Three Regents Appointed

The three House vacancies on the Board of Regents were filled Jan. 18 when Speaker Thomas P. (Tip) O'Neill Jr. named Reps. Silvio O. Conte (R-Mass.), Norman Y. Mineta (D-Calif.) and Frank Thompson Jr. (D-N.J.) to serve as members of the Institution's governing body.

Conte, ranking minority member on the House Appropriations Committee, is a native of Pittsfield, Mass., and a World War II Seabees veteran. A former member of the Massachusetts State Senate, he has served in the House since 1958. An environmentalist, Conte is a member of the Migratory Bird Conservation Commission.

Mineta, a Japanese-American, served as a military intelligence officer in Japan and Korea after graduation from UCLA. He held office as Mayor of San Jose, his native city, from 1971 to 1974, when he was elected to Congress. He has served on the Select Committee on Intelligence and in the 95th Congress was chairman of the Public Buildings and Grounds Subcommittee.

Thompson, a native of Trenton and a graduate of Wake Forest Law School, commanded Navy rocket ships in the World War II battles of Iwo Jima and Okinawa. After serving in the New Jersey legislature, he was elected to Congress in 1954. An expert on labor law, he has also sponsored legislation to aid the arts and is a trustee of the John F. Kennedy Center for the Performing Arts.

The 1980-84 perspective marks a new stage in the Institution's efforts to identify and communicate program development needs to its various constituents and to explain the interrelationships of federal and trust fund support.

The perspective grew out of a 1977 report of the Regents Audit and Review Committee which called for the establishment of a 5-year forward planning process to cover all the Smithsonian's activities and to be of help to the Regents, the Secretary and the authorizing and appropriations committees of Congress in evaluating future program directions of the Institution needs of different types of specimens and objects, will be completed on all collections by fiscal 1984.

Another objective is to raise the level of technical assistance and program funds available to the Institution's scientists. The perspective says: "Related to this emphasis on original research in science, history and art is the very high priority given to the augmentation of the pre- and postdoctoral fellowship program available to aspiring junior scholars across the country and to the development of the competitive research awards program."

The plan also lists these objectives: to complete the Astrophysical Observatory's multi-mirror telescope; to acquire and operate the Museum of African Art; to enhance the Institution's capabilities in environmental conservation, research and education. (See Regents, Page 4.)
Coins and Clams Highlight Exhibit of Chase Manhattan Money

By Linda St. Thomas

Money makes the world go around, as they sang in "Cabaret," and types of money have been as varied as the cultures that produced them. In a new exhibit at the Museum of History and Technology, "Highlights from the Chase Manhattan Bank Money Collection," visitors may inspect all sorts of money—from the bracelets or manillas, axes and knives used as exchange in primitive societies to the gold coins, clay shells, rabbit tails, gold checks and commemorative coins used in America and Europe in recent decades.

The show was put together by curator Elaine Clain-Stefaneli of the Division of Numismatics and designed by Deborah Breitfelder of exhibits design. The Chase collection, which was given to the Smithsonian last year, has about 25,000 objects. Dr. Vladimir Clain-Stefanelli, a curator responsible for bringing the collection to MHT, said, "But we had only a small exhibit area, so we had to narrow it down to about 480 representative pieces."

One of Mrs. Clain-Stefaneli's favorites is a gray gold coin struck in Athens at the end of the 5th century B.C. during the Peloponnesian Wars when gold was scarce. The Athenians had to melt the gold from a statue of the goddess Athena.

The exhibition is divided into thematic areas, such as the Depression, foreign money representing historic events, presidential checks, the development of the check, primitive monies, money from the Civil War period and early American coins and paper money.

Details of the coins are easy to see, thanks to their tilted positions in the cases. Breitfelder "saw coins shown in a similar fashion at the Cleveland Art Museum, and I just adopted it for us." Each coin rests against its own plastic support and is labeled at just the allowing the easiest inspection.

"Money of the Depression," with its display of wood and paper currency used when paper currency was unavailable, is a tribute to American ingenuity during hard times. There's even a plain old clam shell that says, "Good for fifty cents on demand from Leiter's Pharmacy." 3-5-33.

The idea of using clam shells came from a small town pharmacist in California who ran out of cash to give his customers change. Declaring "we can always use clam shells for money until the banks open," he assigned a value of 50 cents or $1 to each shell and started doling them out. The shells were used for a few weeks during 1933 and again in 1935 for cash when the banks reopened.

Among Dr. Clain-Stefaneli's favorites is President Andrew Jackson's account book and check. "It's so ironic," he said. "Here we see the account book from the Bank of the United States, an institution Jackson said he despised. But the checks are intriguing because they are so unusual—a check endorsed by Charles Lindbergh upon his flight in Paris in 1927, a check to Howard Hughes for $25 million for 50 feature films, a transaction called the "biggest deal" in the movie industry of the '50s, and a check with a red ink border design signed by President Truman Franklin, who favored unusual devices to prevent counterfeiting."

