THE SMITHSONIAN
TORCH

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Smithsonian Prepares for Papal Visit, Huge Crowds on the Mall

Richard Hofmeister

On Monday, Sept. 17, contractors for the Washington Archdiocese began work on the altar where Pope John Paul II will celebrate a Mass on Oct. 7.

The Castle will serve as a backdrop when Pope John Paul II celebrates Mass at 3 p.m. on Sunday, Oct. 7, at an altar erected on the Mall at the footpath junction in front of the statue of Joseph Henry. The Mass will climax a 6-day visit to the United States by the Roman Catholic pontiff.

With crowds of up to 1 million persons expected to gather in Washington that weekend, six museums on the Mall will remain open from 10 a.m. to 9 p.m. (instead of closing at 5:30 p.m.) on both Saturday and Sunday.

The nature of the event and the limited capacity of the facilities at the Festival of American Folklife led to the cancellation of the festival's regular programming for Sunday. However, a special program is being planned.

News of the pope's plans resulted in intensive planning sessions involving the Archdiocese of Washington, the District of Columbia government, the National Park Service, the Secret Service and the Smithsonian.

Representing the Smithsonian in a number of planning meetings covering various aspects of the visit were John

(See 'Papal Visit,' Page 2.)

Festival Schedule

The 1979 Festival of American Folklife, with its calypso and country music, Vietnamese and Caribbean foods, crafts demonstrations and children's activities, will be interrupted on Sunday, Oct. 7, the day Pope John Paul II celebrates Mass on the National Mall.

Regular programming will be renewed for the final day of the festival, Oct. 8. The festival begins Wednesday, Oct. 3, and it is anticipated that attendance will be swelled by visitors arriving early for the papal Mass or remaining in Washington after the Mass.

For a schedule of highlights of this year's folklife festival, see below, left.

1979 Festival of American Folklife
Highlights Schedule

A complete day-by-day schedule will be available at the festival site, 14th Street and Constitution Avenue N.W. Major events are repeated daily with the exception of the Vietnamese Mid-Autumn Festival, the Caribbean Carnival parade and the CBers' jamboree. Some highlights follow:

Wed., Oct. 3

10 a.m.	Musical medley from the festival.
11 a.m.	Opening ceremonies.
1:30-3 p.m.	Medicine show—an old time medicine show like those of the 1920s—with comedians, ventriloquists, magic acts, bluegrass music and a sales pitch by "Doc" Foster. (daily)

Thurs., Oct. 4

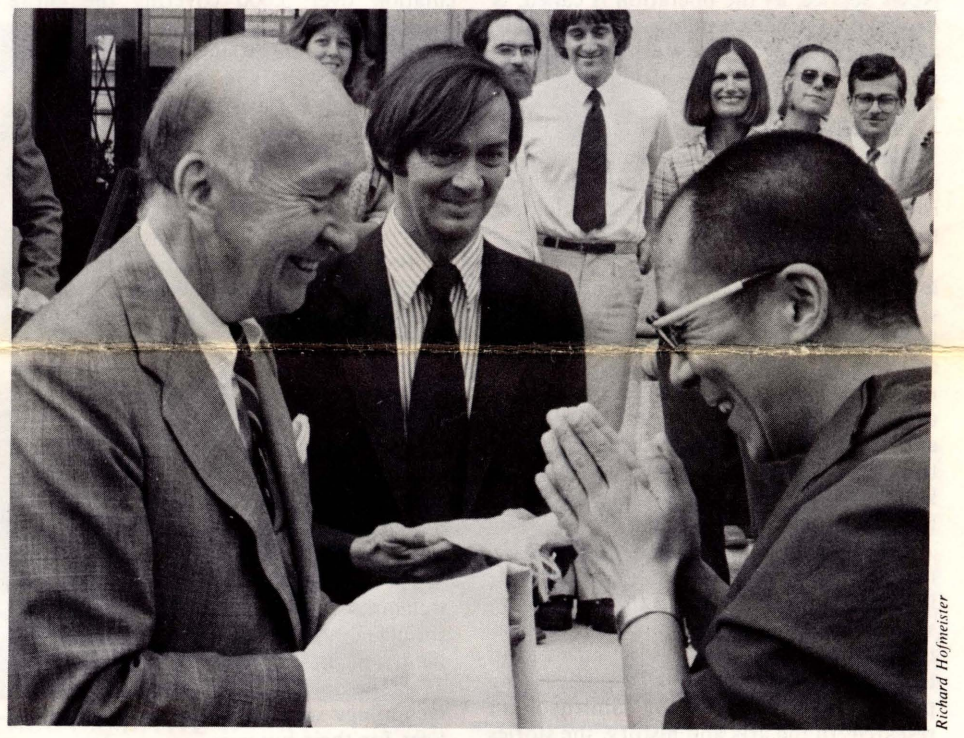
10 a.m.-4 p.m.	Children's Area—children can make cornhusk dolls and costumes for Halloween and the Caribbean Carnival. There will be country dancing, Afro-American and Vietnamese-American games, and Lumbee Indian May Day events. (daily)
Noon-3 p.m.	Native American architecture—representatives from three Indian tribes build and discuss traditional dwelling structures, showing how each is energy-efficient. (daily)

Fri., Oct. 5

10-11:30 a.m.	Caribbean music—steel bands.

(See 'Festival,' Page 4.)

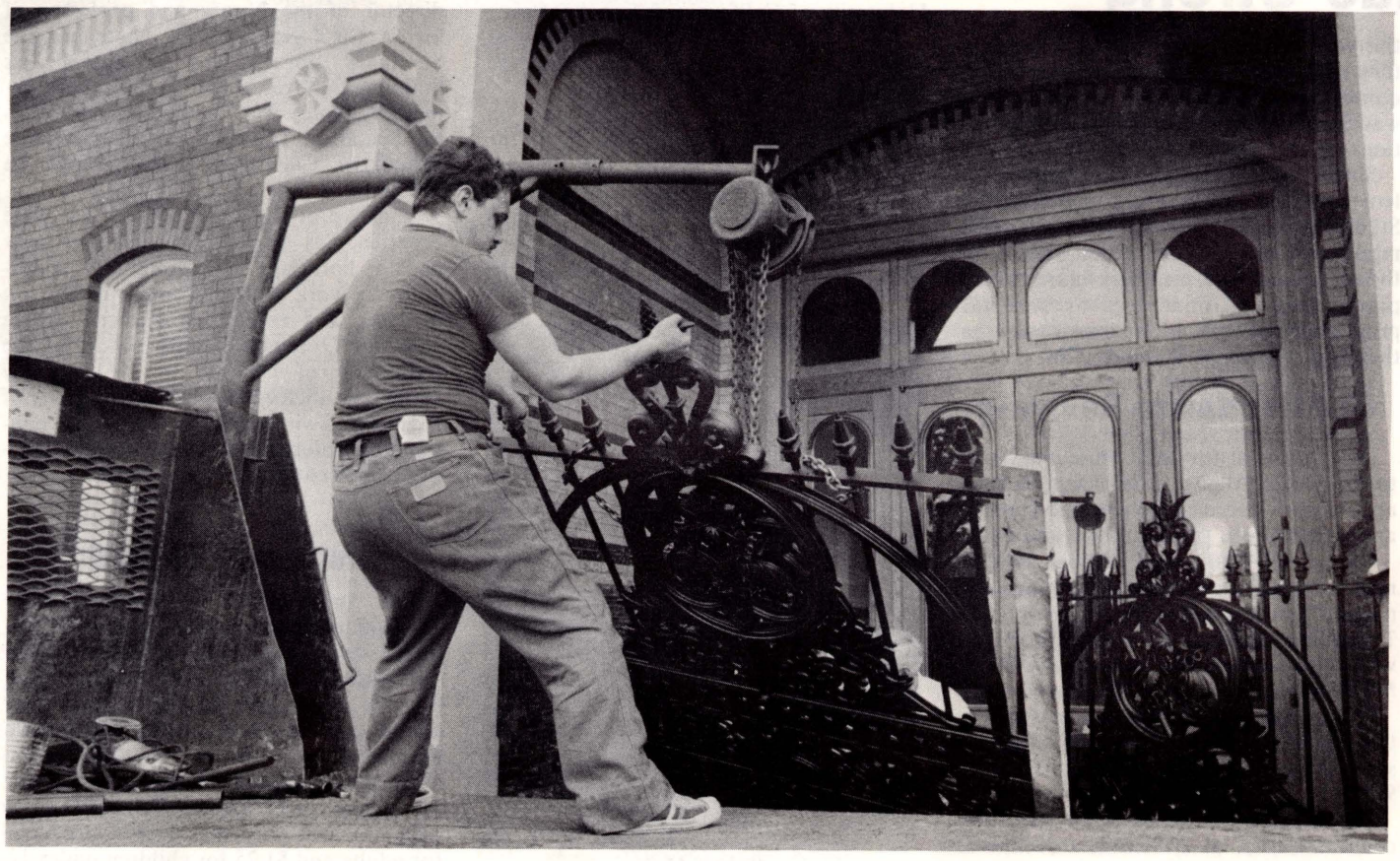
Dalai Lama Welcomed at Freer



Richard Hofmeister

The Dalai Lama is greeted at the Freer by Secretary Ripley and E. Richard Sorenson, director of the National Anthropological Film Center, before touring the collections and viewing films about vanishing Tibetan Buddhist culture.

Victorian Gates, Found in Tennessee, Now Reinstalled at A&I



Photos by Richard Hofmeister

This set of elaborate iron gates, one of four pairs created in 1879 to adorn the entrances of the A&I Building, was reinstalled at the west door in September, after being discovered in Tennessee and returned to Washington for extensive restoration.

'Papal Visit'

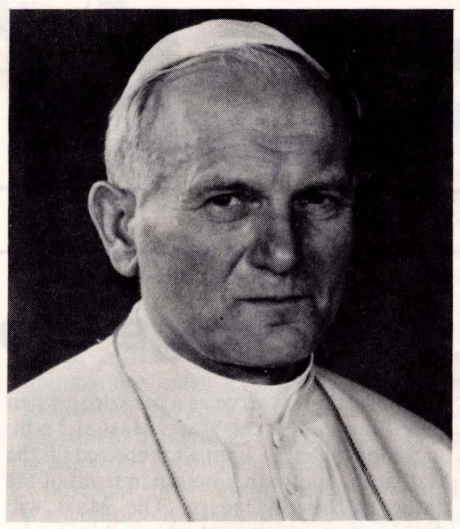
(Continued from page 1)

Jameson, assistant secretary for administration; Lawrence Taylor, coordinator of public information; Tom Peyton, director of the Office of Facilities Services; Robert Burke, director of the Office of Protection Services; Jay Chambers, chief of the Protection Division, and John Moreci, chief of the Communications and Transportation Services Division.

