

MUSEUM OF AFRICAN ART TO JOIN SMITHSONIAN FAMILY

By Kathryn Lindeman

The story of the nation's only African art museum began in 1959 when Warren M. Robbins, then a cultural attache at the American Embassy in Bonn, visited an art shop in a German resort town and bought two small Nigerian wood carvings. Intrigued, he found an art dealer in Hamburg with a stock of African art and in one day purchased 25 pieces.

Robbins, though he had never been in Africa, was now hooked on African art—and determined to interpret the rich African artistic tradition to Americans.

Within 5 years he had found funds to purchase the first Washington home of Frederick Douglass, the abolitionist orator and statesman, at 318 A Street N.E. and, after extensive remodeling, opened there the Museum of African Art. Since then, Robbins has acquired the second half of the Douglass "book-end house" and seven more of the town houses on the quiet, tree-lined block of Capitol Hill. He linked them to form a museum complex of rooms, corridors and twisting passages above and below ground. (See 'MAA,' Page 4.)



Museum symbol: Ebony antelope head-dress from Mali.

A Thousand Mile Desert Trek in Science's Name

It was not a traditional caravan of camels laden with spices that tramped across the deserts of southwestern Egypt in early October. The expedition consisted of 33 American and Egyptian scientists in jeeps and dune buggies, headed by Dr. Farouk El-Baz, NASM's Center for Earth and Planetary Studies research director. They traveled across nearly 1,000 miles of sand dunes and rocky wastelands for 12 days, seeking not spices but the secrets of the desert.

Desert covers 96 percent of Egypt and one-fifth of the Earth's land, but over the centuries, whirling winds have turned rock into more sand that is steadily encroaching on fertile areas. By studying sand movement, and gaining new information on the climate and geological history of this little-explored desolate area, El-Baz and his party may be able to find ways of slowing down the desert's steady advance.

The party left from the Karga Oasis, about 325 miles south of Cairo, and trav-

95TH CONGRESS
2D SESSION

S. 2507

IN THE SENATE OF THE UNITED STATES

A BILL

To authorize the Smithsonian Institution to acquire the Museum of African Art, and for other purposes.

1. *Be it enacted by the Senate and House of Representa-*
2. *tives of the United States of America in Congress assembled,*
3. SECTION 1. The Board of Regents of the Smithsonian
4. Institution, (hereinafter in this Act referred to as the
5. "Board") is authorized to accept a deed or other instrument
6. donating and transferring to the Smithsonian Institution, the
7. land and improvements thereto, collections of works of art,
8. and all other assets and property of the Museum of African
9. Art.

President Signs Authorization Bill

The entry of the Museum of African Art into the Smithsonian community took a decisive step toward realization when President Carter on Oct. 5 signed into law S. 2507 authorizing the Institution to acquire the Museum and its collections and properties.

The bill, the President said in a statement marking the signing, "pledges the faith of the United States to the continuance of the Museum . . . as part of our great national museum, the Smithsonian Institution."

Until recently, traditional African art forms were unfortunately regarded as having only anthropological interest, Carter said, adding:

"But thanks in no small part to the effective programs of the Museum of African Art, the significant creations of the cultures of Africa have now been recognized as forming one of the truly major art traditions of the world."

The signing was followed by meetings between SI and Museum officials on some of the many practical matters which must be dealt with before actual acquisition. Transfer will not become final, it was pointed out at the Castle, until a formal Institution-Museum agreement is signed and a congressional appropriation is approved.

The Museum's 7,000 and more objects of sculpture, carvings, textiles, paintings and musical instruments include items from virtually every country in sub-Saharan Af-

Inventory Program Adopted

A comprehensive plan to establish policies and procedures for achieving and maintaining inventory control over the millions of items in the collections held by Smithsonian museums has been approved by Secretary Ripley.

The plan was developed by Philip Leslie, Smithsonian registrar, after months of study. It assigns responsibility for collection inventories to the separate museum directors.

"The security of our vast collection of cultural treasures, artifacts and scientific specimens continues to be a matter of deep concern to me, and I am certain that all share this special interest," Ripley said. The necessity for having accurate inventories, he notes, has been emphasized in the past as a major priority in the management of the Smithsonian's collections.

Ripley pointed out that several Smithsonian museums already have achieved inventory control over their collections. The Freer Gallery of Art recently completed an inventory of its entire collection. Other museums are in various stages of developing inventory control.

Meantime, the Congress, recognizing the importance of inventories in the collections management process, added \$500,000 to the Smithsonian federal appropriation for Fiscal Year 1979 for acceleration of the inventory program.

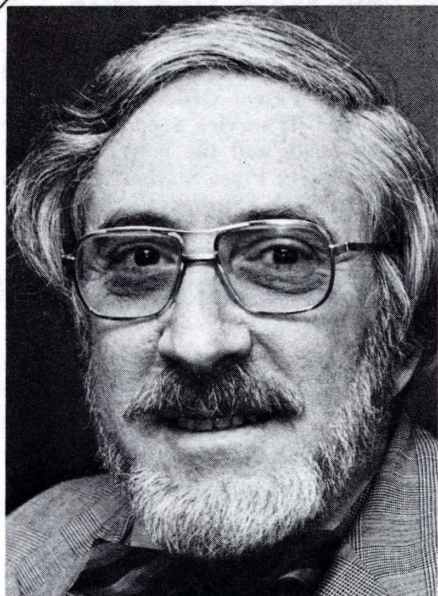
"We are appreciative of this tangible evidence of support for our inventory program for the Congress," Ripley said. "It will help us to carry out our responsibilities as guardians of the national collections."

Often called the "nation's attic," the Smithsonian rather is one of the nation's most valuable treasuries. There are an estimated 78 million items in the collections, a treasury that grows with the activities of the Institution's curatorial staffs and scientific researchers. Objects are to museums what books and manuscripts are to libraries, it has been said.

Leslie said the Smithsonian's plan for accomplishing and maintaining inventory control over collections includes the following features:

1. Comprehensive inventories: regularly scheduled cyclical inventories of all collec-

(See 'Inventory,' Page 5.)



Museum Director Warren Robbins

rica. These, plus films, archives and more than 100,000 photographs, are valued at approximately \$5.5 million.

A pioneer in the field, the Museum consists of nine town houses, garages and gardens, all acquired over a 15-year period through the efforts of the Museum's founder and director, Warren M. Robbins.

More than 45 exhibits have been displayed at the Museum on A Street N.E. and an equal number mounted by the Museum have been shown elsewhere in the United States. One million visitors have been attracted to the Museum since its founding in 1964, and it now welcomes some 100,000 people annually.

It has produced 25 catalogs and books and 14 audio-visual packets, including "The Creative Heritage of Africa," distributed worldwide by the Encyclopaedia Britannica Educational Corporation. The Museum's slide presentation, "Tribute to Africa," was converted into a CINE "Golden Eagle" award-winning film.

The President's action was warmly welcomed by Secretary Ripley, who described the Museum as "a national asset" and said in a statement:

"From the Smithsonian's point of view, (See 'Signing,' Page 4.)

to US
10/24/79

A Runner's Life

By Susan Foster

As a member of the 1936 U.S. Olympic team in Berlin, Jesse Owens saw Hitler every day for a week. "We went there to run, and run we did. Had a marvelous time. Sorry he [Hitler] didn't."

Owens, the first speaker in this season's Living Self-Portraits at the National Portrait Gallery, won four gold medals, dealing a blow to Hitler's theory of Aryan superiority. When Owens received his medals, Hitler refused to shake his hand.

Now 65, Owens feels he has had a life of fulfillment, despite pitfalls and setbacks. When his family left the cotton fields of Alabama for the "land of opportunity" in the north, he told the NPG audience, "for the first time, I lived in a home with no roof leaks, with lace curtains and where I could look out on the street. For the first time, I had a bed to sleep in."

The family settled in Ohio where Owens met "a man from the playground" who encouraged him to develop his running ability. Owens heeded the advice and set himself a goal: to become the world's fastest human being.

Nine years later, in Berlin, Owens got that opportunity. At the starting line, he said, "I thought about the races I had won and races lost, the hours of practice and my family. They were all on the line." Owens' doubts were short-lived. He achieved his goal.

Owens returned home a champion, complete with ticker tape parade in New York City. But when the parade was over, he settled into a \$30-a-week janitor's job. From there, it was a long march up.

Owens, who now works in public relations for several companies, never runs these days. "I've run enough miles in my life. I like to walk and swim." He is 55 pounds heavier than when he competed in the Olympics and counts his walking pace at 69 strides a minute. He now talks of sports in moderation.

Owens was delighted with the evening, partly because he had never had a chance to visit the Smithsonian "and I've always wanted to come." Then he added, "I feel pretty special to see all these people here, even more because I'm in competition with Monday night football."

No More Red Bus

The red double-decker shuttle bus, which carried visitors between the Mall and the Old Patent Office Building uptown, ended its service Sept. 30 because of rising costs and the convenience of Metro's Gallery Place Station, now open Monday through Saturday.



From left, Pettibone, Chace, Setzer

Three Scientists Leave Rich Legacy

By Thomas Harney

September marked the retirement of three Museum of Natural History scientists: Drs. Marian H. Pettibone, Fenner A. Chace Jr. and Henry W. Setzer.

Marian Pettibone joined the MNH invertebrate zoology staff in 1963, moving here from the zoology faculty of the University of New Hampshire. She is acknowledged to be a leading authority on polychaete worms, often the most common living organisms in the ocean's bottom sediments.

The Smithsonian has a significant polychaete collection, much of it classical material gathered by the U.S. Fish Commission in the late 19th and early 20th centuries. Pettibone was the first scientist hired to act as curator for this collection and her painstaking organizational work helped make it an important baseline record for environmental impact studies. Among her many research publications on these collections are taxonomic papers dealing with the polychaete fauna in the waters off Point Barrow, Alaska; Labrador, and New England.

Fenner Chace made his first visit to the Smithsonian to see the crustacean collections in the early 1930s when he was working on his Ph.D. dissertation at Harvard. Here he met the Smithsonian's curator of crustaceans, Dr. Waldo Schmitt. The two scientists—who shared a special interest in crabs and other decapod crustaceans—kept in touch while Chace was working at Harvard's Museum of Comparative Zoology.

In 1946 Schmitt moved up to head the Museum's Department of Biology and offered Chace his old job. For the next 17 years, Chace served as curator of the division. In 1963, he asked to be relieved of his administrative burdens so he could concentrate on research, his true interest. Chace

was the first professional at the Museum to be given the honorary status of senior scientist.