The earliest known check, handwritten in 1648 by Englishman Henry Snellgraves, is also shown, along with several gold checks—payable only in gold—from a time when the gold rate was $16 an ounce rather than today's $200 to $250.

In the center of the exhibition are the objects used in exchanges in early civilizations. Breitfelder displayed these objects on Haitian cotton covered pedestals as if they were works of art and gave the cases a primitive look by using soft earth-tone colors and sopa-tony photographs.

One of the many foods used for exchange in primitive cultures was tea, such as the Mongolian tea bricks on display. Pulverized tea and scrapes of leaves were pressed into brick forms which had legal tender status in Tibet, Mongolia and Southern Siberia up to the 20th century.

In ancient Rome, where grain was stored, exchanged and transferred almost as easily as money is today. Another popular currency, used in ancient Rome was salt. The word "salary" has been derived from the Latin "salarium," an allowance which was given in salt to military personnel.

Wampum, the most famous American Indian currency, actually was used only in the eastern United States. It is displayed with photos of a 19th-century wampum factory in New Jersey, which dated back to 1735. This wampum was made from the Venus Mercaria shell in two colors—purple and white. The wampum was served as ornaments, historical records and money.

For the Civil War section, Mrs. Clain-Stefaneli chose for exhibit a sales slip belonging to someone who purchased a named Christmas in Charleston, Va., in 1859. Another popular currency, used in ancient Rome was salt. The word "salary" has been derived from the Latin "salarium," an allowance which was given in salt to military personnel.

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Ault to Retire

Richard L. Ault, who joined the Institution more than 8 years as an executive officer in the under-secretary’s office, will retire in July after completion of a number of projects he had begun as director of support activities. Ault resigned as support activities director in January and is now serving as assistant to John F. Jameson, assistant secretary for administration.

"In this capacity," Secretary Ripley said, "Mr. Ault will provide counsel and advice on administrative and service activities and their relationship to the program activities they support." In the years since Ault joined the Smithsonian in November 1970, the Secretary added, "we have come to value his services to the Institution and his high sense of dedication."

As support director, Ault was concerned with computer services, contracts, equal opportunity, facilities engineering, printing, international exchange, management analysis, personnel administration, plant services, printing and photo services, tourism, and travel services.

Ault came to the Institution after 30 years in the Air Force, where he reached the rank of brigadier general. His interest in flying continues—he goes aloft in towplanes and gliders on weekends at the Warrenton, Va., Soaring Center. Except for visits to his daughter and his two grandchildren, he has kept his travel plans as he did on the retirement agenda of Richard Ault and his wife, Ginny. Pointing out that Air Force life meant extensive travel, including tours of duty in China, Italy and Japan, Ault said, "I think we’ll stay put for a while."

In 1941, one of the big pleasures of coast-to-coast flight was being served meals in an elegant manner. Food was prepared in company-owned commissary-kitchens at key points along United Airlines’ "First Class" or "Non-Stop" service. More than 1 million meals were served to United passengers in flight that year.

Becoming interested in the history of food in flight and a professional anthropologist looking for a summer project to the history of pasta in the United States. In each case, it seems he’s made a perfect match.

"It even makes reading the daily newspaper more interesting, now that I’m on the look-out for aviation articles," said Ruth Holmes, a former executive with the Marriott and Serv-o-mation corporations who helped Ault develop his interest in the subject and who plans to work on it immediately after retirement. For almost a year she’s been piecing together the story of food on airplanes, from Lindbergh’s peanut-butter-and-jelly sandwiches to Maxin’s frozen meals for Pan American, and has set up an office in her home to work on the project.

"I’ve done more detective work than library research," Homes said. An article in the Cornell Quarterly provided the first clue that eventually led to seven men mostly retired passenger service executives for major airlines—who Holmes considers pioneers in the industry of airline food. Sometimes her clues show up in more obscure places, like the side of an oven in a Concorde she toured at Dulles Airport. Portraits of the manufacturer from the oven and wrote to him in England; he turned out to be not only the maker of the Concorde’s cooker, but the designer of the first oven used in an airline galley, which gave Churchill a special place. Holmes explained, "and Churchill wanted two things in it—a hot meal and a warm toilet seat." The gentleman man in England who later developed the Concorde’s ovens came up with a light-weight oven to satisfy one of Churchill’s wishes.

But Holmes claims that the development of commercial aviation has influenced the technology of food processing in three important ways, by introducing the widespread use of plastic utensils, aluminum equipment and frozen foods. This last Holmes calls "the greatest radical development in food processing since Pasteurization," one which Pan American Airlines was using before World War II. The accent was on the sanitary benefits of freezing, Holmes said, but after the war, the airlines had time to attend to taste and called in the owner of the famed Paris restaurant, Maxin’s, who had been experimenting with ways to make his recipes freezeable without breaking down when de-frozen.

