

DEPARTMENT OF THE INTERIOR AND RELATED AGENCIES APPROPRIATIONS FOR 1980

HEARINGS BEFORE A SUBCOMMITTEE OF THE COMMITTEE ON APPROPRIATIONS HOUSE OF REPRESENTATIVES NINETY-SIXTH CONGRESS FIRST SESSION

SUBCOMMITTEE ON THE DEPARTMENT OF THE INTERIOR AND RELATED AGENCIES

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Printed for the use of the Committee on Appropriations



MONDAY, APRIL 30, 1979.

SMITHSONIAN INSTITUTION

WITNESSES

S. DILLON RIPLEY, SECRETARY

MICHAEL COLLINS, UNDER SECRETARY

CHARLES BLITZER, ASSISTANT SECRETARY FOR HISTORY AND ART

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WARREN ROBBINS, DIRECTOR, MUSEUM OF AFRICAN ART

PETER POWERS, GENERAL COUNSEL

PHILLIP REISS, DIRECTOR, OFFICE OF FACILITIES PLANNING AND ENGINEERING SERVICES

SENATOR JOHN MOSS, CHAIRMAN, BOARD OF TRUSTEES, MUSEUM OF AFRICAN ART

SILVIO O. CONTE, REGENT, SMITHSONIAN INSTITUTION

INTRODUCTORY REMARKS

Mr. YATES. This is the hearing for fiscal year 1980 of the appropriation for the Smithsonian Institution. Appearing in support of that appropriation is its eminent Secretary, Mr. Ripley. He is accompanied by our distinguished astronaut, Mr. Collins; Charles Blitzer; David Challinor; Julian Euell; Mr. Jameson; Mr. Perrot; Mr. Wheeler; Mr. Reed, who is in charge of the Zoo; and Mr. Yellin, the Director of the Office of Programming and Budget.

Mr. Ripley, what do you want to tell us about the state of the Smithsonian?

Mr. RIPLEY. Mr. Chairman, thank you very much for introducing this hearing, and for enumerating the list of witnesses who will be here with me.

I am very pleased to be here today, sir, and pleased to say that this is my 16th appearance before this subcommittee.

Mr. YATES. We hope you have many more, Mr. Ripley.

Mr. RIPLEY. Thank you, sir. I note, thinking back over the years, yourself and Mr. McDade are perhaps the two survivors of that

period, when we started off with three House Regents—Messrs. Kirwan, Bow and Clarence Cannon. Then we had the eventual very happy chairmanship of Mrs. Hansen.

I feel that we have been able to explain our problems and our concerns very satisfactorily over the years. In fact, it has been a very encouraging subject to me, to be able to explain the curious and anomalous position of the Smithsonian within the government to your committee, sir.

I appreciate the understanding hearings which you and your committee have been able to give to us.

Mr. YATES. We can reciprocate your good wishes. As you know, the committee has the highest respect and esteem for the Smithsonian as being one of the great institutions of the country. We know that under your care and under that of your very good staff, that will continue.

Mr. RIPLEY. I am delighted to note that most of my staff are also veterans of the comings and goings of affairs in Washington.

CONGRESSIONAL INTEREST

As we noted in our hearings last year, sir, we had a statement from yourself that the Smithsonian would emerge from the series of hearings we have had over the past two years in a stronger condition. We believe this is entirely true.

We feel that with your understanding and your serious concern on behalf of the members of the Congress, and the public, this has proved to be the case.

So, I would like to express a debt of gratitude to the committee for their insight and interest in affairs of the Smithsonian.

We continue to work for the goal of strengthening Smithsonian's management. The management has come under question in the past, and we believe that this has been helpful in the sense that we have taken on the problem of self-examination, with your help and your subcommittee's help, and the Audit and Review Committee of the Board of Regents, the Appropriation Committee's Surveys and Investigations Staff surveys, and their reports during 1977.

We have developed a continuous flow of exchange of information between yourself, your staff and the staff of the Senate subcommittee concerned with our affairs, both on the fiscal side and on the authorization side.

We believe that our internal audit function is strengthened. We have developed new administrative procedures for a number of our activities. We have developed a new consolidated budget and financial reports showing all funds, established a five-year planning process, and provided more information to the Congress on our activities and plans at all times.

I would be very happy to discuss any of these actions with you, of course, in greater detail.