One of the top authorities in his field, Chace has produced more than 60 scientific publications on the Museum's crustacean collections—the largest depository of these animals in the world—and is the author of popular articles on crustaceans for the Britannica and other encyclopedias.

Pettibone and Chace intend to continue their research at the Museum after retirement.

Henry Setzer became an associate curator in the Museum's Mammals Division after graduating from the University of Kansas in 1948. The division's curator, Remington Kellogg, suggested that Setzer examine some small mammal material that the U.S. Research Unit in Cairo had sent to the Museum for identification. Discovering that there was an almost total lack of basic knowledge about African small mammals, Setzer started an ambitious collecting project. "I was practically commuting to Africa," he said.

In the 1950s the project was limited to the nations of Egypt and Libya and much of the collecting was carried out personally by Setzer, but in 1962, through added financial support supplied by the Army Research and Development Command, Office of the Surgeon General, he was able to expand the project into 14 other African countries.

The more than 100,000 mammals brought back made it possible for Setzer to co-edit an identification manual on African small mammals. It is the first such small mammal guide available for any of the world's continents. The manual and the Museum's collection are proving invaluable now to African health authorities who are fighting viral diseases communicated to humans by rats and other small mammals.

Freer Drawings From Iran, India

"The Brush of the Masters: Drawings from Iran and India," an exhibition of 82 drawings by individual artists, is on display at the Freer until April 23, 1979.

The drawings, executed between 1400 and 1800, are rendered with fine black line on paper, enhanced by delicate washes of color, and highlighted with gold and silver. Each folio reveals the hand of a single master in contrast to contemporary manuscript illustrations which were produced by several court artists.

The examples include the earliest Islamic drawings from Iran, made under the patronage of the dynasties in the 15th century. Several are scenes which decorate the margins of an imperial manuscript while others are on single sheets which were later incorporated into albums. The majority of Iranian drawings belong to the Safavid period and were produced in the court studios of Tabriz, Kazvin and Isfahan in the 16th and 17th centuries. A group of 34 sketches and finished drawings, originally compiled into an album, represents the school of Isfahan established by Shah Abbas.

The drawings from India represent the Mughal, Deccani and Rajput schools. Among those produced in the Mughal court are the marginal illustrations from a magnificent album made for Emperor Jahangir. Indian examples in both imperial and provincial styles include illustrations of Christian and Hindu themes. The latest group in the exhibition is a series of incomplete



Cloth merchant, Iran, mid-1600s

illustrations executed in the Rajput court at Kangra during the last decade of the 18th century.

Tours of the exhibition, which fills two galleries, are conducted on Fridays, with general tours of the Freer's Near Eastern collection given on Tuesdays. An illustrated catalog of "Brush of the Masters" will be available for purchase at the Gallery's publications desk.

Tolstoy's 150th

If he were still alive, there would have been 150 candles on the cake. But Leo Tolstoy died in 1910, so there was no cake at the dinner given by the Wilson Center's Kennan Institute for Advanced Russian Studies on Sept. 7, to launch the sesquicentennial of the noted Russian author's birth.

Some 60 Tolstoy-lovers, including granddaughter Vera Tolstoy and her son, Sergei, gathered in the Castle's Associates' Lounge to honor the author of "War and Peace" and "Anna Karenina." Guests from the White House, the Soviet and other embassies and university language departments listened to a tape by Tolstoy's 94-year-old daughter, Alexandra, who was unable to attend, and remarks by Kennan Institute Secretary S. Frederick Starr.

Messages paying homage to Tolstoy came from statesmen, writers and scholars around the world, including one from President Carter. The President, praising the moral convictions that led Tolstoy to advocate non-violent resistance, said, "The impact of such diverse figures as Mahatma Gandhi in India and Martin Luther King in our own country attest to the power of Tolstoy's moral leadership." There was a message from King's widow, as well as one from Russian poet Andrei Voznesensky and novelist Valentin Kataev.

Once-Obscure Artist Emerges at Hirshhorn



"The Flood," by Louis Eilshemius

By Sidney Lawrence

Louis M. Eilshemius, a turn-of-the-century American artist who remained obscure until he was "discovered" at the age of 54 by the avant-garde, will be honored in an exhibition opening Nov. 9 at the Hirshhorn.

"Louis M. Eilshemius: Selections from the Hirshhorn Museum and Sculpture Garden" will be the largest showing of the artist's work to date. The exhibition has

been organized with the support of the Smithsonian Institution Traveling Exhibition Service which will circulate it nationally following the Washington showing. Paul Karlstrom, West Coast area director of another SI bureau, the Archives of American Art, is guest curator.

Eilshemius, born in New Jersey, studied art in New York and Paris despite parental objections. But the only early recognition for his art came when two landscapes were

exhibited at the National Academy of Design in the late 1880s.

Over the years, his painting style became increasingly expressive and emotional, showing fewer and fewer traces of his academic training. His subject matter became more sensual, and his compositions began to feature such unorthodox devices as the "self-made frame," a painted-on border he claimed as his own invention.

Recognition finally came in 1917, when Marcel Duchamp, the French artist and focal point for New York's Dada movement, saw two of Eilshemius' works in the Society of Independent Artist's first annual exhibition. Convinced of the unknown's talents, Duchamp arranged for Eilshemius' first one-man show in 1920. The artist gave up painting the following year, too embittered by the years of neglect and isolation to enjoy the fame that finally had come to him. Then 57, he spent the final 20 years of his life promoting his own art, berating the critics and denouncing other artists, while the works he had produced were being praised for their spontaneity and visionary qualities.

Karlstrom, whose book on the artist is soon to be published, has selected 85 paintings, drawings and watercolors from the 183 works by Eilshemius in HMSG's permanent collection. Drawn from all phases of his career, the selection will range from Eilshemius' first academic paintings of the 1880s to the visionary landscapes and nudes of later years. Photographs, documents and other memorabilia have been pooled from the collections of HMSG, the Archives, and Cornell University. A 108-page illustrated catalog will accompany the show, which closes in Washington on Jan. 1.

ID Checks Mark Security Step-Up

The Office of Protection Services has recently intensified its checking of employees' ID badges and visitor passes. In the words of Support Activities Director Richard L. Ault, "this is part of an overall push to improve security" within the Institution.

Ault noted that museum directors, as well as Secretary Ripley and members of his staff, have become increasingly aware of security and added that tightened measures are intended to increase security consciousness across the SI community.

Protection Services, under Director Robert B. Burke, has introduced several innovations over the past few years to improve security. As the result of a survey last year, Ault said, the force of more than 500 guards has been reorganized into museum protection officers and gallery guards to stress the museum aspect of the work.

"Guards must fulfill both security and information roles," Ault said. "We have tried to emphasize the importance of interplay between security and the museum. The company commander works very closely with the museum director's staff."

The canine force, introduced several years ago to patrol the environs of SI museums and outlying facilities, now numbers eight teams. Plain clothes officers have been added to the force.

The effort has paid off. "The number of serious crime incidents is down," Ault said.

Protection Services, he added, is constantly checking into new developments in hardware—sensors, locks, alarms and other technical devices. Staff members attend meetings with other organizations to keep up to date with new developments in the security field. The fine balance between safety and security was considered by SI, National Park Service, National Archives and Metropolitan Police in joint meetings. An example: If a fire occurs in a building, how do you ensure that people are not trapped by an automatic door-locking device?

Ault noted that there can be no set formula to determine how many guards are needed to cover a given area. Various factors are involved: Is the guard's view blocked by a physical barrier within the space? What is the value of the items? Are the objects handled in non-public areas? Are the exhibits closed or open?

In view of changing security needs, such as those related to new exhibits or other changes in the use of space, the security office conducts a quarterly survey to assure adequate coverage. In addition, the office continually analyzes its records to find patterns of incidents.

Exhibits protection has been upgraded through the implementation of OM-789, which enables the Office of Protection Services to make safety and security recommendations during the planning and preparation stages of exhibits. This plan involving coordination with curators and exhibitors has enabled the protection force to program its resources in order to provide the best possible security in our exhibit areas.

Jay Chambers, Protection Division chief, emphasized the need for employee cooperation: "Employees get a false sense of security because they have a security force—but they need to take responsibility, too. Some of this checking is to remind staff members not to walk away and leave personal belongings accessible and to keep in mind that security is everybody's business."

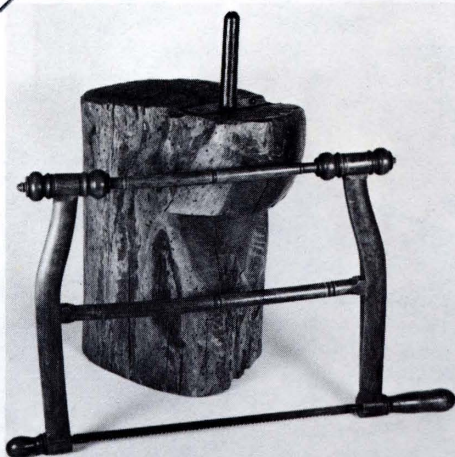
Christmas Sales

Christmas is coming. Chocolate, poinsettias and greeting cards will be on sale again through the Recreation Association.

And with winter winds approaching, dues-paying members can secure discounts on radial, snow and glass-belted tires. Food items are available at five percent above cost through the Commissary Mart of the League of Federal Associations, operating on Saturday at various locations in the metropolitan area.

For information about membership (dues are \$1.50 per calendar year), call Sandy Conway in the Office of Horticulture, A&I 2401, at ext. 5007; special discounts, Casey Allen, L'Enfant 3500, at ext. 6425, or Michael Alin, A&I 1271, at ext. 6735, and sports, Nat Gramblin, NHB WG5, at ext. 5831.

Specialist Pulls Together Hand Tool Collection



19th-century peg cutter and handmade bow saw on display at MHT

By Sheila Reines

"Your display is just a little bit better than the way I had them." So John R. Gerwig Jr. told Museum of History and Technology hand tool specialist Thomas N. Tully during a visit to the exhibit of a selection of the 1,200 hand tools which the Smithsonian recently acquired from Gerwig.

The ardent collector had kept his tools on pegboards lining the office walls of his Baltimore building firm. Now 35 tools are neatly displayed in five cases near the Hart House in MHT's Hall of Everyday Life in America.

The exhibit was the first organized by Tully since he joined MHT last June as a full-time staff member. "I tried to use things I thought you'd prefer," he told Gerwig, pointing to a plane made by Cesar Chelov, a freed slave and the first black plane-maker in the country. "And I included items I was drawn to from the day I

first saw them in your office."

