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 $109.4 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 fund.

Stevens questioned the Smithsonian's policy of consulting with the Congress on "significant" trust funds projects in advance of any commitment and expressed unwavering doubts 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 Board of Regents joined him in forming a new approach to all future projects at the Smithsonian. During a discussion about the mix of Federal and trust fund employment at the Smithsonian, Ripley said that trust fund employment was a "staffing policy" for Federal employees when requests for new civil service slots were rejected.

Stevens discussed the effects of a congressional decision which prohibits the Smithsonian from receiving Federal funds for the National Endowment for the Humanities from granting funds 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, and the Peale Papers, all of which received NEH or N.E.A. grants in the past.

In a brief discussion of the Museum Support Center proposed for Suitland, Md., and 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 open to the public. Public 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 Representative Barry Goldwater, Senator Goldwater of Arizona, who in a brief statement supporting the Institution and remarking on the need for Federal possession in Washington, Webb, a citizen Regent, is chairman of the Board's Executive Committee.

During the two-day House hearing, four Republican Representatives used the witness table. They were Representative Linda Boggs (D-La.), Representative Ellender F. Funderburg (D-Mich.), Representative George Mahon (D-Tex.), and Webb.

Representative Sidney Yates (D-Colo.), 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 Appropriations Subcommittee reported a good bill 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 submitted 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.

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

Smithsonian Presents '79 Budget To House, Senate Subcommittees

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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 time in the Senate, I have worked 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 Smithsoni-
Scientific Illustrator at MNH Aims for Accuracy, Not Esthetics

By Kathryn Lindemar

“A lot of people think all artists live in New York and starve in garrets,” said George Venable, a scientific illustrator with the Smithsonian Institution’s 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 tempestful group of unemployable beatniks, many hold jobs in museums, corporations, and other well-established businesses. “People often don’t think about the everyday things that involve science and fine art. If you buy 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 for artists to pursue.”

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 as another. The detail we must show presents magnification problems for a camera.”

The main aim is accuracy, not esthetics. The credit line under the drawing 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.

“One of the biggest challenges we artists have is being specific down to every hair or marking. ‘I may paint a spider, and the spider is a certain percentage bigger than a white-washed wall,’ he said. “The next time, I paint the same spider, it’s at a different size. So the drawing shows what the scientist wants the viewer to see.”

Venable has become familiar with the illustration needs of many of the researchers he works for and has a sense of what researchers may not be as clear as. “Then I spend time with them going over the terminology, and studying the specimen,” he said. “My knowledge of the anatomy of the entomological specimens has improved. But I’ve always thought you

NPG Speaches Are Verbal Self-Portraits

The National Portrait Gallery’s Living Self-Portrait Lecture Series brings Dr. Karl Menninger to the Gallery for the third year, as part of a two-day event that includes a talk and the fifth and final speaker for this season. The title of his talk is “In the Middle of the Night: Dragon Sleeping and Great Seeking.”

The prominent psychiatrist will address the themes of the night, discussing the nature of the human soul and the importance of the individual’s quest for a sense of identity. He will explore the psychological and spiritual dimensions of the hero’s journey, emphasizing the role of imagination and intuition in the search for meaning.

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 titled "IG "Play the SI Style," was 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 included players from throughout the D.C. area.

Wiley was picked from his alma mater Cardoza, in northwest Washington, because of his playing abilities which helped him in 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 is now a U.S. Army where he played for the Fort Can-

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The Nymphs and Satyrs will present a double program on April 10. 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 p.m.

NPG is also presenting some lunchtime concerts April 6, Wednesday, April 6, the A Capella Choir, 72 high school students, will perform on the Mall Terrace at 11 a.m. The concerts will be cancelled in case of inclement weather.

The following Friday, April 7, the Sarasota Boy’s Choir will present a hour-long program in Caruchmi Auditorium beginning at noon.
Washington Sculptor’s Work Exhibited at ANM

By Johnnie Douthit

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 10 at the Anacostia Neighborhood Museum.

