if you're afraid of wooing . . . so be a hero!" Topics range from "Story of a Naughty Boy" to "Girl of the Period."

Home virtues as cleanliness, truthfulness, and necessity to work hard are lauded, yet careful reading of essays on Indians and the Democratic Party show an understanding of the problems and prejudices of the time.

"1876: A Centennial Offering" is now available in the McGraw-Hill Bookstore in MHT. The paperback edition is \$6.45 and the hardback edition \$8.95.

## Volunteers Transcribe Henry Papers Without Leaving Home

By Kathleen Waldenfels

Volunteers at the Joseph Henry Papers have contributed hundreds of hours of valuable work to the project without leaving home. The arrangement extends volunteer opportunities to Associates who might not otherwise be able to participate: parents with young children, full-time workers, those who lack transportation, even Associates who live outside Washington.

When the Joseph Henry Papers project was launched in 1967, the staff estimated they would find between 60,000 and 100,000 manuscripts either by, addressed to, or relating to Joseph Henry, the distinguished physicist and Secretary of the Smithsonian from its founding in 1846 until his death in 1878. Between 5,000 and 10,000 of these 19th-century documents, almost all handwritten, would be considered for publication in a 15-volume edition of "The Papers of Joseph Henry." Each had to be deciphered and typed.

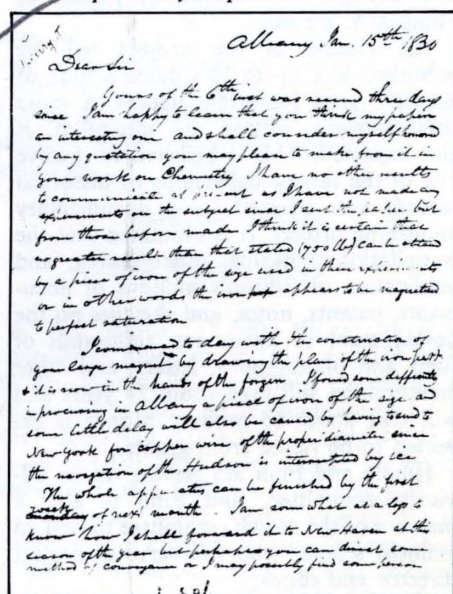
Nathan Reingold, then as now head of the project, liked the idea of finding volunteers for this work, although he lacked the office space and typewriters to accommodate them. Learning that documentary history projects affiliated with universities had been successful with volunteer transcribers who worked at home, he approached the Smithsonian Associates and soon had a corps of willing and able volunteers.

The Joseph Henry Papers staff mails 15 or 20 copies of manuscripts to a volunteer, along with typing paper and a prepaid envelope. At his or her own convenience,

the volunteer transcribes the material and returns it. Prior to final editing and publication, an editor checks each transcription carefully for accuracy.

Although typing is involved, transcribing is more than mere copying. It requires patience, imagination, and alertness to archaic idioms and spelling. In return it offers not only the chance to legitimately read other people's letters but the reward of confronting the fascinating details of 19th-century life as revealed in primary source material.

Kathleen Waldenfels is a staff historian with the Joseph Henry Papers.



Letters such as this one are deciphered by volunteers.



# Spanish Cafe Art of Early 1900's Exhibited at Hirshhorn Museum

By Sidney Lawrence

The idea of cafes and coffee houses as "hangouts" for artists, poets, and musicians is nothing new, as an exhibition opening April 13 at the Hirshhorn points out.

"Els Quatre Gats: Art in Barcelona around 1900" will present work by a close-knit group of artists who frequented just such a place in the Mediterranean seaport more than 80 years ago. Pablo Picasso, then barely 20, was among them.

Founded by three Catalan artists and a friend, Els Quatre Gats (Catalan for The Four Cats) began as a cafe but soon became a center for contemporary arts in Spain's northeastern region. In the six years it was open, from 1897 to 1903, it regularly sponsored exhibitions, performances, and a variety of literary and art activities, providing a forum for Barcelona's avant-garde community.

When Picasso first came to the cafe in 1898, the walls were covered with paintings and drawings by "regulars." Original musical scores, set designs, and scripts, often in the form of poetic recitation, were contributed by patrons to a regular series of puppet theater productions. During the next few years, the cafe's informal but comprehensive arts program included poster competitions, literary sessions, and piano recitals. There were also magazines providing exposure for young writers as well as information on arts activities elsewhere in Europe.

Although initially modeled after Le Chat Noir, a Parisian cafe, Els Quatre Gats sought to attract a wider public than its

"underground" French counterpart. Printed announcements invited all Barcelona to "a corner full of warmth for those who look for a home . . . a museum for those who look for illuminations of the soul," and "a place for friendship and harmony." One notice, calling attention to an exhibition of paintings and drawings by neighborhood artists, suggested that "other neighbors . . . see them, and say what they think."

Els Quatre Gats was both a cause and effect of a renewed pride in Catalan culture. Modernismo, a distinctive Catalan art movement influenced by art nouveau and other international currents of the period, had begun to emerge before the cafe opened, but it was the Quatre Gats artists who fully developed it.

Both the ambience of the cafe and the style it fostered will be reflected in this exhibition of 50 works by 14 Quatre Gats artists. Along with paintings and drawings by such modernista masters as Ramon Casas and Santiago Rusinol, it will include examples of magazine and sheet music illustration, portraits and sketches of cafe regulars, and posters advertising cafe events. Picasso will be represented by several works including two paintings of his Blue Period and a hanging metal sign in the form of a cat which he is said to have designed for the cafe entrance.

Organized and first presented by the Princeton University Art Museum, the exhibition will continue at HMSG through June 25.



This sketch by Picasso will be included in the show.

## Hindle and Finn Join Publication Team Working on the Papers of Thomas Edison

Brooke Hindle, director of the Museum of History and Technology, and Barney Finn, MHT curator of electricity, are representing the Smithsonian Institution in a joint effort with the National Park Service, Rutgers University, and the New Jersey Historical Commission to compile and publish the voluminous papers of Thomas A. Edison.

The results of the project will be published in a 15- to 20-volume edition of Edison's most important papers. A more comprehensive edition, on microfilm, is also expected. This is believed to involve one of the largest collections of historical records ever selected for a documentary publishing project. It is estimated that the compilation, indexing, microfilming, and publication of Edison's millions of documents, patents, notes, and sketches on the development of inventions, thousands of films and photographs, letters, and other memorabilia will take about 20 years and will cost about \$5 million. Money is expected to be raised from grants.

Hindle and Finn are serving on an advisory committee, and Finn is also a member of the search committee to find an eminent scholar who will serve as project director and editor.

"It is hard to exaggerate the importance of Thomas Edison and the Edison papers

for understanding the foundation of our present technology and society," Hindle said.