At the same time, Tully felt a need for "a theme to tie the exhibit together." And so, he told Torch, "I limited the exhibit to 'homemade' homebuilders' tools, which is catchy and a tight thematic idea. And it suits Mr. Gerwig, too, because he's a fourth generation builder."

"The challenge was to make a strong visual impact without denying the reality of what the objects are—tools used in a practical, everyday manner. I think the preparation of the exhibit is closely related to theatrical production."

That point was particularly appropriate to Tully because his first career was in theater management. With a bachelor's degree in speech and drama and post-graduate work in theater history and theory, he came to Washington in 1970 as a trustee representative for the Washington Theatre Club.

During his theater days, however, he pursued two pastimes which ultimately led him to the Smithsonian. Tully learned to master power tools in his father's basement woodworking shop back in Wilmington, Del., and continued building things of wood after he left home. Then, in 1972, he turned avocation into vocation and began a 4-year apprenticeship with the United Brotherhood of Carpenters and Joiners of America. And he began collecting antique tools.

Ironically, it turned out he was allergic to sawdust and had to abandon carpentry. He became a consultant on tools to MHT and "by sheer coincidence I happened to be around during a reorganization."

"Almost every division was gathering tools, and there was a tremendous amount of duplication. It seemed like it was time to do something about hand tools, and it was decided that it could be done in the Division of Community Life."

"I have used tools all my life, so my instinct for recognizing function and craftsmanship was quite high. Secondly, I have been a collector and as a collector I had to do the same things I do for the Museum. I've searched all the markets for acquisitions, and I've studied private collections up and down the East Coast. And, I've cataloged and researched my own collections the same way we're doing it here."

Tully has barely begun the job of organizing, cataloging and caring for MHT's hand tools. He believes it will take about a year "before we can say we've established the collection." He is still in the process of acquiring adequate space and having storage units constructed for the consolidated collection.

Tully hopes to build up the reference collection on tools. He would like to see more tool exhibits. "I have a lifetime's work ahead of me," he says.

The current exhibit, "An Eye and an Instinct for Tools: Selections from the John R. Gerwig Jr. Collection," will be on display through November.

HHH Memorabilia

MHT's Division of Medical Science has recreated a section of a drugstore similar to the one operated by Hubert Humphrey's family in Waverly, Minn., as it looked around 1910. It is part of the exhibition, "HHH—Public Man," which was set up for the Health, Education and Welfare Department's 25th anniversary celebration. The exhibit, which includes a counter, cash register and bent-glass case, uses stock pharmacy items from the MHT collections. It will be on display in the lobby of HEW's Humphrey Building through December.

Associates Join Whale Watching Expedition

By Susan Bliss

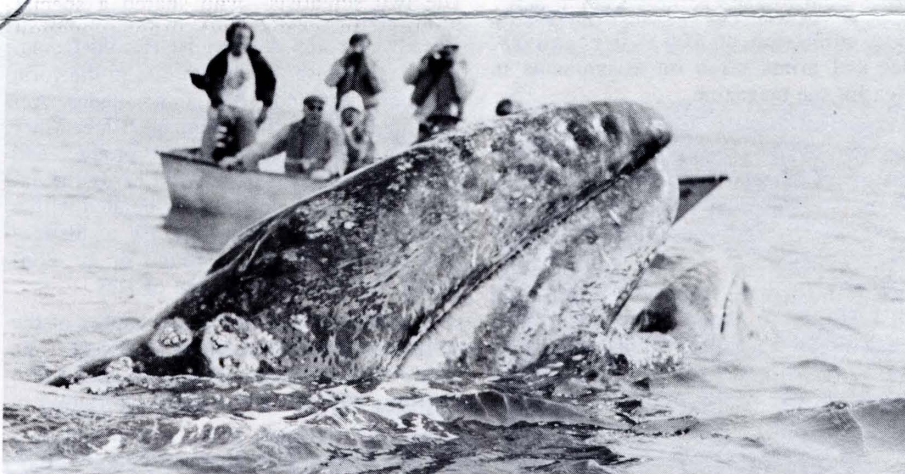
When 35 Smithsonian Associates file off a sports fishing boat called the Royal Polaris in San Diego harbor one day next February, Travel Manager Jacqueline Austin predicts there will be 35 new friends committed to the preservation of the California gray whale, *Eschrichtius robustus*.

The group will be returning from an 8-day voyage to observe giant whales off the Baja California peninsula, where the once-endangered mammals come to breed or calve in the warm Pacific waters. It is an 8,000-mile round-trip migration for the whales, which swim to Baja every year from Arctic waters off Siberia.

Just as regularly for the past 6 years, the National Associates' Travel Program has sent groups, accompanied by experts, to study the awesome creatures and to explore the plant, bird and animal life of the peninsula. The exercise has proven so popular that two trips are planned for February of 1979.

"Everyone who goes on the trips come back a whale freak," Program Coordinator Barbara Schneider said. "Once you've touched a whale, you feel that you've arrived."

The whaling industry nearly exterminated the gray whale by the early 1930s, but conservation efforts and the isolation of Baja has contributed to a build-up of the species, now estimated to number between 13,000 and 15,000. The excursion is planned in cooperation with marine biologists to avoid disturbing the whales' breeding activity.



A close-up look at the California gray whale

The watches, Schneider said, have led a number of participants to become active in international efforts to save endangered whale populations.

The first Baja whale watch embarked in 1972, making it the longest-lived tradition among this year's 31 domestic trips. Other excursions have included boating on the Green River in eastern Utah, hiking in the California Sierras and the Canadian Rockies, touring the antebellum homes of Mississippi and studying antiques in Connecticut.

About one-third of the participants in most domestic tours have been on a previous Associates trip, Austin estimated, and repeat participation helps explain why there will be nearly twice as many trips for 1979 as in 1975.

"Our tours," Deputy Manager Prue Clendenning explained, "offer more depth in a particular area than most individuals could uncover for themselves because we have access to a wide variety of local resources. On a recent trip to New Orleans, for instance, we assembled a panel of architects, realtors and developers who provided a thorough insight into the issues involved in preserving and managing a historic district—the city's French Quarter."

An important feature of any successful trip, Austin believes, is the ability of its leader. "Our leader for the study tour of Connecticut antiques was so popular with participants that more than half of them signed up for the same trip when we offered it the following year. Also, group interaction can enhance the experience—people discover all sorts of common interests, and their enthusiasm bounces off one another."

The Travel Program, part of the Office of Membership and Development, is always on the lookout for appropriate new trips. "We get ideas from members themselves, from our own research and from other SI staff," Clendenning said. "We make an effort to balance the outdoor programs, that involve active participation, with those oriented to more sedentary study and observation."

There has been a growing interest in the outdoor programs, she said. Programs for 1979 will include a study of reef ecology in the Virgin Islands and a week at the Newfound Marine Institute on Florida's Big Pine Key.



GRADUATES . . . Six planner-estimators in the Work Control Branch, Office of Plant Services, earned certificates on completion of a 4-month course in Engineering Performance Standards. From left front: John Baines, William James, instructor Harry E. Bradley, Charlie Davis; rear: Charles Gearhart, Tom Lewis, Frank Utterback.



Photographs courtesy of the Museum of African Art

Treasure House of African Art on A Street, N.E.

'MAA' (Continued from Page 1)

Twelve exhibition galleries fill the Douglass house itself. A variety of programs operate out of the other buildings. Thus, the photo archives, the library and the Department of Higher Education are on the far end of the block, the two carriage houses and 16 garages which came with the properties are used mainly for storage and the Museum's Boutique Africa is moving up the street to the newly purchased building next door to the galleries.

Handcrafted treasures, from grass mats to masks, from textiles to musical instruments, make up the 7,000-piece permanent collection, most of which came to the Museum as gifts. One bequest alone—that of Eliot Elisofon, renowned Life photographer—accounts for 735 artifacts plus a collection of 100,000 negatives, slides and prints taken on assignments in Africa for the magazine.

A blend of exhibits from the permanent collection, which comes principally from West and Central Africa, and others on loan from private sources fills the gallery's three floors, drawing some 100,000 visitors a year.

Animal forms—some in bare wood carved with clean, straight lines and others more complex, such as a whimsical-looking rabbit with painted dots and long curved ears—cover the walls of the third floor

education gallery, which doubles as a 160-seat auditorium.

The first two gallery floors are usually given over to special exhibits. A show of contemporary Senegalese tapestries will brighten the first floor until mid-November. The Chaim Gross collection, on the second floor through December, unveils appealing brass goldweights and accessories used to measure gold dust, the principal medium of exchange of the independent Ashanti kingdom during its 300-year history. Miniature animal goldweights are accompanied by such African folk sayings as these: "The hen also knows when day breaks, but she lets the rooster announce it" and "The leopard can kill a porcupine, but cannot eat it."

"An African House of Cards" displays 52 designs for playing cards painted by Broadway composer-lyricist Harold Rome. The designs use African motifs in the form of clubs, diamonds, hearts and spades. According to Public Information Officer Mary Hurlbut, the Museum hopes to produce and market the designs as playing cards for national sale. Each design is associated with a particular African group by use of distinctive features such as a round or an elongated face on a king, queen or jack.

A show opening in mid-November of the religious paintings of Henry O. Tanner, the foremost Afro-American painter of the 19th century, will preview a major exhibition in

January of the Museum's extensive collection of works by black Americans. Many of the 250 paintings and sculptures by Bannister, Duncanson, Johnston, Lewis and Tanner will be on exhibit for the first time.

Then there are the tours, lectures, films and other programs conducted by the Museum's program staff headed by Amina Dickerson. Children from local schools may wrap up in African dress and play African musical instruments.

Children and adults alike construct projects during workshops designed to involve them in customs, styles and art works of African groups. In one workshop, children make an oware gameboard, similar to the real wooden version but made with egg cartons, and learn to play the game with dried beans much as Cleopatra of Egypt and other African monarchs did centuries ago. Today in Africa it's a game played by all.

One of the Museum's sources of funding is Boutique Africa. Sales Manager Lisa Wanderman oversees sales of the boutique and mail orders. "Ninety-five percent of the offerings in the boutique are imported from Africa," Wanderman said. Colorful jewelry made of natural stones, handmade baskets, wooden masks and Moroccan rugs and textiles, on sale by the yard or made up into garments, are among the most popular items.

Day-to-day activities of African people of different groups are documented by the

Elisofon photo archives. "When the photographer took these photos for Life, the magazine staff chose one shot per sequence and Elisofon got the rest," according to Ed Lifschitz, head of the archives. "This is the basis of our photo collection."