In addition to preparing for the public influx, the planners had to take into account the needs of an anticipated 2,000 reporters and journalistic technicians, including 200 to 300 Europe-based reporters and cameramen expected to accompany the pope throughout his visit to the United States. Police and security officials said that Jefferson and Madison drives will be closed on Sunday. Independence Avenue will be closed to all but essential traffic.

A temporary chain-link fence, 42 inches high, will be built on the Mall side of Jefferson Drive from 14th Street to 4th Street.

The Mall exit from the Smithsonian Metro station also will be closed prior to and during the Mass, but the Independence Avenue exit will remain open.



Pope John Paul II

Entry to the museums on the south side of the Mall—Freer Gallery, Arts and Industries, Hirshhorn and Air and Space—will be possible on Sunday only through the Independence Avenue doors.

Smithsonian staffers expected at their posts will be limited to essential personnel, among them guards, custodians, electricians, other technicians and some public information officers.

For security reasons, windows facing the Mall will be closed, and no one will be permitted on the roofs and terraces of any of the Mall museums.

Special arrangements are being made to assure that essential personnel will be able to reach their places of work despite the anticipated crush of traffic. Present plans call for shuttle service to the Mall from 1111 North Capitol St., the Zoo and Silver Hill for essential staffers.

All Smithsonian parking areas will be closed on Sunday. The garage in the basement of the Air and Space Museum will be closed except for vehicles of essential staff with permits issued in advance.

The Castle will be closed Saturday and Sunday. The personnel of the Visitor Information and Associates' Reception Center will move to the Communications and Transportation Services Division in the Natural History Building and will be working there in full force to answer public telephone queries.

Museums open until 9 p.m. Oct. 6 and 7 include the Museum of History and Technology, the Museum of Natural History, the Freer Gallery, the Arts and Industries Building, the Hirshhorn and the Air and Space Museum. Other Smithsonian museums will maintain normal hours.

Restaurants in MHT, MNH and NASM also will be open until 9 p.m. on Saturday and Sunday, but the public is being cautioned that those restaurants have limited capacity. James Pinkney, assistant business manager, said the three cafeterias could serve a maximum of 35,000 meals each day of the weekend.

Lost-and-found and first-aid stations will be maintained at a number of locations on Madison Drive between 14th and 4th streets. First-aid stations in Smithsonian museums will also be open. Comfort stations will be placed on cross streets off Constitution Avenue.

Staffers are being urged to refer all press queries concerning Smithsonian weekend plans to the Office of Public Affairs (ext. 5911). Press queries concerning the Mass and the pope's schedule should be referred to the Papal Information Center in Silver Spring, (301) 593-4103.

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SMITHSONIAN NEWS SERVICE

This month marks the beginning of a new feature-story service for newspapers by the Office of Public Affairs. The Smithsonian News Service, as the operation is called, is designed to promote public understanding and awareness of the Institution's scholarly activities in science, art, technology and history.

The service is the brainchild of Larry Taylor, coordinator of public information, who sees it as a natural outgrowth of existing public information and education activities.

"The Smithsonian News Service is a logical extension of the Smithsonian's mission, 'the increase and diffusion of knowledge,'" he said. "The Institution constantly increases knowledge through its research activities; this will be an effort to diffuse that knowledge to non-researchers and laypersons across the country. We hope the news service will take as much knowledge as possible out to the public, to the Smithsonian's constituents."

Unlike news releases, which generally announce a major acquisition, a new appointment or the opening of an exhibit, the news service features will go behind the scenes at the Smithsonian. In the sciences and technology, the stories will describe the process and benefits of Smithsonian research. In the arts and history, the stories will describe trends, perspectives and research. The stories are aimed at the average newspaper reader and are intended to be lively, entertaining and informative.

Initially, the service is being distributed as a package of four stories, about 750 to 1,000 words in length. It is mailed monthly to 3,300 newspapers—1,950 weekly newspapers and 1,350 daily newspapers with circulation over 5,000 covering the entire United States.

The stories are by-lined and written by professional writers in the Office of Public Affairs and by information officers at various Smithsonian bureaus. All bureaus of the Smithsonian are included in the service.

The first package of stories contained articles on new directions in contemporary art at the Hirshhorn Museum; trends in recycled buildings, a Traveling Exhibition Service exhibit; research on probing planetary secrets at the Air and Space Museum, and studies of dolphins at the Museum of Natural History. Two of the stories—on contemporary art and planetary secrets—are accompanied by photographs that are screened for direct reproduction by newspapers. These were prepared by the Office of Printing and Photographic Services.

The Public Affairs staff, Taylor said, welcomes ideas for stories. Staff members should contact OPA staffers David Maxfield, in the art and history area, and Madeleine Jacobs, on science and technology subjects, or the information officer for their bureau.

"The Smithsonian News Service promises to be an exciting expansion of Smithsonian efforts to reach out to the rest of the United States with its activities," Taylor said.

Richard Hofmeister

GOLD MEDAL TO ROSENBERG . . . *Chief Justice Warren Burger, chancellor of the Smithsonian, shares Dorothy Rosenberg's pleasure at her receipt of the Secretary's Gold Medal for Exceptional Service, presented by Secretary Ripley at the Sept. 16 dinner of the Board of Regents. Next day, the Regents adopted a resolution regretting Rosenberg's decision to retire next January, after 21 years at the Smithsonian and 7 years as the Secretary's executive assistant, and praising her "exceptional soundness of judgment, resourcefulness, devotion to ideals of the Institution and, above all, unfailing graciousness."*

Sign-ups Continue Strong

Interest in Smithsonian programs continues to surge despite economic and fuel concerns, although attendance has dropped for some of the activities which depend on the public for financial support.

As of mid-September, the Division of Performing Arts sold twice as many subscriptions to its fall-winter concert series as it did last year, DPA Marketing Coordinator Sally Roffman reports, adding that Smithsonian recordings are selling well.

She felt, however, that the recent gasoline shortage affected attendance at the Discovery Theater. Over the summer, the performers played to small audiences consisting mostly of children from local day-care centers who use public transportation. Roffman also noted that attendance at the July 4th celebration, co-sponsored by DPA and the Museum of History and Technology, was down from last summer.

And yet Resident Associate Program membership continues to climb at a rate of 1,000 new members a month for a current total of more than 51,000 people, according to Information Officer Helen Marvel. There was a slight decrease in summer class enrollment, she said, with about 200 fewer adults enrolled in courses this summer than last year.

Director Robert Angle of the National Associate Program said that response to this year's energy headaches was similar to that of 1974, when an early drop in inquiries about foreign and domestic tours was followed by a strong flow of applications.

Since August, Angle said, the number of letters asking about tours and Selected Studies seminars has resulted in increased registration. He speculated that, because of the energy shortage, members figured that a planned educational trip or seminar program was a better value than a vacation they had to arrange themselves.

SI Attendance Reviving

Attendance at the Mall museums began to recover in August after sharp declines, apparently induced by the gasoline shortage and rising prices, in May, June and July.

Indeed the number of visitors actually rose in August, as compared with the same month last year, at History and Technology, Natural History and the Freer, with attendance at MHT up by 64,836, at MNH by 4,163 and at the Freer by 4,964.

Once again, the Air and Space Museum, the Smithsonian's most popular museum, showed the biggest drop, falling 483,178 (to 948,017) as compared with August 1978.

In August, the seven Mall museums counted a total of 2,585,582, a decline of 459,488 from August last year.

New Libraries Director Arrives

Robert Maloy of New York City has been appointed director of Smithsonian Institution Libraries after a 2-year search to fill the position vacant since Dr. Russell Shank became director of libraries at the University of California at Los Angeles.

Jean C. Smith, assistant director for bureau and information services, has served as acting director in the interim.

Dr. Maloy, who began work here on Aug. 27, oversees the operations of the central library, including the Dibner Library and the rare book collection, 10 bureau libraries and 6 major branch libraries. He also works in close cooperation with the independent libraries of the four art bureaus. Smithsonian library facilities are located in Washington, Maryland, Virginia, New York, Massachusetts and Panama.

Richard Hofmeister

Robert Maloy

Maloy comes to Washington from Union Theological Seminary, where he served as director of the library and professor of history for 4 years. During his tenure, the Seminary library was automated, its buildings renovated and its collections expanded. Maloy went to the Seminary from the School of Theology and the Graduate School at Claremont, Calif., where he served for 3 years.

A native of Cleveland, Maloy has wide experience as a teacher, an administrator and a librarian. He completed undergraduate work at the University of Dayton in 1956, and received a master's degree from the Graduate Library School of the University of Chicago in 1961. Maloy earned his doctorate from the University of Freiburg, Switzerland, in 1966 and continued postdoctoral studies at several European universities.

Discovery Theater

The Smithsonian Discovery Theater opens its new season Oct. 3 with eight different shows exploring the special skills (and backstage drills) of the dancer, the actor, the clown and the singer, plus four superb puppet productions. The season premieres with the internationally acclaimed puppeteer, Dick Myers, presenting the ageless tale of "Cinderella"—with some delightful new surprises. Tickets are $2.25 for adults and $1.75 for children under 12.

Exhibit Design at the Smithsonian

Art Museum Designers: 'Let the Art Speak for Itself'

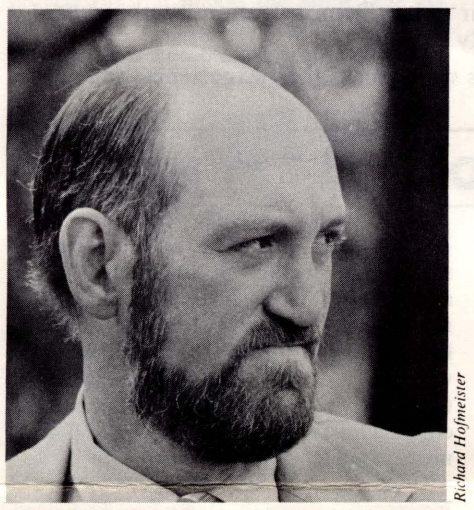
By Linda St. Thomas

Most museum people would be flattered if you said their work was outstanding or if it were the first thing you noticed on entering a gallery. But for designers of art exhibits, such visibility is just what they don't want.

"The way I see it," said Joseph Shannon, chief designer at the Hirshhorn, "an art museum designer's job is not for individuals who want to make a personal statement through their work. The idea is to let the art speak for itself."

