



# THE SMITHSONIAN TORCH

No. 78-9

Smithsonian Institution, Washington, D.C.

September 1978

## Festival Focus: Community Life

By Linda St. Thomas

A visit to the Smithsonian folklife festival this year will be like taking a long weekend in Oregon, Massachusetts, Maryland, New Mexico, Ohio and Mexico—without the hassles.

Ceremonial dancers, crab net makers, bread bakers, stone carvers and market vendors—all typical of their own communities—will be performing and demonstrating their skills at the 12th annual Festival of American Folklife, October 4 through 9.

"We chose community as the theme of our festival because all folklife is based in community life. Visitors will experience the traditions of communities they might not otherwise encounter," Ralph Rinzler, director of the Folklife Program, explained. "We hope this experience will enable visitors to understand the common interests and shared values that bind groups together." About 200 performers and craftspeople from 13 states and Mexico will participate in the Festival.

The element people seemed to miss the most last year, Rinzler said, was the food which had become associated with earlier folklife festivals. This time around, for those who get hungry watching women from the Chesapeake Bay towns prepare crabs, oysters and clams, there will be a raw bar and food stand selling fish sandwiches, crabs and oysters near the Museum of Natural History where the Chesapeake Bay and Native American exhibits will be centered. On the monument grounds there will be stands with tacos, enchiladas, refried beans, Mexican pastries and fruit drinks for sale.

### Near MNH

Festival goers may learn to shuck oysters, watch craftsmen make sails and nets, carve decoys or build model ships and listen to Bay stories.

A blacksmith from Crisfield, Md., will make and repair crab scrapes (used in catching the crustaceans), oyster tongs and other equipment needed by the watermen.

Henry Brown of Deal Island, Md., will make sails just as his father and grandfather did, taking special pride in doing much of the work by hand.

At a workshop on MNH's Mall steps, visitors will be able to try their hand at net making under the supervision of the craftsmen. And a model ship builder will work in the sea life hall making his balsam

miniatures of "anything that floats in the Bay."

There even will be an oyster shucking contest with the 1977 champions of the Leonardtown, Md., Festival competition as contestants. The contest is an important community event held in Leonardtown every fall. Awards will be given to those who shuck oysters quickly and accurately with no shells in the final product.

In the Native American area, Tewa-speaking natives of San Juan Pueblo near Santa Fe, N.M., will demonstrate musical instrument carving, embroidery, bread baking in pantes (beehive ovens) and traditional red-and-brown pottery making.

The Indian village took on its Spanish name in 1598 when explorer Don Juan de Onate came to the Rio Grande area. For more than 300 years, the community has maintained its unusual mixture of Indian and Spanish Catholic traditions. The blend of the two cultures will be demonstrated as San Juan men and women perform Indian harvest dances as well as the feast day dances of their Catholic patron, St. John.

### On the Mall

At the Mall site, there will be daily presentations by Washingtonians, Mexican-Americans, Mexicans and members of oil and coal producing communities of West Virginia and Texas.

Mexican music including marimba bands and the Nortano accordion sounds from Texas-Mexico border communities will be performed by Mexican and Mexican-American groups.

Performers from the Mexican states of Puebla, Michoacan, Guerrero and Veracruz will present the traditional songs and dances of their regions, many of them associated with festive occasions. Again, the Spanish influence will be obvious in the music and customs of these people. The Mexican program of the Festival is partially funded by the Government of Mexico and the Mexico Today Symposium to be held in Washington later this month.

Near the Mexican area, in the Folklore in Your Community tent, cab drivers, street hawkers, stone carvers, street musicians and vendors will swap stories and talk about their occupations in the Washington area.

The street Arabbers of Baltimore form one of the few groups who carry on the tradition of urban peddling. Known too as

(See 'Festival,' Page 4)



Richard Hofmeister

Secretary Ripley making a point at a House hearing on the Support Center bill

## Boggs Steps Down; Ryan Assumes Post

Representative Corrine C. (Lindy) Boggs (D-La.) has resigned as a Regent of the Smithsonian Institution. House Speaker Thomas P. O'Neill has appointed Representative Leo J. Ryan (D-Calif.) to fill the vacancy on the board.

Boggs was named a Regent in March 1977, the first woman to hold a position on the board. She took an active interest in the Institution, its policies and programs, and sponsored legislation that would make the Museum of African Art a part of the Smithsonian.

In her letter of resignation to the Speaker, Boggs said she believed relations between the Institution and the Congress had improved as a result of a closer associ-



Boggs



Ryan

ation among the Regents, the Institution's staff and the congressional committees. She spoke of her service on the Board of Regents as an "exciting experience."

She praised Dorothy Rosenberg, executive assistant to Secretary Ripley, for her work in strengthening the coordination between the staffs of the Regents and the Smithsonian.

In a statement, Ripley said that Boggs "made an invaluable contribution to the Institution and the nation." Ripley added: "Her unfailing wisdom and integrity, her strong participation in the business of the Regents and her personal charm served the Institution well at an important time in its history."

Ryan is a member of the Government Operations and International Relations Committees in the House. He was elected to Congress in 1972 after serving for 10 years as a member of the California State Assembly and, before that, as mayor of South San Francisco. He holds a bachelor's degree from Creighton University in Omaha and, after serving in the Navy during World War II, was a high school principal, superintendent and teacher.

Ryan in a statement thanked Speaker O'Neill for the opportunity of serving as a Regent and spoke of the "extremely significant impact which the Smithsonian has on American life."

## House Unit Okays SI Support Center

By Kathryn Lindeman

The House Committee on Public Works and Transportation approved August 17 legislation authorizing the Smithsonian to construct its long-planned Museum Support Center at Suitland, Md.

As passed by the committee, chaired by Representative Harold T. Johnson (D-Calif.), the bill contains an amendment requiring formal approval from the panel on final plans and specifications before funds can be appropriated for the \$21.5 million project.

If approved by the House, the legislation will go back to the Senate for its concurrence in the amended version. The Senate earlier passed the measure, but without the amendment introduced in the House Committee by Representative Ray Roberts (D-Tex.).

The bill was initially okayed by the House Subcommittee on Public Buildings and Grounds, chaired by Representative Norman Y. Mineta (D-Calif.), after a hearing August 14.

Roberts said the amendment would not delay the beginning of construction in Fiscal 1980 but would assure the Congress that the project was within the authorized \$21.5 million ceiling and that it met other federal standards.

The Smithsonian has requested \$575,000 in the FY 1979 budget for design of the center.

In an opening statement at the hearing, Mineta pointed to the growing popularity of the nation's museums and noted that it was difficult to keep up with the demands.

The subcommittee heard testimony from Smithsonian Secretary S. Dillon Ripley, Assistant Secretary for Museum Programs Paul N. Perrot, Museum of Natural History Director Porter M. Kier and other Institution personnel. Wayne Kulig, General Services Administration project manager for the support facility, testified on the GSA's role in the project.

The estimated cost of \$63.60 per square foot, Ripley pointed out, was the result of the need for a sophisticated center to provide effective conservation and storage of fragile items as well as laboratories and facilities for scholarly research and conservation training.

Of the 338,000 gross square feet proposed for the center in tentative design plans, 254,000 net usable square feet would be available—37,000 square feet for laboratories, 57,500 for offices and workrooms and 160,000 for collections management and utilization space. Of the 160,000 square feet designed for collections management, 147,000 is planned for allocation to MNH, now the most pressed for space, 10,000 to the Museum of History and Technology and 2,300 to other units.

Although new acquisitions are controlled to grow at a manageable rate and existing collections are reviewed on a continuing basis, Perrot said, Smithsonian accessions now number more than a million objects each year. Items indispensable to study of a given subject and objects that will not otherwise be available in the future are accepted. Even so, he noted, there are large gaps in many areas which the Institution needs to fill, and this calls for additional storage space each year.

To demonstrate the need for better storage and conservation facilities for the collections, Kier showed the subcommittee members two woven Indian baskets from the MNH collection, one in excellent condition and one which had been attacked by rodents and insects in improper storage.

GSA's Kulig said an agreement between GSA and the Smithsonian is presently being formulated for technical and management services required for final planning and design. The management of the project would be in the hands of GSA, he said, with both GSA and SI reviewing the designs and making the final decisions.

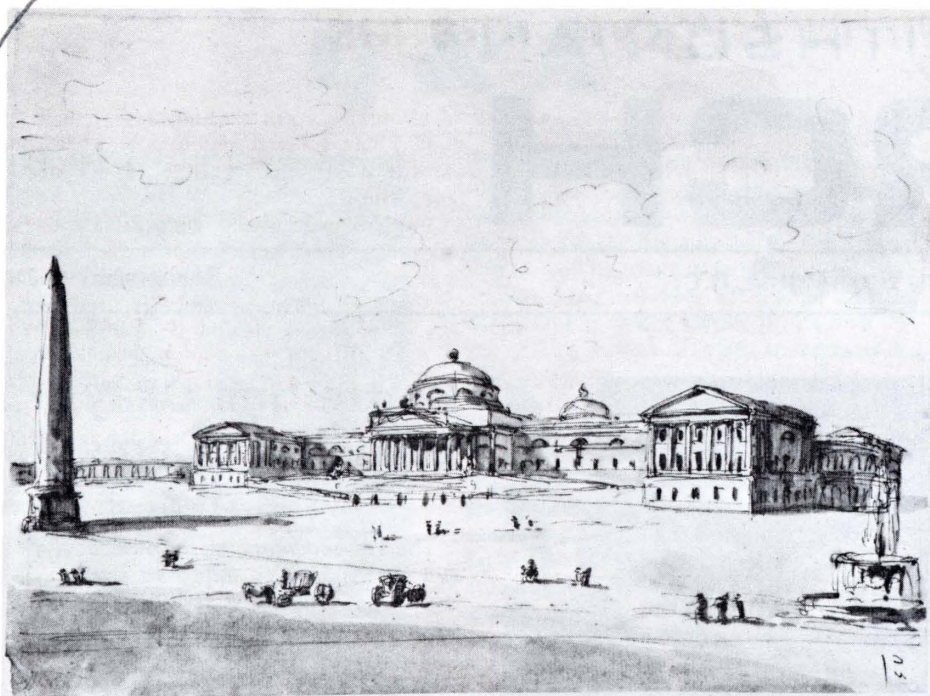
## Music for 20th-Century Ears



Dale Hrabak

The 20th-Century Consort will take up residence at the Hirshhorn in October when it begins a series of four public concerts. (See story, Page 6)





**SQUARE WITH A DOMED LIBRARY . . .** This brown ink drawing by Guiseppe Barberi (1746-1809) will be featured in the exhibition "Cross Currents: Neoclassical Drawings and Prints from the Cooper-Hewitt Museum," opening at Cooper-Hewitt on September 19 and running through November 5.