Lifschitz is also the coordinator of the Department of Higher Education, which offers courses at local universities taught by Lifschitz and his assistant, Nancy Nooter. Nooter also supervises an active internship program for college students.

The signing of S. 2507 has naturally created a stir within the Museum community. Lydia Puccinelli, who heads the Curatorial Department and has been with the Museum for 11 years, hopes that now the invaluable collections can get vital conservation attention.

"We can also be more competitive with larger, funded museums," Puccinelli said. "Collections we have been watching over the years could come to the Museum as part of the Smithsonian. People usually don't want to give their collections to a museum that has no financial security, so it's been difficult in the past."

"We will also be assured that our educational programs can continue." That, she felt, was particularly important because, "as an educational institution first and an art museum second, we try to remove misconceptions like those in Tarzan movies. Ninety-four percent of the Washington school population is black and this is the group we particularly want to serve in our educational programs."

President Signs Bill to Transfer Museum

'Signing' (Continued from Page 1)

the Museum . . . fills a serious gap in the Institution's coverage of the world's major artistic traditions and contributions."

Robbins began his statement hailing the signing with these words:

"In all the world there is no institution like the Smithsonian Institution."

In his 18 years in Washington, the Museum director said, he had observed the Smithsonian's work with admiration and "sometimes with no little awe at its degree of professionalism and expertise."

"There could be," he continued, "no better way for the until now underappreciated area of African art and culture to be given recognition than for the Museum of African Art to become a national museum as a branch of the Smithsonian."

All three statements paid tribute to the late Sen. Hubert Humphrey, who was involved in the development of the Museum from its first days. In the last months of his life, Humphrey announced his intention to introduce legislation authorizing Smithsonian acquisition of the Museum—the legislation was later introduced by Sen. Wendell Anderson (D-Minn.) and Rep. Corrine C. (Lindy) Boggs (D-La.).

The new law authorizes \$1 million to be appropriated for the Museum's Fiscal Year 1979 expenses. The sum was based on Institution estimates of \$700,000 for operations and one-time expenditures of some \$300,000 for upgrading the physical structure to conform with applicable codes and regulations. Federal appropriations will be supplemented by the Museum's traditional

fundraising activities—membership fees, contributions, grants and museum shop sales.

The law also provides that Museum staff serving at the time of the transfer will be offered Smithsonian employment. There are presently some 40 Museum employees.

Under the law, a 15-member Commission, serving 3-year terms, will be appointed by the Board of Regents to advise the Regents on operation and development of the Museum, its collections and programs. The members of the first Commission are to include no less than 10 members of the Museum's board of trustees. And future Commissions are to "continue to include representatives of African descendants in the United States, collectors of African art and scholars in the field of African art and culture."

The proposal for integration of the Museum within the Smithsonian family was first made by Robbins himself in 1974. The proposal, he later testified, was the result not only of the Museum's economic problems and its need for financial stability but also because affiliation with the Institution would provide "a degree of professionalism and access to resources which would enable us truly to fulfill our goal" of becoming a principal center for African art studies.

In response to Robbins' proposal, the Board of Regents authorized the Secretary to undertake exploratory discussions with the Museum, the Office of Management and Budget and appropriate members of



Productive make-believe at one of the Museum's many educational events

Congress. Those discussions indicated that, while the Museum was held in high regard, "the time was not appropriate" for seeking appropriation of the necessary federal funds.

In 1976 Robbins renewed his proposal in a letter to the Regents endorsed by 115

House members and 36 senators. A Regents committee appointed by the chancellor to study the acquisition issued a report favoring the proposal provided that appropriate congressional authorization was given, that the Institution's assumption of responsibility be contingent upon adequate appropriations, that the Museum's policies and administration be under supervision of the Regents and the Secretary, and that the Institution have authority to make appropriate use of the Museum's assets. The legislation adopted and signed by the President met those requirements.

The concluding words of Secretary Ripley's statement marking the signing were: "S. 2507 adds a new and important dimension to the Smithsonian's responsibilities in the increase and diffusion of knowledge."

—Kathryn Lindeman

Make Someone Happy

Give someone a gift Resident or National Associate membership this holiday season. Employees and eligible volunteers are offered special rates for gift memberships: \$15 for single, \$18 for double and \$23 for family Resident Associate membership.

National Associate gift memberships, for people outside the Washington area, are \$6 per year (\$9.50 for all foreign addresses).

Applications for the Resident memberships may be picked up in A&I 1271, and for National Associate memberships at the Reception Center in the Castle.

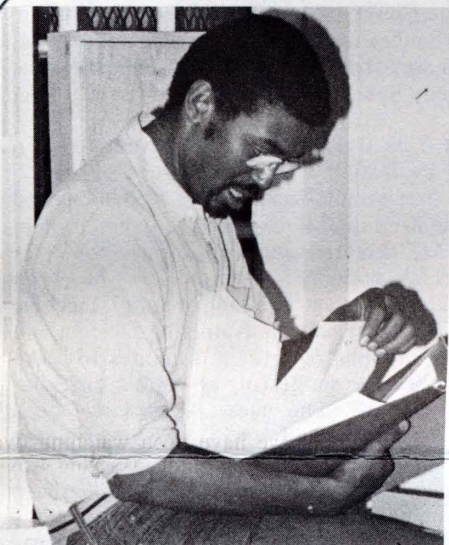
Meet the Folks at the Museum of African Art . . .

Warren M. Robins, the driving force behind the Museum, has had a remarkable and a remarkably varied career. He has been a defense plant worker (in World War II), an aviation writer, a flight officer, a teacher at home and abroad, a U.S. cultural attache and education officer, a lecturer at the Foreign Service Institute and has held many other challenging positions.

In the early '60s he founded the Center for Cross-Cultural Communication in Washington out of a conviction that, if the United States was to contribute to a peaceful world, it was vital for Americans to learn to understand other cultures. He went on to found the Museum in 1964.

Robbins, born in Worcester, Mass., received a bachelor of arts degree in English from the University of New Hampshire and a master's degree in history from the University of Michigan. He was named "Washingtonian of the Year" by Washingtonian magazine in 1975. His book, "African Art in American Collections," was published by Praeger in 1966. He serves on the boards of African Student Aid, Big Brothers, the Duke Ellington School for the Arts and the Institute for the Study of National Behavior.

Michael Barclay-Watson worked at the Museum as a volunteer while studying art history and economics at the University of Pennsylvania. He joined the staff in 1975 as a curatorial assistant working on exhibit



installations. He has traveled to seven black colleges to install the Museum-mounted exhibition "The Language of African Art." In addition, he has been cataloging the Museum's extensive collection of 19th-century Afro-American paintings and sculpture.

Barclay-Watson is also studying architecture; he is a member of Architour and

'Inventory'

(Continued from Page 1)

tions by curators or registrars in the individual bureaus.

2. Spot-check inventories: an annual spot-check inventory of selected items in each museum planned by the Office of Audits.

3. Statistical inventory reports: for each comprehensive inventory, a report will be prepared by the museum's registrar; for each spot-check inventory, a statistical report will be prepared by the Office of Audits.

Whenever an object is found to be missing and presumably lost or stolen, the director, Office of Protection Services, must be notified by phone and a written narrative report must be prepared and accompanied by a photograph of the missing object.

The inventory plan sets up a series of deadlines for actions to be taken by each museum, the Smithsonian registrar's office and the Office of Audits. Each museum must develop an inventory plan by Dec. 31, 1978. As soon as possible, but no later than June 1, 1983, each museum must complete an initial comprehensive inventory of each collection in that bureau according to an approved plan.

In discussing procedures, Leslie observed that "what works well for art items in inventorying may not work so well for natural history specimens or coins or other classes of objects." This, he said, must be recognized as must the fact that some Smithsonian units already have developed workable inventory systems for their collections. Therefore, he added, it will be Institution policy to stipulate requirements while permitting individual units considerable freedom in determining how to fulfill them.

regularly gives lectures and tours on the architecture of the Washington area.

Lydia Puccinelli, curator of collections, is responsible for the Museum's collection of African art and artifacts, overseeing a staff of five in accessioning, cataloging, documenting and conservation and in packing and transport of extension exhibits. When she came to the Museum 11 years ago, she did most of this work herself; it wasn't until 1971, when the new wing was



completed, that the Museum's collections were consolidated and the Cultural Department was organized.

Puccinelli also works with Director Warren Robbins as a team in the planning and designing of the Museum's exhibitions and supervises their installation.

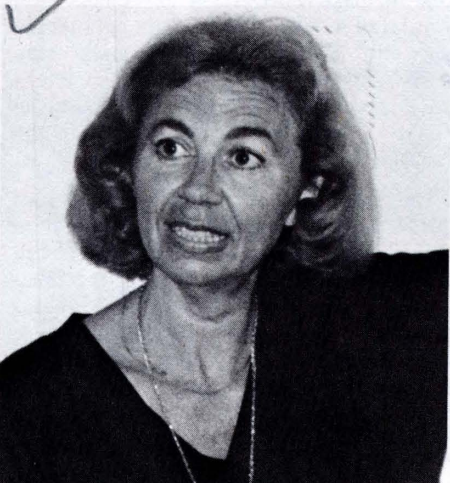
After studying painting at Carnegie-Mellon University in Pittsburgh and Cooper Union in New York, Puccinelli became a textile designer and within 6 years was turning out designs for some of America's top textile firms. She began her studies in African art when she joined the Museum; since then, she has traveled extensively in Europe and Africa and observed more than 200,000 pieces in private museums and collections.

As academic coordinator of the Museum's new Department of Higher Education, **Ed Lifschitz** plans curricula and teaches courses in African art and culture at the Museum in cooperation with area universities. Last summer, he carried out an 8-week teachers' institute funded by the National Endowment for the Humanities. He also supervises the Museum's extensive Eliot Elisofon Photo Archives and its specialized library.



Lifschitz, who is completing a Ph.D. degree in art history at Columbia University, lived in West Africa for two years. Supported by a Fulbright-Hays grant, in addition to his research, he acted as curator for the Africana Museum at Suakoko, Liberia, and taught at Cuttington University College.

Jean Salan, who joined the staff of the Museum in 1964 as its first full-time employee, serves today as deputy director. In this capacity, she is responsible for the Museum's administration and budget. She



has also served as treasurer of the Board of trustees.

Prior to joining the Museum, Salan worked for the Baltimore Museum of Art and served as media director of a Baltimore/New York advertising agency and public relations firm. She is a member of the trustee committee of the American Association of Museums and is on the board of Lettumplay, Inc.