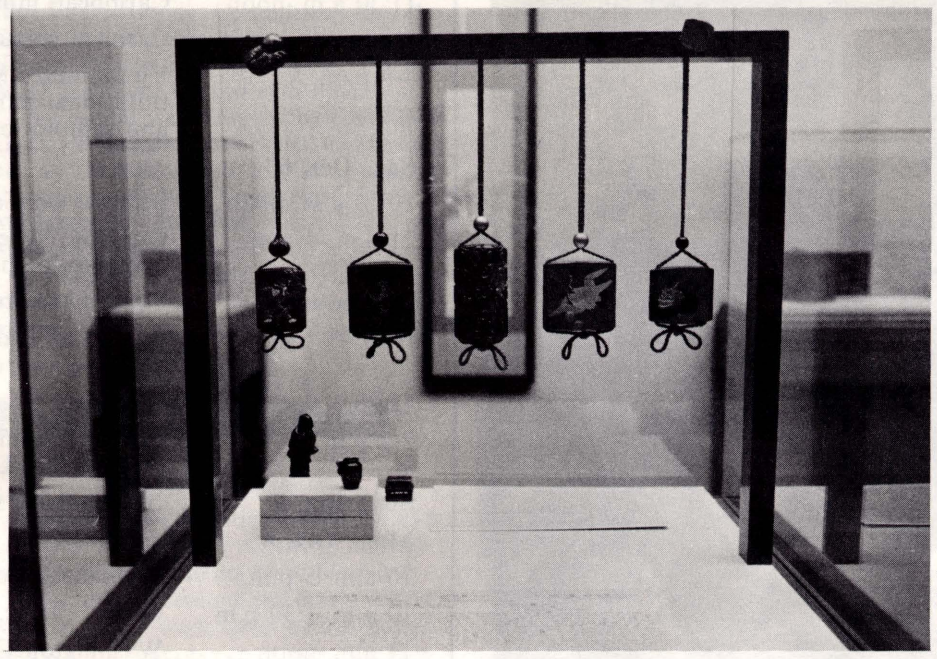
In "Calder's Universe," a recent Hirshhorn exhibition, Shannon chose to break with the standard white walls of most museums of contemporary art because, as he puts it, Calder's works called for a more playful treatment than stark white walls would allow. He painted the walls black and bright primary colors—blue, yellow, red—to intensify the artist's paintings and mobiles.

Designers at the Smithsonian's other art museums—the Freer, the National Portrait Gallery, the Renwick and the National Collection of Fine Arts—share Shannon's viewpoint. Yet each of the five has its own style, its own way of designing exhibits, that gives each institution its own distinctive "look."



Richard Hofmeister

Mike Monroe, Renwick curator/designer



Richard Hofmeister

The Freer's classic style of exhibit design is evident in this elegant presentation of inro, or tiered medicine cases, in the current exhibition, "Japanese Lacquer."

At NCFA, that look was obvious in a recent show, "First Western States Biennial," designed by Val Lewton. Four colors were selected for the walls—two shades of cream, light blue and olive green—because they evoked a Western feeling with sky-blue and sandy neutral tones.

Placement of the art works probably takes more time than any other phase of design, according to Lewton, who moved one painting by Daniel De Roux at least a dozen times before he found just the right spot for it—in a room with two other social commentary paintings.

"In this exhibition, as in many other NCFA shows, we varied the size of the rooms and the color of the walls so the visitors would have a change of pace," David Keeler, design chief at NCFA, said. One room in the Western exhibit was designed as a kind of lounge, with carpets, a leather bench and "old masters" of the West hung on restful dark green walls.

Labels in the "Western States" exhibition were kept to a minimum: a three-sentence panel introduced the show, and paintings and sculptures were accompanied only by standard title-artist-date plaques.

NPG designer Nello Marconi took a different labeling approach for paintings, sculptures and documents in the "Return to Albion" exhibit. Marconi said: "It is not the beauty of the artifacts that concerns us as much as the individual depicted in the work." Labels are used to tell a story about artifacts and art objects which may not speak for themselves.

For example, a John Singleton Copley self-portrait was labeled:

'Painters cannot Live on Art only, tho I could hardly Live without it.' So wrote John Singleton Copley, the Bostonian whose long-felt desire to see and study the great masterworks of European art led him to abandon America for England in 1774.

This self-portrait, with its 'restless, almost nervous vitality,' reflects the more painterly technique Copley developed after moving to London. As he hoped, the opportunity to see the city's many fair examples of art did enable him to acquire a 'bold free and graceful stile of Painting,' which he believed was an improvement upon the starker realism of his earlier works.

Unlike shows at the Air and Space and the Natural History museums (see August and September Torch), displays in the art museums do not use many audiovisuals. They are more sparing with labels and, for the most part, use subdued lights and colors.

The slide shows, films, talking mannequins and computer games that have been fashionable since the 1960s are rarely seen in these art museums. Most designers believe that AV's are inappropriate with works of art. Take this extreme example, offered by Joe Shannon: Imagine seeing an original Rembrandt displayed with a multimedia show on the artist's life and times blaring in the same room.

"Personally, I'd rather bring binoculars to see the old masterpieces in European museums, hung right up to the ceiling—salon style—than be subjected to slide shows and music."

Shannon would like to see all design return to the basics—that is, return to an emphasis on the objects themselves. After all, he adds, any visitors' center or airport lounge can have slides, photo murals and fancy graphics, but only museums have the "real" thing—the artifacts themselves.

At the Freer Gallery, the design of each exhibit is a painstaking process involving the curatorial staff, label editor, conservators and Director Thomas Lawton.

"Our collections are a bit exotic for the average Mall visitor, so for the past 2 years we have been trying to enliven our exhibits by adding new labels, redesigning cases and putting a few plants and sofas here and there," Lawton commented.

The exhibition of Japanese lacquerware, which opened in April, was a good example of the Freer's authentic, meticulous style of exhibit design. Plastic button-like stands were designed especially for this show so that the lids of the lacquer boxes could be properly tilted toward the visitors. A rope holding an inro, or tiered medicine case, was hand-dyed by a curator at home to get just the right shade of purple and the exhibit cases themselves were covered with beige linen which had been stretched so that every thread of fabric was perfectly squared with the base it covered.

Ink boxes in the exhibit were displayed flat in their cases, however, because that is the prescribed Japanese style of exhibition for this object, Lawton explained.

At the Renwick, Michael Monroe, a curator who doubles as a designer, also livens up that gallery's exhibits without using audiovisuals, which he called an "expensive headache for any museum." Working with only 8,000 square feet of exhibit space (compared to 67,000 square feet, for example, at the Hirshhorn), Monroe has managed to display such artifacts as violins, painted furniture, neon signs and stained glass and somehow make them all look appropriate to the building, a 19-century historic landmark.

"Since the Renwick doesn't have its own collections, artifacts here are on loan from Smithsonian artists or other museums or collectors," Monroe said. "This presents some problems because I don't get to see the objects until a month before the show opens. So I work out my design scheme using measurements, photos and written descriptions."

For an exhibit this fall, "A Century of Ceramics in the United States: 1878-1978," Monroe will recycle pine and painted wood cases for the display of 220 objects. This show, organized by the Everson Museum of Art in Syracuse, N.Y., will be installed in strict chronological order, but he will give the show a special touch by using different wall colors for each decade. Where appropriate, he'll pick a color and graphics that were popular during that period.

"Ideally, a designer should have a chance to see every artifact in the exhibit and receive the label texts and other information in plenty of time to develop a design plan," Monroe said. "Of course, nothing is ever ideal, but the fewer unknowns we have to deal with the better the exhibit will look to the visitors."

Ironically, even after months of conscientious design work most people don't know that art museum exhibitions are designed. "I guess they think it just happens to look like that when we display the art," Monroe said.

Linda St. Thomas is on special assignment. Her series on exhibit design will continue in December.

Museum Passes Five-Year Mark

By Sidney Lawrence

This month marks the fifth anniversary of the Hirshhorn Museum and Sculpture Garden, the institution which transformed one of this century's major private collections of modern art into a dynamic public resource.

The Hirshhorn, which attracted a million people in its first 6 months, now gets about 1.3 million visitors a year, making it the best-attended contemporary art museum in the country.

The Museum's history began in 1966, when President Johnson signed legislation accepting Joseph Hirshhorn's gift to the nation of more than 6,000 works of art. Ground-breaking and construction began in 1969.

Meanwhile, in New York, a fledgling staff was organized to catalog the gift and prepare it for shipment to Washington.

The staff, which later expanded to handle the responsibilities of a full-fledged museum, worked long and hard to meet the opening deadline of Oct. 1, 1974. The year-long inaugural exhibition presented some 900 examples from the collection.

The special exhibitions program began a year later with a retrospective of works by contemporary sculptor Jésus Raphael Soto. Then came an Elie Nadelman retrospective and a series of smaller shows, among them drawings by David Levine. In 1976, the Museum marked the Bicentennial with "The Golden Door," a tribute to immigrant artists and their contributions to American art since 1876.

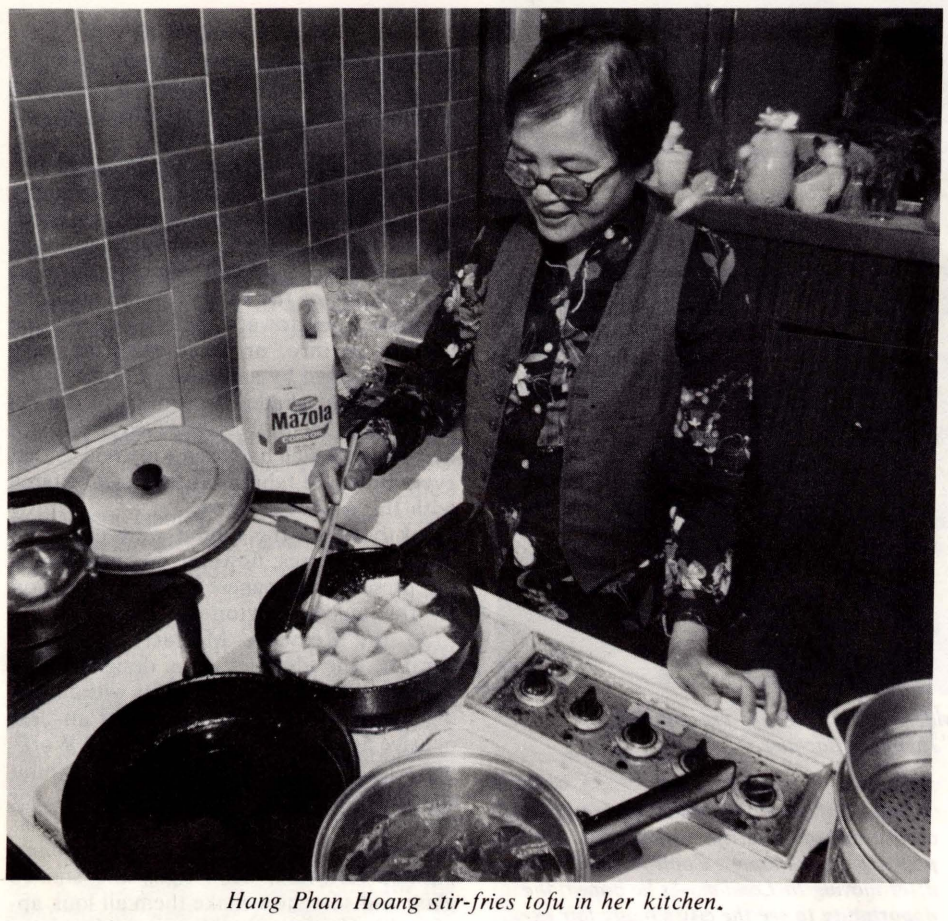
More than 30 catalogs have been published to accompany Hirshhorn exhibitions, with many written by Museum curators.

