



THE SMITHSONIAN TORCH

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Ancient Kings Stand Guard at Freer

This set of ancient Japanese sculptures, on view at the Freer beginning Feb. 1, is rare for being complete and in fine condition.

The polychromed wood statues from the Kamakura Period (1185-1333) represent Shitenno, or four guardian kings of the cardinal directions. The fierce warriors, and the demons on which they perch, originally watched over the north, east, west and south corners of a Buddhist altar.

Each carries a different implement and is symbolized by a color. In the illustration, clockwise, from upper left, Jikoku-ten, guardian of the east, has red skin and

wields a sword; Zocho-ten, of the south, has green skin and carries a spear and armor; Bishamon-ten, of the north, holds a miniature stupa, or pagoda, and his skin is painted blue, and Komoku-ten, of the west, has white skin and carries a book and a brush.

The Freer's late director, Harold P. Stern, located the Shitenno in a private Japanese collection in 1974, and the figures were purchased one-by-one over the intervening years. The Freer acquired the final sculpture last summer. They were photographed by James Hayden (upper left) and Stanley Turek.

Regents Okay 5-Year Plan, Stress Museum Inventories

The Smithsonian's "Five-Year Perspective," a detailed report on requirements and goals for FY 1980-84, was approved by the Board of Regents on Jan. 22.

The Regents session, designated the Alexander Wetmore Memorial Meeting in honor of the former Secretary who died Dec. 7, also approved the allocation of \$100,000 in non-appropriated funds for further study of the feasibility of development of the South Quadrangle behind the Castle.

The concept envisions construction of two low-profile buildings, facing Independence Avenue and flanking the Victorian Garden, which would house the Museum of African Art, expanded collections of Oriental art and the Institution's rare book collection and other library facilities. Underground parking space for staff and visitor cars is contemplated as well.

The Regents also approved the establishment of a series of Regents Fellow-

The perspective will be updated annually.

The perspective highlights priorities and funding estimates for the Institution and its major activities, ranging from science, history and art through museum programs, public service and membership and development to the administrative, financial and other support services. A section of the plan describes the facilities planning, renovation, restoration and construction requirements of the Institution.

"Areas of emphasis and priority," the introduction notes, "include collections management, basic research, administration and technical support and the maintenance and development of current and new facilities."

One of the "principal objectives" listed in the plan calls for strengthening of museum operations in the documentation and care of collections through inventories, further development of information retrieval systems and conservation. It is planned that inventories, tailored to the

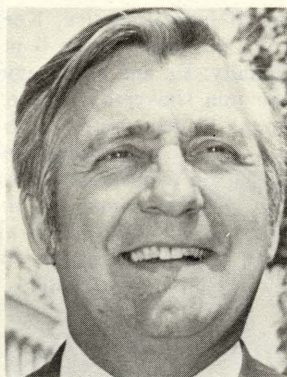
Three Regents Appointed

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 Seabee 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.

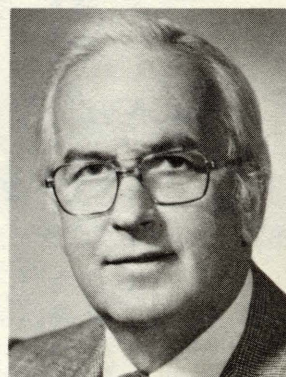
Thompson, a native of Trenton and a graduate of Wake Forest Law School, commanded Navy rocket ships in the World War II battles of Iwo Jima and Okinawa. After serving in the New Jersey legislature, he was elected to Congress in 1954. An expert on labor law, he has also sponsored legislation to aid the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



Conte



Mineta



Thompson

ships, involving allocation of \$100,000 in non-appropriated funds annually for a 5-year period, to attract distinguished scholars to explore areas of Smithsonian scholarship which have not been subjects of intensive study.

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 educa-

(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, clam shells, rabbit tails, gold

checks and commemorative coins used in America and Europe in recent decades.

The show was put together by curator Elvira Clain-Stefanelli of the Division of Numismatics and designed by Deborah Bretzfelder of exhibits design. "The Chase collection, which was given to the Smithsonian last year, has about 25,000 objects," Dr. Vladimir Clain-Stefanelli, the 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-Stefanelli's favorites is a tiny 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. Bretzfelder "saw coins shown in a similar fashion at the Cleveland Art Museum, and I just adapted it for us." Each coin rests against its own plastic support and is slanted at just the angle allowing the easiest inspection.

"Monies of the Depression," with its display of wood and leather 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. 3-8-33."

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 were traded in for cash when the banks reopened.

Among Dr. Clain-Stefanelli'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."

Other checks are intriguing because they are so unusual—a check endorsed by Charles Lindbergh upon his arrival in Paris in 1927; a check to Howard Hughes for \$25 million for 550 feature films, a transaction called "the biggest deal" in the movie industry of the '50s, and a check with a red-and-blue ink border design used by Benjamin Franklin, who favored unusual devices to prevent counterfeiting. The earliest

known check, handwritten in 1648 by Englishman Henry Snelgrave, 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. Bretzfelder 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 sepia-tone 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 scraps 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 Egypt there were grain banks, 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 Mercenaria shell in two colors—purple and white. The cut wampum beads served as ornaments, historical records and money.

For the Civil War section, Mrs. Clain-Stefanelli chose for exhibit a sales slip belonging to someone who purchased a slave named Christmas in Charleston, Va., in 1858. This section also includes Confederate scrip and a token struck in Cincinnati for the South in 1869 bearing the slogan, "No submission to the North." There are also two very rare Cherokee notes worth 50 cents and a dollar. They were made in 1862 by the Cherokee nation in Oklahoma and were redeemable only in Confederate money.

The exhibit, which was created by the MHT production staff, is located on the third floor and will continue for an undetermined time.



The Clain-Stefanellis and Designer Bretzfelder with stone money from the Yap Islands

Curator Modernized Exhibits

By Thomas Harney

The first anthropological objects added to the Smithsonian's collections after the Institution's founding were brought back by the 1853 Perry Expedition to Japan. Over the next hundred years, many more unusual and rare items were acquired from the Far East. Yet it was not until 1959 that the Museum of Natural History added an anthropologist with a background in studies of Asian peoples and cultures to its curatorial staff.

Dr. Eugene Knez, who got the job, had a special interest in museums. As a young military officer in Korea in 1945, he helped the Koreans put their national museum system back on its feet, training a new Korean staff and reassembling collections

about life, it is the process of change."

Knez' philosophy was amplified in several special exhibits. Largest and most colorful of these was "Bhutan: Land of Dragons," displaying both traditional handicrafts and goods of modern manufacture that Knez collected on visits to the remote Himalayan country.