Public Information Officer **Mary Hurlbut** became a staff member last spring after working as a writer/editor/paste-up artist with Forecast!, a Washington-based cultural magazine.

Since graduation from the University of Maryland in 1971, Hurlbut has worked in art-related businesses (including classical artist management), in public relations and as a journalist in the Washington area. She is also active in a number of community arts organizations as a volunteer press and graphics consultant.

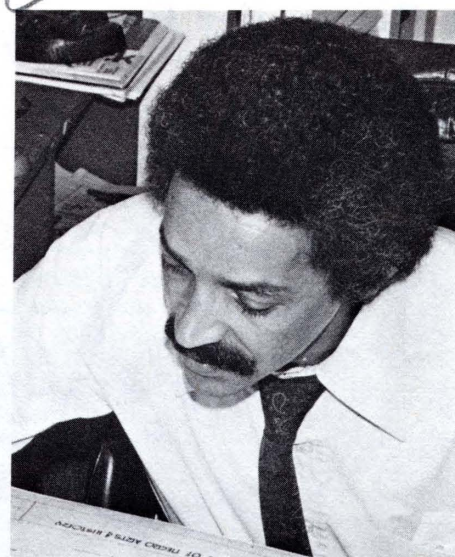
Amina Dickerson came to the Museum in 1975 to pilot a special outreach program, "African Heritage Month," in six D.C. public schools; within a year, she was promoted to director of elementary and secondary education and this spring became



the Museum's program director. She is also responsible for the docent training program implementing special programs and developing course curricula.

Dickerson returned to her Washington home after studying theater arts at Emerson College in Boston and participating in the Harvard University seminar program in arts administration. Prior to joining the Museum staff, she worked at Arena Stage and the Washington Project for the Arts. She currently serves on a panel for the D.C. Commission for the Arts and Humanities and is involved with a number of community organizations, including the Washington Catholic Archdiocese.

Basil Arendse is one of the Museum's several African staff members; he came to the United States in January 1978 from Johannesburg where he worked for the International Communication Agency (USIA) as senior information aide. As operations manager, Arendse prepares staff policies and procedures in conjunction with the director and deputy director and follows through with day-to-day supervision. He



also serves as special projects officer, overseeing renovations of the buildings and grounds.

Most of the children visiting the Museum in the last 4 years have been delighted by **Alex Akoto**, one of the Museum's African lecturers and tour leaders. Every day five to 10 groups of children experience his informal talks which include studies about growing up in Ghana (his home), African art, explanations of clothing and demonstrations in traditional music. Akoto also assists in the docent training program. He studied accounting and business administration in Ghana and Great Britain and is currently completing studies in economics at George Washington University.

As manager of the Boutique Africa, the Museum's gift shop, **Lisa Wanderman** is responsible for purchasing all merchandise and developing new sales lines with African materials—jewelry, clothing, T-shirts, note cards, etc. She supervises a paid staff of three and 36 volunteers and handles the store's bookkeeping, inventory and displays.

Wanderman received a master's degree in art history from the Institute of Fine Arts in New York and has done additional work toward a Ph.D. She received a Certificate of Training from the Metropolitan Museum of Art and has worked as a gallery manager for Connoisseur/L'Antiquaire, specializing in Renaissance to 18th-century antiques.



Regents OK Test Marketing Projects

Test marketing of two new major book projects by Smithsonian Exposition Books was approved by the Board of Regents on Sept. 25.

One planned book would provide a portrait of "The American Land"—the book's tentative title—as seen by scientists, artists, historians, poets, pilots and others and would include essays on the land's origins, the natural forces at work, the wild creatures who call it home and a variety of other subjects linked to the American land mass.

The second book, as yet untitled, would focus on the National Zoo as representative of the new scientific approach to zoo management and would discuss the work of NZP and other major American zoos in such areas as animal behavior and preservation of endangered species.

The Regents meeting was devoted principally to discussion of the Institution's finances and policy procedures. The Board, after a detailed review, approved the Fiscal 1980 budget which has been forwarded to the Office of Management and Budget.

At a news briefing immediately after the Regents meeting, Smithsonian Treasurer T. Ames Wheeler expressed appreciation to

Congress for its favorable action on the Institution's Fiscal '79 budget. Wheeler also pointed to the congressional decision to add \$500,000 to the budget to accelerate the collections management and inventory process currently under way.

The Regents adopted a proposal establishing an endowment to fund the Air and Space Museum's Charles A. Lindbergh Chair of Aerospace History. It is hoped to achieve the \$900,000 goal within 5 years with non-appropriated funds available to the Museum.

The Regents welcomed two new members of the Board, Rep. Leo J. Ryan (D-Calif.), who replaced Rep. Corrine C. (Lindy) Boggs (D-La.), and Anne L. Armstrong of Texas, a citizen member filling the vacancy left by Robert F. Goheen when he became Ambassador to India in 1976.

In the absence of Chief Justice Burger, the Board's chancellor, the meeting was chaired by James Webb, who is chairman of the Regents' Executive Committee. Webb was honored at the Chancellor's dinner, held Sept. 24 at the Supreme Court, for his many contributions to the Smithsonian and the nation.

A Show for Fans of the Fancy



Remember back when these were chic? They're now on view at Cooper-Hewitt.

What do the Beatles' Rolls Royce, a Braniff Airlines jet with exterior decoration by Alexander Calder and the Watts Tower in Los Angeles have in common? The Cooper-Hewitt's answer: All are eye-catching examples of 20th-century embellishment that argue against the commonly held belief that contemporary design is always severe, functional and sleek.

These items or their images (the airplane is represented by a model and the Watts Tower by a photograph) are among the riches to be seen in the Cooper-Hewitt exhibition, "Ornament in the 20th Century," on view through Jan. 7.

"We wanted to show man's innate drive to embellish at every scale of life," staff member Dorothy Globus said. She organized the show with colleagues Richard Oliver, Robin Parkinson and Christian Rohlfing.

"We have wanted to do an ornament exhibition since before the Museum opened, so when John Lennon and Yoko Ono gave us their psychedelic Rolls Royce, it provided the perfect impetus."

Their greatest difficulty was in finding objects available for loan, she said. "Not many museums are collecting 20th-century objects, so we had to ask people to search their own houses and attics for appropriate material."

Conservationist Gets Browning Award

Harold Jefferson Coolidge, widely recognized as a shaper of international conservation programs over the past 50 years, will receive the 1978 Edward W. Browning Award in "Conserving the Environment."

The award honors Coolidge's efforts to establish and extend parks and primitive natural areas, work which he began in 1930 on behalf of the American Committee for International Wildlife Preservation.

Coolidge is a founding trustee of the Charles Darwin Foundation, which was instrumental in establishing a national park in the Galapagos Islands. He served for 25 years, until 1970, as executive director of the Pacific Science Board at the National Academy of Sciences National Research Council. He has also held leadership roles in a variety of international organizations, including the African Wildlife Leadership Foundation, Threshold, both of which he helped to found, the International Union for Conservation of Nature and Natural Resources, the New York Zoological Society and the World Wildlife Fund.

The Browning Achievement Awards, administered by the New York Community Trust, were conceived by Edward W. Browning, a successful real estate entrepreneur, who died in 1934. The awards, presented annually near Browning's birthdate, Oct. 16, are given in recognition of international achievement in "Conserving the Environment," "Prevention of Disease," "Alleviation of Addiction," "Improvement of Food Sources" and "Spreading the Christian Gospel."

The Smithsonian Institution proposes nominees for the "Conserving the Environment" award and presents the medal and cash prize on behalf of the New York Community Trust.

Two kinds of ornament are included in the show: First, those where applied embellishment enhances the appearance and meaning of an object. Second, articles that are in themselves ornamental, embellishing a larger setting.

A tour through the galleries reminds a visitor that ornament affects every aspect of our lives. Ornament for the body, for example, includes accessories, jewelry and cosmetics. Featured here is jewelry by Alexander Calder, Louise Nevelson and Man Ray. Highly decorated eyeglasses evoke nostalgia for the '50s. Large photographs of lips—belonging to Wilma Banky, Joan Crawford, Marilyn Monroe and disco-diva Grace Jones—attests to the changing role of cosmetic makeup as a form of ornamentation.

One room is devoted to ornament in graphic design. A selection of posters from 1900 onward suggests that the use of the poster to adorn private spaces has become as important as its information function. There are examples of packaging design, color as ornament unrelated to function or identification and ornamental use of corporate and designer initials and logos. City-scale graphics include a real billboard, together with a photo essay of outdoor murals and billboards.

The centerpiece of one gallery in the decorative arts section is a table with eight place settings, each representing one decade of the 20th century. Finding china, glassware, linens and silver for each one proved to be one of the curators' most difficult tasks, Globus said.

Also in this section are a hippopotamus bathtub by Lalannes, a photo essay on restaurant decor and accessories, and a selection of decorative menus.

Though the actual buildings couldn't fit into the Carnegie Mansion for this show, ornamental elements of architecture and interior design are covered through photographs and artifacts. Skyscrapers, movie palaces, government buildings and church architecture are all there. So are designs for ornamental floors, walls, ceilings, lighting fixtures, doors and windows.

Browsing Through the Solar System at NASM

By Sheila Reines

A new gallery, slightly off NASM's beaten orbital path, opens on Nov. 7 on the Museum's second floor. Called "Exploring the Planets," it takes visitors on a walk through the solar system and imparts some of the knowledge scientists have acquired by exploring the planets via space missions and observations from our own planet.

"The story being told," said Robert Wolfe, NASM geologist and curator of the new gallery, "is how we explore the planets and what we know of them." It is vividly illustrated with photographic panels, film footage and special displays. In one corner, the 22 largest planetary bodies are represented to scale—from Jupiter, 10 feet in diameter, to Ceres, the largest asteroid, 1 inch in diameter—by brilliantly colored spheres.

Each planet is represented photographically and with an information panel giving its vital statistics. But the facts are brought to life in a way that makes the gallery far more interesting than a reading

exercise. Parts of the Martian landscape have been sculpted onto rotating cylinders that, when viewed through the special windows, make it seem like one really is on a "Flight Over Mars."

After the "Flight Over Mars," it's possible to make a "Descent to Venus" in a simulated cockpit of an interplanetary spaceship, circa 2150. On this sightseeing tour, lights flash and an actual computer voice gives landing instructions as the Venutian landscape grows nearer on the "capsule's" video screens.

The gallery includes an animated film for children, six computer terminals where visitors can take a quiz on the planets and videotaped weather reports from the other planets—by one of this planet's meteorologists, Gordon Barnes. There is also an area devoted to the emerging field of comparative planetology, comparing factors like atmosphere and volcanism on different planets.