In an unusual step for a publication project of this type, specific attention will be given to recording the important surviving Edison artifacts. The Smithsonian will be especially involved in achieving this task.

The project commemorates the centennial of Edison's greatest achievements. He devised the phonograph in 1877, gave the world the first practical incandescent light in 1879, and in 1889 invented the first of his movie machines, the kinetograph.

Work is expected to begin this summer or fall at Rutgers, the project headquarters.

## Secretaries Week

April 24-28 has been designated as National Secretaries Week. As part of its observation, the Civil Service Commission has endorsed "Commission Skills, the Impact on Your Career," a program of four-hour training sessions to be held in Bethesda, Rockville, Washington, and Alexandria. The \$25 fee includes materials and a certificate of training. Smithsonian staff members interested in participating should contact Laverne Love, Office of Equal Opportunity, at ext. 6561.



SMILE . . . "Cowgirl Band at the Round-up" (1910) is part of the second half of "Photographing the Frontier," on display in the Museum of History and Technology's Hall of Photography. The nearly 100 pictures offer some of the best documentary evidence in Northwest and Southwest America. They show the lifestyles of the post-Civil War era to the turn of the century: drygoods store employees on an outing, loggers in the woods, families carefully posed before their crude log cabins, and Oregon flood in 1864, prisoners from the Utah Penitentiary sitting outdoors and children formally posed with their ponies, dolls, or bicycles. The show was organized by Eugene Ostroff, curator of photography, and was developed by the Smithsonian Institution Traveling Exhibition Service.

## Local Black Woman Represented In MHT's History Collections

By Kathryn Lindeman

"She was a doer, not a quitter . . . a woman of high ideals with a lot of faith and determination," Curator Edith Mayo said of Nannie Helen Burroughs, a noted Washington educator who has become the first black woman to be represented in the Museum of History and Technology's political history collections.

Items from the National Trade and Professional School for Women and Girls, which Burroughs founded in 1909, were presented to the Smithsonian in a recent ceremony at the Museum by Dr. Aurelia Downey, past president of the Nannie Helen Burroughs School.

"This was a large collection," said Mayo, "and I was only able to take about 50 items for the Museum. Because of limited storage, we couldn't take the furniture. The photos and prints alone are of tremendous value to us because we had none of their kind in our collections. They reflect the character of the times and of the school."

Photos and prints of Burroughs' contemporaries George Washington Carver, Booker T. Washington, and Carter G. Woodson had hung in the school along with those of Abraham Lincoln, Harriet Beecher Stowe, U. S. Grant, and others. Photos of the staff, students, and grounds are also part of the group.

Personal effects, such as Burroughs' hymn book and marked Bible, hats and a handbag, an academic robe and hood, banners, a cash register with her name embossed on top, and a large silver loving cup with the name spelled Burrows are all items now among the political history collections. Louise Hutchinson, Anacostia Neighborhood Museum historian, is currently undertaking research of the Burroughs items.

Burroughs began the school in a dilapidated eight-room farmhouse at Lincoln Heights in Washington, D.C., gradually adding more buildings over the years. "Her drive and tenacity were the things that made the school go," said Mayo.

Apparently Burroughs was quite a fundraiser. One example of her flair was recounted by Downey at the presentation ceremony: Faced with the problem of finding funds to keep the school going, Nannie Helen Burroughs wrote to the philanthropist John D. Rockefeller for a contribution. He sent her one dollar saying in his letter of reply, "I shall be interested to know how, as a business woman, you plan to make use of this one dollar." She took the dollar, purchased its value in peanuts, roasted them, and mailed them back to Rockefeller, asking that he please autograph each one and she would sell them for one dollar each. According to Downey, Rockefeller was thoroughly convinced that Burroughs was one of the most

astute and remarkable business persons he had ever known.

Burroughs' aim was to prepare black women to make their own living. Along with reading, writing, and the Christian faith, her school provided training in shorthand and typing and prepared students to earn money as domestics, seamstresses, laundresses, and printers. Her curriculum shows that she was looking at society in a practical way in contrast with how-to-be-a-lady training offered to white women around the turn of the century. One



Nannie Helen Burroughs

of Burroughs' former students who attended the presentation ceremony learned printing and has made a living with those skills ever since.

Mayo reflected that the Burroughs items are representative of someone without a lot of money trying to get the best for that money and showing the girls how to strive for dignity and quality through hard work and aspirations.

Today, the Nannie Helen Burroughs School, a modern brick private elementary school built in the 1960's, stands on the same location where the trade and professional school began. The school was renamed in her memory after her death in 1961.

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# Two Museums Exhibit Treasures of Mexico

By Linda St. Thomas

Some of the finest art and treasures from Mexico's national museums, including 100 works from the period before Columbus never before shown in the United States, are on exhibit this month in the Museum of Natural History and the Hirshhorn Museum.

The works in "Treasures of Mexico: From the Mexican National Museums," which all together weighed more than 32 tons, were brought to the Smithsonian from Mexico by the Armand Hammer Foundation in cooperation with the national museums of anthropology and history and other national museums in Mexico. The Hispanic art exhibited at the Museum of Natural History comes from collections in Mexico's National Museum of the Viceroyalty, National Museum of History, Viceroyalty Gallery, and the National Institute of Fine Arts.

The Hirshhorn exhibit, entitled "Orozco, Rivera, Siqueiros: A Selection from Mexican National Collections," presents the work of three artists known as Mexico's "Big Three": Jose Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros.

The artifacts in the MNH exhibition span almost 12,000 years. The oldest object (10,000 B.C.) is the carved and incised sacrum (lower backbone) of an extinct ancestor of the camel or llama. A piece of incalculable scientific value, it constitutes the first known work of art found on the American continent. Discovered in 1876 but then lost and not refound until 1956, it has never been out of Mexico before.

Also in the United States for the first time is a five-ton stone Olmec head (1000-800 B.C.) discovered in 1946 by Smithsonian anthropologist Dr. Matthew W. Stirling at San Lorenzo Tenochtitlan, Veracruz. This colossal sculpture will be displayed outside MNH's Mall entrance for the month.

One of the greatest finds in southwestern Mexico was Tomb 7 which was originally a burial vault built by the Zapotecs. Centuries later it was used by the Mixtecs for the burial of dignitaries, who were interred with what is perhaps the most outstanding pre-Hispanic treasure ever found.

The Mixtecs were great masters of the techniques of working with rock crystal, jade, and bone and of shaping gold, silver, and copper into imaginative jewelry such as bracelets, necklaces, pectorals, earplugs, rings, tiny bells and other luxury articles. Outstanding in this exhibition are the mask of Xipe Totec, the great pectoral with an image of Mictlantecuhli, the god of the underworld; and a spectacular necklace formed of 14 strands of turquoise, three of shell, three of pearl, and three of gold, tied together with gold clips alternating with gold bells.