From 1947 to about 1970, Maxin’s meals were featured on Pan American’s flights. When a frozen foods company in New Jersey took over the operation, the meals were filled by shuttled back and forth across the Atlantic to share their secrets with American colleagues. "So you see," Holmes quipped, "the first flying saucer did not come from outer space. They came from France."

While Holmes has been studying flying foods, Beatrice Hackett has been investigating what often lies under them—pasta. Hackett, an anthropologist specializing in nutrition, has been working on a project with Washington, D.C., school children; when schools closed for the summer and the project slowed down, she went to see Independent Volunteer Program Coordinator Sally Covel, who pointed her in Sharrer’s direction and ultimately to the history of noodles and spaghetti in the United States.

"The project is due to my heart," Hackett said, "because if I had to live on one cuisine, I’d choose Italian, and pasta is so much a part of Italian cooking. And as an anthropologist, I’m curious about the folkways of pasta."

But Hackett, who has been working on the project since June and has almost completed her research, is quick to point out that pasta products are not the exclusive preserve of the Italians and that immigrants of French and German origin shared in the American industry’s beginnings. Until the middle of the 19th century, pasta production was a home industry, limited to what a family could dry and keep. Then, in 1848 a miller from Marseille named Zerega started a producing and importing firm in Brooklyn. Eight years later, he opened a factory that heralded the beginning of a large-scale pasta industry in the United States. The machinery was made by a New York manufacturer of printing presses and was “motorized” by a horse plodding in a circle and turning a shaft. “So,” Hackett explained, “when the horse stopped to eat or sleep, production stopped.”

Zerega’s firm is still in business, relocated to Fair Lawn, N.J., where Hackett went to gather information. When she called to arrange the trip, the president of the company laughed and said, “We’ve had more drawers that we’ve been throwing stuff into for years. We call it ‘our Smithsonian drawer’ and now someone from the Smithsonian is actually coming to look through it!” Through it she did, and was delighted to find old photographs, labels and Anton Zerega’s ledgers and notebooks written in Italian.

Another milestone in the development of the American pasta industry that Hackett pinpointed is the importation of durum wheat from Russia by cerealist Mark Carlson. Semolina, the basis of many pasta products, is milled from this variety of grain. But, although facts like these are the meat of her research, Hackett confesses that she’s “gotten hooked on the little detective things,” like finding out what happened to the pasta press that Thomas Jefferson had purchased in Naples and shipped back to Monticello.

"I find this absolutely delightful, so different from what I usually do,” Hackett said. "But, in her academic days, there is someone who fills the role of advisor, and that’s Sharrer. Sharrer held weekly “seminars” with volunteers, graduate students and post-graduate researchers, to get progress reports on the projects and give advice if necessary. In addition to acting as an advisor, he will also play the role of editor when he begins the project, which, he hopes, will result in an important book about pasta and its history in the United States."

"He takes these projects seriously, so you know that even though you’re a volunteer you’re doing serious work,” Hackett said. "This is all volunteer work, but there’s no reason that she’s using a vacation flight to England as a way to tour ancient sites."

Photographic Detail Mirrored by Estes

By Sidney Lawrence

The cityscapes of Richard Estes, on view at the Hirshhorn through April 1, echo the precision and candor of photography and tempt the viewer to look at every detail. These paintings, often as large as 4 by 5 feet, depict with razor-sharp precision the ordinary sights of the city: commercial streets, telephone booths, storefronts, flower shops and luncheonettes. Complex multiple reflections in plate glass and chrome often show subtle traces of bearded work. Surfaces are richly varnished. Photography, for Estes, serves as a convenient starting point, but not a literal source, for his striking urban imagery.

"Camera in hand, Estes searches New York on quiet Sunday mornings for subjects to paint. Having isolated a scene, he takes color slides and prints, which later serve as studies for his canvases. With a grid system or projector to transfer images from photograph to canvas, he sketches the basic composition, referring back to the photographic studies as he begins the long process of manipulating and refining details. Often he will delete a parked car or add another, move a building from an inch or two to the left or right, change the lettering of a sign or even the identity of an entire storefront, transform such eye-sores as litter and garbage bags into key elements of a composition. "If I had to choose between authenticity and making a good painting," he said, "I’d rather have a good painting.”

"Richard Estes: The Urban Landscape," is accompanied by a fully illustrated color catalog (88-95).
Anacostia Recounts Slavery’s Grim History

“Out of Africa: From West African Kingdoms to Colonization.” A major exhibit opening Feb. 4, will bring to the Anacostia Neighborhood Museum sights, sounds and documents telling a dramatic story stretching from the 4th to the mid-19th century. The exhibit, timed to open at the beginning of Black History Month, is the result of 2 years of planning, design and building of artifacts ranging from West African masks through copper slave-identification tags to the diary of a physician serving on a slave ship.

The show begins with the civilizations, from the Hausa States to Songhai, which flourished between 300 and 1600 A.D.