## Comings and Goings

**Richard Louie**, an economist with a specialty in Far Eastern studies, has been appointed executive assistant at the Freer. He comes to the Smithsonian from the U.S. Postal Service where he administered two study contracts with the University of Michigan. Educated at Princeton and the University of Washington, where he earned master's degrees in both his fields, Louie began his career at the Institute for Defense Analysis in Arlington. He later lived in Tokyo where he was an economist for a multinational investment firm and then was named vice president of a New York company trading with China. In that capacity, Louie visited China several times immediately following President Nixon's trip there in 1972. At the Freer, Louie will act as assistant to Director Thomas Lawton and will oversee the museum's administrative and financial programs and policies.

**James White**, who was in charge of the Herbarium Services Unit in MNH's Department of Botany, has left to assume duties as assistant curator of art at the Hunt Institute for Botanical Documentation, a

part of the Carnegie-Mellon University.

**Mary Lou Cocker**, formerly receptionist with SITES, has now assumed the duties of registrar for scheduling in that office. **Matou Goodwin** is the new receptionist.

**Sala Farug**, a graduate student in arts management at American University, and **Murray White**, who is studying art history at the University of Chicago graduate school, are serving internships with SITES.

**Diane Cobb**, a recent graduate of Oberlin College, has joined NASM's Center for Earth and Planetary Studies as a research assistant in geology.

**Tony Baby**, chief of NASM's Exhibits Division, has left that position to join the staff of Design and Production, Inc., and **Diane Palmer**, circulation assistant in NASM's library, has relocated to Dayton, Ohio.

**Joseph Corn** has joined NASM's Department of Science and Technology as a Smithsonian postdoctoral fellow. Corn will study the social and cultural impact of aviation and the response of Americans to the airplane.

## From Guard to Photographer

By Susan Bliss

When Raymond Schwartz came to the Freer Gallery 33 years ago as a guard, he performed a variety of duties—from showing the public through the art storage rooms and selling postcards to assisting the chief photographer. It was this last assignment that opened into a lifetime career and earned Schwartz an international reputation as a photographer of Oriental art.

Schwartz, who had memorized every acquisition number at the Freer over the years, retired last month and Director Thomas Lawton said he would be sorely missed: "We simply won't find it easy to replace Ray."

Schwartz came to the Freer in 1945, a young man just back from war. After four months as a guard, he started to assist in the photo lab.

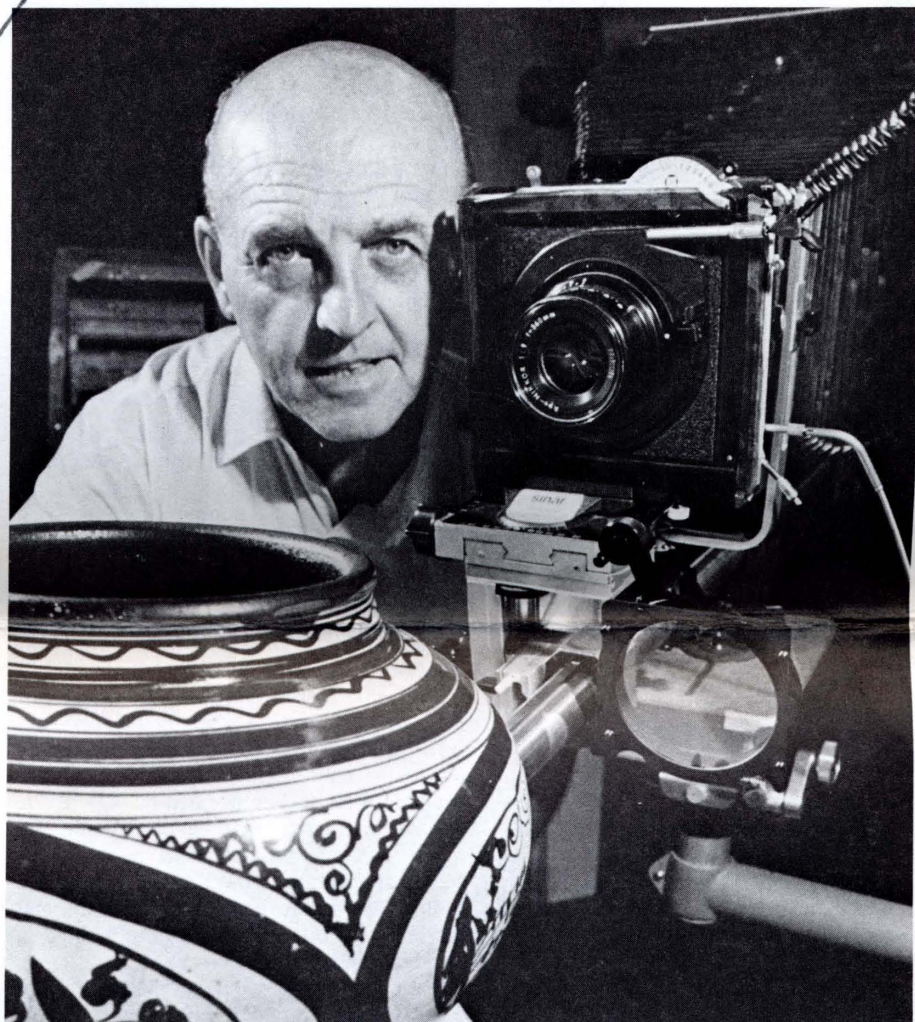
"I knew nothing about taking photographs," Schwartz recalled. "I was just eager to have a job and saw this as an opportunity to get started on something in life." He supplemented the teaching of Freer photographer Burns Stubbs, now retired, with courses at the YMCA and the

technique. "Whatever Mr. Stubbs wanted to teach me, I tried to learn. You could say I learned photography through the school of hard knocks—maybe not the best way for everyone, but I have not regretted it myself."

He developed a special approach to the subtle colors and refined forms of Oriental art. "You have to play with the light to show the object at its best advantage, to bring out all the character of the bronze or jade for the scholar or student. Museum photography is not dramatic—it's showing everything with clarity, but not washing out the color with too much light."

His artistry brought him acceptance among the curators who accompanied Chinese art treasures from the National Palace Museum and the National Central Museum in Taiwan when they were exhibited at the National Gallery of Art in 1961-62. James Cahill, then curator of Chinese art for the Freer, arranged for Schwartz to photograph the exhibition. Later, Cahill organized funding for Schwartz to photograph the complete painting collection in Taiwan.

Cahill, now at the University of Califor-



Ray Schwartz just before retirement as the Freer's photographer

Department of Agriculture and with study of the photographs in art magazines.

Much of the Freer collection had been kept in ground floor storage during the war for protection from possible air raids or visitor hostility against Japan. After the war ended, interest in Oriental art grew. Schwartz took visitors through the storage rooms, where they often asked to see specific objects.

"It was easier to find things if I knew their acquisition numbers, so that's why I memorized them. It wasn't hard—I photographed everything as it came in—the good old bronzes and the good old paintings were always on my mind," he said fondly.

It took Schwartz 15 years to perfect his

nia in Berkeley, considers that material "the greatest collection of Chinese art anywhere." Most of the paintings in Taiwan had never been photographed, and Schwartz' pictures had an impact on Chinese painting studies around the world.

In four and a half months, Schwartz made 16,000 negatives of paintings from the Taiwan collections. He commuted daily to the remote village of Wufeng, where the Chinese had constructed a concrete building just for the project. The paintings were carried back and forth from nearby mountain vaults.

"We had curators choosing which pieces to shoot, eight men carrying the paintings in and out, one fellow in the dark room loading film, and scholars from all over the world standing in front of the pictures. I had to chase them away from the camera—they were so eager to see the treasures," Schwartz recalled.

Schwartz' photos have appeared in numerous publications, including Volume 10 of "Oriental Ceramics: The World's Great Collections," which is the basis for the Freer's current exhibition, "Chinese, Japanese and Korean Ceramics." He has worked at the Textile Museum, the Phillips Collection and the home of collector David Lloyd Kreeger.

In retirement, Schwartz expects to explore the national parks with his wife, whom he met and married when he was in Taiwan. They also will return to Taiwan to visit family and old friends.

"I'm going to slow down," Schwartz said, "but I'll have to come back to the Freer after a while, to visit the famous pieces I used to see in my sleep."



Richard Hofmeister

a research volunteer, met Nancy Link and eventually, as she puts it, "liberated" her. One daughter and three sons later, she re-entered the professional world as an editor at the Department of Commerce. Eventually, Paul Oehser, then director of the EPD, persuaded her to return to the Smithsonian. A senior SI editor, Powars was responsible for the "Miscellaneous Collections" until the series was discontinued.

At the Press, Powars worked on a wide variety of publications, not least the Institution's annual report. She also processed Dr. Wetmore's monumental series on "The Birds of the Republic of Panama," Egbert Walker's "Flora of Japan" and "Flora of Okinawa," the first three volumes of "The Papers of Joseph Henry," the yearly reports of the American Historical Association, James Goode's "Outdoor Sculpture of Washington, D.C.," a wide variety of art catalogs and hundreds of other titles.

## Hostess Saves Life At Associates Court

Julie Rice had been a Marriott hostess at the Associates Court for less than four months when she saved the life of a diner who was choking on food. Rice used the Heimlich Maneuver, a life-saving method she had learned just one week before at a course sponsored by the Office of Protection Services.

"The woman came up to me and couldn't talk," Rice recalled. "In the movie, they said this was a sign of choking, and I followed the directions I had learned. I was surprised and nervous when it happened, but happy knowing that I had saved a life."

The Business Management Office has presented Rice with a \$100 cash award in appreciation of her swift, effective action in saving a life.

## 'Smithsonian Year' Editor Retires

After a 15-year career at the Smithsonian Institution Press, Nancy Link Powars retired on August 4. Powars can trace her years at the Smithsonian back through four Secretaries—Charles Abbot, Alexander Wetmore, Leonard Carmichael and S. Dillon Ripley.

Her years at the Press represented a second tour of duty at the Smithsonian. During Abbot's secretaryship, Powars spent four years with the SI Library and the then Editorial and Publications Division. At EPD, before her marriage, she worked on



Nancy Powars with Dr. Abbot when he was 101 years of age

publications of the Bureau of American Ethnology.

Powars vividly remembers Dr. Abbot's work with a solar cooker in what is now the Victorian Garden. Periodically, in a wryly humorous experiment with solar energy, the Secretary baked gingerbread in small individual pans for SI staff members. It was, she recalls, quite good.

It was at the Library that Wayne Powars,

Richard Hofmeister

to Rtd  
L. Kreeger  
9/1/78



## Portrait Gallery Daguerreotypes Mirror Bygone Images

By Kathryn Lindeman

"Viewing a daguerreotype is like meeting a person who is shy but who will come out eventually." So said Harold Pfister, program management officer in charge of the National Portrait Gallery's exhibit "Facing the Light: Historic American Portrait Daguerreotypes," opening September 22.

William Stapp, NPG's curator of photographs, feels daguerreotypes have a magic to them—as though the image were residing in a mirror. And indeed, daguerrean

cause we see them every day. But citizens then had not even seen photos of their President and other national leaders or celebrities."

Daguerrean studios often exhibited the plates of famous people in an effort to drum up business. Public interest in the images was so great that men like Henry Clay were hounded by daguerreans begging for sittings in dozens of cities they visited.