The exhibit's many other Pre-Columbian works are all superlative examples of the art of ancient Mexico whose cultures produced ceramics, mural paintings, and particularly sculpture, that bear the mark of genius. Among the show's other highlights is a fragment of a colorful Teotihuacan wall mural, a Toltec stone relief, Mayan ceramic figurines, and stone carving of unsurpassed richness, including a famous Olmec figure known as "The Wrestler."

The works of the later Hispanic period (1521-1910) are of as high a quality as the Pre-Columbian art. Examples of this period include 17th- and 18th-century wooden religious carvings, the embossed and engraved silver and gilded door of a tabernacle (18th-19th century), a bronze bust of Cortes, a polychrome sculpture of Christ

## Archives Offers Course

"Going to the Source: An Introduction to Research in Archives" will be offered May 30-June 2 at the National Archives. The lecture workshop course has been designed to fit the needs of the general researcher, historian, social scientist, college or university instructor, or graduate student in these fields. Research librarians who work with clients likely to use primary sources are also urged to attend. The cost, including all materials, is \$50. Enrollment is limited to 25 persons. For more information, call Elsie Freivogel, at 523-3298.

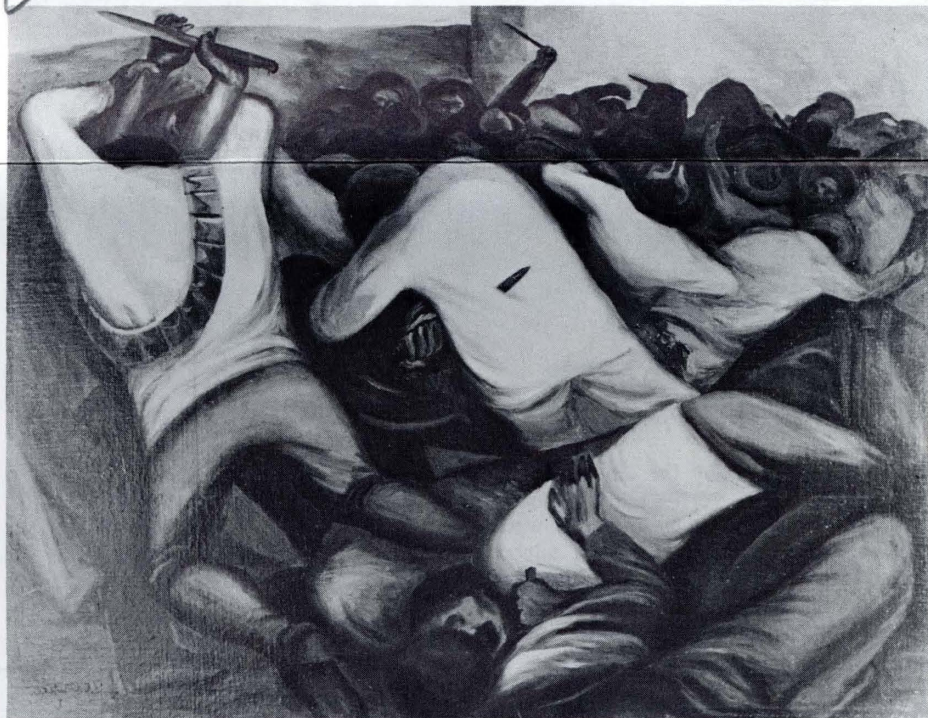
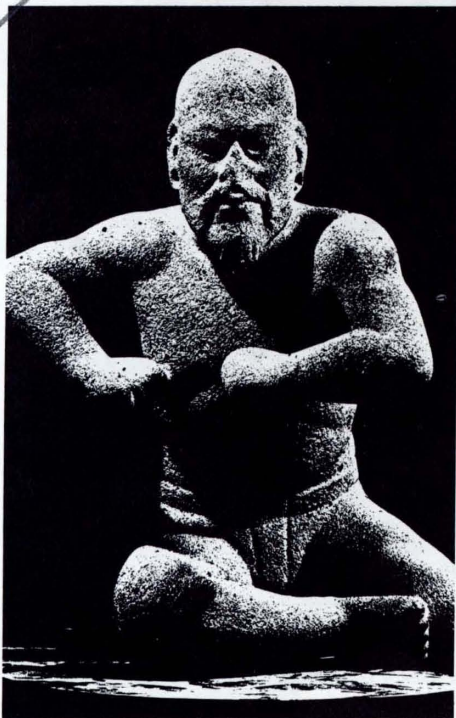


Riggers unload the Olmec head at the Mall entrance of the Museum of Natural History. A special steel-frame platform was constructed to hold the five-ton stone sculpture which dates from 1000 B.C. to 800 B.C. On the right, "Combat" by Jose Clemente Orozco and below, "The Wrestler." Both are exhibited at the Hirshhorn through April 30.

modelled in "corn paste" technique, and numerous engravings and oil paintings.

Thirty-eight paintings, drawings and prints by Orozco, Rivera, and Siqueiros are exhibited at HMSG. The three artists shared a passionate commitment to art as a source of education and inspiration for their countrymen. Responding to the great upheaval that followed the Mexican Revolution of 1910, they established a modern tradition of mural art during the first half of the century that has continued in Mexico to the present.

They also produced smaller-scale paintings, lithographs, and drawings, both



as independent works and as studies for their murals. The exhibition will present a selection of these smaller works dating from 1904 to 1966. Most of them have not been seen before outside of Mexico. Enlarged photographs of the artists' murals will also be exhibited.

The works come from collections of the Alvar and Carmen T. Carrillo Gil Museum, the National Institute of Fine Arts, and the Museum of Modern Art, all in Mexico City, and from the Diego Rivera Museum in Guanajuato.

Although they shared similar aims, Orozco, Rivera, and Siqueiros differed vastly in temperament and artistic styles.

Orozco, the most cynical and independent of the three, consistently used his art to oppose corruption and injustice. His style was intensely dramatic, with dark, often disturbing colors and violent brushstrokes.

Rivera was more of an idealist, painting a multitude of narrative subjects glorifying the Mexican people in full, richly colored compositions. His style was influenced by European traditions as well as the folk and Pre-Conquest art of his own country.

Siqueiros, the most politically active of the three, employed violent imagery and exaggerated realism to underscore social inequalities. Although often distracted from his art by his political activities, he ceaselessly experimented with new materials, techniques, and compositions.

HMSG is presenting a lecture and two films in conjunction with the exhibition. "Walls of Fire," the Washington premiere of this tribute to the three mural painters, includes footage of their mural masterpieces. It will be shown Thursday, April 6, at noon and again Saturday, April 8, at 1 p.m.

"The Orozco Murals: Quetzalcoatl," a biographical sketch of the Mexican painter featuring his project for the Baker Library at Dartmouth College, will be presented Thursday, April 13, at noon and again Saturday, April 15, at 1 p.m. Both films will be shown in the Hirshhorn auditorium, free of charge.