Tones of writings by visitors to these ancient kingdoms, which eventually broke up as power shifted to the Atlantic Coast, range from an account dated 1607 of life in Ghana to a description of Malian from the 1300s. And the atmosphere of classical West Africa is captured by 30 minutes of music by Curt Wittig, a Washington musician and director of the Traditional Music Documentation Project.

The show follows the route of the slavers across the Atlantic and describes conditions encountered in the Middle Passage, which is discussed in a simulated slave ship setting, features a tattered mat based on letters written by a 10-year-old passenger on a slave ship.

The show also illustrates the anti-slavery and abolitionist movements and the numerous rebellions led by the slaves themselves. There’s a section on resistance to slavery featuring a recorded speech made by Henry Highland Garnett, a former slave and U.S. Minister of Liberia.

Illustrations of the Back-to-Africa movement include a copy of the Senate Act of 1816 which authorized Paul Cuffe’s Project. On view is a painting by a Dutch artist of the chateau of the 18th century, to set sail for Sierra Leone with a group of free blacks for resettlement in that country. The show ends with the walls of the Anacostia Museum ends with the establishment of Liberia.

Museum Director John R. Kinard said the exhibit, supplemented by a 224-page catalog by Museum Historian Louise Hutchinson, is an expression of a desire for self-knowledge among blacks. “The children of Africa in this land. This fascinating story tells us so much that it pays tribute to the greatness that has come out of Africa. It is another section of the Museum’s comment to the recovery and preservation of a black history and culture.”

The Museum’s Education Department has scheduled lectures, films and demonstrations to supplement the show which continues through 1979. Demonstrations include Nigerian pottery making, African dances and the making of African musical instruments. For a complete schedule of these free activities, call ext. 6731.

Antique Pots Seem Practical Today

By Mary Combs

A ceramic that goes “from the freezer, to the oven, to the table” seems like the ultimate in modern convenience, but multiple uses pottery was a familiar fixture in 19th-century households, where stoneware was used to cool beer, bake cakes and preserve everything from turpentine to strawberry jam.

Visitors to the Museum of History and Technology can see the beauty of this genre in the “John Paul Remessey Collection of American Stoneware,” on view through November in the Hall of Everyday Life.

Remessey, who acquired his first pieces of stoneware pottery as a young man, recently donated the fruits of 50 years of collecting to the Smithsonian. Susan Myers, museum specialist in the Department of Cultural History, and Richard Virgo, chief of exhibits management and designer of this exhibit, have organized a display that captures both the history and the beauty of stoneware as it was produced in America.

A durable, versatile and safe product (its glaze did not contain lead and was acid-resistant), stoneware was first manufactured in America in the early 19th century. Well into the 19th century, stoneware pots remained highly traditional hand-crafted, but as the market expanded, the process prospered at the expense of the art, Myers said.

Antiques and storage items, from canisters to “mountains” of objects, animals and plants they encountered in the learning activity. These became an integral part of what Coren calls the “starter ideas” rather than a long list of easily forgotten names of fish, birds, trees and flowers. The families grasped these “starter ideas” through a series of first-hand work projects which shrank geological time into the space of an hour-and-a-half session.

The object was to teach the concept of, say, erosion while not attempting to memorize a random list of names.

Coren reinforced her points with simple instructions for follow-up projects and a reading list of books for both children and adults. She hopes an ecological awareness will come from this process of discovery.

The erosion activity, which Coren tested this fall, illustrates how the process works. Coren, to dramatize the erosion concept, first had teams of parents and children construct “mountains” from soil they gathered with hands and shovels. They used large sprinkling cans to “make it rain” on their mountains and then observed the effects of erosion. Next, they rebuilt the mountains, placing tiny play-sized boxes on top. Then, they reapplied the sprinkling cans and watched the houses slide away against the sides of the mountains as the soil eroded away. This was followed by a simple lesson in soil conservation.

The mountains were again built, only this time, the builders were told to lay them over before the sprinkling cans were brought out. “What happened?” Coren asked. “It didn’t erode.” the reply. When houses were again added and water applied the question was repeated. The answer was, “The houses didn’t wash away when the soil didn’t erode.”

The erosion/salt conservation concept was reinforced in two more additional ways before the children and their parents went home. First, they walked to the beach and built sand mountains in a large flat pan. Filling the bottom with water they made “waves” and observed the mountains eroded away.

Unconvinced that these activities had made the point sufficiently graphic, Coren next did a demonstration with mud. The children hypothesizing the outcome, she created a table which ended with the house on the unsodded mountain being rebuilt on the soil and the owner and his far sighted neighbor living happily ever after.

The series, which is part of CBCES’ informal learning programs for diverse auditory and low-reading children, who are being housed in this local government’s preschool program. Staff wants to see if the series works in school settings and under the direction of teachers with little or no environmental training. Ultimately, the series will be used to develop training materials to make available packets of ecological activities that parents and young children can perform on their own.
Newsmakers

By Johnnie Douthit

Joseph Shanno, chief of HMSG’S Department of Exhibits and Design, is having a one-man show of paintings at the Mint Museum in Charlotte, N.C. The exhibition of watercolors also will be on view at the Chrysler Museum in Norfolk, Va., from April through June.