Mr. YATES. Before we proceed, I will insert your statement in the record at this point.

[The statement follows:]

STATEMENT OF S. DILLON RIPLEY, SECRETARY
SMITHSONIAN INSTITUTION
ON APPROPRIATIONS REQUESTED FOR FISCAL YEAR 1980

Mr. Chairman and Members of the Subcommittee:

It is my privilege to appear again before you on behalf of the Smithsonian Institution.

At the outset of last year's historic hearings, the Chairman expressed the conviction that the Smithsonian will emerge from the hearings in a stronger condition. This has indeed proven to be true and to the Chairman and to the Members of this Subcommittee I would express a debt of gratitude for your great interest in and insight into Smithsonian affairs. I can assure you that we are working continuously toward goals of strengthening Smithsonian management, improving the accountability of the Institution to the Congress, and establishing prudent financial policies that will be of both immediate and long-term benefit to the taxpayers of this country. Permit me to outline the more significant steps we have taken during the past two years to achieve our goals. These steps embody the recommendations of the General Accounting Office Audit of March 31, 1977; the Report of the Audit and Review Committee of the Board of Regents of September 1, 1977; and the Appropriations Committee Surveys and Investigations Staff report to the U.S. House of Representatives in December 1977.

To strengthen the management of the Institution, we have:

- filled the permanent position of Under Secretary.
- increased the staff of the Smithsonian Institution auditor and apprised the Audit and Review Committee of the Board of Regents of the availability of internal audit reports.
- developed a draft of proposed by-laws for consideration by the Board of Regents.

To improve accountability of the Institution to the Congress, we have:

- discontinued use of the Smithsonian Research Foundation. Centralized research grants and fellowships programs are now administered by the Office of Fellowships and Grants which is responsible directly to the Assistant Secretary for Science.
- adopted the policy of seeking specific authorizations for all significant new programs and projects involving the use of Federal funds.
- adopted the policy of discussing with the Appropriations Committees any use of non-appropriated Trust funds which may include future expenditures of Federal funds.

- established a five-year forward planning process, the first report of which, "Five-Year Perspective FY 1980 - 1984," was forwarded to the Office of Management and Budget and the Congress this past January. As a related matter, we have published a catalogue of programs and activities with narrative descriptions and with organization charts of all major bureaus and activities.
- prepared a statement on the use of non-appropriated Trust funds which was approved by the Board of Regents and subsequently sent to the Congressional committees that have review and oversight of Smithsonian matters.
- detailed and explained the uses of all sources of funding, both Federal and non-appropriated, for each line-item in our Federal budget submission for FY 1980.
- revised the Smithsonian Financial Report and annual Regent-approved budgets in order to present all Institutional funds in consolidated form.

I believe, Mr. Chairman, that the measures I have just recounted represent firm building blocks in improving the relationship between the Smithsonian and the Congress.

In just over a week, on May 9, the Smithsonian Astrophysical Observatory in cooperation with the University of Arizona will open officially the Multiple Mirror Telescope on Mt. Hopkins in Arizona. This project represents the essence of what the Smithsonian is about. The basic research that will be conducted using the Multiple Mirror Telescope promises to lead to major advances in the understanding of the origin of the universe in keeping with our charter to promote the increase and diffusion of knowledge.

Should our request for a supplemental appropriation be approved, we will witness an opening of another sort as the Museum of African Art is transferred officially to the Smithsonian. This welcome event not only will expand the Institution's extensive collections and expertise but also will give to the African art collections the prominence they deserve.

As these events show, the Smithsonian continues to flourish as a leader in the cultural and scientific activities of the nation. Our museums continue, indeed, to fascinate and educate the public of this and many other lands. We have the largest attendance in the world, with some two million visits a month to our own buildings around the Mall and elsewhere in Washington.

With the added help of our Associates programs we have been able to bring to further millions the pleasure and advantage of seeing, learning about, and understanding the finest achievements of human effort through the centuries. Building on the Resident Associates concept, which was started in 1965, our Regents felt we should strive to bring the wealth of Smithsonian knowledge and exhibitions to people not able to travel to Washington. The National Associates regional program was begun in 1970. Since the first regional meeting in Houston in 1974, when some 3,000 members came to a two-day rally of lectures, exhibitions, and seminars, the program now reaches seven cities a year. It includes lectures, workshops, musical events, exhibitions and demonstrations. What is more heartening still, these events are planned in concert with and in support of the local universities, museums, zoos, galleries, science organizations, and historical societies all across this country.