Because daguerreotypes were popular only for about 20 years before being replaced by a glass-plate negative process, the subjects of these one-of-a-kind portraits

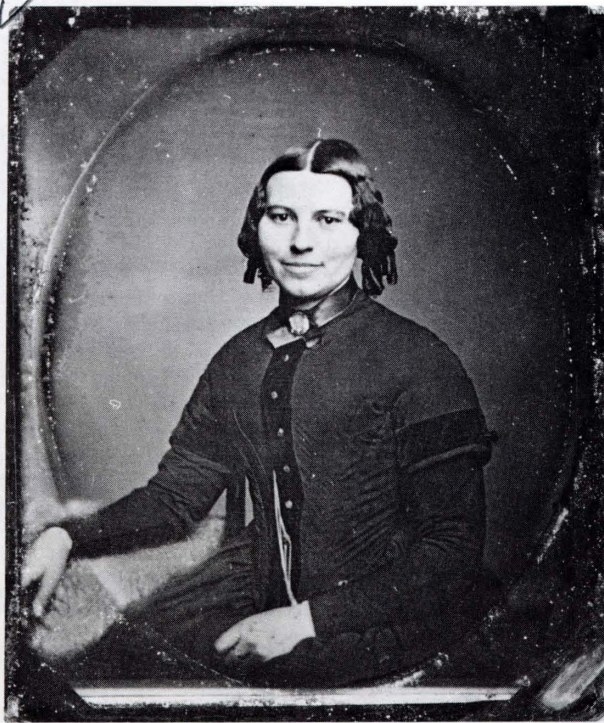
dren, in a daguerreotype possibly taken for their father in the summer of 1848 when the children were visiting relatives in Boston while the elder Hawthorne remained in Salem.

—Caesar, a slave who lived and worked on a Hudson River estate until he was retired at the age of 80. He continued to live on the estate for the rest of his life, more than 30 years, and his dignified image was taken shortly before his death in 1852.

—Rutherford and Lucy Hayes, decades before they moved to the White House, appearing as a happy young Ohio lawyer

of cleaning are not yet known. Eventually, it may cause deterioration, and when the tarnish is removed, a little of the silver goes with it.

Most daguerreotypes were private commissions. They were meant to be handled and seen close-up by family and friends. There have been few exhibits of daguerreotypes because viewing them in a gallery is more difficult than studying them one at a time in private. They must be particularly well displayed to achieve maximum visibility. "We are doing all we can to eliminate reflections," Pfister said. "On



Past and Present . . . Caesar, a slave in New York, and the young Clara Barton, and a modern photo of Harold Pfister and Will Stapp admiring the daguerreotypes.

images do seem like illusions, switching from positive to negative and back again when tilted in the light.

"Facing the Light" will display plates of notables from the mid-1800's when the daguerreotype was the only successful photographic process used in this country.

It all began in September 1839 when artist-inventor Louis J. M. Daguerre introduced to Paris a new kind of image-making technique in which the subject appears on a mirrored surface created by a light-sensitive silver coating over a copper plate. Within a month, the process reached the United States where it quickly became popular.

"Imagine the excitement of people seeing their first daguerreotype—a true-to-life portrait of themselves or of national figures they had heard about but never seen," Pfister said. "Today we know what everyone looks like through photography; we have become jaded toward photographs be-

are all from the uncertain and tumultuous pre-Civil War years, 1840 to about 1860, so that, coincidentally, many of them knew each other. Even so, Stapp said, the purpose of the exhibit is not to weave a history of those years, but rather to show the most striking daguerreotype portraits possible.

"We didn't always use the best-known ones, but we did select strong, handsome, intriguing portraits of unmistakably identified people of historical prominence," Pfister pointed out. "This is relatively unusual for us—focusing on a medium rather than taking a personality or period of time, researching it, then looking for portraits."

A few of the 110 portraits included in the exhibit are:

—The young Clara Barton before she became known as an eccentric who supposedly wore her military decorations when milking the cow.

—Una and Julian Hawthorne, two of novelist Nathaniel Hawthorne's three chil-

and his new bride.

—Daniel Webster, a giant in the U.S. Senate and apparently one of the most popular daguerrotype subjects of his time, with more than 30 plates still in existence.

—Emily Dickinson, as a school girl primly posed before the camera in the only Dickinson daguerreotype known to exist.

—And many other notables including Harriet Beecher Stowe, Ralph Waldo Emerson, Frederick Douglass, John C. Calhoun and Henry Clay.

Since daguerreotypes are single originals with no negatives, they can never be replaced if they are lost or damaged. The plates are very fragile and tend to scratch and tarnish. Those that were well sealed in cases suffered less. Although tarnish can be removed, Stapp said, the long-term effects

exhibit, the images show up best when displayed flat on a wall, but some are in cradles if the case won't open all the way."

A 384-page catalog includes research data as well as biographical information on each subject in the show. In addition, the publication reports research findings on about 200 other daguerreotype plates not in the exhibit.

"In our survey for subjects to be included, we discovered that there were not a lot of people who knew about what was available," Pfister said. "We made several trips and placed notices hoping to reach private collectors. Now that we have compiled this catalog, we hope it will be of use in locating additional daguerreotypes that we have seen reproduced in other publications but have not been able to find."

## Students Excel in Work-Study

By Suzanne Pogell

Students from universities across the country will come to the Chesapeake Bay Center for Environmental Studies this fall to enrich their education through at least one semester of work in some aspect of terrestrial, estuarine or outdoor research and curriculum development.

The Work-and-Learn program, now in its fourth year, offers unusual opportunities for creativity and independence. Harvard senior Elizabeth Lyons, for example, wanted to tackle a project that would address her interests in environmental anthropology and research. The infant biome (or natural setting) study, a further exploration by CBCES of man's preferences for different landscapes, was ideal for her purposes. Under the guidance of Drs. John Falk and John Balling, she assumed primary responsibility for the project.

Berkeley graduate Sharon Maves received full university credit last year for a field internship in the development of an after-school estuarine curriculum for children. She also participated in a study of insect populations and plants.

"It is the best thing I've ever done," Jonathan Kramer said of his experience at CBCES. Kramer came from the University of Massachusetts last January to work with Robert Cory and his oceanography team.

Not all schools offer credit for the Work-and-Learn programs. Harvard, where

David Atkins is a student, recognizes the enrichment value of his off-campus internship but does not extend credit for it. Atkins' assignment at CBCES was quantitative measurements of a number of components of forest runoff.

Jack Markin, from the University of Michigan, worked last spring on different aspects of watershed research. He joined biologist Joe Miklas in measuring, weighing and assessing the age and abundance of white and yellow perch in the main fresh water source of the Rhode River.

Anne Dickinson of Cook College, Rutgers University, has worked under the guidance of Dr. Dennis Whigham for two semesters studying the impact of vines on the long-term growth of trees. Elizabeth Ley of the University of North Carolina is in her second semester of work with Whigham in research on the "Configuration of forest patches necessary to maintain bird and plant communities."

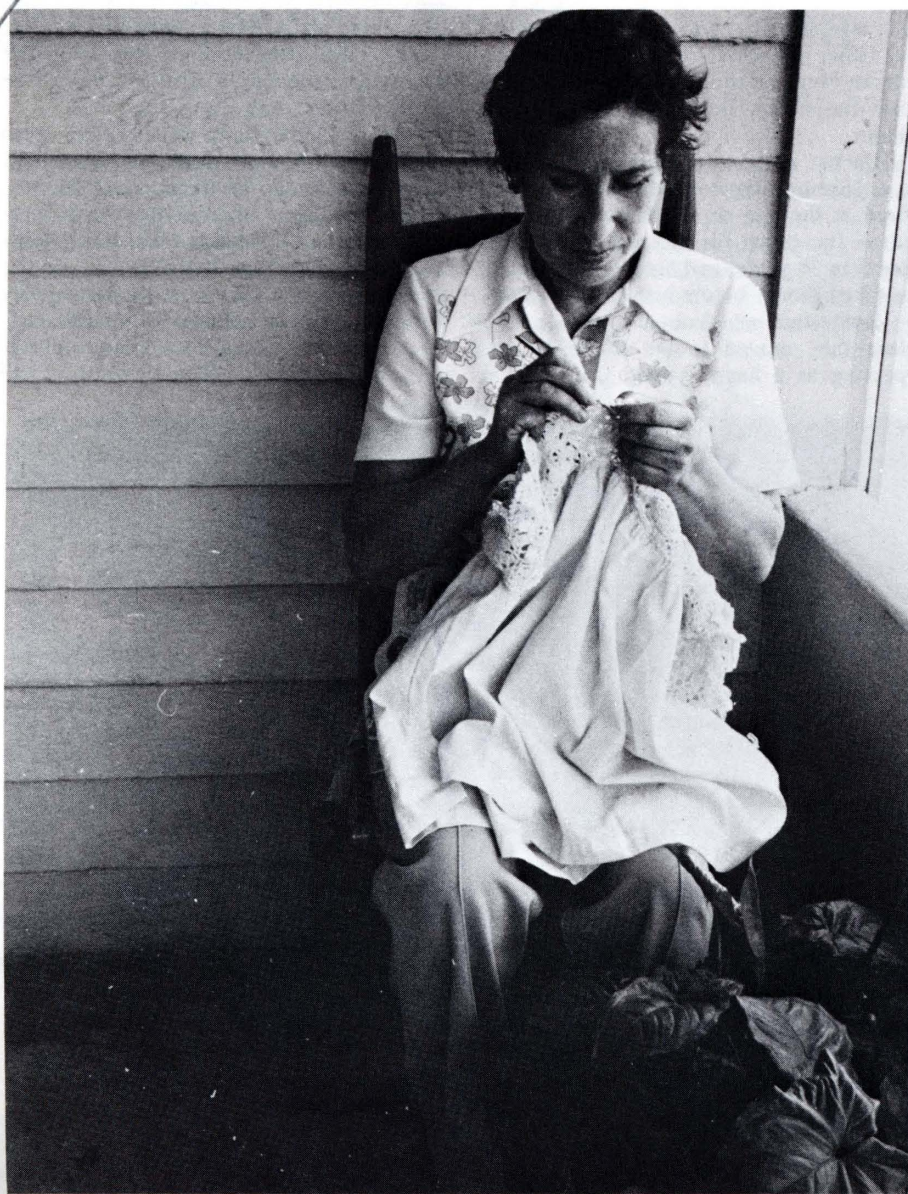
William Carmen came this summer from Humboldt State University in California to assist botanist Whigham and biologist Dr. James Lynch in research on the deer population on Coaches Island. Another student working with Lynch is Stephen Vail from Carleton College, Minn. Vail, in his second semester of study of the foraging behavior and aggressive interactions in forest ant communities, filled in as a tour guide this spring for an appreciative group of Audubon Nature Society members.



WORKING STUDY for sculpture entitled "Archer," 1964, by Henry Moore, from the Moore exhibition at the Hirshhorn Museum, on view until September 22.