"It's a concept-oriented rather than an

Newsmakers

By Johnnie Douthis

Stephanie Faul, a secretary at the Freer Gallery, won first prize in the color category of the Washington Post Magazine's annual photo contest. Faul's entry, an unusual view of an archway in the Castle basement, competed against 10,000 other pictures submitted to the Post. The picture appeared in the magazine, Sunday, Oct. 8.

Cynthia Jaffee McCabe, curator for exhibitions at HMSG, recently served as a juror of the Richmond, Va., "Scuffle Towne Art Fair."

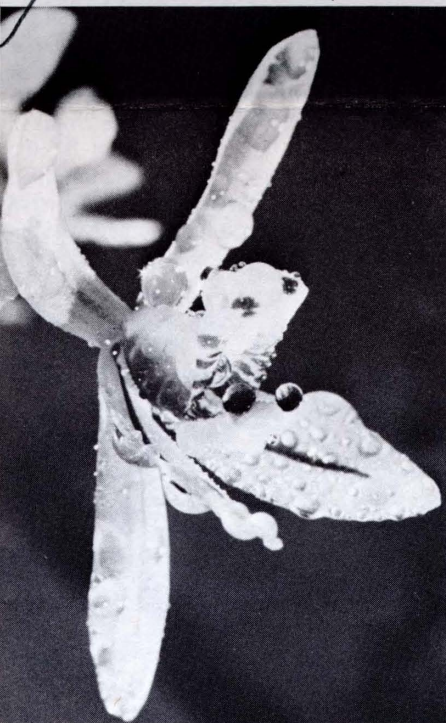
Owen Gingerich of SAO presented a series of public and academic lectures on the history of astronomy as Phillips Visiting Professor at Haverford College. He has also been invited to give the Synder Memorial Lectures on the Rindale Campus of the University of Toronto next summer.

Smithsonian relativity expert **Robert Vessot** received NASA's Exceptional Scientific Achievement Medal for "his outstanding achievement in advancing our knowledge of the equivalence principle through flight of a hydrogen maser clock on Gravity Probe-A from Wallops Island on June 18, 1976." The award was presented to him at ceremonies in Washington on Oct. 17.

Nathan Reingold, editor of the Joseph Henry Papers, gave the keynote address at the Sixth Life Sciences Symposium at the Los Alamos Scientific Laboratory. The talk was entitled "The Scientist as Anguished American."

Joshua C. Taylor, director of NCF, delivered a lecture to members of the Cosmos Club in Washington on "The Past 100 Years of American Art."

"Facing the Light," the SI Press book on the daguerreotype show at NPG, includes a portrait and biography of Edwards Amasa Park (1808-1900), a Boston Brahmin who was no less than the great-

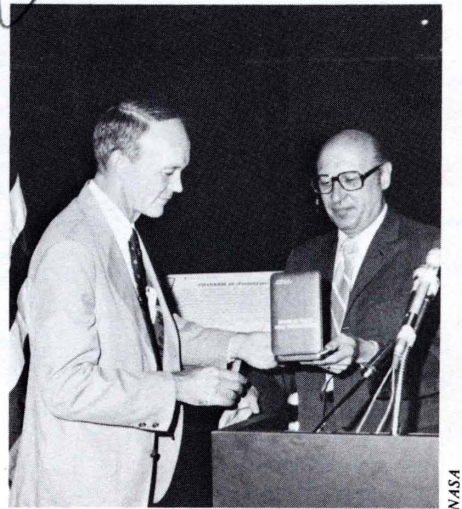


Kjell Sandved's prize-winning photo of a "cowfaced" orchid (Details, see "Newsmakers" September Torch)

grandfather of **Edwards (Ted) Park**, one of the Smithsonian magazine's board of editors.

Arlene Walsh of the SAO Publications Department has been named editor of the Suffolk Evening Voice, a newspaper published by the Evening Division of Boston's Suffolk University where Walsh is a student.

Harry Rand, associate curator and chairman of NCF's Department of 20th-Century Painting and Sculpture, gave a talk



Under Secretary Michael Collins accepts the Congressional Space Medal of Honor from NASA. Identical medals were given to six astronauts in a ceremony at Kennedy Space Center.

at Yale University on his current work, a re-evaluation of Jackson Pollock's critics.

The Minor Planet Center has announced the naming of three asteroids in honor of an SAO scientist and two former SAO research associates. Asteroid 2079 has been named **Jacchia**, in honor of **Luigi Jacchia**, a physicist noted for utilizing meteors and the motions of artificial satellites to make pioneering studies of the earth's upper atmosphere. The name **Aksnes** has been given to asteroid 2067, in honor of **Kaare Aksnes**, a celestial mechanician and a staff member at SAO from 1971 to 1978, who is known for his work on artificial and natural satellites. Asteroid 2068 has been named **Dangreen** in honor of **Daniel W. E. Green**, a student aide at SAO during the summer of 1978. Green assisted in the transition of the Minor Planet Center to its new headquarters at the Observatory in Cambridge.

Margaret Cogswell, deputy chief of NCF's Office of Program Support, went to Rome to help install the traveling NCF exhibition, "Images of An Era: The American Poster, 1945-1975," and to attend the opening at the Palazzo delle Esposizioni.

Resident Associate Program Director **Janet W. Solinger** attended the board meeting of the National University Extension Association in Memphis last month. She also delivered a talk on continuing education at NCF's Region II meeting.

The International Committee on Public Relations of the International Committee of Museums has invited Solinger to write the chapter on museum membership programs for a planned book on public relations.

artifact-oriented gallery," Wolfe explained. Indeed, the only "artifact" in the gallery is a replica of a "Voyager" spacecraft hanging overhead that dominates the exhibit space. It was chosen because the mission, which began when a pair of real Voyager spacecraft was launched in August and September 1977, is a long-term one. When the Voyagers approach Jupiter next spring, they will start sending back data and continue transmitting into the 1980s.

Right now, a TV screen under the spacecraft is programmed to show an animated film of the Voyagers' path. But once data start coming from Jupiter, Wolfe expects to change the videotape. In fact, Wolfe expects to make changes in the gallery fairly often.

"The real challenge with a gallery like this," Wolfe said, "is that it covers a field that is changing every day. Several times just since we've started setting up, we've had to change labels as we've learned new things."

SI in the Media

By Johnnie Douthis

The popularity of the Bunkers of "All in the Family" resulted in voluminous media coverage of the gala ceremony at which Edith's and Archie's chairs were presented to MHT.

In addition to dozens of reporters, film star Bette Davis was on hand to interview producer Norman Lear and members of the cast for a segment of the Dinah Shore Show, to be aired locally on Nov. 3.

Another media-related item which captured the imaginations of feature writers was the announcement by ventriloquist

Edgar Bergen, a few days before his death on Sept. 30, that his monocolic dummy, Charlie McCarthy, would take up residence at the Smithsonian. Bergen, McCarthy and friends starred on "The Chase and Sanborn Hour," a popular radio show of the 1930s and '40s.

The Portrait Gallery's 10th anniversary last month brought warm compliments from the local press. A Post editorial called NPG "a museum of life, or at least of history in its most active form." There was also ample praise for the Museum's anniversary exhibition, "Facing the Light."

Star art critic Benjamin Forgey suggested repeat visits to the daguerreotype show, which he described as "superb" and "provocative on many counts."

Post critic Paul Richard wrote that "Facing the Light" brings credit to NPG Director Sadik, William Stapp, curator of photographs, and Francis Pfister, who organized the show and wrote the catalog. Richards found the show "magical," and added, "it starts out as a lesson and turns into a seance."

Also, an interview with Pfister was aired on National Public Radio's "All Things Considered" and a story on the curator by Betty James appeared in the Washington Star.

Prince George's Post critic Richard Carter said, "This is no ordinary art museum photography exhibit. It is the resurrection of dead spirits still so wondrously alive, magically captured with a haunting beauty rarely seized upon by even the great portraitists."

Science

An 8-page article in Physics Today provided a detailed report on the Multiple-Mirror Telescope, being built by CFA and the University of Arizona. The article, written by Nathaniel Carleton, CFA's project scientist for MMT, explained MMT's significance and the reasons for having large telescopes such as this.

A recent issue of Sky and Telescope magazine discussed the work done by Larry Smarr and his colleagues in SAO's theoretical Astrophysics Department on de-

veloping computer techniques for solving the equations of general relativity numerically. A film has been made of their first results, a computer simulation of the collision of two black holes.

Science News covered MNH's Naturalist Center which, the article said, had expanded since opening day. Originally designed to provide sample specimens and identification equipment for naturalists and collectors, the center has also inspired new projects and has been a laboratory for scientific drawing and photography.

Festival of American Folklife

Area newspapers, TV and radio gave wide coverage to the Folklife Festival with

Other articles provided samples of the folklore of D.C. cab drivers, coal miners and Maryland watermen.

Smithsonian People

The Loudoun Times Mirror (Leesburg, Va.) recently carried a feature on Stanwyn Shetler, associate curator of botany at MNH, who specializes in taxonomy. The article noted Shetler's related interest in ecology.

Art

Paul Richard of the Washington Post wrote that Saul Steinberg, whose work is now on view at HMSG, stands alone among the artists who draw with line.

Star critic Benjamin Forgey called

Satellite to Beam Galactic X-rays

When the second High Energy Astronomy Observatory (HEAO-B) is launched by the National Aeronautics and Space Administration in mid-November, earth-bound astronomers may finally see the first pictures in X-rays of stars and galaxies, galactic clusters and quasars. They may also see some things they never expected.

The HEAO-B carries a high-resolution X-ray space telescope prepared by scientists at the Center for Astrophysics. It is the first instrument capable of focusing X-ray images of astronomical objects and, thus, the first able to measure the precise location, shape, size and structure of some of the most energetic, exciting and puzzling radiation sources in the heavens.

Moreover, HEAO-B will be able to detect objects in X-rays hundreds of times fainter than any seen previously, thus allowing observation of very distant quasars and clusters of galaxies whose light is receding at a significant rate.

The HEAO-B also will be capable of conducting "deep surveys" of sky areas where no X-ray objects have ever been seen. Indeed, HEAO-B's increased sensitivity may reveal new types of X-ray objects and even determine the source of the diffuse X-ray background, thought by some theorists to be the faint echo of the original big bang.

The HEAO-B represents a milestone in the progress of X-ray astronomy, for it provides both a qualitative jump in sensitivity over earlier instruments and a testing ground for even larger national and international X-ray facilities planned for the future.