The first 5 years have seen continuous expansion of the permanent collection, with more than 250 additional works donated by Joseph Hirshhorn. About 130 other donors, mostly private collectors as well, have given some 350 items. Museun purchases have accounted for about 100 other acquisitions.

Photos: left - Martin Curry; right - John Tennant

The old (Renwick) and the new (Hirshhorn): a matter of style

Festival Cooking Vietnam-Style



Hang Phan Hoang stir-fries tofu in her kitchen.

By Abby Wasserman

Hang Phan Hoang, a U.S. resident since 1965, grows vegetables in her backyard garden. In this she is no different from many Washingtonians. Her garden, however, is special: She grows herbs and vegetables that are not native to this country. They come from Vietnam.

From small, round cherry eggplants, which she will pickle in salt and water, to winter melon, Vietnamese celery and gourd squash, and many varieties of mint, Hoang's garden is a defense against homesickness.

If we have not experienced the wrenching change that is forced emigration, we can forget how important our native foods are to us. The emigrant's loneliness is assuaged by the familiar: traditional festivals, well-loved music, the smell of familiar foods.

"Every Vietnamese is a vegetable grower," she said. "They miss home so much. We miss the people, of course, but we miss also the food."

The bounty of the Hoangs' garden is shared by other Vietnamese-Americans, who buy seeds and vegetables from her.

Hang Phan Hoang will demonstrate Vietnamese cookery during the Festival of American Folklife, Oct. 3-8. The cookery demonstrations will be held from 10 a.m. to 5 p.m. in the Folklore in Your Community area at the festival's Mall site.

It is the Vietnamese custom, Hoang said, to eat light things in summer—boiled vegetables, tofu (soybean cake) and meats "that are not so salty." During the colder months, Vietnamese chefs cook meat with fish and soy sauces. The fish sauce is made from tiny fresh fish from the sea, salted and fermented "at a certain temperature, in big jars," for a whole year. The fermented sauce looks like honey and is so rich that it is diluted before use. Washington area Vietnamese-Americans use a Thai fish sauce, since no Vietnamese fish sauce is available here.

Vietnamese soy sauce was also unavailable here until July, when Hoang and her husband, Van Chi, opened a soy sauce factory in western Maryland. The sauce is made of soybeans and sweet (sticky) rice. The rice is steamed and fermented until it becomes sweet, like a sugar. Soybeans are roasted, then boiled and soaked in water for 2 weeks. The top is skimmed daily.

The Vietnamese call this thick combination of fermented rice and soybeans "tuong."

The Hoangs also produce thinh, made of roasted long-grained rice. After roasting, it is ground finely and mixed with sliced cooked meat. It has a smoky, "very, very special" flavor. Tuong, the soy sauce, is served as an accompanying dip for boiled vegetables, fried tofu or thinly sliced rare beef. When served with beef, the sauce is combined with mashed ginger root.

The Hoangs, who lived in Paris before coming to the United States, have three grown children. Three nephews and a niece currently live with the couple. One nephew, a doctor, arrived in Maryland on the September night when Hurricane David hit the Washington area.

During the festival, Huong will prepare spring rolls (also called imperial rolls). They have special meaning for her now.

"At the beginning of the year, as soon as we saw what was happening to the boat people, I started to make spring rolls and sell them. After we pay the cost of making the rolls, the rest goes to an organization (World Vision International) that goes to the open sea to rescue the boat people and take them to land. As soon as we collect about $100, we send it. In the spring, three to four people made the rolls and we sent $730. They need $1,500 to function 1 day; our effort is very small, but it is better than nothing," she said.

Rau ram, a variety of mint used in Vietnamese cooking to flavor beef and chicken dishes, also has significance for her. "When we went from Paris to the United States, I had a small bunch of rau ram in my daughter's handbag," she said. "My friends in Paris gave me a big rose when we left; I kept it on the front of my blouse."

"The customs people took the rose and threw it away," she smiled, "but they did not find the rau ram."

Hang Phan Hoang's Festival Recipe
Cha Gio (Imperial Rolls)

2 pounds ground fresh pork butt, or pork and crabmeat, or pork and fresh shrimp
2 tablespoons nuoc mam (fish sauce, available at Oriental groceries)
½ teaspoon white pepper
1 large egg
1 cup onion, chopped fine
½ pound carrots, chopped or grated fine
2 ounces bean thread, or Chinese vermicelli, softened in water, drained and then cut to about 3 inches long
½ ounce Chinese dried fungus, or Chinese mushrooms, softened in water, cleaned, drained and sliced
1 teaspoon sugar in 2 cups water
Banh trang rice papers (1 sheet per roll)
Vegetable oil

Mix the meat, or meat and shellfish mixture, with seasonings and egg. Cover and let seasoned meat stand in refrigerator while you chop onions, carrots, bean threads and fungus or mushrooms.

Mix the seasoned meat with the vegetables, then prepare the sugared water and put it in a large bowl. Dip one whole rice paper into the water, then quickly remove, drain excess water and put the paper flat on a towel which has been spread on a large cutting board. You can moisten only one paper at a time. Handle carefully, as it will break easily when dry and tear easily when wet.

Take 2 tablespoons of the meat mixture and place on softened rice paper on a heavy towel. Spread filling so that it forms a cigar shape 3-4 inches long, then fold over one edge using fingers to hold down. Fold in side edges at least 1 inch each.

Roll up gently and lightly, like a cigar, pulling to make it taut. As soon as several rolls are made, put them separately on a rack inside your refrigerator, in order to let the rice paper dry.

To fry, preheat about 2 cups oil in a heavy frying pan. Start to put the fresh rolls in when oil is hot enough to crisp them right away (about 375 degrees). Fry for 4-5 minutes. Turn with chopsticks and, when crisp, remove and drain. Makes about 2 dozen rolls. Rolls may be fried about one-half the time and frozen. Complete frying as needed.

From "Sach Nau An Viet-Nam, A Booklet of Vietnamese Cooking," by Joan Nathan. The book will be available for 50 cents at the festival.

'Festival' *(Continued from page 1)*

11 a.m.-5 p.m.	Demonstrations of Carnival preparation work (making steel drums and sewing elaborate costumes).
11:30 a.m.-noon	Caribbean music.
1 p.m.	Carnival costume workshop.
7-9 p.m.	Vietnamese Mid-Autumn Festival—including a traditional parade, with children carrying lanterns, and samples of moon cakes as long as they last.
Sat., Oct. 6	
10:30 a.m.-noon	Seminar on Carnival
11 a.m.-4 p.m.	One-day "break" jamboree—CB radio operators compete for prizes to a country music background.
11 a.m.-noon	Street hawkers talk about their work.
Noon-5 p.m.	Caribbean Carnival with parade of bands and best-costume awards.
12:30-3 p.m.	Bluegrass music.
2-3 p.m.	Former Washington Senators baseball players Chuck Hinton, Jim Lemon and Walt Masterson reminisce.
Sun., Oct. 7	No regularly scheduled programs.
Mon., Oct. 8	
10 a.m.-5 p.m.	Vietnamese cooking and crafts demonstrations.
10 a.m.-1:30 p.m.	Gospel music.
11 a.m.-noon	Washington Cathedral stonecarvers talk about their craft.
2-3 p.m.	Mom-and-Pop store owners talk about their occupations.
2-4 p.m.	Caribbean kiddies' carnival and parade.
3-4 p.m.	Firefighters (active and retired D.C. professionals) talk about their jobs. Demonstrations with equipment twice daily.
4-5 p.m.	Market vendors will discuss their experiences in local markets.

Books

"The Fine Arts in America," by NCFA Director **Joshua Taylor**, was praised by Paul Teare on WGMS-Radio's "Comment on the Arts." Taylor was "a fine choice for authoring a masterly book," Teare said, "not a wordy tome of art history . . . but developed from long insight."

Christopher Lehmann-Haupt's New York Times review expressed surprise and pleasure at the length and thoroughness of "Telling Lives: The Biographer's Art," edited by NPG historian **Marc Pachter**. Judging from the length of some biographies, Lehmann-Haupt said, a book about biography itself should be voluminous. "Yet 'Telling Lives' . . . is only 151 pages long. And it still manages to cover every major aspect of the art that I could think of offhand." He credited the book's success to Pachter's intelligent selection of participants in a symposium upon which the volume was based.

"The Wright Brothers: Heirs of Prometheus," published by the Smithsonian Press, is a thought-provoking book for aviation and history buffs which should add much to any aviation collection, according to a review in Library Journal. The book was edited by NASM science and technology curator **Richard P. Hallion**, with contributions from other NASM staff members: Deputy Director **Melvin Zisfein**, astronautics curator **Tom D. Crouch**, Reference Librarian **Dominick A. Pisano**, Historian Emeritus **Paul E. Garber** and **Charles H. Gibbs-Smith**, the first occupant of the Lindbergh Chair.

"Freshwater Wetlands: Ecological Processes and Management Potential," edited by CBCES ecologist **Dennis F. Whigham** and co-edited by Ralph E. Good and Robert L. Simpson, was well-received by the press. Reviews appeared in Science magazine, National Wetlands Newsletter, the Bulletin of the Torrey Botanical Club, Bioscience magazine and Academic Press. Bioscience called the book, "a benchmark volume on freshwater wetlands."

More new books since August

"Egypt as Seen by Landsat," by **Farouk El-Baz,** NASM, Dar Maaref, Cairo, Egypt.

"Horsemanship: A Guide to Information Sources," by **Ellen B. Wells,** SI Libraries, Gale Research Co.

"Scholars Guide to Washington, D.C., for Latin American and Caribbean Studies," a project of the Woodrow Wilson International Center for Scholars.

"Ten Years Since Tranquillity: Reflections upon Apollo 11," edited by **Richard P. Hallion** and **Tom D. Crouch,** NASM.

"Calendar History of the Kiowa Indians," with an introduction by **John C. Ewers,** MNH.