Bhutan served as a dramatic illustration of a traditional culture undergoing change. The same theme was underscored in two exhibits Knez organized on the culture of Korea—the Asian country closest to his heart. Over a period of a quarter century, Knez made repeated anthropological field trips to a small Korean village to document the changes taking place there. "A Korean Village in Transition," based on these studies, is now being circulated in the United States and Canada by the Smithsonian Traveling Exhibition Service and a European tour is planned.

Fieldwork by Knez and other scientists brought important collections to the Museum from Burma, Pakistan, Korea, Ceylon and other countries. Valuable donations, ranging from jades to ceramics, were received from retired missionaries and military officers who once lived in the Far East, and gifts to presidents and other dignitaries by Asian heads of state were accessioned.

After 35 years of federal service, Knez retired from SI in December, but he is not retiring professionally. He and a colleague at George Washington University have received a National Endowment for the Humanities grant for Tibetan studies and are planning a field trip to Ladack (India), Sikkim and Nepal next summer. In the meantime, Knez has moved to Hawaii where he will be in residence at the University of Hawaii Center for Korean Studies.



Eugene Knez

scattered during the war years. He also fostered the establishment of a Korean National Museum of Anthropology, now called the National Museum of Korean Folklore.

Knez was one of a group of new curators hired by MNH in the late '50s and early '60s to plan a major exhibit modernization program at the Museum.

MNH's few small, rundown Asian displays were scattered in those days in different buildings. At the Arts and Industries Building there was a small display of Oriental ceramics and at MNH an exhibit of costumed, life-size figures of Koreans, Tibetans and other Asians. "Some had been there for so long that the clothing was rotting and falling off. It was obvious that no one had been tending the shop for Asia," Knez said.

Many choice antique artifacts, brought out of storage, were consolidated into thematic displays in two adjacent halls which opened in 1962 and 1967. Knez collected many contemporary objects on trips through Pakistan, India, Cambodia, Vietnam, Taiwan, Korea and Japan to complement the older material. "I tried to show Asia in these halls as it is today, not just in the past. If there is anything fundamental

Free Courses Offered

The Smithsonian Museological Association, a small but lively service group composed mainly of Museum of Natural History museum technicians, has begun offering free after-work courses to SI employees. The courses are taught by employees and guest lecturers who are experts in their fields. This semester's courses include beginning photography and museum techniques. In the spring, SMA will add courses in exhibit design and production, biological classification and library research techniques.

SMA, which recently marked its fifth birthday under this year's president, Greg Blair, also sponsors a museum picnic at Virginia's Fort Hunt Park for Smithsonian employees and their families every fall.

The organization maintains a Staff Art Gallery in the foyer of the MNH employees' cafeteria. The recently renovated gallery, under the direction of Dave Meyersburg, exposes lunch goes to rotating exhibits of photography, art and projects by Smithsonian employees. Call Greg Blair on ext. 5447 for more information about SMA.



THE DREAM KING . . . Ludwig II of Bavaria (1845-1886) was also known as "the king who preferred to build rather than to rule." He was a fan of Richard Wagner and he fantasized about providing permanent stage sets in which to live, including scenery based on Wagnerian operas. Drawings for his extravagant dreams—some of which were realized—along with examples of costumes, furniture, porcelain, textiles and other decorative objects used by the King will be on display at Cooper-Hewitt through March 25.

Digging into Pasta and Flying Sauces Fascinates Researchers

By Sheila Reines

On most days he's curator of Extractive Industries at the Museum of History and Technology, but when it comes to pairing up volunteers with research projects that fit their interests and talents, Terry Sharrer is a matchmaker. He introduced a recently retired food services executive to 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 began her volunteer work almost 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 Maxim'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," Holmes 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.

Holmes copied the name 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 airplane. "Roosevelt gave Churchill a special plane," Holmes explained, "and Churchill wanted two things in it—a hot meal and a warm toilet seat." The gentle-



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' "Main Line" airway. More than 1 million meals were served to United passengers in flight that year.

man in England who later developed the Concorde's ovens came up with a lightweight oven to satisfy one of Churchill's wishes.

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 airline had time to attend to taste and called in the owner of the famed Paris restaurant, Maxim's, who had been experimenting with ways to make his recipes freezable without breaking down when defrosted.

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

While Holmes has been studying flying sauces, 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 Covell, who pointed her in Sharrer's direction and ultimately to the history of noodles and spaghetti in the United States.

"The project is dear to my heart," Hackett said, "because if I had to live on one cuisine, I'd choose Italian, and pasta is so caught up in 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 purview of the Italians and that immigrants of French and German origin shared in the industry's American 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 "motored" 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 have a drawer 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!" Look 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 cereologist Mark Carlton. 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 supposedly brought back to Monticello.

"I find this absolutely delightful, so different from what I usually do," Hackett said. But, as in her academic days, there is someone who fills the role of advisor, and that's Terry Sharrer. During the summer, 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 Holmes and Hackett begin turning their research into magazine articles.

"He takes these projects seriously, so you know that even though you're a volunteer you're doing serious work," Hackett said. Ruth Holmes is taking her project so seriously that she's using a vacation flight to England as an opportunity to inspect the galley of a 747.

Ault to Retire

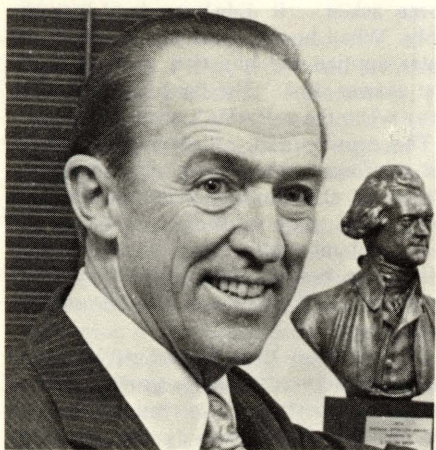
Richard L. Ault, who joined the Institution more than 8 years ago as executive officer in the under secretary's office, will retire in July after completion of a number of projects he had begun as director of support activities.

Ault resigned as support activities director in January and is now serving as special 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 planning, engineering, international exchange, management analysis, personnel administration, plant



services, printing and photo services, protection, supply 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 sons, however, travel plans are not 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."