Max Kozloff, critic and visiting professor of art history at the University of New Mexico, will discuss "Diego Rivera: The Contradictions of Ideology" on Sunday, April 16, at 2 p.m. The free lecture will also be held in the Museum's auditorium.

MNH is presenting four free films in conjunction with its exhibition. "Lost World of the Maya" will be shown on Friday, April 14, at noon in the Ecology Theater. Three short films, "Monument to the Sun: The Story of the Aztec Calendar Stone," "The Story of the Aztecs," and "These Were the Maya," will be presented Friday, April 21, at noon in Baird Auditorium.

All exhibit selections were made by an advisory committee composed of representatives of Mexico's national museums, the Armand Hammer Foundation, the Smithsonian, and the Los Angeles County Museum of Art where the exhibit will be seen from August 1 through September 24.

Some of the objects were shown in Madrid last year as part of the celebration of resumed diplomatic ties between Spain

and Mexico. The exhibition has been expanded and modified for the American museum audience.

"Treasures of Mexico: From the Mexican National Museums" is unique in that it marks the first time a major survey exhibition of the art of Mexico solely from its public collections has been presented in the United States.

A hardcover catalog containing 104 pages of illustrations in duotone and full color will be published to accompany the exhibition. The text will be in Spanish and English with the main introductory essay by Mexico's famous poet and philosopher Octavio Paz.

## Last Stop: MHT

A toy model of the Bicentennial locomotive "Spirit of '76" was donated to the Smithsonian by the Train Collectors Association in January. The addition to the MHT collection is the first of only 4,000 Lionel models that were made of the Seaboard Coast Line train. Secretary of Transportation Brock Adams accepted the donation from Colonel Robert Davenport of the Association. Also present were Secretary of the Navy Graham Claytor, himself an Association member, and Secretary Ripley.

mailed to Earle Palmer Brown + Assoc (for return) 5/8/78



## Freer Oriental Ceramics Show To Feature New Exhibit Style

By Susan Bliss

When the exhibition "Chinese, Japanese, and Korean Ceramics" opens at the Freer Gallery on April 10, it will have a "new look" with more informative labeling and more color and texture to accentuate the objects on display.

"There is a growing interest in the art of the Far East," said Thomas Lawton, director of the Freer. "We would like our exhibition to appeal to the new audience as well as to those people who have enjoyed the Freer for many years."

In the past, labels at the Freer listed the name, date, and artist, if one were known, of the piece on display. Lawton said that the staff had begun to experiment with more detailed labels for the museum's Chinese bronzes.

"I have watched people reading the new labels in the bronze galleries and have noticed that they seem to like having the additional information," Lawton said.

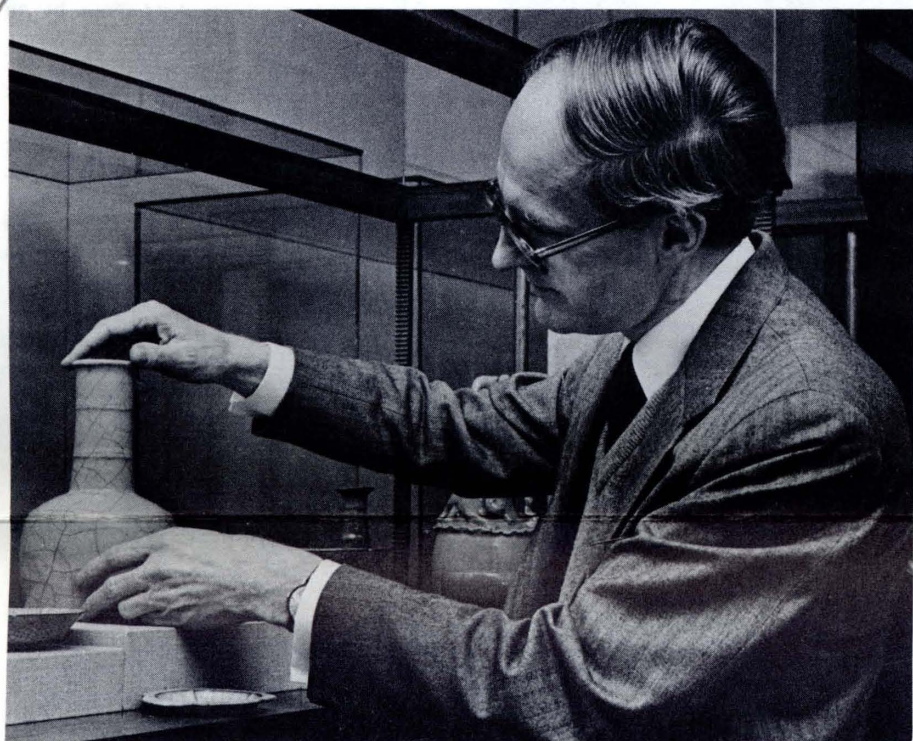
Ceramics in the new exhibition will be organized in groups according to their origins or the techniques of their manufacture. The pieces in one case, for instance, illustrate the use of sgraffito, a decorative

to be shown is a large unglazed earthenware pot from the Middle Jomon period (3000-2500 B.C.). Jomon (literally, "cord-marked") pieces of this size are rarely found in collections outside Japan.

Sue ware, an early high-fired, wheel-thrown stoneware, was the result of direct Korean contact. Several examples are included in the exhibition.

Japanese ceramics dating from later periods can be arranged in two distinct categories: a variety of rustic, but often elegant, stonewares and refined porcelain, which was not produced in Japan until the 17th century. Throughout history, Japanese ceramic traditions were continually being influenced by developments in China and Korea.

The Freer has one of the finest existing collections of Korean celadon glazed ware from the 11th to the 14th centuries, and many examples will be included in the exhibition. The high-fire glazes occur in a range of subtle shades of gray-green and blue-green, with shapes often based on natural forms. Some pieces are decorated in a distinctive technique of filling an incised



Thomas Lawton places a Chinese vase in one of the exhibition cases.

technique practiced by the Chinese Tz'u-chou potters in the Northern Sung dynasty (960-1127 A.D.). The label explains how the potter cut through a light slip of diluted clay to the darker clay of the finished pot to create a contrast of tone and color. The sgraffito objects in the case are then identified individually.

In another case, other types of Tz'u-chou stoneware are exhibited with a label explaining various types of glazes and techniques associated with the Tz'u-chou kilns.

In order to arrange a number of objects in one case, Kumi Kinoshita, an assistant to the Oriental picture moulder at the Freer, covered special bases custom made in the carpentry shop, using textured fabrics of silk and linen. With several different levels of space, more objects can be grouped together.

The contributions of woodcraftsmen Santi Di Blasi, Clarence Lee, and Cornell Evans will also be obvious in the new exhibition. They have made some of the uncovered bases for one piece in particular, with indentations carved from the wood to fit the bottom of the piece. Everything has been custom built to be used whenever the particular work is exhibited.