"The Jet Age: 40 Years of Jet Aviation," edited by **Walter J. Boyne** and **Donald S. Lopez,** NASM.

"Capital Losses: A Cultural History of Washington's Destroyed Buildings," by **James Goode,** SI Building.

"The Sciences in the American Context: New Perspectives," by **Nathan Reingold,** Joseph Henry Papers.

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

Convinced

Disk jockey John Dowling, of radio station WASH, read the public service announcement asking for docents at NASM so many times that he decided the program must be interesting. Last month he finally gave in and called Tour Program Coordinator Holly Haynes for information and an interview.

Edison Centennial Hall Opens

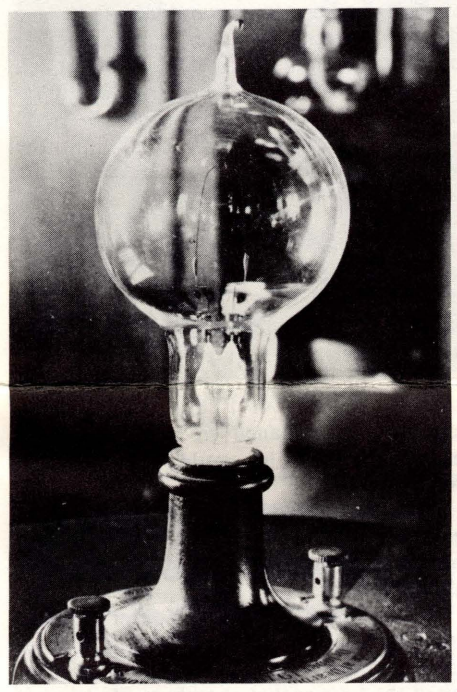
Thomas A. Edison, the wizard of Menlo Park who triggered an electrical revolution with his invention of the light bulb 100 years ago, is the subject of a major new exhibition at the Museum of History and Technology, beginning Oct. 10 and continuing indefinitely.

"Edison: Lighting A Revolution," is a contribution to a year of national celebrations and scholarly meetings honoring the inventor, who received 1,093 patents in his lifetime.

Through historic photographs, equipment used by Edison and scientific log books, the exhibition traces the 14-month marathon of experimentation during which Edison and his team of scientists closeted themselves at his "invention factory" in Menlo Park, N.J., and invented the first practical incandescent light bulb. They achieved success in late October 1879 when testing a carbon filament of baked white cotton thread. A lab book notation said, "we have produced a very good light." Other improvements followed, but after that point they knew they had achieved their goal.

Edison was not the first inventor of an electric light. When he began his work, streets in Paris and London were already illuminated by arc lights, as was Wanamaker's Department Store in Philadelphia. The exhibit credits Edison's predecessors but makes the point that his was the first incandescent lamp—the first practical light suitable for household use.

Menlo Park was a place of intensive



An early Edison light bulb

creative work. During a 5-year period beginning in 1876, Edison and his assistants produced the phonograph, the carbon microphone and the light bulb. These were his happiest years, according to Dr. Bernard Finn, Museum curator of electricity and organizer of the exhibition.

"Edison immersed himself in his work, neglecting his family and often having his dinner sent over to the laboratory. He enjoyed the companionship of the men around him—working long hours with them, joking with them."

Ten years after Edison first demonstrated his light bulb, there were 1,000 central power stations operating in the country and the annual sales of the three big electrical manufacturers, Edison, Thomson-Houston and Westinghouse, were about $25 million.

"Electricity revolutionized life in the home," Finn said. The electric fan made its appearance in the late 1880s and quickly caught on. By 1890 it was possible to order electric irons, coffee pots, cigar lighters, stew pans and sewing machine motors. By 1910 the homemaker could buy toasters, corn poppers, waffle irons and heaters; and in 1920 electric stoves, vacuum cleaners, hair dryers, washing machines and dishwashers were introduced. Operating examples of some of these early appliances are in the exhibit at the Museum.

The exhibit is supported by a grant from the International Committee for the Centennial of Light of the Thomas Alva Edison Foundation. Dr. Robert Friedel, MHT historian, worked with Finn.

The exhibit was designed by contractor G. David Ellis and constructed and installed by MHT's Exhibit Production Laboratory. Richard Virgo, chief, Exhibits Management Division, served as the Museum's coordinator.

A 100-page illustrated catalog of the exhibition with essays by Finn and Friedel will be sold in the Museum's bookstores.

SMITHSONIAN TORCH
October 1979

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

Energy Discussed

By Helen Marvel

Just how viable an option is solar energy? Can Americans learn to use energy more efficiently without altering basic lifestyles?

These timely questions and others will be explored in a 7-week series of free public lectures on energy entitled, "Future Power," presented by the Resident Associate Program and the University of the District of Columbia through a grant from the National Science Foundation.

The series begins with the keynote address on Oct 2, in the Departmental Auditorium on Constitution Avenue between 12th and 14th streets. Subsequent lectures will take place in Baird Auditorium at the Museum of Natural History. All lectures begin at 7:30 p.m.

Keynote speaker will be Daniel H. Yergin, co-editor of the best-selling book, "Energy Future." This volume, a report of the Energy Project at the Harvard Business School, has been acclaimed in the Wall Street Journal ("a truly magnificent book which may be the most important contribution yet to the debate") and the New York Times ("the best single examination of America's energy problem in print").

The other speakers in the series will be: Walter Sullivan, science editor of the New York Times, on Oct. 9; George Pickering, associate professor of ethics, University of Detroit, on Oct. 16; Earl Cook, dean of geosciences, Texas A&M University, on Oct. 23; Lee Schipper, Energy and Environment Division, Lawrence Berkeley Laboratory, on Oct. 30, and Walter Mead, professor of economics, University of California at Santa Barbara, on Nov. 6. On Nov. 13, there will be two speakers: Barry Commoner, professor of environmental sciences, Washington University, St. Louis, with David Morris, president, Institute for Local Self-Reliance, Washington, D.C.

Kids in Museums

The celebration of the International Year of the Child continues at the Smithsonian Oct. 28-31 with "Children in Museums," an international symposium planned by the Office of Museum Programs to examine children's programs in museums around the world. International meetings concerning educational programs in museums have been held before, but this will be the first symposium to deal exclusively with the role of museum professionals in providing enrichment for children.

About 50 symposium participants in the fields of museum education and administration, exhibit planning, learning and research will participate as keynote speakers, panelists and contributors. Participants will come from the United States, the Netherlands, Sweden, Belgium and other countries.

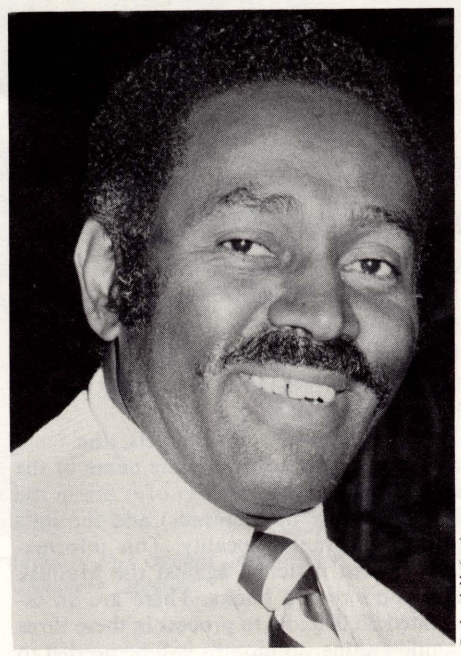
Each of the topics will be given a day for consideration: interplay of children, curiosity, museums and changing societies, and museums as learning environments.

A panel of young people will share impressions of museums they have visited in Washington or their own communities. There will be videotape and slide presentations, capturing children's verbal and nonverbal reactions to their museum experiences.

The Smithsonian's Office of Exhibits Central is mounting a concurrent exhibition of children's art from China, France and Ecuador. It will be on view in the reception area of the auditorium of the National Gallery of Art during the symposium. All sessions will be held in the Gallery auditorium located in the East Building.

Comings and Goings

David L Stratmon Sr. has been named coordinator of cooperative education in the Office of Equal Opportunity. The new Cooperative Education Program is being planned to help bring the Smithsonian's



Richard Hofmeister

David L. Stratmon Sr.

employee profile into better compliance with Title VII of the Civil Rights Act of 1964.

The program will be designed so that carefully selected college and university students can pursue periods of study-related work at the Smithsonian and, upon graduation, have the chance for non-competitive appointments here.

Dr. Stratmon comes to the Smithsonian from the foreign service, where he held various assignments in Paris and in North and West Africa. He is a graduate of Howard University, with M.P.A. and Ph.D. degrees from the University of Michigan.

Anson H. Hines has joined CBCES as an estuarine animal ecologist. Hines received a Ph.D. in zoology from the University of California at Berkeley and has spent the past 4 years at the University's Santa Cruz campus studying kelp, forest ecosystems and the environmental impact of coastal power plants.

Isabel Brookfield and **Thomas Hugh Peterson** have joined the Museum of African Art staff to handle public affairs and public information, respectively. Brookfield, a graduate of Wellesley, worked as a free-lance photographer, writer and consultant in New York before accepting the position at MAA. From 1971 to 1978, she worked as program director for the New York City Commission for the United Nations and the Consular Corps. Brookfield held jobs in France: as a translator for a book on Gustave Mahler and for the Grumman Aircraft Co. in Paris.

Peterson, a graduate of Howard University, was director of publicity for a Norfolk, Va., concerts production firm and an information specialist in statistical analysis for the Department of Agriculture. Before coming to MAA, he worked as an editor in Agriculture's Office of Governmental and Public Affairs.

Virginia Mecklenburg is the new associate curator of 20th-century painting and sculpture at NCFA. Before coming to the Smithsonian, she taught art courses at the University of Maryland.

Ohlen J. Boyd has been appointed controller for the Business Managment Office. He has been with the Smithsonian for 12 years, beginning as chief accountant in the Accounting Office and more recently as the Institution's trust funds budget analyst. Before coming to the Smithsonian, he was chief accountant for Safeway Stores.

Pilar Markley, a member of the communications and marketing staff at DPA, left the Smithsonian to become press and publicity liaison for the Baltimore Symphony.

READING IS FUN!

INTERNATIONAL YEAR OF THE CHILD 1979

Reading Is Fundamental, Inc.
Mattel Foundation

READING IS FUNDAMENTAL . . . *As part of special activities commemorating 1979 as the International Year of the Child, Reading Is Fundamental Inc. has produced this four-color poster by children's author and illustrator Maurice Sendak. The story of these benign monsters and the rascally hero, Max, is told in Sendak's best-selling book, "Where the Wild Things Are." RIF is also producing bookmarks with Sendak's illustrations. The poster may be obtained for $4 from Reading Is Fundamental Inc., 475 L'Enfant Plaza, Room 4800.*

Seashells Hit The Computer

By Thomas Harney

In the realm of seashells, the cones, cowries and volutes are considered outstanding for their great beauty of color and design.