Photographic Detail Mirrored by Estes

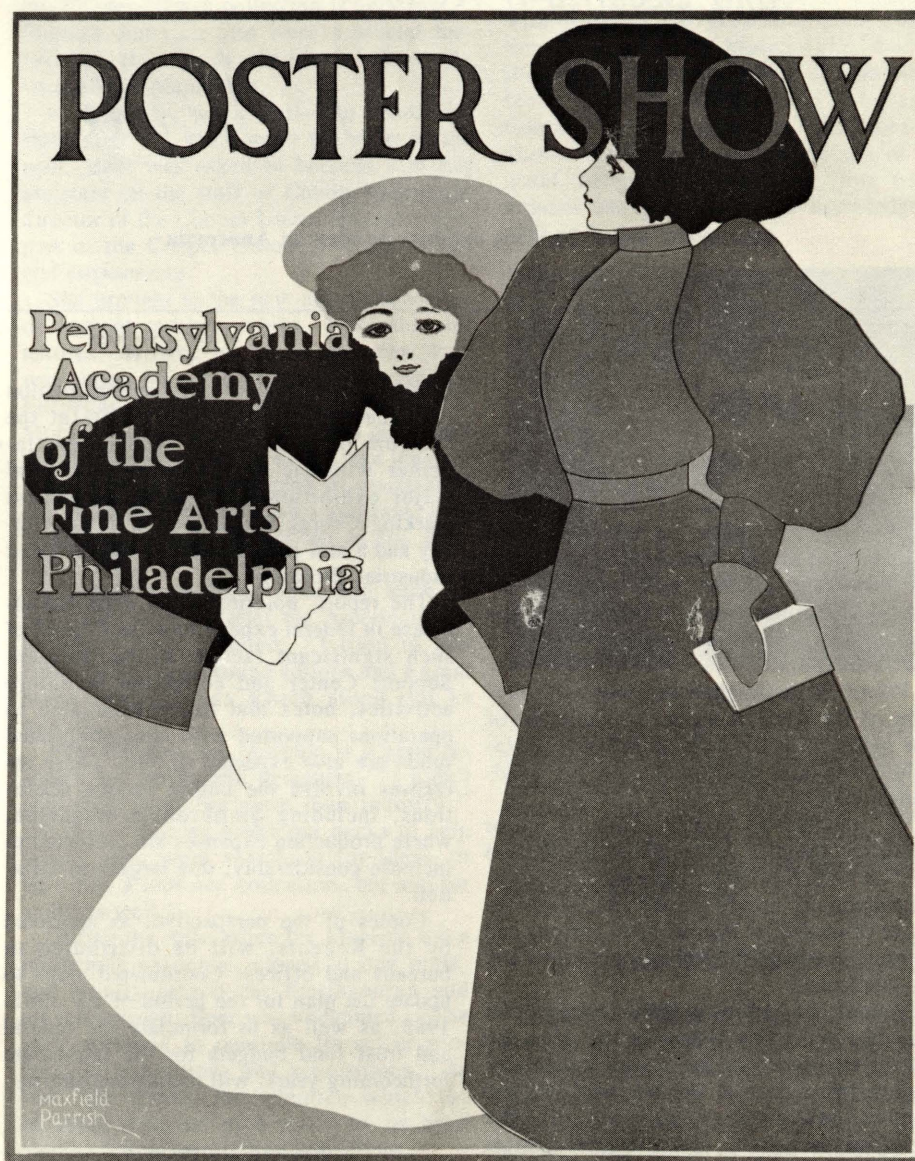
By Sidney Lawrence

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 brushwork. 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. Without using a grid system or projector to transfer images from photograph to canvas, he sketches the basic composition freehand, 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 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 eyesores 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 (\$8.95).



IT'S EVEN BETTER IN COLOR . . . This Maxfield Parrish poster from 1896 is bold, but some of the woodcuts currently on view in NCFA's "American Color Woodcuts" show are delicate and detailed. All of them are outstanding in their sensitive use of color—be it pale or bright. Through Feb. 25.

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 unfolding 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 research, design and gathering 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.

Tapes of writings by visitors to these ancient kingdoms, which eventually broke up as power shifted to the Atlantic Coast, range from an account dated 1067 of life in Ghana to a description of Mali from the 1300s. And the atmosphere of classical West Africa is captured by 30 minutes of taped music by Curt Wittig, a Washington musician and director of the Traditional Music Documentation Project.

The show follows the route of the slaves across the Atlantic and describes conditions encountered in the New World. The middle passage, which is discussed in a simulated slave ship setting, features a taped reading 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 which authorized Paul Cuffee, a black merchant of the 18th century, to set sail for Sierra Leone with a group of free blacks for settlement in that country. The story told on 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 speaks to all as it pays tribute to the greatness that has come out of Africa. It is another example of the Museum's commitment 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.



Kids Given An Early Insight Into Ecology

By Suzanne Pogell

Five little people on a pier looking for a baby crab on the end of a string... Fun by the water? Yes, and a serious introduction to ecological concepts for parents and preschoolers.

Ann Coren of the education staff at the Chesapeake Bay Center for Environmental Studies designed a program to develop environmental awareness in small children.

Coren conducted a series of 4-week sessions for parents and children beginning last summer. The sessions made use of the Center's natural setting—forest and marsh, rocks, insects, soil, estuary and creek habitats.

The emphasis was on learning while doing. In contrast with traditional nature study, the children identified only those 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 be exact about the erosion process.

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 dug with hands and shovels. They used large sprinkling cans to "make it rain" on their mountains and then observe the process of erosion. Next, they rebuilt the mountains, placing tiny play-sized houses on top. Then, they reapplied the sprinkling cans and watched the houses slither down 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 given sections of sod to lay over them before the sprinkling cans were brought out. "What happened?" Coren asked. "It didn't erode," was 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/soil 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 erode away.

Unconvinced that these activities had made the story sufficiently graphic, Coren next did a drawing of two mountains. With the children hypothesizing the outcome, she created a fable which ended with the house on the unsodded mountain being rebuilt on sodded soil and the owner and his more farsighted neighbor living happily ever after.

The series, which is part of CBCES' informal learning programs for diverse audiences, is presently being tested in Anne Arundel County Preschools. 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 CBCES education department plans to make available packets of ecological activities that parents and young children can perform on their own.

NEGROES FOR SALE

A CARGO OF very stout Men and Women, in good order and fit for immediate service, just imported from the Windward Coast of Africa, in the Ship TWO BROTHERS.

Conditions are one half Cash or Produce, the other half payable the first of January next, giving Bond and Security if required.

May 19, 1784

John Mitchell

One of the more shocking exhibits on view at Anacostia

Antique Pots Seem Practical Today

By Mary Combs

A casserole that goes "from the freezer, to the oven, to the table" seems like the ultimate in modern convenience, but multipurpose 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 best of this genre in the "John Paul Remensnyder Collection of American Stoneware," on view through November in the Hall of Everyday Life.

Remensnyder, 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 18th century. Well into the 19th century, stoneware potters remained highly traditional handcraftsmen, but as the market expanded, the industry prospered at the expense of the art, Myers said.



The figure on this cooler appears to illustrate a Longfellow poem.

Advertisements of the period boast selections ranging from chicken drinking fountains through chemical apparatus to chamber pots.

Mass-production led to uniform, straight-sided shapes, and decoration lost its spontaneity and charm, becoming self-conscious in its commercial orientation, she said. Vacuum canning and refrigeration eventually made stoneware obsolete as a means of storing food, and today is chiefly seen in decorative tableware and pottery.