"Chinese, Japanese, and Korean Ceramics" will be based on a handsomely illustrated volume on ceramics in the Freer. The book, which is volume 10 of "Oriental Ceramics: The World's Great Collections," has an introduction by Director Emeritus John Pope and illustrations by Freer photographers Raymond Schwartz, James Hayden, and Stanley Turek. Selection and notes on the Chinese, Japanese, and Korean collection were made by Research Assistant Josephine Knapp. The section on Islamic ceramics, which will not be part of this exhibition, was written by Curator Esin Atil.

One of the most unusual Japanese pieces

design with white and black slips before glazing.

Gallery talks on the ceramics exhibition, which will be on display through September, will be conducted each Friday at 2 p.m.

## C-H Shop Sells Original Costume Sketches

By Karen Ruckman

If you have always wanted a picture from the set of *Madame Butterfly* or of the costume Beverly Sills wore, you might find one of them or other unexpected gems among the original drawings in the Design Sales Gallery at the Cooper-Hewitt Museum.

A museum shop that is also an exhibition space, the newly created gallery will display original mixed media renderings of sets and costumes for major opera and ballet productions both abroad and in the United States, as well as a large selection from America's "native art form," musical comedy.

The designs for sets and costumes is a recently tapped source for collectors of original art. Those assembled for the gallery are not from the Cooper-Hewitt collection, but have been gathered by noted theater design authority, Eric Gustafson, whose association with C-H has spanned the last decade. Gustafson is overseeing the management of the C-H gallery, a realization of his 11-year goal to bring a design sales gallery to a design museum.

Gustafson has long believed in the artistic value of this type of work. In 1966, he decided to commemorate the closing of the Metropolitan Opera House with a sale of

### Art

*Washington Star* art critic Benjamin Forgey described the Mary Cassatt show at NCFA as "a little gem." He praised its organizer, Adelyn Breeskin, who is NCFA's consulting curator of 20th-century art. Describing Breeskin as a world-ranking expert on Cassatt, Forgey wrote: "What is surprising is that through the years she has not been overwhelmed by her favorite subject. It sometimes happens to the best of scholars."

NPG Director Marvin Sadik was interviewed on WGMS-FM in February about the John Singleton Copley self-portrait, a recent NPG acquisition.

Lincoln Johnson, art critic for the *Baltimore Sun*, said that NCFA's "New Ways with Paper" was as superb a show of contemporary art as Washington has seen for some time. "It's exciting to the senses, appealing to the intellect, a brilliant celebration of artistic invention," he wrote.

An article in the *Dayton (Ohio) Journal Herald* dismissed the negative comments about HMSG—the shape of its building and the collection—that appeared after the Museum opened. Instead, the review held that the virtues of the building and the collections outweigh any shortcomings.

### Science

*Washington Star* and *Washington Post* articles on "Aspects of Art and Science" at MHT focused on Cyril Stanley Smith, historian and metallurgist from the Massachusetts Institute of Technology, and Jon Eklund, curator of chemistry at MHT, who collaborated on the show about the age-old relationship between art and science.

The decades-old debate among paleontologists about the nature of dinosaurs—whether they were warm- or coldblooded, vigorous or sluggish—was the subject of an article in the February 21 *New York Times*. In response to the assertion that dinosaurs were certainly warmblooded, MNH Paleobiologist Dr. Nicholas Hotton responded that the evidence was not conclusive.

"Dr. Hotton agreed that dinosaurs probably had high levels of physical activity but argued that the heat-conservation effect of size could have produced this without any of the mammal-like physiological mechanisms implied by others," said the *Times*.

The *New York Times* "Outlook" section carried an excerpt from the "Radio Smithsonian" debate on sociobiology between Marvin Harris, professor of anthropology at Columbia University, and Edward Wilson, professor of science at Harvard, and moderated by Ann Carroll. The February debate was sponsored by the Smithsonian Resident Associate Program

with a grant from the National Science Foundation.

### History

Peter Marzio, chairman of the Department of Cultural History at MHT, was interviewed on the Mike Douglas Show on March 1. Date of the airing is still to be announced.

A recent issue of *Coin World* carried several pages of photographs and an article about the Chase Manhattan Bank money collection, recently transferred to the Smithsonian by Chairman David Rockefeller.

### Fun

A *Washington Post* article was full of admiration for Zora Martin Felton, manager of the ANM education department, who it said "can turn a panel exhibition with rather formidable text captions into a storytelling venture." The reporter visited ANM while Felton was showing a group of first-graders through "The Frederick Douglass Years."

An editorial in the *Washington Star* recommended escaping from the miseries of winter with a stroll through the "Splendors of Nature" at MNH. The writer praised the show right down to its plexiglass cases, saying, "It's enough to make anybody vow never to say another word against plastic."

A lengthy front-page spread in the *Washington Post* "Weekend" section described the inhabitants of the Insect Zoo in text and dramatic photographs. The article told about reactions of young and adult visitors, who it said soon recovered from their initial revulsion to become totally fascinated by the Zoo's creatures.

A *Washington Star* article on Zoolab, NHP's latest innovation, described it vividly as both entertaining and educational for everybody including Director Theodore Reed. The article told how the director sometimes wears the turtle shell and demonstrates how much fun crawling can be.

A *Washington Star* writer reporting on DPA's evening of Victorian dance at the Renwick expressed mock surprise that the 125 couples . . . "well, touched each other, right there in the middle of the Smithsonian's collection of fine arts."

### Warm Welcomes Wanted

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. Those interested in opening their homes to one of these carefully selected young people are asked to call David Estabrook, ext. 5697, for details.



This costume design for "Midsummer Night's Dream" by Andre Lhote will be sold in the new shop.

set and costume designs from the old theater.

"When I got in touch with designers," Gustafson said, "many were very stunned that someone wanted to exhibit and even sell their designs. The designs proved collectable and very valuable, and the tribute was a success." From this pioneering event, the art form took off.

The first month-long exhibition to occupy the new C-H gallery will be "20th-Century Scenic and Costume Design." There will be sketches by such masters as Boris Aronson, Robert Edmond Jones, and Jo Mielziner. Famous artists who designed for the stage are also represented, including Alexander Calder and Pavel Tchelitchev.