## 'Festival' (Continued from Page 1)



Julia Lopez, a needlecraft artist from Los Angeles, will demonstrate Mexican stitchery at the Festival.

street hawkers or criers, they attract customers by hollering, singing or chanting. The Arabbers will sell fruit and vegetables from decorative horse-drawn carts. One of their special treats is a half lemon with a peppermint stick as a straw. Although

If you don't know what a hawker is, go right down to the Maine Avenue fish markets where you'll hear rhymes like this:

Captain White has more crabs than all the tea in China.  
Yea they're bad as King Kong  
Yea they're mean as a junkyard dog  
Yea they're the baddest crab in the whole damn town  
Yea they badder than Leroy Brown.  
Ain't no bull, ain't no jive  
All of Captain White's crabs are alive.  
A dead crab go in a casket  
A live crab go right in your basket.

peddlers have slowly disappeared from our cities, their art continues—ball park barkers selling beer and hot dogs, hawkers at carnivals and, in Washington, vendors at the open-air fish markets on the waterfront.

This year's presentation supported by the Department of Energy will feature the occupational folklore traditions of coal miners and oil workers. Visitors will be invited to don safety equipment used by West Virginia miners to walk and crawl through a simulated mine. Oil drillers from Texas will demonstrate and discuss their work with the aid of a real drilling derrick. The music of Cajun oil workers will be heard.

The Children's Area, open each day from 10 to 4, will give young visitors a chance to join in Hispanic clapping games, cheer-leading, riddles and ghost story sessions taught by other children. Marta Montanez of Arts, Inc., in New York City, will teach Latino games to children. There will also be workshops for harvest-doll making using nuts, corn, gourds, seeds and straw.

Elementary and junior high school students have submitted drawings—those not done under teachers' supervision—to the festival and these will be shown in the children's folk art festival exhibit. The Children's Area is sponsored by McDonald's Washington Area Family Restaurants.

### Inside MHT

In the Museum of History and Technology immigrants will discuss their experiences in America, sharecroppers will enliven the Hall of Everyday Life in the American Past and organ builders will explain their craft.

Exhibits in MHT's "Nation of Nations" will provide a backdrop for panel discussions and workshops. Post-1935 immigrants from Vietnam, Mexico, Hungary, Greece, Czechoslovakia and Iran will share memories of immigration from their seats on an authentic bench from the nation's "gateway" at Ellis Island. Black and white teachers who once worked in one-room schoolhouses will sit in front of the Dunham classroom and recall the days before school integration. Sleeping car porters will talk about their old union, the Brotherhood of Sleeping Car Porters, and their lives on the railroad.

Folklorists will interview festival visitors about the memories evoked by MHT's artifacts. In workshops, visitors can learn how to collect their own family histories by interviewing family members and collecting photos.

A small pipe organ workshop will be recreated in the Hall of Musical Instruments, where craftsmen will demonstrate the centuries-old techniques used to build the instruments.

A family who lived in the four-room sharecroppers' house in MHT's Hall of Everyday Life will recall their days in the house brought to the Smithsonian from Mitchellville, Md.

### Renwick, Films

Uptown at the Renwick, Mexican craftsmen will demonstrate mask making. A Native American and a Mexican-American will build musical instruments. The demonstrations will coincide with the Gallery's special exhibition of contemporary musical instruments.

Films about the communities featured at the festival will be shown daily in MHT's Carmichael Auditorium and MNH's Ecology Theater and in the Renwick on Wednesday, Thursday, and Friday.

The American Film Institute at the Kennedy Center will offer a series of films in early October to coincide with the festival. Among the features will be "Bound for Glory," "Tell Them Willie Boy is Here" and "Sounder."

## U.S. First For Front Royal

A white-winged wood duck, one of the rarest birds in the National Zoo's collection, was hatched recently at the Smithsonian's Conservation and Research Center at Front Royal, Va.

The duck, whose normal habitat is in Southeast Asia, is believed to be the first to be hatched in the United States, according to Guy Greenwell, birds curator at the Conservation Center.

Greenwell credited Smithsonian Secretary S. Dillon Ripley for arranging with a tea planter to have the duck eggs saved from their nests in a forest to be destroyed for cultivation in Assam, India. After the tea planter gathered the eggs, hatched them and raised the birds, he shipped the young adults to the National Zoo in Washington; the Wildfowl Trust in Slimbridge, England, and the Gauhati Zoo in Assam so the white-winged wood duck might be bred in captivity to preserve the species. Of the three, Slimbridge was the first to breed the ducks successfully.

"This kind of duck (*Cairina scutulata*) is very rare," Greenwell said. "It has been on the endangered species list since the first listing was made. At that time, none of the birds was in captivity and very few had been sighted in the wild. It is not known just how many there are in India, Sumatra or Java because the ducks are seldom reported by natives or seen by outsiders."

"The white-winged wood duck is large and conspicuous—larger than the mal-

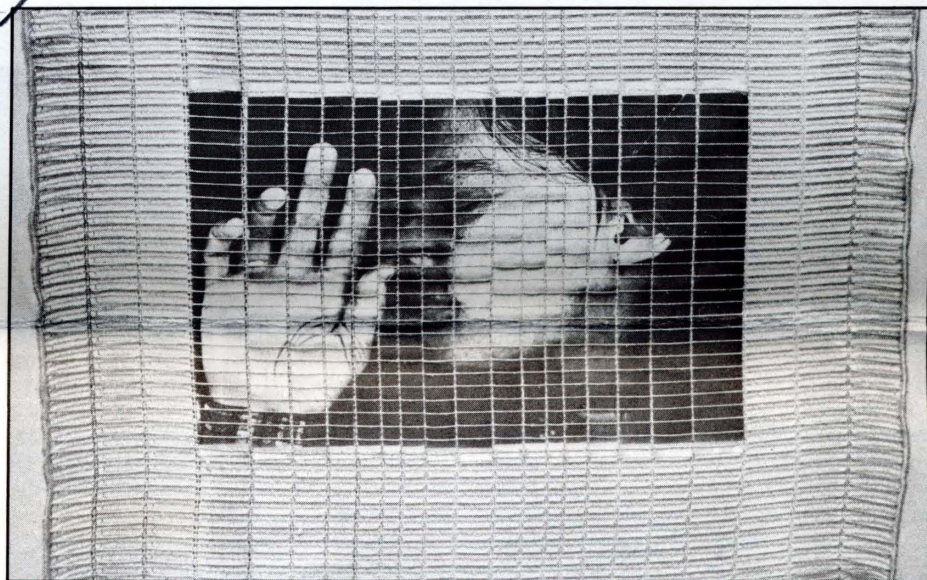


The baby will grow up like this.

lard," Greenwell said. It has a black body with a large white wing patch and a large whitish head and neck flecked with black.

"Now at the Conservation Center there are two white-winged wood ducks: one female from the original Assam group and the new youngster," Greenwell noted. "We hope to set up a third breeding pair with this adult and the baby, and along with our other pairs, to start to build a white-winged wood duck population in this country."

## Renwick Shows Patterns and Colors



Robin Becker's "Skylight Blindness"

### By Mary Combs

The origins of man's attempts to color and decorate fabric are lost in prehistory, but there is evidence that stamps were used to pattern fabrics in Mesopotamia 5,000 years ago. Since then techniques have been developed, refined, lost and rediscovered, and today sophisticated machinery mass-produces material in quantities, varieties, and for purposes unimagined by our ancestors.

The development of modern techniques, dyes and fabric treatments have benefited artists and industry alike. "Printed, Painted and Dyed," at the Renwick, shows the work of contemporary artists who have chosen the coloring and design of fabric as a medium of expression.

The exhibit includes works selected by Michael Monroe, associate curator at the Renwick, from exhibitions organized by the Department of Creative Arts at Purdue University in conjunction with the 1978 National Conference of the Surface Design Association.

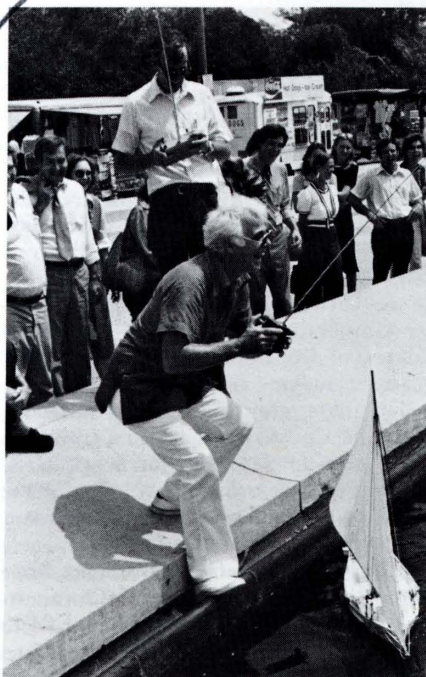
"Each of the items is unique," said Monroe, "and shows the craft's direct relationship to the fiber. It is quite different from the concept of mechanical printing."

In the visual feast that awaits the visitor, traditional techniques such as the venerable wax resist batik process contrast with air-brushing and color xerography. Artists selected fabrics varying in texture from unbleached muslin through plush velveteen to gossamer-fine silk. Colors range from the neon spectrum to muted earth tones. Fabric has been quilted, stuffed, stitched, frayed, mounted in lucite boxes. A sculpture by Joan Lintault contains a music box.

Moods evoked by the pieces on display range from the whimsical and charming, as in Stephen Blumrich's batik fairytale-style chess set, to the moving and disturbing, as in Robin Becker's "Skylight Blindness," a color xerographic image.

Although the primary emphasis of the exhibition is on the use of color, the variety of textures and shapes awakens a desire to reach out and handle the materials. An illicit desire, of course, but a natural one, since fabric is an integral part of our daily lives.

"Printed, Painted and Dyed" will continue through October 15.



THE SECOND annual model boat classic between MHT's Ben Lawless (foreground) and MNH's Porter Kier brought Kier a second victory. Despite an early lead, Lawless' *Champion Girl* was overtaken by Kier's *Geneva May* in the contest at the Capitol Hill reflecting pool.



**Kjell Sandved**, who produces biological motion pictures with MNH scientists, won a Special Award for "Humor in Nature" in the 1978 photo competition sponsored by *Natural History* magazine. Sandved's picture of a "cowfaced" orchid was shot near the Amazon River in Brazil.

**Edward Sniechoski**, chief of the Office of Protection Services' Safety Division, has been appointed a principal member of the Libraries, Museum and Historical Buildings Technical Committee of the National Fire Protection Association. The committee is concerned with fire safety standards for historic structures.

**Louise Hutchinson**, ANM historian, has been sworn in for a three-year term on the D.C. Mayor's Commission on the Status of Women.

**Helen Hollis**, **Scott Odell** and **James Weaver** of MHT's Division of Musical Instruments were principal speakers at the Early Keyboard Instrument Symposium at California Polytechnic State University. Weaver was a soloist in the Mozart Festival held during the Symposium.