'Regents'

(Continued from Page 1)

tion, with "emphasis on temperate and tropical and on the conservation and study of endangered species"; to develop conservation and conservation training programs as part of the Museum Support Center in Suitland, Md.

Priorities for facilities include construction of the Support Center, completion of the master plan for development of the National Zoo and development of the quadrangle area.

In addition to construction of major facilities, the plan contemplates installation of fire detection and suppression systems, correction of unsafe conditions, improvement of access for handicapped persons and upgrading of physical plant operations and maintenance.

Among the various projects and goals for specific museums listed in the plan are these: strengthening the research and educational programs at the National Air and Space Museum; expansion of the "outdoor-centered" education program at the Chesapeake Bay Center for Environmental Studies; increased emphasis and support at the Astrophysical Observatory for various aspects of theoretical astrophysics, high energy and X-ray as-

tronomy; development and implementation of a master plan for the exhibits at the Museum of History and Technology, together with the development of several major exhibitions, including an exhibit marking George Washington's 250th birthday and a new presentation for the Arts and Industries Building.

The report, pointing to an expected increase in federal expenditures as a result of such significant factors as the Museum Support Center and collection inventory activities, notes that expenses related to operations supported with nonappropriated funds are also expected to rise. These increases involve the public service operations, including Smithsonian magazine, where production expenses are predicted to increase considerably, due largely to inflation.

Copies of the perspective, as approved by the Regents, will be distributed to bureaus and offices. Coordinated steps to update the plan for the period of FY 1981-1985, as well as to formulate the federal and trust fund budgets for the immediate forthcoming years, will commence shortly.

Another Prize

"The Smithsonian Institution with S. Dillon Ripley, Secretary," won a Bronze Medallion at the International Film and Television Festival of New York.

Newsmakers

By Johnnie Douthis

Joseph Shannon, 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 40 works also will be on view at the Chrysler Museum in Norfolk, Va., from April through June.

NASM's **Tom Crouch**, a curator of astronautics, recently gave seven lectures in California and Arizona as an American Institute of Astronautics Distinguished Lecturer.

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

Resident Associate Program Director **Janet W. Solinger** was recently awarded Honorary Membership in the American Institute of Architects. One of 12 persons selected nationally for this distinction, Solinger was honored for "esteemed character . . . and distinguished service to the architectural profession."

Stephanie Faul, a secretary at the Freer, has been named the new editor of the Washington Conservation Guild's quarterly newsletter.

Stars

The November issue of ARTnews magazine included six Smithsonian staff members among its list of international art experts: In the field of American painting and sculpture, Robin Bolton-Smith, National Collection of Fine Arts, with portrait miniatures a specialty, and National Portrait Gallery Director Marvin Sadik, an 18th-century generalist specializing in portraits; in the field of French painting and sculpture after 1870, Adelyn D. Breeskin, NCFA consultant; in Chinese art, Freer Gallery Director Thomas Lawton, generalist with special expertise in Chinese painting, and Hin-cheung Lovell, associate curator at the Freer, specializing in Chinese ceramics, and in 20th-century art (Futurism), NCFA Director Joshua Taylor.

Margery Gordon, assistant curator for elementary education at NCFA, and **Loretta Rosenthal**, an NCFA docent, conducted two improvisational workshops for docents at the Museum of African Art.

NASM's Assistant Curator of Astronautics, **Gregory P. Kennedy**, has been named chairman of the Education Committee of the National Association of Rocketry. He also serves as associate editor of Model Rocketeer.

Donald S. Lopez, assistant director of NASM's Department of Aeronautics, was the keynote speaker at the dedication of the Aviation Collection at the University of Texas in Dallas. He talked about the National Air and Space Museum and the growth of interest in aviation history. Lopez also delivered a speech, "Air Combat in China, WW II," to the Middle-Atlantic Chapter of the American Aviation Historical Society.

Felix Lowe, deputy director of the Smithsonian Press, delivered a lecture, "Forms and Functions of Marketing," for students in George Washington's University's Publication Specialist Program.

John Falk, associate director for education at CBCES, has received a 3-year grant to conduct research on the ecology of turf grass and to explore the people's preferences for turf grass quality. Falk presented a workshop on New Directions in Science Education to the Elementary School Heads Association in Williamsburg, Va.

Allen Bassing, assistant curator for education at the Renwick Gallery, attended the 10th International Congress of Anthropological and Ethnological Sciences in New Delhi, India, and was interviewed by the Asian section of the Voice of America.

Walter Boyne, curator in NASM's Department of Aeronautics, spoke to the American Institute of Aeronautics and Astronautics in Dayton, Ohio, on the occasion of the Diamond Anniversary of Powered Flight. Boyne's speech was titled, "Economic and Strategic Effects of the First World War."

James Lynch and **Dennis Whigham**, CBCES scientists, have received an additional grant of \$59,000 from the Power Plant Siting Program of the Maryland

Energy and Coastal Zone Administration. The grant will further their studies of the effects of forest fragmentation and disturbance of bird communities.

Edmund T. Wooldridge Jr., assistant curator in NASM's Department of Aeronautics, was the guest speaker at the annual holiday dinner given by the Inn Aviation Club in Rockville, Md. Wooldridge 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, while in Milwaukee, was on "Critique," a weekly public television talk show, and "Dialing-for-Dollars," a daily family show.

Lois Fink, curator in NCFA's Office of Research and Professional Training, lectured on "Origins of the National Collection of Fine Arts" at the Columbia Historical Society.

Three scientists in MNH's Department of Invertebrate Zoology now hold presidencies in the following professional organizations: **Robert Higgins**, American Microscopical Society; **Mary Rice**, American Society of Zoologists; **Clyde Roper**, Biological Society of Washington, Institute of Malacology and the American Malacological Union.

Robert Meyer, curator in NASM's Department of Aeronautics, delivered a speech, "History of Aero Propulsion," to the MIT Alumni Club of Fairfield County, Conn.

J.F. Gates Clarke, the MNH entomologist who helped assemble the Museum's famous collection of moths and butterflies, collects 19th-century American teapots as a hobby. Spinning Wheel, an antiques and early crafts magazine, recently published Clarke's four-part scholarly article on "Rebekah-at-the-well" teapots.

Ben Lawless, MHT's assistant director for exhibits, wrote "Notes on Restoring an Underwater Obstruction," in a recent issue of Motorboat Magazine.

Herbert Collins, MHT curator of political history, was guest speaker at the dedication of a marker to the Glencaryn Pioneer Settlers in Historic Ball-Carlin Cemetery in Arlington, Va. Members of the Thomas Nelson Chapter of the National Society of the Daughters of the American Revolution provided the marker.

Richard P. Hallion, curator of science and technology at NASM, participated at the annual meeting of the American Association for the Advancement of Science at Houston, delivering a paper on Jan. 3 entitled "The Path to the Space Shuttle: The Implementation of a Concept."