Musicians at the Festival's Mexican Area.

particular focus on personalities and such items as ethnic food served there. The Washington Post ran separate stories on the experiences of recent immigrants to the United States and of sleeping car porters. The Prince George's Journal featured a profile on former sharecroppers in the southern part of the county.

It rained on the festival's opening day, and there wasn't much activity outside, but one Washington Star reporter got into the spirit anyway after talking to several participants working inside MHT.

NCFA's Washington Print Club show a good example of how museums and laypersons can work together to provide pleasure and enlightenment for the general public.

SMITHSONIAN TORCH

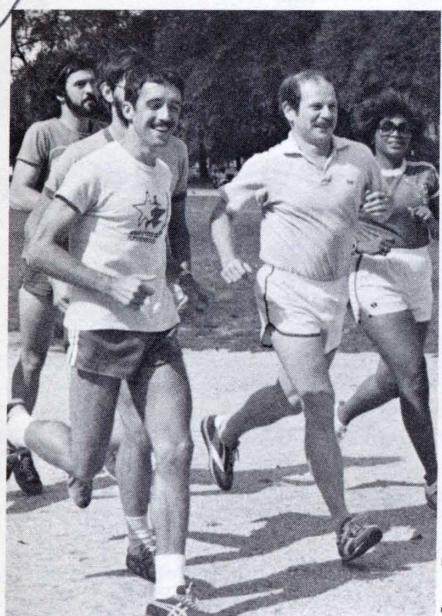
November 1978

Published for Smithsonian Institution personnel by the Office of Public Affairs; Alvin Rosenfeld, Acting Director; Susan Bliss, Editor; Kathryn Lindeman, Assistant.

Calendar

The Smithsonian Calendar for December will appear in the Washington Star on Sunday, Nov. 19, and in the Washington Post on Friday, Nov. 24

Sports



Susan Foster

Jogging Mike Bradley, SSIE, remembers running with a tight pack for the first quarter mile of the Interagency Jogging Council's nearly two-mile monthly run. Shortly thereafter, Bradley said, everyone seemed to slow up and he found himself the front-runner and first-place finisher for the second straight month with a time of 9:20.

Bradley, a member of the Washington Running Club, uses the Council's jogging competition as a speed workout. "I'm a long distance runner. I want to run well enough to compete in national cross country meets."

The SI team, benefiting from Bradley's appearance in the monthly jog, has seen overall accomplishments increasing. In September, Ron Harper, SSIE, took sixth place in the competition clocking in at

10:13. Val Lewton, NCFA, was the eighth place finisher, placing 5 seconds behind Harper. His time was 10:18. In 16th place was Tom Bold, SSIE. There were nearly 150 joggers competing.

Other strong finishers were: Ken McCormick and Dave Dance of Computer Services and Kevin McCormack and Patricia Usher of SSIE.

Touch Football The SI football team posted its first win of the season, nudging opponents Mean Machine, 7-6. Cornerbacks Ken Samuels of Computer Services and Chuck Mangene of Accounting are credited by coach Joe Bradley with sound defensive playing that insured the victory.

Samuel's interception at the SI 10-yard line stopped the Machine's scoring threat in the second half. SI capitalized on the reception, scoring on a 40-yard pass. The extra point pass was good for the 7-6 lead and eventual win.

The only other drive by the SI team was stopped on the one-yard line.

Bowling The Thunder Strollers, captained by Raymond Scoggins, MNH electrician, leads SI's 14-team bowling league with a 14-2 record. Trailing in second and third places are the Wild Bunch and the Juicy Five. Only three games separate the first and third place teams.

Sylvia Pinkney, MNH, and Inez Buchanan, Libraries, are tied for second in the women's high-average category with a 144 average, behind Faye Norman who leads with a 159. Norman also leads the women bowlers with a 200 high game.

Two pins separate Tim Bridges and Tom Wilding, both of Libraries, who hold the second- and third-place positions for men's high average with 159 and 157. Gerald West leads with a 165 average and a 555 high-game series.

—Susan Foster

Print Shop Retired After Sixty Years

The Government Printing Office print shop in the SI Services Center on North Capitol Street, which has served the Smithsonian for more than 60 years, was closed at the end of September.

Some Smithsonian employees probably never knew there was such a shop within the Institution, but those who needed invitations, programs, brochures and scientific labels certainly did.

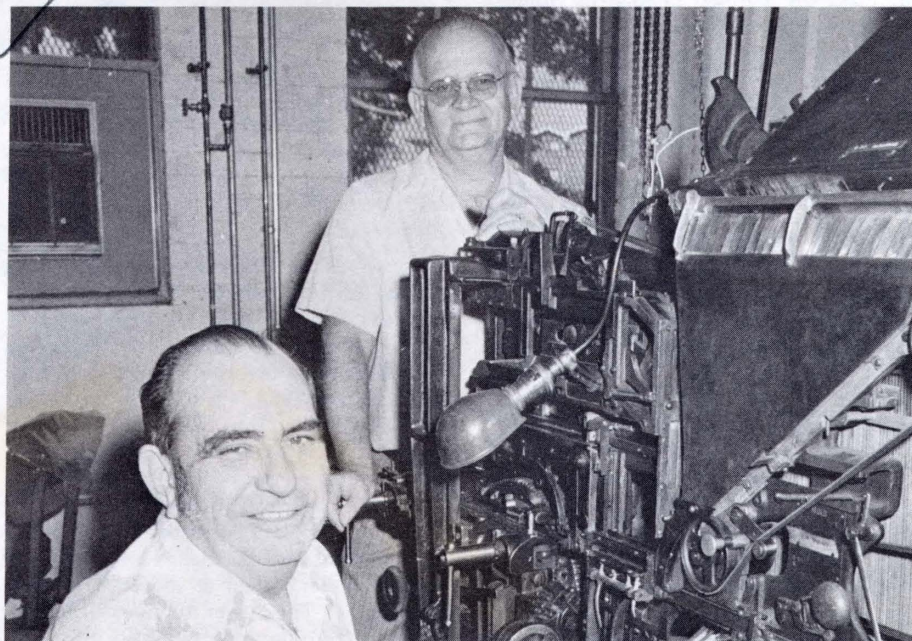
"We handled a variety of jobs, from printing a million insect pin labels a year for the Entomology Department—in little bitty 4-point type—to 60 or 70 programs a year for Performing Arts, including setting information in hot metal type, makeup and printing," Joseph Lawrence, printer-in-charge, said.

The GPO shop was started in the Arts and Industries Building in 1917 and remained there, in what are now Smithsonian magazine offices, until 1970 when it was moved to a rented facility on Lamont Street. The shop took up quarters in the North Capitol Street Building in 1975. Under an agreement with the printing agency, Smithsonian reimbursed GPO for salaries and equipment and bought the paper and other supplies.

"In 1917, when the shop was put in, most agencies had their own GPO print shops, but now we are among the last of the Mohicans," Lawrence said. The Library of Congress and the Supreme Court still have such print shops, but there are plans to close them, too. In the case of the Smithsonian, it was felt that the job could be done more cheaply by the newer cold type photocomposition process, rather than the hot type method used in the print shop."

The shop used to be under the Editorial and Publications Section, which later became the SI Press. It has been part of the Office of Printing and Photographic Services since 1973, operating with four printing presses—one, an "original" bought in 1918—and two Linotypes. Now the machines are gone—sold by bid, except for the 1918 press which has gone to the GPO museum. All the printing jobs were done by two people: Lawrence and job printer Charles Betts. When the shop opened in 1917, it was run by just one printer, and this continued until M. C. Ballard, who ran the shop from 1953 to 1973, brought in a second printer.

Lawrence, who came to the print shop in April 1960, will retire, while five-year employee Betts will move to GPO.



Charles Betts (left), Joseph Lawrence and a 40-year-old linotype

Q & A

From Tanglewood to Baltimore Harbor and from Seventh Avenue designers' studios to the National Gallery of Art's new East Building, many Resident Associate tours are the brainstorms of Moya B. King, program coordinator for tours at the Resident Associate Program. She plans some 180 "on-site learning experiences" a year in Smithsonian museums and nearby points of interest. King joined the Program as a volunteer in 1966 and has been a full-time staff member since 1968. She was interviewed by RAP Information Specialist Helen Marvel.

Q. Would you describe the Program's early years?

A. When Lisa Taylor (now director of the Cooper-Hewitt Museum) was director of RAP in 1966, there were only five full-time staff members (compared to 39 today). We worked elbow-to-elbow out of the Associates Lounge next to the Commons, which served as a storage room then. Everything was done by hand—with the help of a volunteer staff of 50—from envelope addressing to the preparation of homemade hors d'oeuvres for receptions and parties. Each event was advertised through a separate brochure; there was no regular newsletter.



Richard Hofmeister

Q. Was programming different then?

A. All-night "happenings" were big in the '60s. At one of these, awesomely titled "Science and Involvement: Integrated Mixed Media," Dr. Ryan Drum, a botanist from the University of Massachusetts, fried eggs in teflon pans in the A&I Building until midnight one August evening. At another happening, the avant-garde music of Loran Carrier, a student of electronic composer Morton Subotnik, was played as people ambled between foam rubber poles. In those days, Paul Garber, now historian emeritus at the National Air and Space Museum, and other staff members gave lectures in senior citizens' homes around town. Designers Charles Eames and Bill Blass were featured as lecturers.

Q. Were there some fiascos in the early days?

A. Oh, yes. A supper reception was planned for the Robert Wise film, "Star," featuring Julie Andrews, and about 300 people showed up. We brought in purchased and homemade food and hors d'oeuvres, but the guests went through it faster than we expected. Before long we were cutting the deviled eggs into quarters rather than halves. A visiting friend had to be dispatched to buy more food. Another time, seaweed imported from Ireland for a craft class on marbled endpapers stopped up every sink in the A&I Building. Once a speaker showed up an hour and a half late for a lecture, but we managed to pacify the audience by showing a film.

Q. How has the tour program changed over the years?

A. It has grown tremendously in size, sophistication and scope, of course, but interestingly enough, some of the ideas and participants have remained the same. Originally, I accompanied each tour, so programming was limited by my endurance. Some of the earliest tours—to Wintertur, Calvert Cliffs, the Philadelphia Museum of Art and New York art museums—have turned out to be classics.

Q. How do you get ideas for new tours?

A. I read a variety of magazines, newspapers and educational materials for fresh ideas that can be adapted to suit the program. Schedules from the Office of Special Events—sometimes a year in advance—give inside information about events. Quarterly meetings with museum curators from all over the Institution help a lot, too.