**Cynthia Jaffee McCabe**, curator for exhibitions at HMSG, gave a lecture at the Spoleto Festival in Charleston, S.C., to supplement the exhibition "Modern Sculptors and Their Drawings: Selected Works from the Hirshhorn Museum and Sculpture Garden," which was shown during the festival.

**David Hanks**, guest curator of the Renwick exhibition, "The Decorative Designs of Frank Lloyd Wright," was interviewed by Susan Stamberg for National Public Radio's "All Things Considered." Hanks and Lynda Hartigan, assistant curator in NCFA's Department of 20th-Century

Painting and Sculpture, were also interviewed on radio station WGTS. Hartigan discussed James Hampton's "Throne of the Third Heaven."

**Richard Murray**, assistant to the director of NCFA, was interviewed by Anne Denton Blair on WGMS Radio.

**Allan Klein**, a civil engineer and construction management representative in the Office of Facilities Planning and Engineering Services, has been registered as a professional engineer in the State of Florida following the successful completion of a licensing examination.

**Janet W. Solinger**, director of the Resident Associate Program, recently went to Japan for the National Endowments for the Humanities and the Arts to help plan "Japan Today," an international symposium to be sponsored by RAP, Meridian House International and the Japan Society in four major U.S. cities next spring. Upon her return, she attended the quarterly board meeting of the National University Extension Association in Los Angeles.

A photo by MNH photographer **Chip Clark** has again made the cover of *Museum News*. The July/August cover shows a shot of the new east building of the National Gallery. Additional photos by Clark are used for a photo essay which appears in the magazine. Clark's photograph of the MNH elephant appeared on the cover of the January/February issue and other photographs were used to illustrate articles written by Smithsonian personnel.

## Newsmakers

By Johnnie Douthis

**Victor Krantz**, MNH photographer, and **Grover Moreland**, museum specialist in MNH's Department of Mineral Sciences, shared third prize in the 1978 International Metallographic Exhibit in Canada sponsored by the International Metallographic Society and the American Society for Metals. The entry, a color photograph by Krantz, showed a paper-thin section of a meteorite cut by Moreland.

**Lyman Smith**, MNH botanist, was a co-recipient of the 1978 Henry Allan Gleason Award of the New York Botanical Gardens, given for a monograph on bromeliads which he co-authored with Robert Downs.

**Von Del Chamberlain**, chief of NASM's Presentations Division, served as chairman of the International Planetarium Society's Fourth Biennial Conference in Washington. **Michael Dobson**, supervisory planetarium presentations specialist, served as logistics and exhibits coordinator of the meeting during which Chamberlain and Cataloging Aid **John Guber** presented papers. Also working on the conference were **Dennis Mammana**, planetarium productions specialist; **Patricia Woodside**, illustrator; **Aloysius Eftink**, technical specialist, and **Dennis Bassin**, supervisory museum technician.

**Robert Sheldon**, museum specialist in MHT's Division of Musical Instruments, played a natural horn in "A Workshop in Historical Brass and 18th-Century Wind Band," at the Castle Hill Festival in Ipswich, Mass.

**Herbert Gursky**, associate director for optical and infrared astronomy at CFA, is one of three scientists to receive a NASA Exceptional Scientific Achievement Medal for his work on NASA's High Energy Astronomy Observatory satellite (HEAO-1). Gursky was awarded the medal on August 3 by NASA Administrator Robert Frosch at Marshall Space Flight Center in Huntsville, Ala.

**Martha Liller**, an astronomer at CFA, has been appointed by the American Astronomical Society to chair an Ad Hoc Committee on the Status of Women. The committee will make recommendations for the role AAS can play in improving the position of women in astronomy. The committee will also re-evaluate a similar study that was completed by AAS five years ago.

**David Correll**, CBCES associate director for scientific programs, discussed his findings on the effects of herbicides on submerged Bay grasses in a special fact-finding forum of the Citizens Steering Committee of the Chesapeake Bay Program, conducted in St. Michaels, Md.

A recent issue of the *Journal of Research in Science Teaching* carried an article by CBCES Associate Director for Educational Programs **John Falk** and Research Associate **John Balling** on "The Novel Field-Trip Phenomenon."

**John Balling**, **Janis Albright**, summer ecology program coordinator, and **Sharon Maves**, program assistant, all of CBCES' Environmental Education Program, appeared on WNAV Annapolis' "Second Cup of Coffee" twice this summer to discuss the Center's summer programs for children, including upcoming four-day expeditions.

## Wright Scholar Finds Treasure Trove at SI



Charles Gibbs-Smith and the Wright flyer

By Linda St. Thomas

Most people just would have looked at the Currier and Ives prints of old American locomotives and thought they were quaint. But not Professor Charles Gibbs-Smith. He couldn't rest until he found out why they had large V-shaped smokestacks instead of straight cylinders.

So in between his other projects—analyzing the flight control systems invented by the Wright brothers, writing novels and working as a museum curator—Gibbs-Smith studied American locomotives until he found his answer.

Gibbs-Smith holds the National Air and Space Museum's Charles A. Lindbergh Chair of Aerospace History. He came here last January from the Science Museum in London to continue his study of the Wright brothers.

Soon after his arrival at NASM, his research broadened. An offhand remark made by Historian Emeritus Paul Garber led to the discovery of an unknown document important in Gibbs-Smith's complete restudy of aviation pioneer Samuel Pierpont Langley. Then came other activities—an early aviation exhibit which Gibbs-Smith is helping to put together, the reorganizing of the Smithsonian collection of Wright photographs, the lectures at American colleges and the research for his latest book.

"I don't look at these projects as interruptions," Gibbs-Smith said. "I never expected to come to a museum like this and lock myself up in a corner of the library. It's delightful to study men like the Wrights in the ambience of their own country and it's also more convenient. In the States, I have the opportunity to talk with people

like Paul Garber, who met Orville Wright, and to visit with the Wrights' niece in Dayton."

"Gibbs-Smith is recognized as one of the world's greatest experts on the Wright brothers. He's amused by some of the myths that have grown up around these early fliers and by the few 'wicked people and idiots' who maintain that someone other than Orville and Wilbur was the first to fly a powered aircraft.

It may be romantic to imagine the Wright brothers as two bumbling country bike mechanics, but they were actually brilliant, innovative and self-educated men, said Gibbs-Smith. In fact, he added, their papers continue to dumbfound engineers and scholars even today because their works were so profound and articulate. The sons of a non-conformist bishop, Orville and Wilbur were brought up on the King James Bible. Gibbs-Smith believes that their extensive Bible reading is one reason their papers and letters were so well-written. Manual dexterity came from their mother's side; her grandfather had been a well-known carriage maker in Virginia.

The Wrights started out selling bicycles, but then began designing and manufacturing them. The money from this prosperous business supported their aviation research. They never accepted any financial assistance, Gibbs-Smith said.

When they started to build and design planes at the turn of the century, available engines were too heavy, so they simply designed their own. The brothers also designed and constructed efficient propellers—none existed at the time.

"The Wright brothers' most brilliant

contribution to aviation was the practical achievement of three-axis flight control," Gibbs-Smith said. "Every modern airplane owes its flight control system to them."

"It was Wilbur who discovered that an airplane must be fully controllable about all three axes if it is to fly successfully. Like a bird, the plane must be able to climb and descend, bank to the left and right and turn in every direction."

In 1903, the Wrights completed their first powered machine, "Flyer I." Everyone now calls it the "Kitty Hawk," and Orville's later correspondence also referred to it so, Gibbs-Smith said. But, as anyone who has visited the North Carolina site knows, the historic first flights were made on December 17, 1903, at Kill Devil Hills, about four miles from Kitty Hawk.

Gibbs-Smith, author of 20 books on aviation history beginning with Leonardo da Vinci, can move a conversation from one aspect of flying to another the way most people chat about the weather.

Gibbs-Smith's next door neighbor at NASM, Dr. Thomas Crouch of the astronautics department, is writing a book on Samuel Pierpont Langley which, according to the British scholar, will be the "full story" of Langley's accomplishments and his place in aviation history.

Gibbs-Smith may contribute a chapter to Crouch's book, but he's been trying to find some time to work on his own writing. Off and on for the past 20 years, he has been compiling information on the contenders—the people who claim that others made powered flight before the Wrights. "Although the experts now agree that the first flights were made by Orville and Wilbur Wright near Kitty Hawk, there are still some diehards who say an Englishman, a Frenchman or some other American deserves this coveted spot in history."

Before returning to London, Gibbs-Smith plans to make a final trip to the other Smithsonian museums. "One of my very favorites is '1876'—it's so perfect for that building," he said. But it's in MHT (he calls it a fabulously rich rag bag), where first ladies' gowns, locomotives, political campaign buttons and a vast nude statue of Washington are housed together, that he likes to roam sometimes.

For the curious, Gibbs-Smith explained that old locomotives had V-shaped stacks because, that way, the mouth would be wide enough to hold an iron plate to prevent sparks from flying out and starting fires along the railroad routes. If you want to see a magnificent example, he said, just look at the 19th-century diamond stack locomotive displayed in the east hall of A&I.

## Books

The following books have been written, edited or illustrated by Smithsonian staff members. Please notify SI Press Assistant Director **Felix Lowe** if you have a book to be included in later *Torch* issues.

"The Spotted Stones," by **Silvio Bedini**, MHT, Pantheon, 1978.

"Science in Culture: The Early Victorian Period," by **Susan Faye Cannon**, MHT, Dawson and Science History Publications, New York and simultaneously by Wm. Dawson & Sons, Ltd., England, 1978.

"Freshwater Wetlands: Ecological Processes and Management Potential," edited by **Dennis Whigham**, CBCES, with Ralph Good of Rutgers University and Robert Simpson of Rider College, Academic Press, 1978.

Coming this Fall from the SI Press:

Famous Aircraft of the National Air and Space Museum Series, "Excalibur III: The Story of a P-51 Mustang," by **Robert Mikesh**, NASM; "The Aeronca C-2: The Story of the Flying Bathtub," by **Jay Spenser**, NASM.

"Fifty American Faces: From the Collection of the National Portrait Gallery," by **Margaret C. S. Christman**, NPG.

"A Gallery of Presidents," by **Marc Pachter**, NPG.

"Facing the Light: Historic American Portrait Daguerreotypes," by **Harold Francis Pfister**, NPG.

"Freeze Drying Biological Specimens: A Laboratory Manual," by **Roland Hower**, Office of Exhibits Central. This is the first book written on freeze drying.

## September Recreation

The Smithsonian Institution Employee Recreation Association is sponsoring the following upcoming events for members:

\*A performance by Donnie Ray Albert, bass-baritone star of the Houston Grand Opera's version of "Porgy and Bess" at the Kennedy Center last year. The one-hour, free performance is planned for Tuesday, September 19, at noon in MNH's Baird Auditorium.

\*Dinner cruises on the Cruise Ship *Dandy* leaving from Old Town Alexandria at 7 p.m. Friday, September 8, and Sunday, September 17. Live entertainment is included for the \$18-per-person fee. Reservations are limited. For further information, call Casey Allen, ext. 6425, or Francine Cooper, ext. 6307.