This may be described as "outreach." Our books and regional programs reach a million people annually. Binding us together is the National Associates' magazine, SMITHSONIAN, which has entered its tenth year with a readership of nearly 1.7 million families. It was conceived to record notable events at the Institution, as well as to present the kind of subjects the Smithsonian is interested in all over the world: science, history and the arts--fine and folk.

We are especially proud of the several uses to which our unrestricted Trust funds, derived mainly from our auxiliary activities, have been applied. These uses have the overall effect of reducing the burden on the taxpayer by holding down the need for increased Federal appropriations. In addition to covering expenses of auxiliary activities, such as the magazine, as well as a large portion of Smithsonian administrative costs, these uses include:

- a program to provide \$2.0 million a year for collections acquisition, research projects and educational outreach programs. This program was initiated in FY 1978. Outstanding examples of uses of these funds are the purchase of the landscape painting "View Near Dover Plains" by the great nineteenth century American painter Asher B. Durand with matching funds received from an outside donor; funding of a study to investigate the long-term relationships between solar activity and the climate of the earth, with particular emphasis on the degree sunspot activity affects the earth's weather; and the development of a soundtrack, in Spanish, for a documentary film on research in the tropics for showing to schools and civic groups.
- the funding of the Institution's Fellowships and Visiting Scholars Programs. These programs, prior to FY 1979, had been funded with Federal appropriations of over \$600 thousand a year. In addition, the Trust fund share of rental costs for administrative units and
- rental costs of auxiliary activities now are paid for with non-appropriated Trust funds (approximately \$400 thousand annually).
- a variety of programmatic and administrative purposes by most major organizations in the Smithsonian. These are explained on an individual basis in this year's budget submission and range from support of the Smithsonian Traveling Exhibition Service, to support of international

environmental research centers, publications of exhibit brochures, field research, a survey of the decorative arts collection and the prints and drawings collection in all Smithsonian museums. Approximately 3.0 million dollars will be used for these and similar purposes in FY 1979 and an estimated 2.4 million dollars will be used in FY 1980.

- the making of occasional improvements to the physical plant, such as the West Court addition for National Associates and related uses in the National Museum of Natural History.
- and, funds permitting, the work of our auxiliary activities allows transfers to the Institution's relatively modest endowment. Current projections point to our ability to transfer about \$2.0 million to our endowment during FY 1979 and the same amount in FY 1980.

Budget Priorities

In this initial budget of the 1980's we emphasize caring for the past, meeting the needs of the present, and planning for the future. Our foremost priority is caring for the National Collections. With the support of the Congress, we must proceed with the collections inventory efforts throughout the Institution, and move forward at the same time with the Museum Support Center for which we are seeking construction funds in this budget. The Support Center is crucial for the protection of the collections and for making them readily accessible for conservation and study. In this budget we emphasize the need to preserve and repair existing structures, many of them historic, which are part of the Smithsonian. We are proud to report on the progress to date, made possible by the support of the Congress, in the renovation of the National Zoological Park, and are seeking funds in this budget to continue this renovation within the framework of the Zoo Master Plan. There is also provision in our budget presentation for the continued strengthening of our administration and for the support of our research activities.

We are requesting funds for planning development of the garden area south of the Smithsonian Institution Building. We envision development of this area as a permanent home for the Museum of African Art, a building to be used for exhibition of Oriental art and the pursuit of Far Eastern studies, and space for educational activities, library facilities and programs to create a center of public participatory activity, both day and evening.

To move ahead with these priorities we are requesting appropriations totalling \$144.99 million for FY 1980.

In the Salaries and Expenses appropriation, we are seeking \$104.74 million, an increase of \$5.513 million over the FY 1979 estimate, which includes base supplemental requirements of \$3.945 million offset by a permanent base reduction of \$1.02 million. This reduction to our Federal base was a result of the decision of the Board of Regents to fund our Fellowships and Visiting Scholars Programs and rental costs, to which I referred earlier, with unrestricted Trust funds. Of the increase requested, \$2.299 million is for programmatic improvements, and \$3.214 million is for expenses which are beyond our control. The latter includes expenses which we anticipate will result from the implementation of the Panama Canal

Treaty, and from the annualization of the pending supplemental request which will enable the transfer to the Smithsonian of the Museum of African Art. Among the costs beyond our control are those for utilities, which have skyrocketed in recent years. Finally, within the S&E appropriation we are proposing the reapplication of \$400 thousand of base resources in order to demonstrate further our commitment to collections management.