The exhibit explores the intricate style of sculptor Phil 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 colored 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 contemporary cartoon satirists David Levine and Paul Krassner 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 satirists Honoré 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 had numerous one-man shows and has 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 sculptures. Such 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.

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 Schneer’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!”

Topps from “Story of a Naughty Boy” to “Girl of the Period.”

Homey virtues as cleanliness, truthfulness, and necessity to work hard are lauded. Yet careful reading of essays on the prehistoric past lacks 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 to 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 materials and returns them, or relations 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 Joseph Henry Papers.” Each had to be deciphered and typed.

Volunteers Transcribe Henry Papers Without Leaving Home

By Kathleen Waldenfels

Volunteers at the Joseph Henry Papers project have contributed hundreds of hours of valuable work to the project without leaving home. The arrangement extends the opportunities to associate who might not otherwise be able to participate parents with young children, full-time workers, 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 Joseph Henry Papers.” Each had to be deciphered and typed.

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Although typing is involved, transcribing is more than mere copying. It requires patience, imagination, and alertness to archaic idioms and spelling. In return if other people’s letters but the reward of con fronting the fascinating details of 19th-century life as revealed in primary source material.

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

"El 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 recitations, were contributed by patrons to a regular series of 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 predecessors.

Several exhibitions, performances, and a puppet theater production were featured. During the cafe’s open period, from 1897 to 1900, it was estimated that the cafe was open 30 weeks by 14 Quatre Gats artists. Along with paintings and drawings by such modernista masters as Ramon Casas and Santiago Rusiñol, it will include examples of magazine and sheet music illustration, portraits and caricatures 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 is said to have been 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 being published. The project is one of the largest collections of historical records ever selected for a documentary publishing project. It is anticipated that the compilation, indexing, microfilming, and publication of Edison’s millions of documents will show how 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/first 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 documents. Historians will be asked to comment on the character of the character and the times of the school.

Photos and prints of Burroughs’ contemporary George Washington Carver, Booker T. Washington, and Carter G. Woodson have hung in the hallway 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, bassinet, a cash register with her name emblazoned 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 head, is currently cataloging and taking 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 Dowsey 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 a letter 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 Dowsey, 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 domestic servants, laundresses, and printers. The curriculum shows that she was looking at society in a practical way in contrast with the more "correct" and "lady" training offered to white women around the turn of the century.

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 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. 6651.

Secretaries Week

April 1978

Published for Smithsonian Institution by the Office of Public Affairs: Carl W. Larrson, Director; Joan Bliss, Editor; Kathryn Lindsey, Assistant.

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 Union army who petitioned for liberation, and neighbors ... see them, and say what they think.

The 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 movement influenced by art nouveau and other international currents of the period, began to develop in the Barcelona cafe, but it was the Quatre Gats artists who fully developed it.

The project commemorates the centennial of Edison’s greatest achievement. He invented the kinetograph. Edison artifacts. The Smithsonian will be the custodian of Edison’s Blue Period and a hanging metal sign in the form of a cat which is said to have been designed for the cafe entrance. Organized and first presented by the Princeton University Art Museum, the exhibition will continue at HMSG through June 25.

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

Both the ambience of the cafe and the style it fostered will be reflected in this exhibit. This is 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.

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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 Museums, the Viceroyalty, National Museum of History, Viceroyalty Gallery, and the National Institute of Fine Arts.

The Hirshhorn exhibit, entitled "Orozco, Rivera, Siqueiros: 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 exhibit span almost 12,000 years. The oldest object (10,000 B.C.) is the carved and incised sash (lower back/bone) 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 1875 but then lost and not found until 1956, it has never been out of Mexico before.