The Recreation Association is open to all Smithsonian employees for a \$1.50 annual fee. To join, contact Sandra Conway in the Office of Horticulture, A&I-2401, at ext. 5007.



# National Associates Attract Study Groups To Washington

By Susan Bliss

Among the 28 horticulturists, plant experts and garden enthusiasts touring Hillwood, the Merriweather Post estate in northwest Washington, the only complaints came from those with cameras. They kept running out of film as they clicked away at an abundance of topiary trees, boxwood, fountains and luxurious lawns.

National Arboretum, spoke to the group about current programs of plant exploration, breeding and introduction.

The final session took participants to the U.S. Department of Agriculture Florist and Nursery Crops Laboratory in Beltsville, Md. There Dr. Marc Cathey, president of the American Horticultural Society,



Marc Cathey (left) with Jim Buckler (second from left) and participants

For one solid week, participants in the first session of the National Associates' new Selected Studies Program had near-perfect weather as they visited horticultural sites in and around Washington.

These were not ordinary vacationers, although they toured such attractions as Washington's Dumbarton Oaks, Botanic Gardens and National Arboretum, as well as Longwood Gardens and Winterthur in Pennsylvania and Delaware. According to Program Coordinator Nancy Starr, many of the participants were horticulture professionals, some there as part of their work.

Alan Krause, a greenhouse technician at Amherst College in Massachusetts, was impressed with how well the week had been organized, and with the quality of lecturing by Smithsonian Horticulturist James Buckler, who accompanied the group all week.

"We are visiting a great variety of places," Krause said, "and I've particularly enjoyed seeing the plantings around the Smithsonian—they bring real life to the museums."

Anita Jackson, a trainee in historic garden restoration at the Nova Scotia Museum, expected to return to Canada with ideas for the 17 historic gardens owned and maintained by the province.

As the participants filed through Hillwood's Japanese garden, greenhouses and forested areas, they talked shop, pointing out unusual examples of topiary or variegated shrubs.

Sara Groves, an Atlanta horticulturist, remarked that she'd already learned new things: "My customers are interested in Victorian parterres, and Jim (Buckler) showed us a good way to plant them, by planning the design with cardboard templates. I've also seen some equipment I could use in my own greenhouse and lots of exciting plant materials."

Dr. Robert and Linda Robinson, of Beaumont, Tex., are garden enthusiasts, but not professionals. "I've grown many of these plants myself," Dr. Robinson said, "but I've never had a chance to see these big estates." Mrs. Robinson was inspired by the topiary and talked of trying some herself.

"Enthusiasm for this week was overwhelming," Nancy Starr said, noting that the group had showed up that morning for Buckler's seven o'clock tour of the Victorian Garden. That evening, an optional trip to Mt. Vernon with a lecture by horticulturist Robert Fisher was all booked up.

At the end of the week, the participants spontaneously made a sizeable donation to the Office of Horticulture for use in the Victorian Garden. The money will be applied to the purchase of a basin for a soon-to-be-added decorative fountain.

Besides tours of the garden displays, the week included lectures on more technical subjects. Dr. John Creech, director of the

cytogeneticist Toru Arisumi and plant explorer Harold Winters led a tour highlighting problems and procedures for breeding ornamental plants.

The horticulture week was one of three early summer programs of intensive study "behind the scenes" at the Smithsonian and around Washington. With the fall courses all filled, Starr plans to repeat similar programs, in different subject areas, several times a year.

Two other groups came to Washington the week following the horticulture seminar. One program led by East Asian scholar Franz Michael dealt with Chinese history and art. There were films, lectures and tours behind the scenes and in the exhibition areas given by Freer curators.

At the Hirshhorn, 20th-century sculpture was the subject. Participants toured Museum collections and learned about trends in American and European sculpture, conservation and exhibition techniques and sculpture of the future.

Fall courses will include "A Grand Tour of the Solar System," "Connoisseurship of American Antique Furniture, 1650-1840," "Genealogical Research: How To Do It" and "From Flights of Fancy to Kitty Hawk and Cosmos: A History of Flight."

The Selected Studies Program is a new benefit of the National Associates Program under Director Robert Angle. The Program is a part of the Office of Membership and Development, which is directed by James Symington.

## Fall Season Opens With Music At HMSG

By Sidney Lawrence

Today's paintings incorporate three-dimensional materials, sculpture is enhanced by silkscreened designs and choreography uses architectural space as an important element of dance. This fall, yet another art form, music, will blend with the visual arts, when the 20th-Century Consort opens its 1978-79 season as the Hirshhorn's first resident performing group.

In recent concerts, the Consort has staged productions integrating streamers, light patterns, dancing and chants. Its music has evoked bluesy rock, Beethoven and industrial sounds among its diverse sources.

The residency, cosponsored by the Museum and the Division of Performing Arts, will include four public Sunday evening concerts to be given in the Museum auditorium on October 15, November 5 and December 10 of this year, and on March 18, 1979. This will be the fourth season for the 13-member group, founded in 1975 to perform the varied repertoire of 20th-century music.

"We are tremendously excited to be

Not too long ago the Smithsonian sponsored its own rifle and gun club. As many as 100 members competed for individual and team trophies.

When the team dwindled to all of 12 members, it was dropped from the D.C. Division of Civilian Marksmanship program, and remaining members had to join the Department of Interior team. Now the club is attempting to revamp and increase membership.

According to Joseph Young, a range instructor who works in MHT's Division of Naval History, the club has nothing to do with combat. "We familiarize people with weapons. If there are some who are interested in competitive firing, we'll do that. If they're just interested in plinking or firing at targets, we can provide them with range facilities and targets." Members are also given a discount on ammunition.

Currently, club members are meeting at the D.C. Armory. Anyone interested in developing shooting skills or learning more about the SI Rifle Club can contact Young at ext. 5013.

**Men's Softball** The SI softball team lost its final game of the regular season, ending up in a three-way tie for first place with an 11-2 record. The team will be competing in a post-season tournament through August.

The 10-6 loss to the Federal Home Loan Bank Board cost the SI team sole possession of first place. However, there were some bright spots from Gary Sturm of Musical Instruments who made three hits for the SI team.

Sturm produced two home runs in the 9-3 victory over the George Washington Memorial Parkway team. Greg Capone of Computer Services batted in three runs to insure the win.

John Houser of Accounting pitched a four hitter to lead the SI team to a 7-2 win over the Bureau of Mines. Houser later teamed with Bob Seabolt of Protection Services and Al Rightenburg of Computer Services in a slugging match for three hits

apiece in the 19-0 shutout of the Little Bighorn.

Richard Drain of Computer Services led the SI team to a 14-13 victory over the Bombers with his three-run homer. Keith Lavery of Computer Services, Seabolt and Sturm had consecutive hits in the seventh inning that helped score the winning runs.

**Co-ed Softball** The Smithsonian Magazine softball team lost to Congressional Quarterly, 16-15, in a game plagued by bad fielding. The team got behind quickly, with the opposition scoring eight runs in the first inning. In the fifth inning the SI team could do no better than score one run while the Quarterly team increased its lead to 16-1. In the final two innings the SI team managed to score 14 runs before bowing to the final out.

The SI team has built up a reputation on the field among the publishing sector. The last two matches with Newsweek and the Washingtonian were won by forfeit. The SI team has lost two games.



Dick Drain scores a run for SI, beating out the throw at home plate. The SI team won, 6-4, over the Bureau of Mines.

## Women's Council Holds Retirement Talks

The Smithsonian Women's Council will present a series of discussions concerning retirement planning on five Wednesdays during September and October. These programs are for all federal and trust fund employees, but will be of most interest to those planning to retire in the next few years. The programs will be held in MNH's Learning Center, Room BC, beginning at 2 p.m. and lasting one to two hours. Administrative leave will be granted.

On September 5, Deborah Curtis of the personnel office will explain the Federal Retirement System; on September 13, a representative of the American Security Bank will discuss financial management for retirement; the National Association of Retired Employees will sponsor the September 20 talk on leisure time during retirement; the September 27 discussion will feature a representative of the Social Security Ad-

ministration explaining that agency's retirement program, and on October 4, the Riggs National Bank will give a presentation on estate planning.

For more information, contact Barbara Newfield, ext. 5316.

### SMITHSONIAN TORCH September 1978

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

Correction: The photograph on page 6 of the August Torch was incorrectly credited. The picture was taken by Vic Krantz.

playing at the Hirshhorn," Tony Ames, the Consort's executive director, said. "Although devoted to the presentation of distinct art forms, the Museum and Consort share the belief in the power of living arts—to be both accessible and enjoyable."

The contemporary chamber music performed by the Consort uses both the "classical" instrumentation—strings, woodwinds, harp, piano, percussion and voice—as well as occasional electronic sound sources. Programming concentrates less on works of a strictly experimental nature than on those that may, in the Consort's view, prove to be of lasting significance.

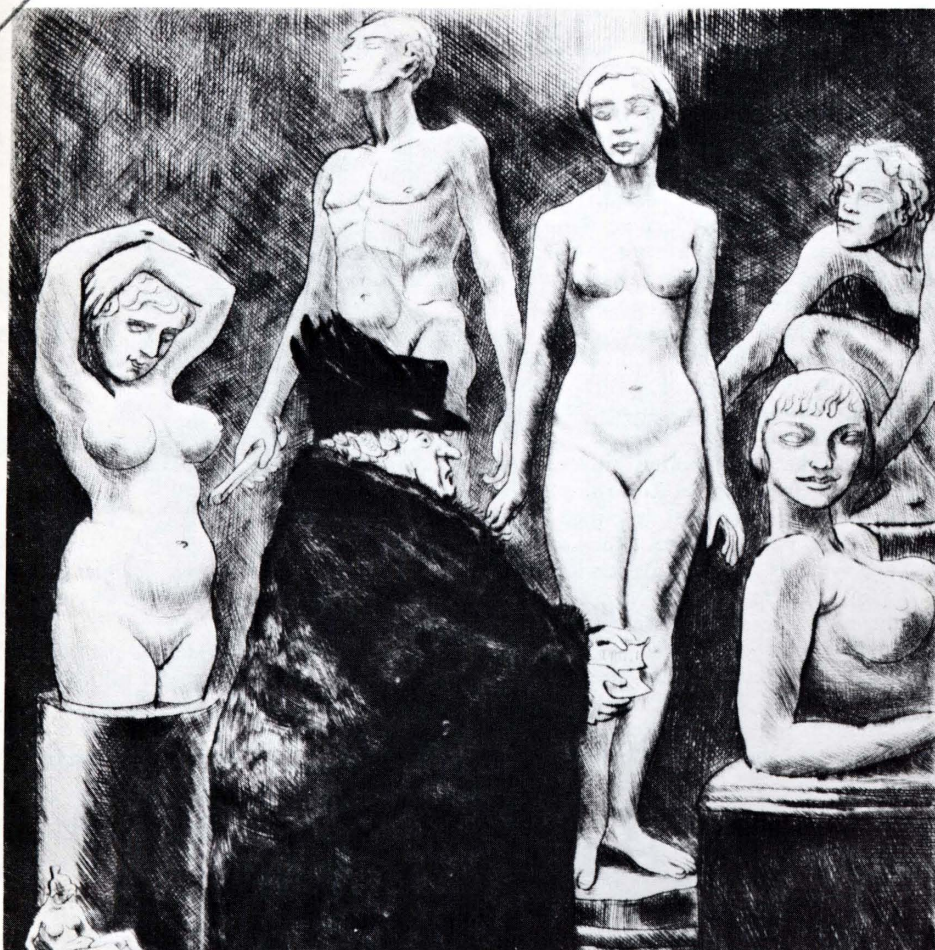
"The best of today's classical music," Ames said, "represents a departure from such 18th- and 19th-century models as Beethoven, Tchaikovsky and Brahms. It investigates the nature of sound, using unusual combinations that seek to redefine such traditional musical concepts as harmony, melody and rhythmic structure. Our effectiveness depends a great deal on the degree of audience response to our music; a piece is ultimately worthwhile if it really speaks to people."