Correction: Torch regrets misspelling the name of Kenneth England which appeared in this column last month.

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 sponsors. This is the Smithsonian's cultural and scientific outreach program, carrying the Institution to the Associates who live too far from Washington 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.

In addition to San Diego, five other cities—Atlanta, Denver, Philadelphia, Hartford and New Orleans—are included in the 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.



FROM RUSSIA WITH LOVE . . . This lavish sculpture of St. George slaying the dragon, made by one of the Czar's jewelers in the late 19th century, went on display at MNH last month. It is a recent gift from John and Robert Levey of California. (Also see "SI in the Media," Page 7.)

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 the Cooper-Hewitt Museum, where 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.

Fortuitously, when economic conditions right after the war forced the shop to the wall, Beer was asked to become a textile assistant on the staff of Calvin Hathaway, director of the Cooper Union Museum, then part of the Cooper Union, 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 European collection which magnate J.P. Morgan—as a surprise gift—had purchased for the Hewitt sisters. It didn't take long for Beer to move from the rank of assistant to that of curator, with her own assistant, Jean Mailey, who later moved on to the Metropolitan.

"Times were fine—Jean had such an eye—and we went after the American collection," Beer recalled. "I tried to add embroidery, fine printed cottons and a great many other things which stood out as missing."

Beer believes the Museum is a great resource for artists and designers. "I didn't contribute anything more than industry," she said, "but we broke our necks to help people who were searching for ideas. It isn't just a look-see collection, but one for study as well."

During the '60s, when the Museum led a precarious existence, closed at one point, and finally joined the Smithsonian and moved uptown, Beer was undaunted. "The staff managed to continue its active program of exhibitions and acquisitions." In fact, she thinks, the attention which the Museum received as a result of its brief closing led to a growth in collections.

"Our last show at Cooper Union was in 1970. We brought in loan exhibitions of fabulous Indian painted cotton from the Victoria and Albert in London and the

Royal Ontario Museum in Toronto, which we augmented with fine new additions to our own collection.

"We created a beautiful environment and invented ways of hanging those lovely fragile pieces of cloth."

Beer's exhibition catalog, titled "Trade Goods," remains a reference today 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 Sondag, 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.

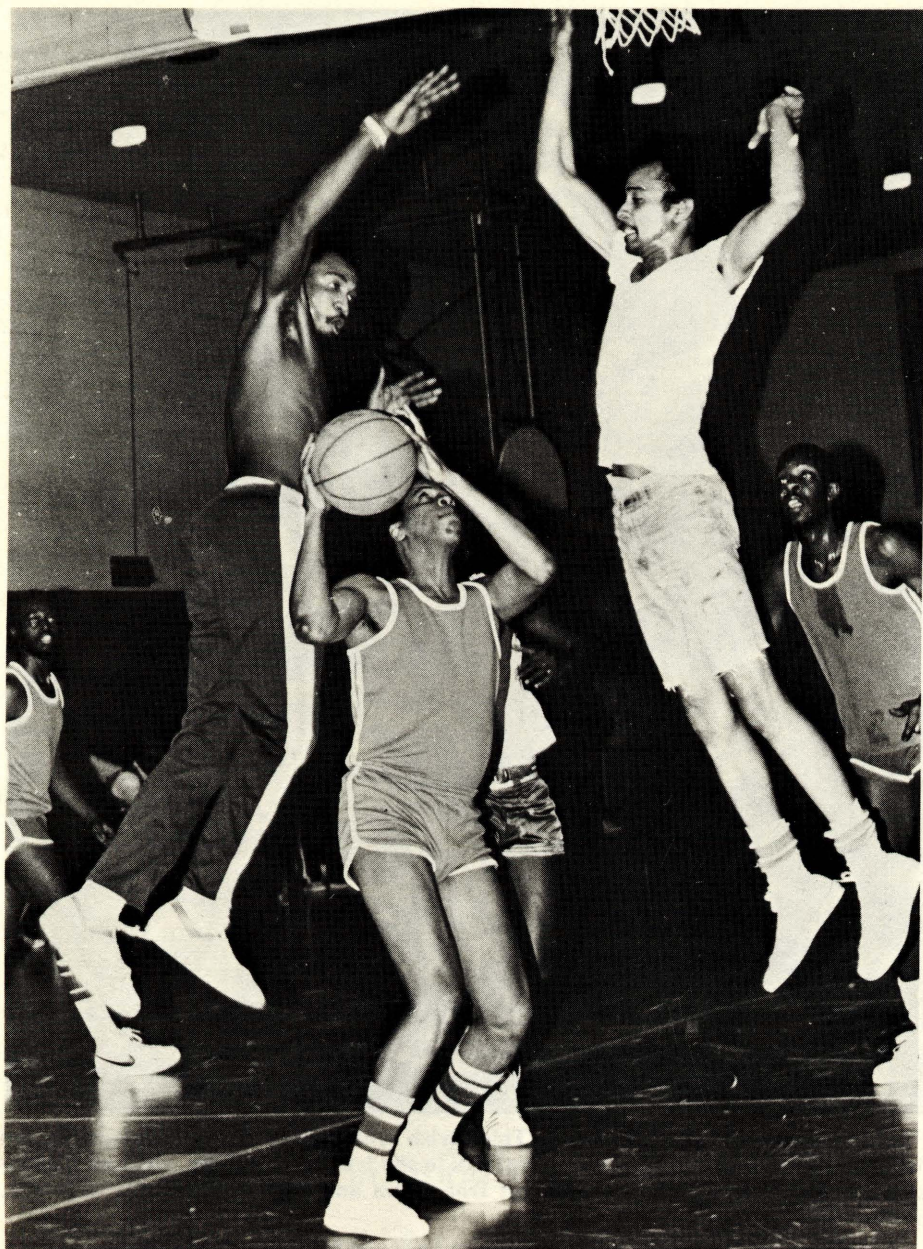


Alice Baldwin Beer

Beer has been working, since 1974, on the history of the Cooper Union Museum's transformation into the Cooper-Hewitt Museum. She also is writing a study of Calvin Hathaway and his contributions to the growth of the collections which now reside at Cooper-Hewitt.

Island Views

"Galapagos Islands: Intimate Views" is the title of a photo exhibition in the MNH Learning Center through March 30. The photographs, from the State Museum of New Jersey, were taken by Nancy Dunn during her most recent visit to the Galapagos. A portion of the proceeds from sale of the photographs will benefit Smithsonian programs of conservation and science in the Isla Galapagos Islands.



Otis Lee of Museum Shops gets crowded underneath the basket by a couple of Treasury Braves who were crushed 39-15 by the SI team.