For construction we are requesting funds totalling \$32.55 million, an increase of \$25.675 million over the FY 1979 estimate. The major portion of this increase, of course, is accounted for by our \$20.6 million request for the construction of the Museum Support Center. (Of course we will not outlay this full sum in a single fiscal year.) We also are seeking \$6.55 million for continued development of the National Zoological Park under its Master Plan; \$4.9 million for Restoration and Renovation of Buildings; and \$500 thousand for architectural and engineering planning for the South Garden area.

Our submitted appropriation request this year for the Special Foreign Currency Program totals \$7.7 million equivalent in foreign currencies. Of this amount, \$3.7 million equivalent is designated to continue support of the extremely valuable research conducted abroad by a number of American institutions. We are, however, eliminating the sum of \$4.0 million equivalent in Pakistani rupees from this request, originally sought for a United States contribution to the international effort organized through UNESCO to restore and preserve the 4,500-year old Harappan civilization of Moenjodaro in Pakistan. The Pakistani government has not yet signed an agreement with UNESCO with regard to this effort. The Smithsonian, therefore, would like to defer the request for the U.S. contribution to this important project.

Salaries and Expenses

The largest share of the funds we are proposing for programmatic improvements is devoted to collections management. We are seeking an additional \$1.1 million for several collections management-related purposes. These collections management functions encompass efforts to gain more effective inventory control over the collections and to conserve the valuable objects and specimens of the National Collections.

By far the most significant present task before the Institution involves collections inventory work. As the Congress recognized last year, and for which they so generously provided, there is an urgent need to establish a complete inventory of the collections in a comprehensive and coordinated manner. We have developed a plan, which has been furnished to the Congress, which applies to all of our museums for regularly scheduled and comprehensive inventories. The entire effort is being coordinated by the Assistant Secretary for Museum Programs, who is overseeing the development and execution of all collections inventory plans including data processing. It is important to stress that the condition of objects will be noted as part of the process, thus assisting in the quantification of the conservation needs of the collections.

The state of the collections inventories in each museum differs. The most urgent and immediate requirement in this area involves the Natural History, History and Technology, and Cooper-Hewitt Museums. Inventory of the Natural History collections is urgent because of the move to the new Support Center, as well as the commercial market value of certain anthropological and mineral specimens. Inventory of the 15 million objects that comprise the collections of the National Museum of History and Technology was begun in FY 1978. Since last year a collections manager for the Museum has been hired and a plan has been developed to inventory the entire collection in the coming years. No catalogues of the Cooper-Hewitt Museum collections have ever been produced, and the records of the collections have been maintained in an informal way. It is essential that a comprehensive inventory be accomplished there, and the Museum currently is deeply involved in this laborious and highly detailed work.

At the time that this budget was being developed, specific plans for several of the museums were not sufficiently far along to enable us to describe in real detail the uses of the \$500 thousand provided by the Congress in FY 1979 for collections inventory activities. Since then, however, the Assistant Secretary for Museum Programs has drawn up an allocation plan for these funds. This plan has been sent recently to the Subcommittee as an addendum to the budget. The funds will be used to accelerate the urgent inventory work and to supplement the resources in our base budget devoted to collections management/inventory in the three museums that I have just noted. We very much need this \$500 thousand and appreciate the ability to assign these funds to the museums that are not only in need, but are far enough forward in their plans to make effective use of the money.

A second area of emphasis in this budget is the continuation of the strengthening of our administrative capabilities. An additional ten positions and \$383 thousand are sought for this purpose, with particular emphasis on the offices of personnel and facilities planning and engineering. For the personnel office, implementation of the Civil Service Reform Act of 1978 and the Panama Canal Treaty will create substantial additional work. The Tropical Research Institute in Panama will be required to undergo major changes in its personnel system as a result of the Treaty.