Past performances at the Kennedy Center, the National Academy of Sciences and George Washington University have proven Ames' point. "The unstated theme of the program," a critic wrote after one performance, "was that modern music can be painless if not fun." Another article about the group praised its "liberated approach," "outreach philosophy" and desire to "tackle all concerns of the modern repertoire." These elements, the article noted, have resulted in an unusually wide and enthusiastic following.

In the coming season at HMSG, the Consort will play chamber music by such vanguard composers as Stravinsky, Bartók and Webern. Among more recent works will be Lucas Foss' "Time Cycle," a series of songs for a soprano on the concept of time; Maurice Wright's "Chamber Symphony," a work mixing live piano with synthesized tape, and Lawrence Widdoes' "Acanthus," a study of sounds produced by a harp and a vibraphone. "Quartet for the End of Time," by Olivier Messiaen, will be performed to celebrate the composer's 70th birthday on December 10.

For ticket information, call ext. 5395.





"Antique Beauty" (detail) by Peggy Bacon, from the Washington Print Club show

## Prints On Parade at NCFA

When the "Washington Print Club: Members' Exhibition" opens at the National Collection of Fine Arts on September 15, it will be continuing a tradition fostered in several American cities besides Washington.

Museums in Cleveland, Albany, New York and Philadelphia, to name a few, work closely with print clubs in their cities to provide space and curatorial expertise to encourage the study and discussion of prints.

The Washington Print Club receives program support from several museums, and since 1972 NCFA has provided gallery space for three exhibitions chosen from among members' collections by independent jurors. The club held earlier exhibitions at the Corcoran.

This year's show will contain 58 works, ranging from 16th-century European woodcuts and etchings to contemporary American works by Jim Dine, Carol Summers and Red Grooms. There will be one

Japanese print, a 19th-century woodcut by Hiroshige.

In the view of Janet Flint, NCFA curator of prints and drawings, visitors to the exhibition will see "some excellent examples of work by major artists as well as lovely pieces by less-well-known people."

Today's intense interest in print collecting, she pointed out, began to grow in the early 1960's, as more major artists began making prints as a result of the establishment of several large printmaking centers around the country.

This burgeoning interest also tied in with the popularity of "collectibles" for which the search continues today, Flint added.

The Washington Print Club, established in 1964, is a nonprofit group for those who want to learn more about prints. Interested people may call Douglas Rigler at 862-5340 for membership information.

The members' exhibition will continue through November 19.

## Broadened Scope for Intern '78

By Thomas Lowderbaugh

Four years ago a new program called Intern '74 brought 18 high school seniors to the Smithsonian for summertime work. By this year, the intern program has almost doubled in size, enrolling 35 seniors to work under the guidance of Smithsonian experts.

And this summer, for the first time, the James Smithson Society provided financial support for the program. This, together with continued support from the DeWitt Wallace Foundation, opened the program to students from a wider geographic area.

"Originally, our program was confined to east coast students from North Carolina to Massachusetts," said David Estabrook, coordinator for the Office of Elementary and Secondary Education, which runs the program.

"Slightly more than half of the interns still come from the Washington Metropolitan area. But the new funding enabled us to double the number of non-area students we could bring to Washington for the summer."

The expanded program, Intern '78, involved several Smithsonian departments which had not placed interns in earlier years. Students learned about paleobiology,

invertebrate zoology, botany and entomology from the inside. They explored the intricacies of research in the National Collection of Fine Arts library. And in the Museum of History and Technology philately department, they discovered the serious business of stamp collecting.

Such assignments give a new perspective, as one intern explained, "Since I have been working at the Zoo, I have really become interested in animals that are not in the pet category. I have decided that maybe, when I graduate from college, I would like to work with animals."

One of program coordinator Linda Schultz-Canizares' challenges was to solve adjustment problems for the interns. For the first time, they outnumbered the families offering to house them. As a result, some students lived in a dormitory at Marymount College in Virginia.

"For many, it was the first time living alone away from home," Schultz-Canizares said, "and some needed help dealing with new problems. For others, the internship was a first job that presented some difficulties."

Each intern also got a chance to show the rest of the group around his or her department. With the help of their supervisors, they explained their departments and the work that goes on there.

OESE is already beginning to plan for Intern '79, which will probably remain the same size as this year's program.

## Portraits Come Alive

"Portraits in Motion," a varied roster of free events, will be presented by the National Portrait Gallery education office on three Saturdays in September. The schedule:

**September 16** "Soldier of the Lord"—Harriet Tubman, as she might have testified at a camp meeting. Two performances, noon and 2 p.m.

**September 23** "The Dance Exchange"—Isadora Duncan as seen through narrative and dance. Continuous performances 1 to 3 p.m.

**September 30** "Moving Target: Artists at Work"—Three contemporary artists portray an athletic subject in different media. Noon to 3 p.m.

The Harriet Tubman presentation will feature Delores St. Amand, a Washington actress and singer who created the show after a year's research. "I not only wanted to capture Ms. Tubman, philosopher, shepherd, artist and organizer of the Underground Railroad," she said, "but also to capture the life and times of the people around her."



Lisa Schwarz (left) and Ann Downer during internship in MNH freeze-dry lab

## SI in the Media

By Johnnie Douthis

**A Bashful Horse** That's how a *Washington Post* editorial referred to Mark di Suvero's "Isis," HMSG's latest acquisition donated by the Institute of Scrap Iron and Steel. The writer went on to explain why the sculpture is a fitting gift to the American people: It is the work of an immigrant and the gift of an organization built up by immigrants. Its materials are a tribute to industry and the sculpture has stature in a country where size means impressiveness. Benjamin Forgey, writing in the *Washington Star*, referred to the sculpture's magic quality. An editorial in the *Bangor (Me.) News* made a more practical observation, saying that Maine had enough scrap to create a sculpture that would make "Isis" look like a dime-store imitation.

**Ballgowns and Bees** Numerous newspapers carried articles on First Lady Rosalynn Carter's public presentation of her Inaugural Ball gown to MHT. The *Washington Star* carried an illustrated feature on the First Ladies Hall.

"Being a bee isn't easy at the Smithsonian," was the lead of a *Star* article on the bee colony at MHT. In spite of natural and man-made disasters, the article said, bees have been displayed more or less continuously since 1926. The Smithsonian's bees even swarmed the White House during the Coolidge Administration, and Mrs. Coolidge, although a frequent visitor to the exhibit, did not welcome the bees in her home.

**Elephants and Stars** The *Star* reported on the findings of MNH anthropologist Dennis Stanford on the butchering of an elephant as, Stanford believes, that task was done

more than 30 millenia ago. Stanford's experiment confirmed his view that man had lived on the North American continent at least twice as long as generally accepted.

Waldo Wedel, archeologist emeritus, has demonstrated that astrology played a large part in the lives of the Quivira Indians. The *Wichita Eagle* reported that Wedel's 10-year-old theory was confirmed when measurements showed that the Quivirans aligned their council fire areas along the points of the winter and summer solstices.

**Pie Tins to Frisbees** An editorial in the *Battle Creek (Mich.) Enquirer & News* hailed NASM's inclusion of the Frisbie Pie Company's baking tin, the predecessor to today's flying disc, in its collection. "It's easy to smile patronizingly at the idea of a humble plastic Frisbee, much less a battered tin protected in the Smithsonian. But somehow, it's reassuring to know that as American culture evolves, somebody's taking note of its steps, even the insignificant ones," the editorial said.

The *Bridgeport (Conn.) Telegram*, the hometown paper of the former Frisbie Pie Company, carried an editorial which gave that city credit for playing an important role in the development of aerospace technology. The editorial noted that it was quite fitting to include the original flying disc in NASM's Flying for Fun Gallery.

**Jay Gould at NPG** The *Washington Star's* financial page carried a detailed article on the exhibition and the techniques Gould used to amass a fortune. The *Star's* Betty James did a feature on Beverly Jones Cox, curator of exhibitions at NPG, who developed the show. Sarah Booth Conroy's illustrated article in the *Washington Post* described the exhibition as "pleasant."

**NCFA and the Renwick** A *Washington Star* article on NCFA's 10th anniversary called the museum one of the finest in the country. Art critic Forgey made note of its education programs, the high quality of its exhibit catalogs, the competence of its administrative staff, the storage, preservation and exhibition of the collections.

The *Philadelphia Inquirer* hailed the "notable contribution" of NCFA and Renwick to the public of a new understanding of the panorama of American art.

A *Washington Post* review of "Contemporary Art from Alaska" at NCFA called the show "an illuminating first glimpse at what appears to be a burgeoning art scene in Alaska."

**Smithsonian People** A recent issue of *Germany's Geo* magazine carried an 18-page article on "Behavior and Mimicry of Moths in Nature," written by MNH photographer Kjell Sandved.

A *Washington Star* feature on Janet W. Solinger, director of the Resident Associate Program, noted the growth and change in the organization since Solinger became its director.

**Benjamin Lawless**, assistant director at MHT in charge of exhibits, was featured in the *Washington Post*. The article captured Lawless' enthusiasm about a "museum of play" and mentioned his dream of an MHT hall dramatizing the transition from muscle power to machine power.

A feature in the *Louisville (Ky.) Courier-Journal*, **Elsie Bliss'** hometown newspaper, talked about her activities as co-chairman for fund-raising and special events for the Washington Independent Writers. Bliss works in SI's Office of Fellowships and Grants. A former actress at Louisville's Heritage Theatre, she made a videotape for the Office of Museum Programs. According to the article, the satirical training film shows all the incorrect ways to conduct a tour.