Sports

By Susan Foster

Basketball: The first half of the men's basketball season has been full of surprises. Two teams now represent the Smithsonian, Aero Space Museum and Museum Shops, and each is battling for top honors.

Aero Space, launched last season, has taken a first-half edge, leading the D.C. Recreation Department league at Anacostia High School with a 4-0 record. The newcomers, Museum Shops, are right behind with a 3-1 record, their only loss (48-34) at the hands of the veteran SI team.

Museum Shops coach Willie Sanders, Service Center, says the Aero Space team is their only competition. "I think if we play our type of game we can beat them," Sanders said after the defeat. The two teams will play each other again in the second half. But Sanders added, his men will not be taking any team lightly.

Bowling: Inez Buchanan, Libraries, is a woman of distinction. As a member of the SI bowling team she leads the women in three categories—high average, 150; high series (three games), 535; and high game 204.

Buchanan's bowling success has helped her team land a second place spot in the league, behind the Juicy Five, with a 45-19 win/loss record. "I was having problems earlier in the season," Buchanan said. But

those problems are now behind her. "I'm getting used to the lanes and I know where to place the ball," Buchanan is so confident now that she has set goals for herself. "I would like to reach a 165 high average and bowl a 600 set (three games). We have 15 more weeks before the season ends, and I would like to move one pin each week."

Buchanan, an SI employee since 1967, gave up bowling for 10 years when faced with the pressures of raising a family and started once again 3 years ago.

An amateur tournament bowler, Buchanan said she loves to bowl because it's relaxing and a form of exercise. "I will retire from the Smithsonian in a year and a half," she said. "Who knows, I may go professional. I'll at least have more time."

Jogging: The SI joggers finished second overall in the last 6 months of competition in the Interagency Jogging Council's 3,000-meter Tidal Basin course. Mike Bradley, SSIE, came in first in three consecutive runs to give the SI runners a boost in standings.

Among the team finishers were: Val Lewton, NCFA; Ron Evans, NZP; Dave Dance, Computer Services; Mike Marachionna, MNH; Joe Bradley and Ken McCormick, Computer Services, and Kevin McCormack, SSIE.

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.

Christen Wemmer, the Center's curator-in-charge, spends 2 hours every summer morning and another 2 hours every evening observing the social habits of the rare Chinese deer, who maintain a strict hierarchical order and never heard of female liberation. Wemmer has had ample opportunity to observe Beelzebub—for obscure reasons the Front Royal deer have biblical names—in his persistent efforts to fight his way to the top of the herd, only to show disinterest once he made it. Wemmer tells this story:

The first year Beelzebub came into the herd we figured him for a hellion—full of bravado and the need to prove his machismo. He started a battle with Aaron, the harem master, and got his own jaw broken in the contest, allowing the lowest-ranking animal to step in and take over.

Last year the same sort of thing happened. Beelzebub challenged harem master Abraham, with a threatening swagger, rolling his eyes and swinging his head from side to side with each step.

He and Abraham fell into parallel march, sizing each other up, bellowing, horning the turf and getting huge wads of sod on their antlers. Abe finally gave chase in earnest, and the tremendous Whapp! we heard on the ridge above us resulted in a broken antler for Abe and another broken jaw for Beelzebub—this time on the other side.

Usually, during this kind of display, a lower-ranking animal will pretend he's grazing; you know he just happens to be there because the grass is good.

Well, this year, Beelzebub was way behind the other males in his rutting behavior and just grazed like an immature male until the time came, once again, for his challenge to Abe, who was still harem master. This time, though, the second-ranking

could take no more, he lowered his head and crashed into his opponent.

Even though Beelzebub made a poor showing in that contest, he acted like he'd won and started the whole thing all over again. We could hear them up in the woods for 3 days—Crash! Rattle-rattle-rattle! Crash! Finally, Aaron must have decided, "This guy's crazy," because he just started grazing and assumed the behavior of a non-breeding animal.

But Beelzebub still had to contend with the harem master, Abe, who he'd originally challenged. This time, when they began walking in their parallel march and horning the turf, Abraham just kept going in one direction. He gave it all up peacefully.

Beelzebub stood there for a couple of hours, completely amazed, I'm sure, and I could swear he was grinning. It looked like he couldn't believe he'd finally made it to the top without a fight.

But after all that, Beelzebub didn't really pay much attention to the herd—the females just started leaving. So a yearling male, always chased out by the other stags, took over the herd without a fight.

Photo Contest Open

The second annual Torch photograph contest is now open for entries from Smithsonian employees and volunteers anywhere in the world. Only those who are employed as photographers by the Institution are ineligible.

Subject matter must relate to the Smithsonian—its personalities, buildings, programs or collections. Photos must be black-and-white glossies and should be no larger than 8 x 10 inches and no smaller than 5 x 7 inches. Each entry must be captioned with identification of people or objects pictured.

First prize will be \$50, and second and third prizes will be \$30 and \$20 respectively. Winners will be notified about May 15, and their photographs will appear in the June Torch. All entries become the property of the Office of Public Affairs and may be used for its publications and future programs.

Judging the contest will be: Caroline Despard, picture associate, Smithsonian magazine; Stephen Kraft, managing designer, Smithsonian Press; Eugene Ostroff, curator of photographic history, Museum of History and Technology; William Stapp, curator of photographs, National Portrait Gallery, and James Wallace, director, Office of Printing and Photographic Services.

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



Beelzebub

male, Aaron, got into the act by goring Beelzebub in the backside. You see, Abe and Aaron were born the same year and have been very close.

The enraged Beelzebub had it in for Aaron, following him, bellowing and swaggering for a whole week. When Aaron

Steinem to Speak

Gloria Steinem, who recently completed a year-long fellowship at the Woodrow Wilson Center, will return to the Smithsonian on Monday, March 5, to discuss the impact of feminism on politics. A panel of Smithsonian employees will participate in the discussion to follow, and Steinem will invite questions from the audience. The program, which is sponsored by the Women's Council and will be open to all employees, will be in Carmichael Auditorium at the Museum of History and Technology at 3 p.m.

Comings and Goings

The Smithsonian has created the new position of publishing coordinator for all aspects of the Institution's book publishing programs as administered by Julian T. Euell, assistant secretary for public service.

The position has been filled by **Glen B. Ruh**, who will work as secretary to the newly established Book Publishing Council, which replaces the former Publications Review Board. Ruh will work directly with the staff of the SI Press and Smithsonian Exposition Books and other divisions to encourage publication of popular and scholarly books here.

Ruh 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 in the college department of Holt-Rinehart & Winston in New



Glen Ruh

York and later headed the book publishing program for the Naval Institute Press in Annapolis. Ruh was most recently associate editorial director of Chilton Book Company, Radnor, Pa.

He is a graduate of Principia College and holds master's degrees in English and literature from the University of Michigan and in teaching from Johns Hopkins University.