Also in the United States for the first time is the five-ton stone Olmec head (1000-800 B.C.) discovered in 1946 by Smithsonian anthropologist Dr. Matthew W. Stirling at San Lorenzo Tenechtitalan, 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 were the most outstanding pre-Hispanic treasures 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, anklets, earrings, rings, tiny bells and other luxury articles. Outstanding in this exhibition are the mask of Xipe Totec; the great pectoral with an image of Mictecacihuatl, the god of the underworld, and a spectacular necklace formed of 14 strands of turquoise, three of shell, three of gold, and three of gold, tied together with gold clips alternating with gold bells.

The exhibition'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 many other highlights is a fragment of a colorful Teotihuacan wall mural, a Tochtecul stone relief, Mayan ceramic figurines, and some of one of the most unquenchable richness, including a famous Olmec figure known as "The Wrestler." The works of the later Hispanic period (1521-1910) are of such high a quality as the Pre-Columbian art. Examples of this period include 17th- and 18th-century wooden religious carvings of the embossed and engraved silver and gilded door of a tabernacle (18th-19th century), a bronze bust of Cortes, a polychrome sculpture of Christ 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 1900 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 styles, subjects, and subject matter, 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 exacerbated realism to underscore social inequities. Although often distracted from his art by his political activities, he ceaselessly experimented with new materials, techniques, and compositions.

Arches 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 Elsevie Vogel, at 523-3298.

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: Quetzalcóatl," 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. 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, the Los Angeles County Museum of Art, 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 special edition. Secretary of Transportation Brock Adams accepted the donation from Colonel Robert Davenport of the Association. Also present were Secretary of the Navy Graham Clayton, who is an Association member, and Secretary Ripley.
C-H Shop Sells Original Costume Sketches
By Karen Rakeman
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, costumes for major opera and ballet productions both abroad and in the States, as well as a large selection from America's "native art form," musical costume. 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 donated or loaned by noted design authority, Eric Gustafson, whose association with C-H has spanned the past decade. Gustafson is overseeing the management of the C-H gallery, a realization of a 11-year dream to sell original 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 commence the closing of the Metropolitan Opera with a sale of set and costume designs from the old theater.
"When I go in touch with designers," Gustafson said, "they were very stung that someone wanted to exhibit and even sell their designs. The designs proved collectibles of every value and the whole affair was a success." From this pioneering event, the art of costume took off. The first month-long exhibition to occupy the new C-H gallery will be "20th-Century Scene, Costume and Design Dress." There will be sketches by such masters as Boris Aronson, Robert Edmund Jones, and John T. Hill. Designers for the stage are also represented, including Adolph C. Elder and Margaret Eklund, whose work has been sold by the museum 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 is a major influence on their decision to buy. Some collectors have set aside a specific area of their home to display their collection. Others solicit sketches for specific roles or characters. The sketches are not only intended to give the new collector an idea of the actual design but also to provide a lasting record of the artist's work.
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. This year, the Garden was a focal exhibit in the popular exhibition for the general public. It was a special award for excellence in color. The garden featured the Rosalyn Carter rose, one of 500 stocks donated by Star Roses of West Grove, Pa. Also included was 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 Gibb-Smith, Lindbergh Scholar-in-Residence at NASM, has been nominated by the Woodrow Wilson International Center for Scholars to be a scholar-in-residence at the American Academy of Arts and Sciences. TheNomination is in recognition of his teaching and research on American art and culture, as well as his work on the Festival of American Art, which was held in San Francisco last year. The program was established to promote understanding of American culture.

Vincent Doyle, director of personnel at the Smithsonian Institution, attended the International Museum of Contemporary Art in San Francisco. The award goes each year to an artist who has made significant contributions to the field of contemporary art. Doyle is a prolific artist who has exhibited his work in many galleries and museums around the world.

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 and Space Museum's Department of Aeronautics. The Imperial War Museum, with one of the largest military collection in the world, was interested in German military items because of the two countries' histories have been so closely related in modern times. sweeting's artifacts date from the 1870s, but the two nations were interested in each other's military affairs long before that time.