The Museum of Natural History has one of the world's greatest collections of these scientifically important and "aristocratic" shell families. When an inventory of its mollusk collection was begun recently, the Museum decided to give a priority to the compiling of a computerized checklist of these holdings.

The majority of these shells, part of an overall collection of close to 800,000 shell samples that is the largest in the world, are native to the Indian and Pacific oceans, from Africa's east coast to the Pacific's Polynesian Islands. U.S. government and Smithsonian scientists have explored these waters for more than a century.

A selection of the Museum's cones, cowries and volutes is on display in its Splendors of Nature hall. For the most part, however, the Museum's collection of these shells is used for study rather than exhibit. Biologists from all over the world visit the mollusk study collection, housed in the east wing of MNH's fifth floor, for research on mollusk classification, evolution and ecology.

When the collection was originally installed in 1963, there was ample room for the hundreds of steel quarter-unit cabinets in which it was housed. No longer. The acquisition of tens of thousands of new specimens over the past 16 years has made it necessary to double the number of storage cabinets. They are now stacked almost to the ceiling.

"With no room left, we look forward to the additional space that the Smithsonian's Silver Hill museum collection center will provide us when it is completed in the early 1980s," Dr. Joseph Rosewater, curator of the mollusk collection, said.

The inventory, one of the preparatory steps for such a move, is being carried on under the direction of Museum Technician Deborah Bennett. Six data gatherers—Julie Kelley, Ann Duffell, Kathy Gilbreath, Sue Haines, Tim Coffer and Sue Parks—and typists Kathy Flamer and Sherry Ricks are helping.

Jeff Ploskonka

Deborah Bennett and Tim Coffer sort through drawers of seashells for mollusk inventory.

Sorting through the cabinets, the team enters on computer forms the name of the species, how many samples of it are in the lot (there may be hundreds) and the lot's precise geographic locality. This information is then matched against the Mollusk Division's record books. There are an estimated 35,000 lots to process in these three families alone, so months will be needed to complete the task.

Before the inventory team began work on this project, it took on another job—a check of the entire mollusk collection's 10,000 type specimens. Type specimens, the most valuable material a museum holds for scientists, serve as vouchers of the dependability of the original species classification. Once the basic data of the Museum's type collection has been computerized, Rosewater hopes it will be possible to publish the results.

"We've never been able to afford inventories of this size and scope before—much less get the data on a computer," he said.

For the Mollusk Division, the inventory is the first step into a new era of computerized record-keeping and collection control. Ever since the 1840s, when the Institution accessioned the first mollusk into its natural history collections, pertinent species information—such as name, locality data and collector—was recorded in a hand-written ledger-catalog. There are now 165 of these volumes on the Mollusk Division's shelves.

"Sometime this summer we'll catalog our 799,999th specimen lot—and at that point we'll phase out the old handwritten system," Rosewater said. After that, collection records will be cataloged in a computer.

"With the computer it will be much easier to get information about the collection. In the past, if someone wrote and asked us for information about a particular species of cowrie, we had to look for a specimen in one of our cowrie cabinets, find the appropriate species and then copy down the necessary information from the specimen label.

"Now we'll be able to query the computer, which will print out the information at the push of a button. For the casual inquiry, the computer-generated answers may fill the bill. In the case of researchers' queries, the computer printouts may indicate the size or nature of a particular collection which can then be examined by the researcher in detail. Over a period of years this should save curators and technicians an enormous amount of time and effort which then can be devoted to research activities."

Yeager Tells How It Was

By Louise Hull

On Oct. 14, 1947, Charles E. "Chuck" Yeager, flying the Bell XS-I, became the first man to travel faster than the speed of sound. In preparation for the flight, all systems, except for the pilot, had been checked and rechecked. Yeager made the trip with two broken ribs.

"And they hurt like hell," he recalled in a recent interview. "I was hurting when I got on the ground. All I wanted to do was go home."

Yeager will describe the first supersonic flight at a free, public symposium, "Forty Years of Jet Aviation," to be held at the National Air and Space Museum Oct. 26 from 9 a.m. to 4 p.m.

Other speakers on the program will be: Air Commodore Sir Frank Whittle, speaking on "The Birth of Jet Aviation in Great Britain"; Hans von Ohain on "The Evolution and Future of Aeropropulsion Systems"; Najeeb Halaby on "The First Forty Years of Jet Aviation," and John Steiner on "Jet Aviation Development: A Company Perspective."

No one was certain what would happen when a plane and its passenger broke the sound barrier together. Many engineers assumed that a plane would disintegrate if it exceeded Mach 1 (around 700 miles per hour).

Yeager wasn't too worried, though. "I was too busy trying to fly the aircraft. I was confident the plane wouldn't fight me without warning." Yeager made a number of practice flights in the Bell XS-1. Each time the XS-1 would be carried aloft, attached to the bomb bay of a giant B-29. At 7,000 feet, Yeager would climb into the cockpit of the Bell XS-1, and at 26,000 feet his aircraft would be released.

Two days before the attempt to fly through the sound barrier, he went horseback riding, fell off and broke two ribs. He visited a civilian doctor who recommended that Yeager keep his right arm immobile for several weeks.

No way. Secretly, Yeager practiced climbing into the XS-1 and found he could execute all the maneuvers to fly the plane except for one: he could not close the XS-l's door.

Yeager confided in Jack Ridley, the flight engineer, who gave him a 9-inch broom handle and showed him how to use it to shut the door.

So, right on schedule, Yeager climbed into the XS-1 at 7,000 feet. Several minutes later the plane was released, and Yeager ignited the four rocket chambers. He knew if anything went wrong on this flight there was no way to escape.

The meter in the Bell XS-1 only went up to Mach 1. Yeager knew he had broken the sound barrier when the needle went off the scale and the plane stopped shaking. "When the buffeting quit, I knew I'd done it." Yeager's famous plane can be seen today in NASM's Milestones of Flight gallery.

SI in the Media

By Johnnie Douthis

The salvage operation of the power plant of the Indiana, the earliest known Great Lakes steamship, which brought a set of huge new artifacts to the Smithsonian collections (see September Torch), received wide coverage across the Midwest as a result of stories carried by the Associated Press and United Press International.

A number of the articles were illustrated with photographs by **Kim Nielsen** of SI's Photo Services. The Aug. 8 news conference resulted in film reports aired by three Michigan TV stations. Several radio stations carried live interviews with participants. Locally, WRC-TV ran a feature story on Sept. 8, including an interview with MHT's **John Stine,** who led the Smithsonian salvage team.

The operation took place off the remote Crisp Point lighthouse in Michigan's Upper Peninsula and was conducted by the Smithsonian, the Navy, Coast Guard and Army Corps of Engineers.

What Was That Count?

The Institution's massive inventory program caught the imagination of WDVM-TV's "P.M. Magazine." A camera crew filmed NASM collections at the Silver Hill Museum, the anthropology collection at MNH and behind the scenes at MHT. Filming was wrapped up at the computer center where all inventory data will eventually be fed into the system to create a complete catalog of Smithsonian holdings.

Artful Commentary

Benjamin Forgey, art critic for the Washington Star, described the David Smith show at HMSG as excellent, but he thought the exhibition was too confining.

The Washington Post's Paul Richard praised the landscape holdings at NCFA. In an article on the recent acquisition of Asher B. Durand's "Dover Plain, Dutchess County, New York," Richard said, "No American museum offers to its visitors a survey of American landscape painting richer than that now displayed at the National Collection."

The September Washingtonian magazine listed the favorite objects of five local museum directors and curators. The Smithsonian was represented by the FGA's **Thomas Lawton,** MAA's **Warren Robbins** and NCFA's **Joshua Taylor.**

Science

CFA scientists **Robert F.C. Vessot, Edward M. Mattison** and **Eric L. Blomberg** are working to improve the precision of atomic clocks, and their work came to the attention of Science News.

The New York Times reported on the spider mating behavior research by **Michael** and **Barbara Robinson** based at STRI. Their slow-motion film and still photos taken during 9 years of research have helped them identify three distinct categories of courtship.

People

SI staff members whose writings have appeared in print recently include:

James Cornell, CFA, in Applied Optics magazine (the article first appeared in the Smithsonian Institution Research Reports); **Paul A. Hanle,** NASM, in the American Journal of Physics; **Howard N. Fox,** HMSG, in Museum News; **J. D. Balling,** CBCES, in Developmental Psychology, and **Suzanne Pogell,** CBCES, in Boating Almanac and Environmental Comment.

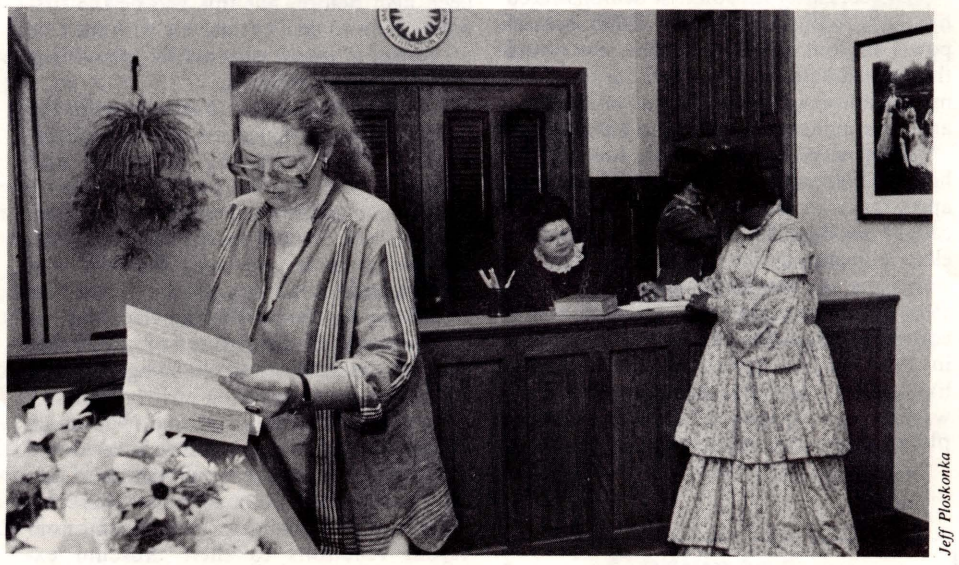
Employment Office Takes On Victorian Look

Enter the reception room of the Smithsonian Employment Office in the Arts and Industries Building these days, and you enter another century, thanks to a recently completed and thoroughly convincing Victorian renovation.