Charles Croce, a curator of astronomy, recently gave seven lectures in California as an American Institute of Aeronautics Distinguished Lecturer.

Charles C. Taylor, director of NCFA, spoke on "Landscape and Mind" at the California Institute of Technology in conjunction with the museum's George Inness exhibition.

Exhibit Associate Program Director Janet W. Solinger was recently awarded HWC's Artist-in-Residence Program for turf grass quality. Falk presented a lecture on "Beyond." He talked about the Smithsonian's Department of Agriculture, was the guest speaker at the annual holiday dinner given by the Iron Aviation Club in Rockville, Md. Woolfard spoke on the subject, "History of Naval Aviation."

Herman Viola, director of the National Anthropological Archives, helped organize an American Indian portrait exhibit in celebration of the Milwaukee Public Library's 100th anniversary. Some of the portraits he talked about were featured in Viola's MHT exhibit "Perfect Likenesses." "Viola said he spoke in Milwaukee, was on "Critique," a weekly public television program, and "Talking-For-Dollars," a daily family show.

Josh Fink, curator in NCFA's Office of Research and Professional Training, lectured on "Origins of Natural History Collections" at the Smithsonian Institution.

From Russia with Love... This lavish stiue of St. George slaying the dragon is a painting by the 15th-century artist, originally owned by the British Museum and now in the possession of an American collector. The full-page color plate shows the painting as it appears in this column.

The Textile Curator Recalls Museum History

By Susan Bliss

If Alice Baldwin Beer hadn't traveled to Spain, she may never have been so drawn to textiles as a field of interest. She has been caring for and enriching the textile collection for 30 years as curator, and, since 1972, consultant to the department. "I fell madly in love with Spain," Beer said of her trip there in 1928, "and knew immediately that the country had to be the background for my life's work. I was especially taken with Spanish textiles in which the Cooper-Hewitt collection is very rich. Spanish materials also were a special feature of the decorative arts shop she launched in Manhattan. Fortunately, when economic conditions right after the war forced the shop to close, Beer was asked to become a textile consultant on the staff of Calvin Hathaway, director of the Cooper-Hewitt Museum, a school of art and engineering. She brought to the new job a knowledge of current market values, costumes and textiles. At first, her most important duty was caring for the superb Near Eastern and Oriental textile collection, under curator Richard P. Hallion, curator of science and technology at NASM, participating in the annual meeting of the American Association for the Advancement of Science this year in Houston, delivering a paper on the role of textiles in the early days of the Oriental spice trade. Today, Beer said, the Cooper-Hewitt textile collection, under curator Milton Sendor, formerly her assistant, still ranks with some of the great European collections. "Besides the Morgan gift, the textiles are great in the variety of embroidery techniques they illustrate," she said. Cooper-Hewitt embroidery exhibitions are known for their close-up displays of unusual methods of handwork, from which artisans can glean technical knowledge as well as design inspiration.

Smithsonian on Tour

The National Associate Program began its annual road show on Jan. 26 in San Diego with a series of lectures, workshops and concerts in cooperation with eight local museums. This is the Smithsonian's cultural and scientific outreach program, carrying the Institution to the Associates who live too far from the Nation's Capital to take full advantage of its resources.

New features this year include professional in-service training for local museum personnel and a presentation by Edwards Park, author of the monthly Smithsonian magazine column, "Around the Mall and Beyond." Forty topics, including nature photography, aviation history, space exploration, gardening and various aspects of American art, will be touched upon during the tours. Workshops include Historic San Diego, Public History Activities—Atlanta, Denver, Philadelphia, New York, Kansas City, and New Orleans—and a special 1979 schedule which continues through May.

The outreach program is organized by Robert Angle, director of the National Associate Program, along with Charlene James, program manager, and Amy Kotkin as program assistant.

The exhibition catalog, titled "Trade Goods," remains a favorite today on the role of textiles in the early days of the Oriental spice trade.

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Bored Victor Gives Up Harem

By Kathryn Lindeman

Beelzebub, a male Pere David deer at the Front Royal Conservation and Research Center, has earned his battle scars over the last 3 years, fighting for something he really seems to care very little about.

Hans Wemmer, director of CBCES, has organized a project pictured. Only the grass is good. Usually, during this kind of display, a lower-ranking animal will pretend he’s higher in the hierarchy order and never heard of the turf and getting huge wads of sod on his antlers. Abe finally gave chase in earnest, and the tremendous Whipp’s heard on the ridge above us resulted in a bellow from Abe and another broken jaw for Beelzebub—this time on the other side. We could hear them up in the woods——It looked like he couldn’t believe he’d finally made it to the top without a fight.

But after all, Beelzebub didn’t really pay much attention to the herd—the females just started leaving. So a yearling male, who was just chasing the older bucks, took over the herd without a fight.