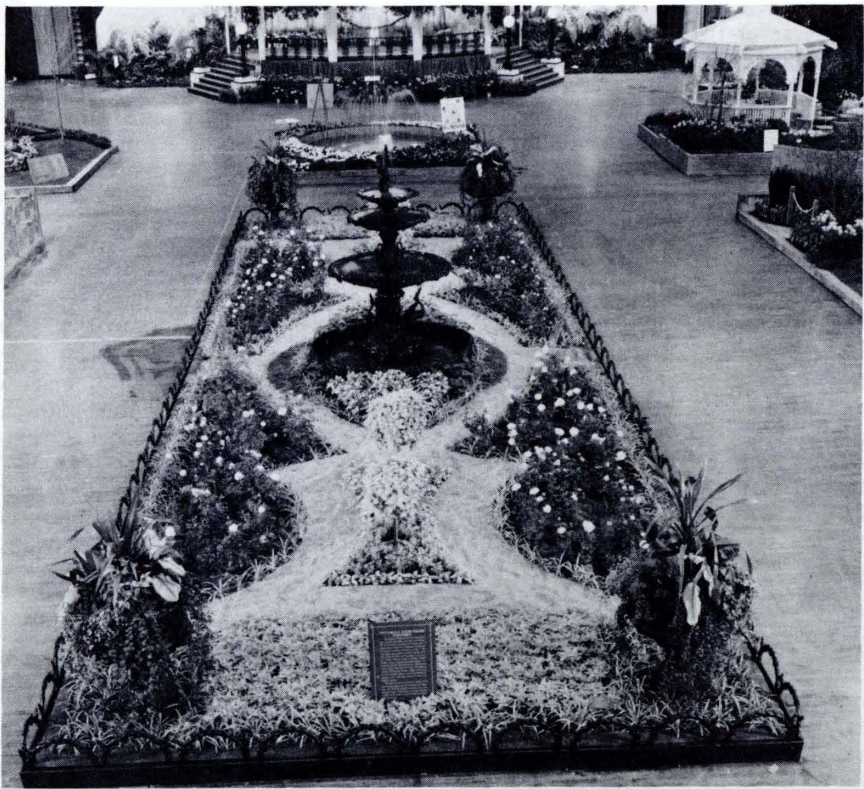
Gustafson thinks the gallery will be popular because these one-of-a-kind drawings are priced within the budget of most contemporary buyers. The several hundred designs in the first exhibition will sell for \$50 to \$2,500, with most in the \$100 to \$200 price range.

For many, the sentimental attachment to the theater or to a role or specific performer makes owning an original design especially meaningful.

All commissions earned by the gallery will go directly to the Museum, with the balance of the sale price going to the artist or consignor.



## SI Garden Display Wins Two Awards



Stewart Brothers Photographers, Inc.

The Victorian Embroidery Parterre Garden, designed and constructed by the Office of Horticulture, received two awards at the recent flower show held in the Washington Armory. The display won a first place ribbon in the special exhibits category as well as a special award for excellence in color. The garden featured the Rosalynn Carter rose, as one of 500 stocks donated by Star Roses of West Grove, Pa. Also included were coleus, chlorophytum, and a restored cast iron fountain manufactured in 1875 (see February Torch). There were more than 100 displays exhibited in the show.

## Newsmakers

By Johnnie Douthis

Charles Harvard Gibbs-Smith, Lindbergh Scholar-in-Residence at NASM, has been nominated by the Woodrow Wilson International Center for Scholars to be an adjunct fellow.

John Burns, associate curator in MNH's Department of Entomology, was interviewed on WRFK-FM in Richmond, Va., after giving a reading of poems from his book "BioGraffiti: A Natural Selection" at the University of Richmond.

Zora Martin Felton, head of the education department at the Anacostia Neighborhood Museum, recently conducted a workshop, "Values: Institutions and Their Audiences," for graduate students in the museum education class at George Washington University.

Bernard Goldberg, William Klein, John Sager, and Walter Shropshire, scientists at the Smithsonian Radiation Biology Laboratory, attended the International Solar Energy Congress held in New Delhi, India, during January. Goldberg, Sager, and Klein presented papers at the technical sessions. Klein, RBL director and president of the International Solar Energy Society, presided over the inaugural ceremonies.

"America as Art" by NCFA Director Joshua Taylor has been selected by *Choice* as an Outstanding Academic Book for 1977. *Choice* is a publication of the Association of College and Research Libraries, a division of the American Library Association.

Susan Kalcik, folklorist with the Office of American and Folklife Studies, received the Kay Hart Award from the Polish Arts and Culture Foundation in San Antonio, Tex., this January at the 6th annual Mikolaj Kopernik Ball. The award goes each year to a non-Pole who has contributed to the understanding of Polish American culture. Kalcik did fieldwork in this Polish American community before leaving Texas to work on the Festival of American Folklife.

Vincent Doyle, director of personnel at NRP, has been nominated to serve a three-year term on the Board of Regents of the School for Professional Management Development for Zoo and Aquarium Personnel.

Six Smithsonian staffers participated in the Annual American Law Institute-American Bar Association Course of Study on "Legal Problems of Museum Administration" held recently in Chicago. Suzanne Murphy and Marie Malaro, assistant general counsels; Allan Ullberg, associate general counsel; and Stephen Weil, deputy director, HMSG, were part of the planning committee as well as members of

the faculty. John Lang and George Robinson, assistant general counsels, were also members of the faculty. The course of study was cosponsored by the Smithsonian with the cooperation of the American Association of Museums.

Peter Marzio, curator of prints in MHT's Division of Graphic Arts, has been appointed chairman of the Department of Cultural History.

Nathan Reingold, editor of the Joseph Henry Papers, participated as a Fishbein Lecturer at the University of Chicago in March and delivered a talk entitled, "Why the Institute of Advanced Studies is as American as Apple Pie."

Robert Organ, chief of the Conservation Analytical Laboratory, taught portions of the Conservation Science Course to students from Canada, France, Iraq, Italy, the Netherlands, Nigeria, Syria, Turkey, United States, and Greece at the International Centre for Conservation in Rome.

Jean Smith, acting director of Smithsonian Institution Libraries, was elected secretary and member of the board of the Universal Serials and Book Exchange, Inc. The organization is a non-profit incorporated agency established for the exchange of periodicals, books, and documents among libraries.

Farouk El-Baz, research director of NASM's Center for Earth and Planetary Studies, has been elected a fellow of the Royal Astronomical Society. The invitation to fellowship came as a result of his contribution to knowledge about the moon gained through research.

Margaret Christman, research historian at NPG, spoke at the March meeting of the Maryland Historical Society discussing highlights of the NPG collection.

Herbert Collins, associate curator in MHT's Division of Political History, wrote an article, "Poster Art in World War I," for the National Trust for Historic Preservation publication, "War Against Freedom—Civil Liberties in Washington, D.C., during the First World War."

Edward Lawson, chief of the Department of Education at HMSG, judged the Tidewater Artists' Annual Exhibition held in Portsmouth, Va., during February.

Joe Shannon, chief of the Department of Exhibitions and Design at HMSG, exhibited his paintings at the Poindexter Gallery in New York City in February.

Brian Marsden of the Harvard-Smithsonian CFA, has been named as the director of the Minor Planet Center of the International Astronomical Union. Marsden will assume full duties at the end of June, when the Center's headquarters are transferred from the Cincinnati Observatory to Cambridge.