### Calendar

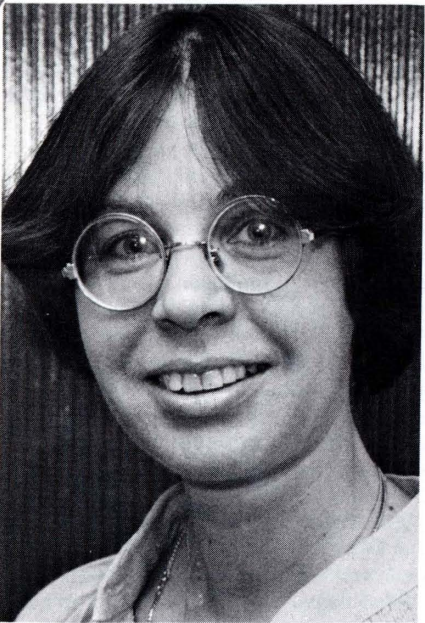
The Smithsonian Calendar for October will appear as follows: In the *Washington Post* on Friday, September 29, and in the *Washington Star* on Sunday, September 24.



**THE GREATEST...** In appreciation for his cooperation with the Museum of Natural History Recreation Association, members of the group presented MNH Director Porter Kier with a large trophy inscribed to "The World's Greatest Museum Director." From left to right, Francine Free, Willie Dillard, Ann Gilstrap, Mark Ebeetz, Recreation Association President Bruce Turner, Kier, Casey Allen, Mary Rakow, Denise Montgomery and Regina Scott.



## Q &amp; A



Richard Hofmeister

Susan Kalcik has been a fieldworker for the Festival of American Folklife for the past two years. Last year, she went to Cleveland to search for students who had attended Dunham Elementary School in the early 1900's and to New York to find immigrants with personal memories of Ellis Island. This year she did research on Vietnamese, Czechoslovakian, Hungarian and Mexican immigrants. Kalcik was interviewed by Torch staff writer Linda St. Thomas.

**Q. What qualities do you look for in a festival participant?**

**A.** First, we want the best blacksmith or the best storyteller or dancer that we can find—not necessarily the flashiest or most popular. We look for participants who are respected and popular in their own communities because their skills are so outstanding.

**Q. Even a great craftsman may be too shy to describe his work or answer questions. How do you know someone will be effective on stage?**

**A.** We can never be absolutely certain, but many of the fieldworkers know instinctively after a few minutes of conversation if a person will be suitable and representative of a particular tradition. They have to be proud of their work and enjoy talking about it. If an accent or shyness is a problem, sometimes the presenter at the festival can put them at ease in the informal atmosphere. And our visitors are usually curious but polite.

**Q. How do you begin your search for participants? Where did you look for people who taught elementary school in 1912?**

**A.** Carl Scheele, curator at MHT, sent me to Cleveland last summer with a list of teachers who had attended a PTA function in the 1950's. Luckily for me, Scheele is from Cleveland and had made all the arrangements to get the Dunham classroom to the Smithsonian a few years ago. I started to make phone calls from that list, looking for women who were married at the time in hopes that their names had not changed again. I also looked for unusual last names so I wouldn't have to wade through a hundred calls to Smith households. I finally picked a Mrs. Oneacre because she was the only one in the phone book. She led me to women who had organized local reunions of former Dunham teachers. I visited the homes of many of them, including Kay Genoci, who turned out to be a great participant with a firmness and warmth that reminded everyone of some teacher. This year, we've checked with local retired teachers associations for several of our participants.

**Q. Many first generation Americans who came through Ellis Island were too young at the time to have clear memories of their experiences. How did you find people who remembered and were willing to share their stories with strangers at the festival?**

**A.** I realized that Ellis Island was not the part of the journey that stuck in their minds—many didn't even know where they had been. So I narrowed the field to people who were old enough to recall being detained in the Island dormitories for several days. One Italian woman then in her early teens was delayed with her grandmother at Ellis because of a problem with the girl's eyes. Of course, she spoke no English and no one explained why she had been detained or why she was separated from her grandmother. One man who had a profound effect on festival visitors last year was a

Polish immigrant who came through Ellis Island and eventually became an inspector there. Because of his position, he was later able to invite his family to the United States, and he returned to Ellis, in his work uniform, to greet them. He had an amazing memory and shared stories of his own trip as well as stories of other immigrants he met on the job.

**Q. How do you deal with uncomfortable situations during the festival presentations?**

**A.** There was an awkward moment last year with one of my Ellis Island participants. Suddenly, when he was recounting leaving his country and coming to America, he began to cry. I sensed the audience was embarrassed and nervous at first—it was almost as if they wanted to turn the channel—but it was a live situation with no way out for the moment. But the man went on and people were very sympathetic and moved. Another time, when the audience was composed mostly of college-age people, a woman who came through the Island said something like, "I sat on this hard bench so that you people would have something softer to sit on." I was nervous because I thought the young people would be very turned off by that remark just as they are by their parents' stories of walking 10 miles to school and the like. Their reaction was quite the opposite—they applauded her. We always have surprises during a workshop.

**Q. Some of these memories are very personal, yet they are most interesting to the audience. Do you ever feel that you're exploiting people?**

**A.** We try to find a delicate balance. We want festival visitors to talk spontaneously with people they may never meet otherwise, but we don't want it to be uncomfortable for visitors or participants. If someone is too bitter or easily upset, we will not invite him or her to participate. Most festival-goers are willing to talk and learn, so they suspend hostilities or grudges during their visit.

## 'Welcome' Gets A New Face

Immediately after the Labor Day weekend, Smithsonian visitors will have a new brochure to guide them through the Washington museums. A completely redesigned grey-and-blue Welcome Brochure, available at museum information desks, will replace the familiar red-and-brown brochure in use for the past two years.

The new publication, designed by the New York firm of Wyman and Cannan and produced by the Office of Public Affairs, provides a full-page map of the Mall and nearby attractions.

Each of the Smithsonian museums in Washington, the National Zoo and the National Gallery of Art is described separately. Each page features a photograph, text and symbols for available services.

An introduction briefly describes the Smithsonian's research activities, its history and its visitor services. The introduction also calls attention to the Cooper-Hewitt Museum in New York and the separately administered bureaus: the National Gallery, the Wilson Center and the Kennedy Center.



On the map, buildings are designated by symbols which Wyman and Cannan created during the Bicentennial for use on Mall signs and kiosks. The system is part of the firm's larger graphics project which pinpoints Washington tourist attractions on maps they designed for all the city's visitors, whether or not they have a command of English.

## SI Artists Exhibit at ANM



Richard Hofmeister

Al Elkins, Edith Martin and Benjamin Franklin

By Johnnie Douthis

Works by three Smithsonian employees will be included in the D.C. Art Association's "Exhibition '78," which opens at the Anacostia Neighborhood Museum on September 15, ANM's 11th anniversary.

Albert Elkins, a designer at NPG, is represented by two large abstract acrylic paintings; Benjamin Franklin, an exhibits specialist at NASM, has a woodcut in the show, and Edith Martin, a museum technician at the Renwick, is represented by two watercolors and an acrylic collage. Works by two former trainees at the Museum's Exhibits Design and Production Lab, Wanda Aikens and Rhawn Anderson, are also included.

In the six years since the Museum began presenting the DCAA show, the number of artists offering works for display has steadily grown. This year, for the first time, the Association selected a jury to choose from among them. This is also the first year in which a time restriction—no works completed before 1974 can be considered—was placed on the entries.

Judges for the exhibition are all well-known in the local art scene: David Driskell, a professor at the University of Maryland and an authority on African Art; Anacostia artist John Robinson, who is also a member of the D.C. Commission on the Arts and Humanities, and National Collection of Fine Arts Director Joshua Taylor.

Among the 25 exhibiting artists are Joseph Holston, Lois Mailou Jones, Delilah Pierce, Georgette Seabrooke Powell and James Wells. The works will be in a wide variety of styles and media, including photography, collage, sculpture, watercolor, serigraphs and the traditional acrylics and oils.

The D.C. Art Association, formerly the D.C. Art Education Association, was organized in 1961 by art teachers in the public schools of the District of Columbia. In 1969, the membership base was broadened to include individuals, groups and organizations interested in fine arts and visual communications.

In conjunction with the exhibition, the ANM's education department will present demonstrations, special tours and lectures by members of the Association, as well as films and poetry readings. For further information regarding these activities, contact Zora Martin-Felton, ext. 6731.

## FLORA SMITHIANA

By James Buckler

During the mid-19th century, elegant Victorian homes were filled with exotic palms, ferns, tropical plants, pressed flower pictures and dried flower arrangements known as immortelles or "everlastings." These dried arrangements usually consisted of flowers collected from the garden or fields which, when naturally air-dried or dried in sand, would hold their shape and color throughout the winter.

In "1876: A Centennial Exhibition," the Office of Horticulture installed a case of dried flower arrangements and pressed flower pictures similar to those known to have been displayed by exhibitors in the Philadelphia Centennial. The arrangements are based on photographs of the Centennial Exhibition uncovered by the Office of Horticulture with the help of Sunny O'Neil of Bethesda.

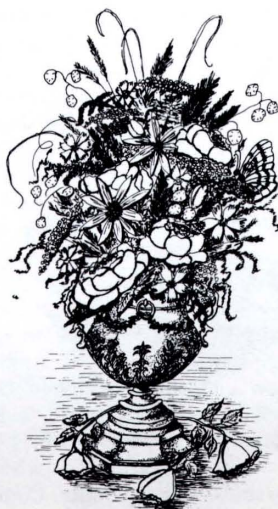
The florist shop as we know it today was just beginning to take shape in the late 19th century because, before refrigeration, few flowers could be held more than a day or so. Only people with gardens had fresh flowers, during the blooming season, and they wanted to make them last. So collecting, drying and pressing flowers for the winter months was just as important as "putting up" fruits and vegetables. The Victorians collected strawflowers, grasses and colorful weeds for hand-held bouquets and arrangements to be displayed in the parlor, frequently under a glass dome. Reliving the past, the cut flower garden at the Smithsonian greenhouse-nursery complex will provide dried flowers for arrangements throughout our museums this winter. In addition, perennial borders in the Victorian Garden and along the 9th Street underpass feature flowers such as yarrow, black-eyed susans, veronica, santolina, coreopsis, phlox, daisies, astilbe, coral bells, marigolds and zinnias suitable for drying or pressing.

If you're interested in making your own arrangements of immortelles, begin collecting the last flowers from your garden or a field (if collecting is permitted) in September or early October before the first

frost. Many flowers—statice, Queen Anne's lace, Joe Pye weed, yarrow, dock, grasses, strawflowers and others—may be air-dried by hanging them upside down in a warm, dry and dark place with good air circulation. More delicate flowers must be dried by covering the flowers with silica gel or sand, allowing the flowers to dry slowly but to keep their shape and color. The most recent method for drying many flowers is via a microwave oven. Once dried, the flowers can be arranged in a vase or floral container and should be kept in a dry place out of direct sunlight to prevent fading.

Helpful books include "The Art of Drying Plants and Flowers" by Mabel Squires, "The Complete Book of Dried Arrangements" by Raye Miller Underwood and "Pressing Flowers for Lasting Beauty" by Sunny O'Neil. These and many other books on this subject are available at your local bookshop or may be reviewed in the Office of Horticulture located in Room 2401, A&I Building.

Returned to J. Buckler



Drawing by Kathryn Meenan