Photo Contest Open

The second annual Torch photograph contest is now open for entries from Smith-sonian employees and their families. The contest is open to both professional and non-professional entries. Photos must be black-and-white glossy and should not be larger than 8 x 10 inches and no smaller than 5 x 7 inches. Each entry must be cap-tured at the Smithsonian Institution’s book publishing programs or collections. Photos may be used in Smithsonian publications and future programs. Judges will select the winners from among the entries. The winners will be notified about May 15, and their photographs will appear in the June Torch. All entries become the prop-erty of the Office of Public Affairs and may be used for its publications and future pro-grams.

Subject matter must relate to the programs or collections of the Institution’s book publishing programs or collections. Photos must be black-and-white glossy and should not be larger than 8 x 10 inches and no smaller than 5 x 7 inches. Each entry must be cap-tured at the Smithsonian Institution’s book publishing programs or collections. Photos may be used in Smithsonian publications and future programs. Judges will select the winners from among the entries. The winners will be notified about May 15, and their photographs will appear in the June Torch. All entries become the prop-erty of the Office of Public Affairs and may be used for its publications and future pro-grams.

Judging the contest will be: Caroline Despard, picture associate, Smithsonian magazine; Stephen Kraft, managing de-signer, Smithsonian Press; Eugene Ostroff, curator of photographic history, Museum of History and Technology; William Stup, curator of photographs, National Portrait Gallery, and James Wallace, director, Office of Printing and Photographic Services. Send unmounted entries to: Editor, Torch, A&L-2410, between March 1 and May 1. Include your name, address and daytime telephone number.

Steinem to Speak

Gloria Steinem, who recently completed a year-long fellowship at the Woodrow Wilson Center, will return to the Smithso-nian on Monday, May 3, to discuss the impact of feminism on politics. A panel of Smithsonian employees will participate in the discussion to follow September Steinem’s talk. The program, which is sponsored by the Women’s Council and will be open to all employees, will be in Carmichael Audiovisual Room at the Smithsonian of History and Tech-nology at 3 p.m.

Comings and Goings

The Smithsonian has created the new po-sition of publishing coordinator for all as-pects of the Institution’s book publishing programs as administered by Julian T. Bueil, assistant secretary for public service.

The position has been filled by Glen B. Rah, who will work as secretary to the newly established Book Publishing Coun-cil, which replaces the former Publications Review Board. Rah will work directly with the staff of the SI Press and Smithsonian Exposition Books and other divisions to en-courage publication of popular and scholar-ly books here.

Rah has held editorial and management positions with commercial and non-profit publishing houses for 15 years. He served as a textbook editor with McGraw-Hill Book Company and as a college depart-ment of Holt-Rinehart & Winston in New York and later headed the book publishing program for the Naval Institute Press in Annapolis. Rah was most recently associate editorial director of Chilton Book Company, Radnor, Pa.

He is a graduate of Principia College and holds a master’s degree in English and liter-a-ture from the University of Michigan and a teaching certification from Johns Hopkins Uni-versity.

Carl W. Larsen, former director and special assistant in the Office of Public Affairs, has moved to California for a po-sition in the Public Affairs Office of the San Francisco District Office of the Internal Revenue Service.

Hannah E. Hamilt, who holds a B.A. in chemistry from St. Andrews Presbyterian College in Laurinburg, N.C., has joined the chemistry lab staff at CBCES. She replaces Anne Jackson who is now employed at Camp Detrick in Frederick, Md.

Henry Fluff has returned to CBCES after a year’s leave of absence. In his new role under the Office of Administration, he will coordinate a number of center services, including mail, supplies, duplication and distribution of publications.

Nancy Mick, physical science technician at CBCES, has left to enter graduate school at the University of Florida.

Willa Moore, who has been administra-tive officer at the Freer since 1967 retired last month. She came to the Freer as a secre-tary in 1963.

Hsin-Chung LeVell, curator of Chinese art, has left to enter graduate school at the University of Singapore.
SI in the Media

The BBC’s “Life on Earth” television series includes a program, titled “The Swarming Hordes,” made with assistance from STRI Director Ira Bashoff and staff. The series will be shown in Britain and transmitted to other countries later this year.

For Children of All Ages

A lengthy Baltimore Sun report listed MNH’s Insect Zoo and Discovery Room and NCFA’s Explore Gallery as just right for visits when it’s cold outside. “If art galleries leave you intimidated,” the writer noted, “the Explore Gallery . . . is a good place to lose your inhibitions and establish a friendly relationship with paintings, sculpture and the basic vocabulary of art.” Another Sun article provided details on the operations of MNH’s Naturalist Center, describing the center as a hands-on museum.

The Washington Post, the Star and the Christian Science Monitor all ran extensive interviews with C. P. Snow, the noted British novelist-scientist, pegged to his talk on “Einstein the Man” launching the four-part annual Doubleday lecture series at MHT.