## Sports

By Susan Foster

The SI basketball team posted their 12th straight victory of the season with a forfeit by the U.S. Patent Office.

Their 12-0 record which is unequalled in the league qualified the team for post-season competition in the citywide playoffs sponsored by the D.C. Department of Recreation. Their first tournament game was played March 20.

However, all was not smooth sailing for the SI team in the second half of the season, especially against team opponent D.C. Department of Manpower. According to Coach Oscar Waters, a guard at NASM, the lead changed hands several times in that game, but with three minutes left, he sank a 15-foot shot for the 37-35 win.

### Football

The SI football team begins the spring season April 2 minus a place kicker. They are currently in need of a kicker who is capable of punting at least 80 yards. Anyone interested in this or other positions should contact Bobby Garrison at ext. 5992. Garrison, of computer services, has defected from the coaching ranks to join the players saying he needed a bigger piece of the action.

### Bowling

Tied for first place in the NHB Mixed Five Bowling League are the Department of Fishes, headed by Nat Gramblin, and SI Libraries, headed by Tim Bridges. Their records are deadlocked at 63 wins and 25 losses. George Haney leads the men in high averages with a 168; Inez Buchanan tops the women with a 161 average.

### Jogging

The Smithsonian Institution was represented in the monthly one and three-quarter-mile jog around the tidal basin sponsored by the Interagency Jogging Council. Other joggers interested in joining should call Joe Bradley in Computer Services, ext. 6455.

## Scoreboard

Feb. 23	SI 52	Federal Reserve Board	30
Mar. 2	SI 72	ICC Brothers	36
Mar. 7	SI 58	Treasury	38
Mar. 9	SI 37	D.C. Dept. of Manpower	35
Mar. 14	SI	Patent Office (forfeit)	

## An In-House Show

The energy crisis may be no laughing matter, but the Energy Committee of the Smithsonian Museological Association has used a light approach (no pun intended) to show how SI employees can save energy.

Now hanging in the Museum of Natural History employee cafeteria gallery is the committee's exhibit that shows well-known SI people making their contributions to energy conservation here. The faces of Porter Kier and James Mello, director and assistant director of MNH, are recognizable among the group. One of the highlights of the exhibit is a caricature of Secretary Ripley, aided by the SI owl, wrapping the Castle with insulation.

The cartoons are the work of scientific illustrators Elaine Hodges and Ellen Paige, who both work in MNH's entomology department. Also working on the presentation were committee chairman Deborah Bell, Mignon Davis, Polly Prichard, Janice Bittner, and David Meyersburg.

## Curator's Military Collection Goes to London's War Museum

By Lynne Murphy

The Imperial War Museum in London has purchased some 3,000 German military items, including uniforms, weapons, medals and insignia, documents and memorabilia, from the personal collection of Glen Sweeting, assistant curator in the National Air and Space Museum's Department of Aeronautics.

The Imperial War Museum, with one of the finest military collections in the world, was interested in German military items because the two countries' histories have been so closely related in modern times. Sweeting's artifacts date from the 1870 Franco-Prussian War through the end of World War II.

The collection would be impossible to duplicate today, according to people from the London Museum who came to Washington to help Sweeting pack the 4,413 pounds of artifacts. The collection was then flown to England on a Royal Air Force jet transport.

"My first acquisitions," said Sweeting, "were a German World War II spiked helmet and a French gas mask that I pulled out of the neighbor's trash can when I was seven. I continued to collect military items from many countries until 20 years ago when I decided to specialize."

"My collection covers the gamut of military regalia and accoutrements, from the elegantly embroidered uniform of a Prussian general in the Imperial German Army to soldiers' soap, postage stamps, and musical instruments. The items represent almost everything used by the German forces during the period and tell the history of the German airmen and soldiers who used them."

To assemble these items, Sweeting frequented flea markets and junk stores in this country and all over Europe. Other things he acquired from war veterans and their families. "I searched worldwide for some of the rare items," he said. "You can imagine the satisfaction of finally locating the one scarce item I needed to complete an outfit."

"Many years ago in Stuttgart I noticed an antique dealer wearing a particular shirt that had been worn with the Luftwaffe uniform. He was amazed when I insisted on buying it, but since then he has found many

more specimens for me. He must have figured anyone that serious deserved a little help."

Sweeting has been very careful about maintaining his collection over 40 years. He has located extra original buttons and sewn them on with military-issue sewing kits of the time. With the same attention he gives to the NASM collection, Sweeting has made sure his own uniforms receive periodic fumigation.

"I'll miss having the collection," Sweeting admitted, "but, after all, there was very little left to find. And I'm gratified that it will be kept intact and preserved for historians and the public."

"Collecting enriched my life," he mused. "I learned German so I could study manuals and books and talk with veterans and their families. Over a lifetime of collecting I met and made friends with so many interesting people all over America and Europe."

What's next? Sweeting brightened. "Beer steins. I had to let many beautifully hand-painted military ones go with the German collection, unfortunately, but I have about 50 civilian mugs left."

Some might even call it a collection.



Photo returned to Sweeting. Neg. enclosed.

Rick Morris

Sweeting holds the uniform of a German field marshal.



## Q & A

Josephine Rowan is the merchandise manager for the eight Smithsonian Museum Shops which last year sold thousands of items from Victorian dollhouse furniture to pewter elephants. Rowan and her staff of four buyers are responsible for selecting, and sometimes designing, all these products for the shops. Rowan was interviewed by Torch staff writer Linda St. Thomas.

Q. How do you select items for the shops? Do you go to the shows with specific items in mind or do you just find things you like?

A. Sometimes we have items in mind. For example, we're always looking for children's products which will be appropriate in Air and Space or in Natural History. We were interested in bags of beads for stringing for Natural History, but you can get those anywhere. I wanted

American style. Most craftsmen have limited delivery capabilities. We need a continuous flow so we deal with many craftsmen and some mass production outfits.

Q. Have you ever ordered a product that you thought would be very popular only to watch it sit on the shelves? Or have you under-ordered thinking an item would not be very popular?

A. The neckties are a great example of underestimating on our part. We started with the Bicentennial logo ties in 1976 and then added the NASM ties. We knew they would sell but didn't expect such a volume. This year, we're introducing four new ties with the Castle, the NASM logo, insects, and an Apollo insignia. One of our not-so-popular items are the beautiful handmade



Shop merchandise manager Josephine Rowan

Richard Hofmeister

something with an educational value; so we asked the supplier to include beads from around the world, with a map enclosure coded so the children would know what country the beads came from. In the end, we had a complete kit—beads, string, instructions, all wrapped up in a colorful kerchief. Last year, we asked a manufacturer to produce the silver NASM luggage for us. We had been thinking about luggage because of its obvious relationship to flight. One day I walked by the Apollo lunar landing module exhibit and noticed the silver backpack on the mannequin. I designed the luggage with compartments for Smithsonian magazine and the umbrella, of course, and we ordered them in silver with the NASM logo.