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

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 National 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 the opponent of the National Department of Manpower. According to Coach Oscar Waters, a guard at NASM, the lead changed hands multiple times in over 20 games, 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 minute after the war ends. Kickers are currently in need of a kicker who is capable of punting at least 50 yards. Any interested in helping the team should contact Bobby Garrison at ext. 5992. Garrison, of computer services, has been recog- nizable among the group. One of the highlights of the exhibit is a caricature of Secretary Rusk, aided by the SI owl, wrapping the Castle with insulation. 

The cartoons are the work of scientific illustrator and writer Ralph and Ellen Paige, who both work in NASM's ethnology department. Also working on the presenta- tion were committee chairman Deborah Bell, Mignon Davis, Polly Prichard, Janine Bitiner, and David Meyenburg.

**An In-House Show**

The energy crisis may be no laughing matter, but the Energy Committee of the Smithsonian Museums Association has used a light approach (no pun intended) to the serious subject of 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 Rusk, aided by the SI owl, wrapping the Castle with insulation. The cartoons are the work of scientific illustrator Whitewright and writer Ralph and Ellen Paige, who both work in NASM's ethnology department. Also working on the presenta- tion were committee chairman Deborah Bell, Mignon Davis, Polly Prichard, Janine Bitiner, and David Meyenburg.
Josephine Rowan is the merchandise manager for the eight Smithsonian Museum Shops which produce 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 select them with your own experience, or do you look at things with the mind or do you just find things you like? A. Sometimes we have items in mind. For example, we've always been looking for children's products which will be appropriate to the Smithsonian's 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? 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 tie. We knew they would sell but didn't expect such a volume. This year we are introducing new ties with the Castle, the NASM logo, insects, and an Apollo insignia. One of our not-so-popular items are the beautiful handmade white oak baskets from Tennessee. A small one costs $30 and 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.

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 by being aware of the Smithsonian collections and exhibitions so we can just buy an item 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 the NASM logo.

Q. Why did you order the Ulysses t-shirts? A. We were aware of the Smithsonian collections and exhibitions so we can just buy an item 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 the NASM logo.

Q. What about American crafts such as pottery? A. We buy hand-crafted items with some exception to items we buy mass-produced items or hand-crafted ones.

A Special Gift

National Associate memberships and other subscriptions to Smithsonian magazine may be purchased by employees and distinguished visitors at the Smithsonian Shop as gifts at the reduced rate of $6 (foreign postage $3.50 extra). Orders placed in April will appear in the June issue. Applications are available at the Reception Center in the Castle, or call ext. 6204.

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 hour program called "Smithsonian World." In a magazine style presentation, the three or four segments per show would feature 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 welcoming input from staff members." Cherkezian said.

Carr, who has won Emmy and Peabody awards for his documentaries, has been producer-director of some of the major prime time specials of the past 15 years: "Guinness in Tahiti," "The Search for Ulysses," "Hunger in America," "This Child is Rated X." 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 'Civilization' 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 adventuruous 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 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 events. Look for it ad for May events in the Star "Calendar" section on Sunday, April 23, and so on 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 Buckley

The old-fashioned pansy, Viola tricolor hortens (F. violacea), has been a favorite garden flower for many years and still deserves a place in your garden. Smiling-faced pansies are delightful 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, 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, panies 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 hortens "Carnation Gold" (yellow) and Viola tricolor hortens "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 émigré bedmakers will be densely planted with the pansies to provide transition from the early daffodils and tulips to the early summer annuals.

Although panies 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 June and early July (rows). Some seeds must be shaded and kept evenly moist until constantly sprouted. Autumn, seedlings should be ready to transplant into your garden. They should be planted no later than the end of the first week of March in order to prevent frost damage.

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 seed to be contained in an allotted space.

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

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