Actress Eugenia Rivas, who captured the essence of two predecessors, Fanny Kemble and Talullah Bankhead, in a series of daytime presentations at NPG over the holidays, appeared on WTTG-TV’s “Panorama” talk show and on WCOM radio.

“A Purplish-Pink Victorian Oasis”

That was the headline over a recent Christian Science Monitor article on the Renwick Gallery. The writer describes the building as “one of the most charming museums in town, an oasis of Victorian glory in a town full of today’s concrete waffle architecture.”

Calendar

The Smithsonian Calendar for March will appear in the Washington Post on Friday, Feb. 23, and in the Washington Star on Sunday, Feb. 25.

The Shopping Bag as a Status Symbol

Cue magazine’s article on Cooper-Hewitt’s shopping bag show had this to say: “Different totes for different folks but, make no mistake, snappy-looking bags have always been a strong status symbol.” The New York Times said people who hold good jobs often buy the bags and noted with the show. Cooper-Hewitt’s bags also featured on NBC’s “Today” show on January 11.

Reviews

A recent Horizon magazine article gave considerable space to the two shows of works by artist George Grosz—one at HMMA and the other circulated by NITES. Washington Star art critic Benjamin Forbes was enthusiastic about the Ben Nicholson show at HMSG. “That sense of emotional condensation peculiar to retrospective exhibitions, where a viewer can walk through life’s work in an hour or so, is especially strong in the exhibition,” Forbes said.

Washington Post architecture critic Wolf von Eckardt applauded the exhibition display, especially the pastel hues of it’s walls.

A New York Times review of “Vienna Modern: 1898-1918” at the Cooper-Hewitt described the exhibition as the largest and finest of the style ever presented in this country.

Smithsonian People

“Listening for a Later Day,” a poem by the late Robert A. Brooks, former SI under secretary, appeared in the January issue of the Atlantic.

Washington’s daily reported on a 40-hour art happening at the Museum of Temporary Art in Washington, D.C., presided over by Walter Hoppes, adjunct curator in NCFA’s Department of 20th-Century painting and sculpture. Hoppes supervised the hanging of works of local artists on a first-come, first-serve basis until all of MOTA’s exhibition space was filled.

Susan H. Myers, MHT museum specialist who organized the American stoneware exhibit which opened in November, was the focus of an article by Betty James in the Star.

“Facing the Light,” the book by NPG’s Harold Francis Pfister based on the daguerreotype show he organized at the Gallery, was glowingly reviewed in the Washington Post’s Sunday Book World section by Pulitzer Prize-winning historian Barbara Tuchman. The text, she wrote, is worthy of the daguerreotypist, itself “a device capable of capturing and holding the actuality of a living person as if the blood were still warm.”

A Gift Fit for a Car

The New York Times, as well as the Post and the Star, gave detailed reports on the donation of St. George and the Dragon, a statue of piece of gold, platinum and jewels put together lovingly by one of the Car’s jewelers in the 1880s, to MNH’s gem collection. TV channels 5 and 9 also told of the gift by California investor-entrepreneur John Levey and his son, Robert.

Other Smithsonian Mentions

The Star and the Post gave considerable coverage to the “Living legend” Alberta Hunter, the 83-year-old blues singer who gave a concert sponsored by Performing Arts in Baird Auditorium. DPA’s new Discovery Theater for children won attention in the local dailies. Post drama critic Richard Coe described the facility, which is now open, as a series called “Discover Puppets,” as charming and versatile.

The Christian Science Monitor’s Diana Larocher wrote a graphic report, based on MHT’s Women in Science exhibit, on the difficulties women have faced in trying to build careers in science.

NCFA’s new acquisition, “Western Landscapes with Lake and Mountains,” by Albert Bierstadt, was featured in Antiques Magazine, Art Gallery, Collector and the Rocky Mountain News. —Johnnie Douthit

The Grand Lady of the Blues, Alberta Hunter, filled and thrilled Baird Auditorium on March 12, in her 89th Hunter. A Washington Post reminiscence of the 1930s, that left show biz for more than 20 years to devote herself to nursing. Forced to leave that career because of age, she returned to singing last year. Her reputation has sky-rocketed again, and during a tour of the Mall, she was greeted by many admiring fans.

Space Show is All-Staff Effort

By Nancy Hornick

“Worlds of Tomorrow,” a half-hour-long journey into outer space shown daily at the Albert Einstein Spacearium, demonstrates the technical and creative talent of staff members at the National Air and Space Museum.

Except for its musical score by William Penn, and some of its celestial artwork, “Worlds of Tomorrow,” which opened in November, is entirely an in-house production, made possible by museum technicians Alyssin J. Eftink and Michael Hudak, as well as Patricia Woodside and Tom Callen, who tied together the technical and visual aspects of the show.