It happened because Personnel Director Howard Toy called on SI architect Robert Swann, from the Facilities Planning Branch of the Office of Facilities Planning and Engineering Services, and his colleague, Hollis Stevens, to develop a more inviting area for people to review job listings and fill out applications. Castle curator James Goode, who had done extensive research in connection with the A&I Building restoration some years ago, worked with the designer to create the correct period ambience.

Bookcases, cupboards and Victorian-style paneling were designed by Swann. So was the lighting arrangement. Before his recent retirement, SI restorer Gordon Dentry copied the chandelier design from an old photograph of the original in A&I. For seating, Goode chose a 19th-century sofa, upholstered with fabric in a style of the times.

Decorative and practical features include a Smithsonian flag and seal, a fire box with translucent, patterned glass, copied from an A&I original, an 1880s Regulator office clock and plants which might have graced a turn-of-the-century parlor.



Jeff Ploskonka

For opening day, Employment Office staffers wore Victorian costumes.

The 11 pictures and documents on the walls include a copy of the Pendleton Act of 1882, which set up the Civil Service; a photograph of Vassar-graduate Mary Hoyt Moses, the first woman to take and pass the Civil Service exam in Washington; a picture of the first Smithsonian Secretary, Joseph Henry, with his family on the Mall, and other early photographs of the Castle and the A&I Building.

A cartoon from the New York World of February 1929, soon on view at NPG.

Wall St. Crash 50 Years Later

The great stock market crash will be recalled at the National Portrait Gallery and the National Collection of Fine Arts with the opening of two new exhibitions on Oct. 24—the 50th anniversary of the Wall Street panic. Some consequences of that fateful day already are on view at NCFA, which is showing 67 "Prints for the People: Selections from New Deal Projects."

At NPG, "The Great Crash" will focus on the men and events that swept the nation from boom to doom. There will be portraits of financiers and high-rolling investors whose machinations created the rickety financial framework that eventually fell on the nation. Among the business barons were Samuel Insull, the utilities genius who initiated one of the era's most intricate pyramid structures, and William Crapo Durant, the financial wizard who founded General Motors and headed one of the largest investing consortiums on Wall Street.

Also on view will be portraits of the prognosticators—the correct and the incorrect—and the financiers, such as John D. Rockefeller who tried desperately to reinflate the prosperity balloon. And 34 original newspaper cartoons lent by the New York Stock Exchange will capture the gallows humor of the period.

The show, which will continue through April 20, is being organized by Beverly Cox, curator of exhibits at NPG, and research historians Fred Voss and Michael Lawson.

NCFA will mark the 50th anniversary in "After the Crash," a selection of works, largely from its own collection, made during the Depression's early years, mainly by artists who, deprived of a market, kept alive through federal art projects. The 34 paintings and prints in the show, on exhibit through Jan. 13, will illustrate the variety of interpretations, by significant but often little-known artists, of the turmoil surrounding the Depression years.

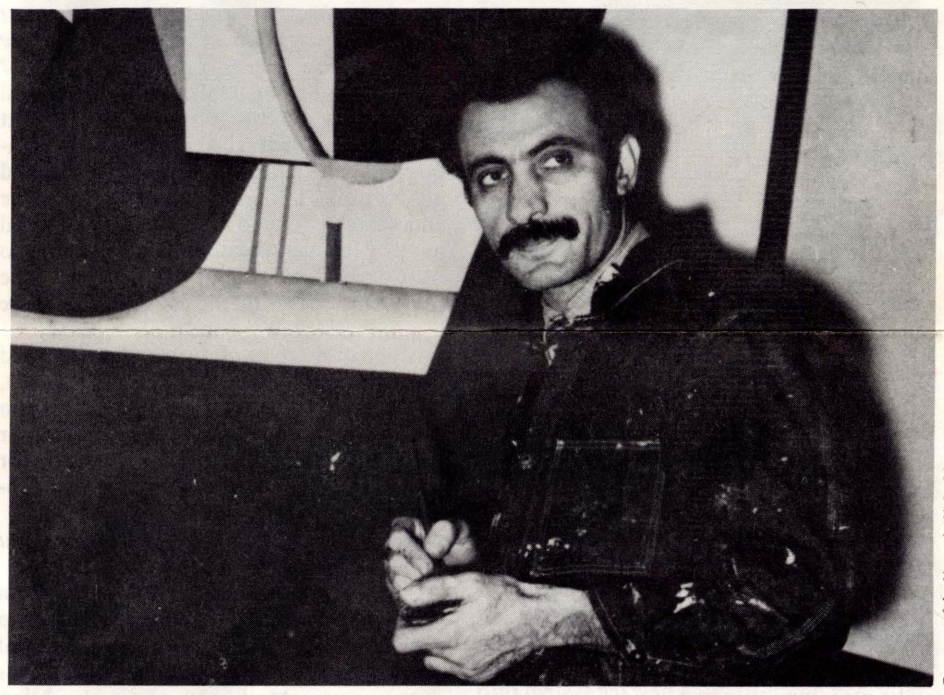
A selection of works produced by the graphic arts divisions of the WPA Federal Art Project is already on view at NCFA. The exhibit of lithographs, etchings, woodcuts and screen prints will remain on display through Dec. 2.

The graphic arts projects employed—on extremely modest salaries—several hundred artists who produced 80,000 impressions of more than 4,000 original prints, according to Janet Flint, NCFA curator of prints and drawings. Out of the experience, new graphic techniques were developed and established techniques expanded.

"Although there was no attempt to impose a particular style or point of view," Flint said, "a majority of artists chose to concern themselves with the American scene, either urban or rural, rather than a more adventurous modernism."

In spite of the success of many of the projects, there were critics who accused the artists of boondoggling. "As a result, artists found themselves increasingly hampered by restrictive time-keeping measures and periodic, random firings," Flint added. "By the time the project was finally dissolved in 1942, much of the early impetus had dissipated."

Yet many of the graphic artists continued to make prints, and others were instrumental in establishing new printmaking departments in expanding schools across the country.



Courtesy of the Newark (N.J.) Museum

THE FORMATIVE GORKY . . . *Works from modernist Arshile Gorky's early career will be reviewed in two complementary exhibitions opening Thursday, Oct. 4, at the Hirshhorn. Here, the young Gorky works on his aviation mural series of 1936-37. Two panels from this series, which was created for the Newark airport, will be on view in "Murals Without Walls," through Nov. 25. The second exhibition, "Arshile Gorky: The Hirshhorn Museum and Sculpture Garden Collection," will run concurrently.*

Newsmakers

William B. Walker, chief librarian at NCFA/NPG, helped initiate a project to compile the "Union List of Periodicals and Serials in Art Research Libraries in the Washington, D.C., Metropolitan Area." The list makers will survey holdings of art periodicals in the art libraries of more than 20 area institutions. The project, funded with a $50,000 grant from the Morris and Gwendolyn Cafritz Foundation through the Smithsonian, is expected to be completed by the end of 1980.

Johannes Hyltoft, SI Libraries conservator, presented a paper, "Thoughts about Book Conservation," at the annual meeting of the American Institute for Conservation, held in Toronto. He also gave a lecture on book conservation for the Teachers of English Society of Montgomery County.

Eleanor Fink, chief of the Office of Visual Resources at NCFA, presented a paper, "Subject Access to Photographic Reproductions of American Works of Art at the National Collection of Fine Arts," at the Fourth International Conference on Computers and the Humanities, held at Dartmouth College.

Nathan Reingold, editor of the Joseph Henry Papers, is the author of an article, "National Science Policy in a Private Foundation: The Carnegie Institution of Washington, 1902-20." The article appeared in "The Organization of Knowledge in American Society, 1860-1920," published by Johns Hopkins University Press.

Lynda Hartigan, assistant curator of 20th-century painting and sculpture at NCFA, was a juror for "City Art '79," a sculpture exhibition sponsored by the Office of the Mayor's Advisor for Cultural Affairs and the D.C. Commission on the Arts.

John Falk, associate director for education at CBCES, recently helped to assess George Washington University's M.A.T.-Museum Education Program. In an interview, Falk discussed the training, experience and day-to-day jobs of museum education people.

J. Kevin Sullivan, CBCES director, participated as a reviewer of North Carolina Sea Grant Proposals, at Raleigh, N.C.

American Art & Antiques magazine carried an eight-page article by NCFA Director **Joshua C. Taylor** on sculptor Malvina Hoffman, the subject of a future exhibition at NCFA.

Renwick Director **Lloyd Herman** gave a lecture on American crafts since 1900, at Shepherd College in Shepherdstown, W.Va. He also served recently on three juries: for the 19th citywide Arts Festival in Jacksonville, Fla.; for "The Fine Art of Craft" exhibition at the Arlington, Va., Art Center, and for the statewide craft annual, "Earth, Fire and Fibre," in Anchorage, Alaska.

NASM Director **Noel W. Hinners** presented the International Astronomical Union Colloquium lecture at the Institute for Advanced Study in Princeton. Hinners discussed "NASA In-House Astronomers—Verse and Converse."

Ann Coren, CBCES, demonstrated outdoor biological instructional strategies and Smithsonian estuarine activities for camp and nature center leaders at the Audubon Naturalist Society Training Center in Washington this summer.

At the National Zoo, **Robert Hacker**, deputy chief of the Office of Facilities Management, received a 35-year Career Service Award in a summer ceremony. Acting Assistant Director **John Eisenberg** also presented awards to the following Zoo employees in recognition of years of service, superior performance and outstanding suggestions:

30 years: Lacy Ellerbe.

25 years: Thomas Locks, Walter Tucker, Norval Lacey, Edmond Olds.

20 years: Dale Streiker.

15 years: Prince A. Seabron Jr., Franklin Smith, Robert Ogilvie.

10 years: Elizabeth Smith, Judith Block, Levi Murrell, Jaren Horsley, Christopher Mercer, Jimmie Lee Person, Harry Truman Blakey, Kershaw Frager, William Sours.

Superior Performance Awards: Dale Cyr, Marvin Grigsby, Michael Hamilton, Charles Wilkerson, Floyd Moore.

Superior Performance Certificates (groups): David Chism, Charlie Ashe, Benjamin Turner, Gregory Davis, Don C. Grist Jr., James Jackson, Bart Finn Jr., Ray Luckey, Fred Flakes.

Suggestion Awards: J. D. Jackson, Robert King, Andrew Bevans, Isiah Shaw, Tommy Baker (2), Bryan Walton.

Upward Mobility Awards: Gregory Davis, Reginald Dunlap, Amuel Mason Jr.

Letter of Appreciation: David Kessler.

—Johnnie Douthis

Hasten Queen

Lt. Hasten Queen, 56, of Oxon Hill, Md., a member of the Smithsonian guard force, was stricken with a heart attack while on duty at the National Portrait Gallery on Aug. 14. He was taken to George Washington Hospital, where he died.