New Techniques Change Stained Glass Look

By Mary Combs

If your idea of stained glass is limited to the distant windows of a medieval cathedral, you have until Feb. 19 to visit "The New Stained Glass," the Renwick's close-up view of what turns out to be a versatile, secular medium.

The exhibition was originally produced by New York's Museum of Contemporary Crafts. The Renwick has added works by Sal Fiorito and S. Gilbertson-Prewitt, both of the Washington area, and Randy Sewell.

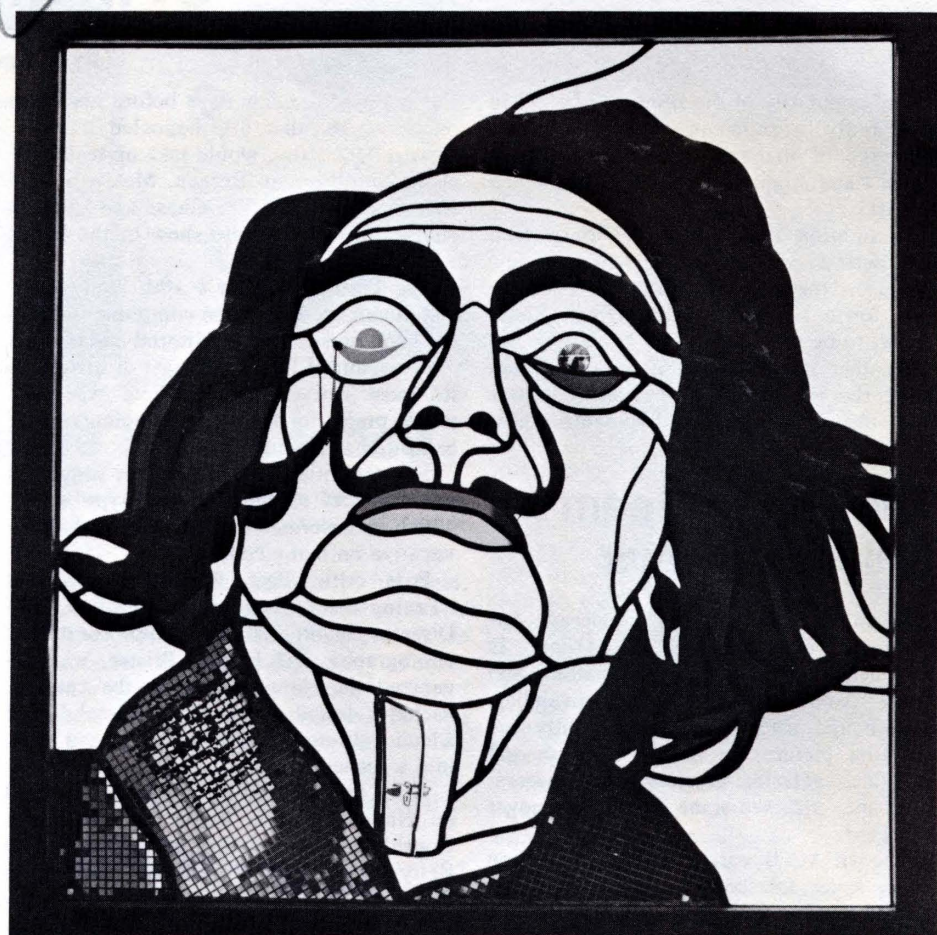
The exhibit shows the attempts of contemporary artists to paint with glass, supplementing traditional methods with a technique made possible by modern technology. They use photography, applied lead lines, lenses, mirrors and acrylic paints in efforts to reflect in glass the trends in 20th-century drawing and painting.

The artists often assumed the double role of designer and craftsman as they planned and built each piece. Engineering is crucial to the success of these works; a heavily leaded piece may fracture when placed in a horizontal position. Design and construction of the lead, as well as weight distribution over the entire piece, must be carefully considered.

Given the fragility of the stained glass, unpacking was the most difficult part of preparing the exhibition for Assistant Curator Ellen Myette. Once the works were safely mounted, she said, there was time to relax and enjoy them. "I've never seen such a change," Myette said, describing how the panels, lifeless in shadow, were suddenly transformed when taken from their crates into lifegiving light.

Christopher Addison, exhibits specialist at the National Collection of Fine Arts, designed the exhibit which brings "The New Stained Glass" to life. "This is the first show I have been able to control from the planning stage," Addison said. He revised his original scheme after seeing the works in the light. Each piece has its own peculiar nature, requiring special treatment to bring out its best qualities.

It was seldom enough simply to backlight a panel, Addison said. Many of



"Dali" in leaded stained glass, by Paul Marioni

the artists used variegated surface textures or mirrors and lenses, which appear best when lighted from several directions. Most of the works appear to float in space, framed by architectural features of the exhibition hall and the tall arches of the Renwick's windows.

The creators of "The New Stained Glass" have discovered great versatility in this fragile medium. There are a variety of abstract compositions, ranging from precise arrangements of geometric shapes to fantastic curlicues and zig-zags of lead against a background of colored forms. Other

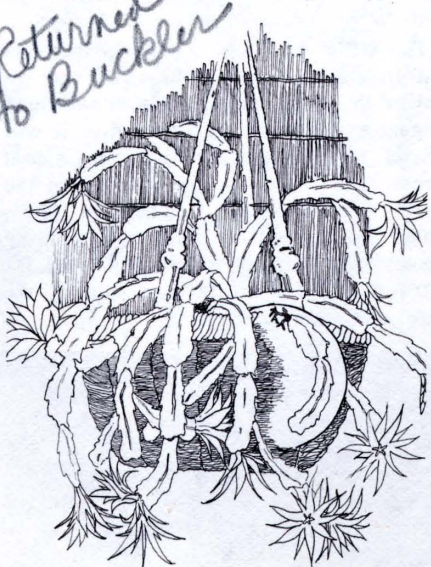
works are representational. "Ideas" and "Inside/Outside," by Sal Fiorito, demonstrate this contrast in the work of one artist.

There are humorous pieces, such as Richard Posner's "The Big Enchilada," recalling an illustration from a detective thriller. Paul Marioni's thought-provoking composition, "Journey Through the Valley of the Kings," juxtaposes images of the Earth, an X-ray of an infant and a human skull. And if you enjoy a puzzle, try to figure out why Casey Lewis has named four compositions after each of the Marx Brothers.



By James Buckler

I recall my first acquaintance, at the age of 12, with a strange-looking plant being grown by a neighbor in Southern Maryland. From early summer until early October, she kept it outside sitting under a large old English Yew. Then, just before the first frost, when buds would start to form on the ends of the flattened stem segments (there are no leaves, just green stems), she would bring it inside. There it would bear its long, pendulous red and pink flowers, which sometimes lasted until January or February.



Drawing by Warren Abbott Jr.

Known as the Thanksgiving or Christmas cactus (Schlumbergera and Zygocactus species) for the time of year when it blooms, this coarse, yet delicate, flowering plant has been a favorite in homes since the Victorian era. And, since it was so popular in 19th-century interiors, the Office of Horticulture is using the Christmas cactus in many dish gardens for the Castle and the Arts and Industries Building this year.

The typical plant consists of a number of stem sections about 2 inches long and 3/4 of an inch wide, joined at the ends to form long stems. The lower segments of older plants often become woody, but new growth is always a glossy bright green, ap-

pearing in about May and lasting until September.

In late September or early October, flower buds usually start to form on the ends of the stems and begin to bear tubular, hooded flowers. Pink, reddish, white or multi-colored, the flowers are scentless and last for several days. The cactus will usually continue to bud and flower until well after Christmas.

The Christmas cactus does best in bright indirect or curtain-filtered sunlight and in order for blossoms to form, night temperatures must be about 55 degrees. It is advisable to leave the plant outside in the early fall, until the buds appear, and to bring it into the house just before the first frost. Once the buds appear, night temperatures of 60 to 70 degrees, and day temperatures of 70 degrees are ideal.

The flowering time is influenced by the temperature and the duration of light in the room or greenhouse. "Short day" treatment may cause buds to develop early whereas "long day" treatment may prevent buds from flowering at all.

The plant should be potted in a mixture of equal parts of peat moss, potting soil, sand and perlite. Keep the potting medium evenly moistened and, every two weeks during the growing season, fertilize with a house plant food (20-20-20, for example). After it flowers, you should rest the plant by keeping it on the dry side and unfertilized until about May. To grow new plants, seeds or stem segments (taken at any time except when the buds are setting) should be rooted in moist sand, peat moss or even in a jar of water.

The major pest of these cacti are mealy bugs, looking like little waxy cotton balls. Small infestations can be controlled by removing the pests with tweezers or with a cotton swab dipped in alcohol. You can also wash the plant with weak soapy water, using a soft brush or cloth to remove the insects.

A similar plant, known as the Easter cactus (Schlumbergera gaertneri), flowers between February and early May. Like the Thanksgiving and Christmas cactus, it gets its name from the season during which it

blooms, but its flowers are born at the stem segments as well as at the ends of the stems.

Books on these plants include "Cactus and Their Cultivation" by Margaret J. Martin, et. al., Winchester Press, New York, 1971; "House Plants, Cacti and Succulents" by Anthony Huxley, Hamlyn Publishing Group, London, 1972, and a number of other fine books published on house plants in the last several years.

Needlework Graces Historic House

"Needlework is much more than embroidering handkerchiefs," says Claire C. Imburg, chairman of the Ninth Biennial Exhibition of the Embroiderers' Guild of America, Inc., and needlework docent at the Museum of History and Technology. How much more is apparent after one glimpse of the juried exhibition which has turned the Carlyle House into a treasure trove. Two hundred works by artists from 34 states have been selected by a panel of experts, and the Smithsonian community is well represented.

The creations of Mary Ripley of the Women's Committee; Merry Bean, Hirshhorn docent; Ruth Beyer, needlework docent at MHT; Ronnie Fenz, needlework and First Ladies Hall docent, and Dorothea M. Wisman, chairman of needlework docents at MHT, are among the pictures, sculptures, hangings and upholstered pieces that adorn the historic house.

Daily demonstrations enable visitors to observe artists at work on a variety of pieces, ranging from classic crewel to multi-media embroidery.

Carlyle House is located at 121 N. Fairfax St. in Alexandria's Old Town. The exhibition is open from 10 a.m. to 5 p.m. Monday through Saturday and from noon to 5 p.m. on Sunday, through November 5. Admission is \$1. For further information, call 549-2997.