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

Hannah E. Hamill, 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 Huff 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 administrative officer at the Freer since 1967 retired last month. She came to the Freer as a secretary in 1963.

Hin-Cheung Lovell, curator of Chinese art at the Freer since 1968, has left the museum to relocate in 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 Rubinoff** 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 Rawls, 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 WGMS 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 hoard good-looking bags should be fascinated with the show. Cooper-Hewitt's bags also were 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 HMSG and the other circulated by SITES.

Washington Star art critic Benjamin Forgey 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," Forgey said.

Washington Post architecture critic Wolf Von Eckardt applauded the exhibition display, especially the pastel hues of its walls.

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

worthy of the daguerreotype, 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 Czar

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 statuary piece of gold, platinum and jewels put together lovingly by one of the Czar's jewelers in the 1880s, to MNH's gem collection. TV channels 5 and 9 also told of the gift by California inventor-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 the Division of 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 showing a series called "Discover Puppets," as charming and versatile.

The Christian Science Monitor's Diana Loercher 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 Landscape with Lake and Mountains," by Albert Bierstadt, was featured in Antiques Magazine, Art Gallery, Collector and the Rocky Mountain News. —*Johnnie Douthis*



Photos by Susan Foster

The Grand Lady of the Blues, Alberta Hunter, filled and thrilled Baird Auditorium last month. Now in her 80s, Hunter was a noted entertainer in the '20s and '30s, but 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 skyrocketed 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 Alysius 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," script-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 the Smithsonian magazine. The purpose of a Spacearium, Ripley said, would be to "give people the illusion of journeying into space . . . [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 possible alien 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 Eftink 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, Eftink said. The projectors create a variety of special effects, including 360-degree panoramas that place viewers on an imaginary planet surface, vectored images which move tumbling asteroids across the sky and zoom projection.

Standing 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 visible to 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 Gyroscopes computer that controls the instrument has both a sequential memory on 1-inch magnetic tape and random access memory on a flexible disk roughly similar to those used in TV sports stop-action replays. "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 people as we do." 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 greeted its millionth visitor.

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

SMITHSONIAN TORCH February 1979

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



Richard Holmeister

CLOSING THE GAP . . . Generations met and mixed at the opening of Washington's observance of the International Year of the Child in MHT's Carmichael Auditorium last month. Above, Thelma Pryor captivates a young audience with her demonstration of crocheting.

Q & A

Maxine Niles 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 is constantly humming with "Smithsonian, may I help you?" "Yes, I'll transfer your call" and "Hold on for visitor information." Now and then the distinctive pronunciation of the number "niyen" rises above the noise, and you imagine you're hearing Lily Tomlin doing her famous telephone operator routine. But Niles explains that she and her colleagues were trained to say "niyen" to avoid confusion between nine and five. Niles 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 been 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, I was calling the Zoo." We get a lot of prank calls, especially on April Fool's Day, with kids and adults asking for Mr. G. Raffie, Mr. L.E. Fant and so on. I'm sure they think it's a riot, but when you hear that all the time, it gets a little stale. Recently, I had a person call and ask to speak to Willie. I asked if she knew his last name, since we have about 4,000 employees, and she didn't. She explained that he was about 6 feet tall with brown hair and blue eyes. Needless to say, Willie-with-the-brown-hair wasn't in our directory.



Richard Holmeister

Q. What about employees' calls? Do staff members try to call Tokyo at 5:15 p.m.?

A. Some days I wonder if people here have ever made phone calls before or ever used directory assistance. We make all the calls to our Panama bureau through the Pentagon's phone service and we also call information operators in other cities for the employees. Supposedly, they make all the other calls themselves, but we still get lots of requests for help.

During one of the folklife festivals, I remember one conversation, half in English and half in Spanish, with a 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.

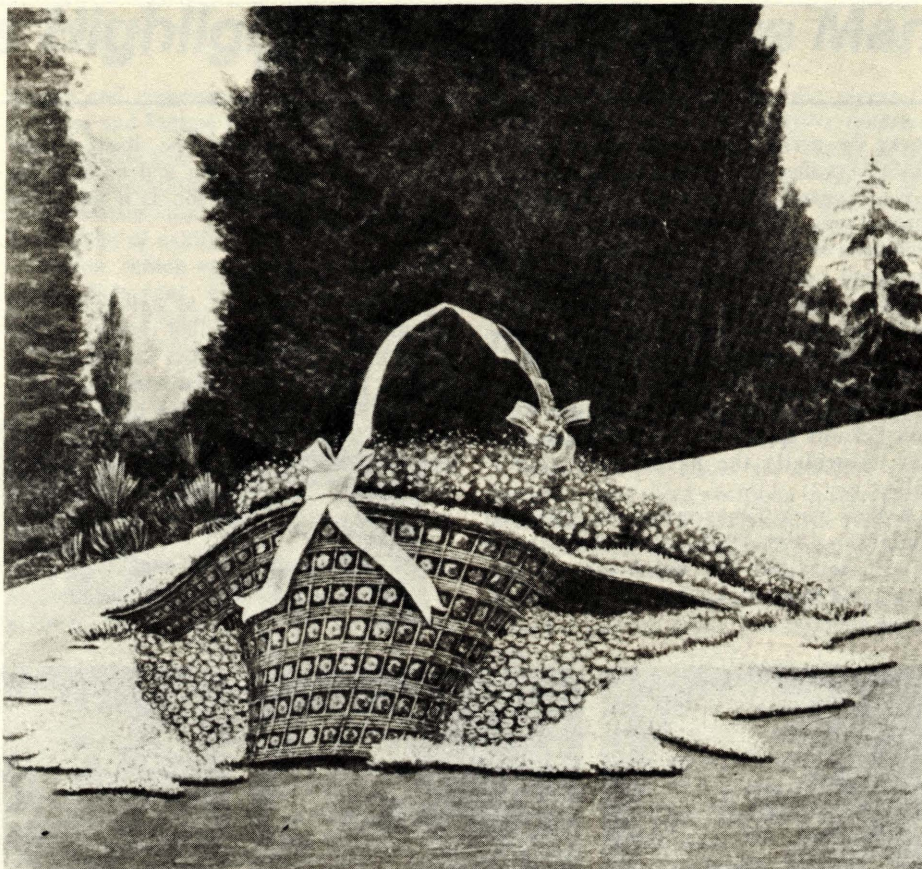
Even some of our normal phone calls must be considered pretty strange by regular office standards. For example, this morning a woman from a zoo in the Midwest called and announced that she was in Washington to pick up the antelope. Without missing a beat, the operator connected her with the Hardy Hoof Stock Area, ext. 7257, at the Zoo.

Q. What about crisis situations? Do employees call you looking for help?

A. Only once in my 11 years has someone called frantically asking for an ambulance. Of course, I called 911 and had one sent to the museum. When bomb scares were stylish a few years ago, we had to put up with crackpots who said, "Operator, there's a bomb in such-and-such a building and it's set to go off in 2 hours." We call a special security number for all bomb threats, but we haven't had one in a long time.