“No one part of the show is a single person’s work,” Von Del Chamberlain, chief of presentations, said, pointing out that “Worlds of Tomorrow” received the combined input of Spacearium staff members. Spacearium Officer Jerry Barbely, who produced the show, said the 70-foot Spacearium dome uses powerful visual imagery to “point out that there are real tangible worlds beyond earth” and to suggest the possibility of life existing elsewhere.

“People think of other worlds as being remote,” scrip-writer Chamberlain said, “but we wanted to portray the planets in our solar system as real worlds, and as sites for exploration.”

The name “Spacearium” was coined by Secretary Ripley in his column “View From the Castle” in the March 1972 issue of Smithsonian magazine. The purpose of a Spacearium, Ripley said, would be to “give people the illusion of journeying into . . . [and] the relationship of Man to his universe.”

The name Spacearium was chosen, Barbely said, because “we wanted the planetarium to concentrate on space travel in addition to astronomy.”

“Worlds of Tomorrow” also presents the idea that there may be additional worlds we can’t see, such as planets orbiting binary stars or those which exist within clusters of stars. During the show, viewers are transported beyond our solar system to populate planets.

The show is a mixture of fact and speculation, Chamberlain said. The 360-degree panoramas transporting viewers to the surface of Mars and the Moon are based on actual photographs. But the show becomes speculative when it takes viewers into the cloud-filled atmosphere of Jupiter and suggests possible models for a lunar colony.

and future space stations. “There are people convinced we could build such places now if we wanted to,” Chamberlain added.

The exotic cloud projector used to create the swirling clouds of Jupiter in “Worlds of Tomorrow” required the most innovation, in Barbely’s view. The projector was modified by Spacearium’s head technician Al Effink and by Patricia Woodside, who produced the artwork on a “color wheel.”

More than half of the Spacearium’s 200 projectors have been either created or modified by staff technicians, Effink said. The projectors create a variety of special effects, including 360-degree panoramas that place viewers on an imaginary planet surface, vectored images which moveumbling asteroids across the sky and zoom projection.

Situated in the middle of the 250-seat Spacearium is the Carl Zeiss planetarium instrument, which accurately projects a variety of celestial bodies, including some 9,000 stars, the five planets in our solar system, the naked eye, the Milky Way and a few other, more remote galaxies.

A Bicentennial gift from West Germany, the Zeiss planetarium instrument, which weighs 2½ tons and has 3,000 parts, is one of the largest planetarium instruments to be fully automated, Barbely said.

The Gysroscopes system that controls the instrument has both a sequential memory on 1-inch magnetic tape and random access memory on a flexibly disk roughly similar to those used in computer instruction replay. “The whole facility is the only one of its kind,” Barbely said.

Without automation, he explained, “there is no way we could run the number of shows and serve the public properly.”

The Spacearium, he noted, runs more shows than any other planetarium in the world. And last August, after completing its second year of operation, the Spacearium was featured in the second half of a 15-minute show, “The Stars.”

Nancy Hornick was an intern in the Office of Public Affairs during January.

February 1979

SMITHSONIAN TORCH

Published by Smithsonian Institution personnel by the Office of Public Affairs.

Vice President; Alan Bowsky, Acting Director; Kathryn Lindaman, Assistant.
Maxine Nile is one of six Smithsonian telephone operators who sit on high chairs before an old-fashioned switchboard handling all the phone calls in and out of the Smithsonian museums and the Zoo. The room looks like you’re playing humming with “Smithsonian, may I help you?” “Yes, I’ll transfer your call” and “Hold for visitor information.” Now and then the distinctive pronunciation of the number “niyey” rises above the noise, and you imagine you’re hearing Lily Tomlin doing her famous telephone operator routine. But Nile explains that she and her colleagues were trained to say “niyey” to avoid confusion between nine and six, which has been an operator at the Smithsonian for 11 years. She was interviewed by Torch staff writer Linda St. Thomas.

Q. I’m sure a day doesn’t go by without you receiving some strange phone calls from the public. What have some of your favorites?
A. Most people are confused when they are calling the Zoo and we answer our phones “Smithsonian Institution.” They usually say, “Oops, I must have the wrong number calling for the Zoo. Oh well, let me know if I’m wrong.” Once in my 11 years has someone actually been working as an operator at the Smithsonian for 11 years. She was interviewed by Torch staff writer Linda St. Thomas.

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Q. What about employees’ calls? Do staff members ever make strange phone calls?
A. Some days I wonder if people here have ever made phone calls before or ever used dialing machines. We make all the calls to our Panama bureau through the Penta- gonal area code. We have the same information operators in other cities for the employees. Supposedly, they make all the other calls, but we still get lots of requests for help.

Q. The annual folk bios, I remember one conversation, half in English and half in whatever language the man who said it would take him 2 days to get to the village where our participant lived, but he would be glad to have him call me some day soon.

Q. What about crisis situations? Do employees call you looking for help?
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Q. Does it bother you to talk on the phone all day at the switchboard?
A. The funny thing is, I could never stand to talk on the phone, but the calls are as brief as possible.