Q. How do you make the final decision on whether to add an item to a shop? Is it just something you like that will sell or is your decision based on research?

A. We start out by being aware of the Smithsonian collections and exhibitions so we can't just buy an item because it would be a big seller. It may be, but we couldn't buy it unless it relates to the collections. We also work with curators and manufacturers on the development of many of our items. I can't explain how we know what will sell or not—all buyers just know it. Actually, the conditioning must be very strong because I find myself looking at products with the shops in mind all the time, even when I'm buying for myself or on vacation.

Q. If you see a great item but it isn't exactly appropriate for the Smithsonian shops, do you ask the craftsman to change it?

A. Yes, if it's not too complicated to change. We recently asked Michelle Lipson, who designed our soft sculpture dinosaurs, to come up with something for NASM. So now in our spring catalog we have a Sopwith Snipe style plane which the children can stuff and then paint with the plane's insignia on it.

Q. What about American crafts such as pottery and baskets? Do you buy mass-produced items or hand-crafted ones?

A. We buy hand-crafted items with some exceptions—the Bennington pottery is mass produced but it duplicates an earlier

white oak baskets from Tennessee. A small one costs \$30 and it seems to me that people just are not willing to pay that much for a basket especially since less expensive ones are available in many shops now.

## SI Plans Public TV Program

In a year or two, you may be able to watch programs about the Smithsonian's museums, research centers, and educational activities on Public Broadcasting Service network stations across the country, including WETA-TV, Channel 26, in Washington.

The Smithsonian's Office of Telecommunications has proposed a monthly one-hour program called "Smithsonian World." In a magazine style presentation, the three or four segments per show would focus on topics related to the Smithsonian. Although there are shows which present news or human interest subjects in magazine format, there is no other such program on television now that touches the areas of art, history, science, and technology.

Nazaret Cherkezian, telecommunications director, developed the original proposal for the show, which was subsequently written by consultant Michael de Guzman.

"With an IBM grant to WETA, our associates in this venture, Executive Producer Martin Carr and Associate Producer Ann Rosewater have been hired to carry out the research and development phase of the proposal. They are searching out new ideas and welcome input from staff members," Cherkezian said.

Carr, who has won Emmy and Peabody awards for his documentaries, has been producer, director, or writer of some of the major prime time TV specials of the past 15 years: "Gauguin in Tahiti," "The Search for Ulysses," "Hunger in America," "This Child is Rated X."

Ann Rosewater has been associated with research projects for many Washington-based organizations and has taught at George Washington University and Harvard.

Jean Quinnette, assistant production coordinator in OTC, is coordinator for the project.

"From this R&D phase will come a full pilot script and overall presentation to be used in seeking further outside funding,"

said Cherkezian. "The project would cost about \$3 million per year."

"What we are seeking," Cherkezian noted, "is an effective series of the quality of Jacob Bronowski's 'Ascent of Man' and Sir Kenneth Clark's 'Civilisation' rather than a museum tour. The Bronowski series, for example, involved two years of research. We are conducting careful research and are meeting with Smithsonian people to assure a series of the highest caliber."

Calling upon the expertise of SI scholars and staff members and acknowledged experts outside of the Smithsonian, one program might begin with the Smithsonian host moving through the Museum of Natural History, discussing some of this planet's most fascinating inhabitants, insects. An adventurous documentary piece on "killer" bees in Brazil could be incorporated with discussion and demonstrations in the Insect Zoo. Segment two of a sample program might move on to another MNH story on beached whales.

The third segment might switch to the Hirshhorn Museum and Sculpture Garden for "The Genius of Rodin."

### Calendar

Starting in April you will find the Calendar of the Smithsonian Institution in the *Star* and *Post*. It will be published as a full-page advertisement in the tabloid sections of both papers listing the next month's activities. Look for the ad for May events in the *Star* "Calendar" section on Sunday, April 23, and in the *Post* "Weekend" section on Friday, April 28.

The calendar is being published in the two newspapers to inform a greater number of people in the Washington metropolitan area of Smithsonian exhibits and events.



By James Buckler

The old-fashioned pansy, *Viola tricolor hortense* (*V. wiltrockiana*), has been a favorite garden flower for many years and still deserves a place in your garden. Smiling-faced pansies are delightfully fragrant tender perennials from Europe that are better treated as annuals or biennials in the Washington area. They are found in solitary colors of purple, white, blue, dark red, rose, or yellow as well as many multicolored cultivars.

They are easily grown from seed or by purchasing transplants from a local garden center. In mass bedding out, pansies provide a display lasting from early April through the end of June.

This spring, the Office of Horticulture will install 16,000 pansies in the SI colors of blue and yellow. There will be 8,000 each of *Viola tricolor hortense* "Carnation Gold" (yellow) and *Viola tricolor hortense* "Swiss Giant" (blue) in the Victorian Garden and in front of the Joseph Henry statue on the Mall. The festoons and oval and circular beds of the Victorian embroidery parterre will be densely planted with the pansies to provide transition from the early daffodils and tulips to the early summer annuals.

Although pansies may be spaced approximately 12 inches apart, we usually plant ours about four to six inches apart in order to get an immediate carpet bedding effect and to eliminate any early summer weeds.

For home use, fresh seeds should be purchased each year and sowing is usually done in late July in drills (rows). Seedling beds must be shaded and kept evenly moist but not constantly saturated. By early autumn, seedlings should be ready to transplant into your garden. They should be covered by evergreen branches or salt hay after the ground freezes and this covering should remain until early March.

It may be preferable in this area to winter pansies in a cool greenhouse or a well-ventilated cold-frame, not setting them out until mid-March. You can produce the largest blooms if you fork in liberal

amounts of compost, leaf mold, manure, peat moss or humus. If your soil is clayey, add some coarse sand. Pansies are best planted in full sun for spring display, but they may need a light shade if you are trying for summer bloom in the Metropolitan area.

Picking the flowers regularly for small bouquets or nosegays will encourage a longer blooming period and prevent seed formation which reduces plant vigor.

Heavy cutting may be necessary in early June when the plants become leggy or need to be contained in an allotted space.

For those who do not have cold frames, most garden centers have plenty of pansies in March through early May. These seedlings should be divided and transplanted into your garden, window box, urn, etc. as soon as possible. The several months of pleasure received from these flowers will be well worth the effort.



### A Special Gift

National Associate memberships and one-year subscriptions to Smithsonian magazine may be purchased by employees and eligible volunteers for themselves or as gifts at the reduced rate of \$6 (foreign postage \$3.50 extra). Orders placed in April will start with the June issue. Applications are available at the Reception Center in the Castle, or call ext. 6264.