Lt. Queen, a Smithsonian guard since 1964, had been stationed at FA/PG for 5 years. According to his supervisor, Capt. Levi Graham, "Queen was a superior officer who was respected by his men."

He is survived by a wife, Barbara, a son, two daughters and eight grandchildren.

Twelve Interns Study the Skies

By Arlene Walsh

Twelve young men and women learned this summer what life as an astronomer is like at the Harvard-Smithsonian Center for Astrophysics in Cambridge and the Smithsonian's Mt. Hopkins Observatory in Arizona.

The teenagers, participants in the 1979 CFA Summer Intern Program, learned research techniques while working with astronomers on scientific projects. The program, sponsored by the Smithsonian, Harvard, the Polaroid Foundation and the Arthur D. Little Foundation, is designed to enable each intern to gain a realistic idea of the knowledge, hard work, determination, dedication, frustration and rewards that scientific research entails. Each intern received a $1,000 stipend.

In Cambridge, 10 interns worked on projects that ranged from compiling and interpreting historical data on solar behavior to identifying optical counterparts of X-ray sources observed by the HEAO-2 satellite. They learned methods of measuring the brightness of objects both by photometer and eye, how to calculate data and prepare graphs, and how to organize and prepare satellite data in a format suitable for analysis.

For the first time in the program's 4-year history, two students from Arizona participated at the Mt. Hopkins Observatory. As part of their research project, the Arizona interns traveled to the Solar Thermal Test Facility in Albuquerque, N.M., with their advisor, Trevor Weekes, to assess the astronomical potential of the giant solar collector.

Radio Smithsonian

Broadcast on WGMS-AM (570) and WGMS-FM (103.5) Sundays at 9 p.m.

Oct. 7 "The Child in America."

Oct. 14 "Art of Africa"—A visit to the Smithsonian's Museum of African Art.

Oct. 21 "Battle of Midway"—Three heroes of the World War II battle look back, and "Fantastic Illustration"—A discussion of a recent Cooper-Hewitt exhibition.

Oct. 28 "1979 Festival of American Folklife."

Calendar

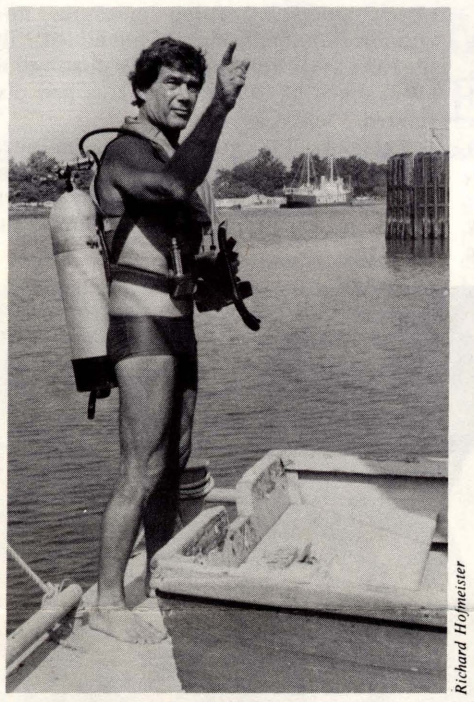
The Smithsonian Calendar for November will appear in the Washington Post and the Washington Star on Friday, Oct. 26.

Q & A

Diving into a job is more than a figure of speech for diving consultant Joseph Libbey, who teaches Smithsonian curators, technicians and specialists how to get along underwater. Most of Libbey's students are scientists from the Museum of Natural History and the Tropical Research Institute, but other bureaus are involved as well. Since his initial involvement with the Smithsonian in 1967, Libbey has certified more than 100 Smithsonian employees as divers in connection with their work. Kjell Sandved, who does underwater time-lapse photography, is one of Libbey's graduates. Others have needed diving skills for underwater archaeology, collecting marine specimens and cleaning debris from the pools at the Zoo's new Beaver Valley.

Besides teaching diving, Libbey has accompanied teams of scientists on a number of Smithsonian collecting expeditions—he gathers specimens and supervises other divers. His primary function as diving consultant is to insure the safety of divers, through training and equipment maintenance, and to keep them informed of new developments in underwater equipment.

Libbey, who (in 1963) was the first nationally certified instructor in the D.C. area, works part-time for the Safety Division of the Office of Protection Services. He was interviewed by Torch staff writer Kathryn Lindeman.



Richard Holmeister

Joe Libbey

Q. You must have had some frightening experiences during your diving career. Which one was most unnerving?

A. When I was training New York City police officers to use underwater communications units, I went down with them to recover a weapon in the East River and got caught in a sewage outfall, a pipe 16 feet in diameter. All of a sudden, I knew I was in a pipe and didn't know which way out. It was completely black, but I held my small light up close to my mask and could just barely see which direction the water was moving. If I had gone the wrong way, my air supply might easily have run out before I got to the end of the pipe.

Q. Have you had many close calls with marine animals?

A. Not really. I used to hunt sharks, collecting livers for National Institutes of Health research. Other than those I was specifically looking for, I haven't seen more than 10 or 12 sharks in my 20-some years of diving. I don't fear sharks but have lots of respect for them. You just have to use caution around dangerous marine animals. You can't ignore them—they're too unpredictable. Barracuda are absolutely harmless. They would only bite inadvertently, thinking a diver was a fish in distress. But basically they are just curious. They look frightening because they can be up to 5 or 6 feet long and swim with their jaws moving to pass water over the gills.

Q. Over the years your diving skills must have been very much in demand. What are some projects you've been asked to do?

A. I've had some unpleasant and unusual assignments. A couple years back, I went down for the Federal Aviation Administration to locate a light plane that had crashed off Norfolk. I found no one in the plane and was able to read off the name and serial number for identification. But I did have to recover bodies when I worked with the Maryland police in the '50s, before there was an organized marine branch. In 1963, I was one of a group of divers who inspected the wreck of the Italian liner Andrea Doria, in the North Atlantic off the Nova Scotia coast. On another occasion, I drove a car into 70 feet of water in an experiment for work I was doing on escaping from submerged automobiles.

Q. How is the diving course here at Smithsonian structured?

A. It's a basic course of 40 hours over a 10-week period. We hold classes once a year, usually in the fall, with a maximum of 10 people in a group. Classroom work is done on the Mall, and I use the Navy Anacostia Annex pool for diving instruction. Certification is based on regulations of the National Association of Underwater Instructors, a non-profit research and educational institution in California.

Technically, I work for the Smithsonian Institution Diving Board—comprised of representatives from all SI bureaus having divers—in connection with regulations, procedures and any matters concerning scientific diving. Certain conditions must be met by each diver who goes out on a project. Travel orders specifically state they must have had a complete physical and an equipment inspection within the last year.

SI Paid Parking Plans Drafted

The draft proposal on paid parking at Smithsonian facilities, which went to employees for comments late in August, was still to be finalized at Torch press time. However, plans to put a new fee system into effect by Nov. 1 remain firm, according to John F. Jameson, assistant secretary for administration.

Although revised Smithsonian parking policies favoring car pools have been under consideration for some time, the proposal is made at this time to coincide with President Carter's energy conservation program under which employers were requested to establish parking policies controlling allocation of spaces and requiring payment of fees. The proposal now under consideration would provide increased incentive for the forming of car pools by allowing extra points for pooling and for the number of individuals in the pool.

Richard Griesel and his staff in the Business Management Office, which will be responsible for fee collection and operation of the lots, are making preparations to implement the program. Computer printouts have been sent to present space holders to verify information.

John Moreci's Communications and Transportation Services Division is working on various car-pooling programs.

A working group on paid parking is reviewing employee comments and meeting with the parties necessary to finalize the proposal.

Snuff Box Stolen

A mid-18th-century gold snuff box, commissioned by Catherine the Great, Empress of Russia, was stolen from its display case at NCFA in mid-September. The tiny box, valued at $125,000 to $250,000, was donated to the Smithsonian in 1929 by collector John Gellatly.

Fire Prevention

Even a small fire can wipe out valuable and irreplaceable artifacts, records and equipment and present a threat to you personally. Observe Fire Prevention Week, Oct. 7-13, by using the following checklist.

- Smoke in a safe area and dispose of smoking materials properly.
- Turn off hot-plates and coffee makers after hours.
- Report frayed electrical cords and bad connections.
- Avoid overloading circuits.
- Keep work area neat.
- Inspect machinery and equipment for cleanliness and proper operation.
- Assure good ventilation of combustible fumes.
- Isolate welding and open-flame procedures from combustible items.
- Publicize building evacuation procedures.
- Keep fire doors closed, passageways unobstructed.

Drawing by Warren R. Abbott Jr.

Flora Smithiantha

By James Buckler

From September to November, fall gardens complement the brilliant tones of ashes, oaks and maples with their bronze, russet, yellow and pink chrysanthemums. The National Chrysanthemum Society recognizes 13 categories of these popular fall flowers.

Chrysanthemums are now grown throughout the year, thanks to their special light requirements. The plants need long days to produce their leafy growth and short days to initiate their flower buds. Florists can simulate these conditions year-round in the greenhouse. Indoor chrysanthemums should be kept moist and cool—60 to 70 degrees—for long-lasting blooms.

Chrysanthemums are the mainstay of the Office of Horticulture's displays in the Arts and Industries Building. The office puts out approximately 80 chrysanthemum plants, produced in our greenhouse, every 2 weeks during various parts of the year. This fall the indoor displays will be supplemented by 2,000 Minnwhites and Minnyellows in outdoor beds around the museums.

Chrysanthemums, which were first grown in China as far back as 550 B.C., have special significance in Japan, where they were cultivated somewhat later. The flowers were grown in royal gardens and were named Ki-Ku, Queen of the East. Later, the emperor designated a 16-petal, stylized design for the imperial crest, which is still used today.

If you are entertaining Japanese visitors and would like to honor them with chrysanthemum arrangements in your home, you should be careful what colors you choose. I remember working with officials from the Japanese Embassy in preparation for Emperor Hirohito's visit in 1976. We discussed ikebana (Japanese flower arrangements), bonsai and chrysanthemums. I mentioned that we would use white chrysanthemums among the red, yellow, bronze and pink ones, and the official paled. After a quick recovery, he said the emperor would be shocked by white—it symbolizes mourning in Japan. So much for lack of color.

'David' Closes Zoo Two Days

Jessie Cohen

A downed pine, two smashed fences and a blocked walkway at the Zoo's dorcas gazelle enclosure were among damages suffered in the aftermath of Hurricane David's sweep up the East Coast. One employee was injured and the Zoo was closed to the public for 2 days. Repairs will continue in the coming weeks on the 1,600 feet of chain-link fence damaged by the storm.