Q. Does it bother you to talk on the phone at home after spending all day at the switchboard?

A. The funny thing is, I could never stand to hear a phone ringing. At the board, we turn the sound off and just watch the lights since we're right in front of them. At home, I do talk on the phone, but the calls are as brief as possible.



FLORA SMITHIANA

By James Buckler

A massive basket of flowers—1,700 square feet in area and made to simulate Victorian wicker—is certain to be a magnet to the Smithsonian's exhibit at this year's Flower and Garden Show, to be held at the D.C. Armory Starplex from March 2-7.

The flower basket design, inspired by this photograph (see above) taken from the 1908 horticultural classic, "Henderson's Picturesque Gardens," was created by Office of Horticulture staff members Kathryn Meehan and John Monday and Office of Exhibits Central staffers James Mahoney, Buddie Speight and John Widener. The basket, which will be 22 feet wide with a bow rising 10 feet in the air, is meant to adorn a sharp slope, such as the 30-degree incline which Horticulture and Exhibits staff will construct at the flower show.

The basket will be edged with rows of coleus, alternanthera and dusty miller, with the succulent echeveria peeping out from between the nylon roping of the basket. Chrysanthemums will spill out over the basket top. The splendid display, which Horticulture plans to duplicate outdoors in the Victorian Garden this summer, will be set off indoors by grass and ornamental fig trees.

Another Smithsonian exhibit at the show will be a "Victorian Grotto," displaying a selection of tropical plants, including about 100 orchids, from the greenhouse at the Old Soldier's Home. The orchids, many of them rare, were raised by orchid specialist Ted Villapando working under

Greenhouse-Nursery Manager August Dietz. A special Smithsonian committee, whose members include Dr. Edward S. Ayensu, director of the Office of Biological Conservation; Paul Desautels, curator of mineral sciences; Dr. Robert Read, associate curator of botany, and volunteer Mary Ripley, has advised Horticulture on the collection and care of these orchids, some of which are endangered species.

The grotto display will feature specimens of Cattleya, Cymbidiums and Paphiopedilums, among other orchid types, along with lush tropical ferns, bromeliads and fig trees. Exhibits Central is constructing an artificial grotto as a centerpiece for the display.

The Flower and Garden Show, produced and directed by the District of Columbia Branch of the Professional Grounds Management Society, will also include exhibits by such institutions as the National Arboretum, the U.S. Botanic Gardens, Brookside Botanic Gardens, commercial horticulture firms and federated garden clubs. Mary Ripley will chair the Flower Show this year.

The doors will open at 1:30 p.m. on Friday, March 2, and be open all other days from 10 a.m. to 9:30 p.m. Tickets will cost \$4, but if you ride the Metro to the Stadium and pick up a transfer between 11 a.m. and 3 p.m. on weekdays, you'll get a \$1 discount. Resident Associates may purchase tickets through the February Newsletter for \$3.25.

Gift Enriches Freer Study Resources

Study collections at the Freer Gallery of Art were enriched recently by a gift of more than 4,000 slides of Islamic architecture, photographed and donated to the museum by Raymond Hare, a former U.S. ambassador to several Near Eastern nations.

"Ambassador Hare's gift fills a gap in the Freer's photographic reference collection," Esin Atil, the museum's curator of Near Eastern art, said. "Such an extensive group of slides on Islamic architecture is very rare—it will be extremely valuable to art scholars and researchers."

Hare, who retired in 1966, began his career abroad in 1924 as a teacher at Robert College, an American school in Istanbul. After joining the U.S. Foreign Service in 1927, he eventually served as non-resident minister to Yemen and as ambassador to Saudi Arabia, Lebanon, Egypt and Turkey.

He began the photography project as a hobby, in response to his natural curiosity about an exotic environment. As his inter-

est grew, he became more systematic and thorough about his work.

"I am an orderly person by nature," Hare said, "so I wanted to put the hobby into some context. I began reading about the monuments before visiting them. The pictures invited further study, so I would reorganize the slides and research them until my collection was documented and fairly complete."

The slides show examples of Islamic architecture from regions as far apart as southern Russia, Spain and North Africa, but at least half were taken in Turkey and a large number in Cairo, where most of the important monuments of Islamic architecture are located.

"I have had a great deal of pleasure from this project. People have been trying to convince me to write a book about it, but I have no intention of doing so," Hare said. "Instead I decided to share my life's work by donating it to the Freer, where it could be used and appreciated."

Birds of D.C. Given New Life at Museum

By Thomas Harney

One of the Smithsonian's oldest standing exhibits, "Birds of the District of Columbia Region," is getting a new look.

The display, surrounding the Museum of Natural History's ground-floor Baird Auditorium ambulatory, has long been a useful reference tool for people who wish to identify birds they have seen in the Washington region, from the Atlantic Ocean to the Allegheny Mountains.

The popular bird exhibit was part of a series on the natural history of the District area that included mammals, reptiles and birds. It was installed more than 60 years ago and had become outdated and rather shabby. Brilliant yellow, gold and red-breasted warblers had faded until they were plain brown. Some of the birds, such as the passenger pigeon, had become extinct, or could no longer be sighted in the area, but were not so labeled.

So the MNH Bird Division of the Office of Exhibits undertook renovation. The cases were stripped to the original wood finish and new blue and green backgrounds installed. The birds were cleaned of dust and grease with compressed air. Broken wings and bills were glued back on again. Lighting was improved and labels were updated. Faded specimens are now being replaced.

Most of the specimens, according to John Barbour of the Bird Division, are excellent examples of the art of taxidermy. Some—such as the passenger pigeon—are known to have been purchased at food stalls in the Washington Market, located in the early 20th century across from the Museum on Constitution Avenue. The barn owl on display was also collected nearby, from the Castle tower when it was a regular nesting place for these birds.

The division, Barbour said, often receives calls from local residents seeking to identify birds they have spotted. Staff members can often name the bird just from the caller's description of it. If not, they suggest that the inquirer have a look at the exhibit or consult the bird guides at the Naturalist Center's exhibit.



John Barbour and birds

Books

If you've written, edited or illustrated a recently released book, please notify Smithsonian Press Assistant Director **Felix Lowe**, so your publication can be listed in Torch.

"Language Interpretation and Communication," edited by David Gerver, Stirling University, and **H. Wallace Sinaiko**, Office of the Assistant Secretary for Science, Plenum Press, 1978.

"A Thousand and One References for the History of American Food Technology," **Terry Sharrer**, MHT, Agricultural History Center, University of California, Davis, 1978. The book was a cooperative project by the Agricultural History Branch, Economic Research Service, U.S. Department of Agriculture and the Agricultural History Center.