The Office of Facilities Planning and Engineering Services renders professional architectural and engineering services for the construction projects related to our physical plant. Such projects involve not only the design for new structures, but also plans for fire detection and prevention, heating, ventilating and air conditioning systems, access for the disabled, and facade and roof repair. While funds for the essential improvements themselves are sought in the appropriation for Restoration and Renovation of Buildings, our ability to carry out these improvements hinges on adequate staffing in the facilities planning office. We are, therefore, attempting to enlarge gradually the staff of this office in order to enable it to meet a large and complex workload.

Other central administrative offices will be strengthened by the resources requested in this budget as will the administrative components of some of the various Smithsonian bureaus. For example, the major impact of the Panama Canal Treaty insofar as this Institution is concerned falls on the Tropical Research Institute itself. We are seeking \$417 thousand for the Institute to bolster conservation and educational efforts in keeping with the environment clauses of the Treaty and to defray additional operating costs.

Continued original research, essential to the Smithsonian, is an area for which we are proposing increases of some \$235 thousand. The most significant of these requests is the additional \$60 thousand for original research projects under our Research Awards Program, a program to which we continue to attach high priority. Research funds also are sought for an additional solar physicist under our Langley-Abbot program of solar research and for support staff for our researchers at three of the science bureaus.

We also are requesting \$100 thousand in new funds for the Folklife Program. Our objective is to provide financial stability to the program so that more comprehensive planning and high quality presentations will be assured. With the requested increase, the base for the Folklife Program will be \$350 thousand consisting of \$200 thousand in Federal and \$150 thousand in non-appropriated Trust funds.

Construction Appropriations

One of the major projects for which funds are sought in this appropriation is the construction of the Museum Support Center. As you know, this Center is an integral part of our collections management efforts as it will provide urgently needed additional space for collections. It will include facilities for the research and study of objects to be housed there and for the Conservation-Analytical Laboratory. This latter relocation will strengthen the Institution's overall capability in conservation research, training and treatment. Housing many of the collections at the Center will enable a significant amount of space in Mall museums to be used for their intended exhibition, education and research purposes. We are most eager for the completion of this new facility which will enhance so enormously the ability of the Institution to carry out its fundamental responsibility to preserve, manage and use the National Collections for examination and study. In this way they will continue to aid in the expansion of understanding of human achievement, historical and cultural development and the natural environment and its influence on civilization.

On November 2, 1978, the President signed Public Law 95-569 which authorized appropriation of a total of \$21.5 million to the Smithsonian Institution for construction of the museum support facilities, subject to approval of final plans and specifications.

I am pleased to report that we have made great progress in the development of these plans. An architect has been selected by the General Services Administration and the Smithsonian has transferred the sum of \$750 thousand to GSA so that they can conclude a contract with the architects.

We are now able to present to you a definitive plan and description of the Museum Support Center which shows the architectural configuration, the placement on the Suitland site, the careful relationships of storage, laboratory and work spaces to one another, and the areas assigned to conservation and conservation training. Additionally, security, collections handling, and storage systems have been defined and environmental systems have been identified. From this point, we can proceed swiftly to working drawings and construction specifications. Our target for completion and occupancy of the Center remains the late fall of 1982.

Continuation of development of the Zoo under the Master Plan constitutes the second element of our construction request. Construction progress at the Zoo has been excellent with several exciting projects now underway. The Beaver Valley exhibits will open in just a few days; foremost among these are the sea lion pools equipped with an underwater viewing glass. Other outstanding exhibits will be those for beavers and wolves. Work on the Great Ape House is moving ahead. This building, intended for gorillas and orangutans, will feature solar heat panels on the roof and moated yards with glass-enclosed sections. It is scheduled to open in March, 1981.

For FY 1980 Zoo construction, we are requesting \$6.55 million of which \$5.05 million is for Master Plan development and \$1.5 million for necessary renovations and improvements at Rock Creek Park and at the Front Royal Conservation and Research Center. These funds will permit completion of most of the remaining projects in the Zoo's central area; renovation of the old Reptile House, which was built 50 years ago; renovation of the Small Mammal Building which was constructed in 1937 and houses golden marmosets, small cats, skunks and martens; and construction of a Monkey Island exhibit complete with a moat to serve as a containment barrier. Funding for the design of aquatic habitats and for completion of the parking facility is included in our budget request as well.

The most significant project at Front Royal for which are seeking funds is the design and site preparation of a modestly sized building to serve as a Visitor Education Center, in response to the ever increasing demands to accommodate school groups, general visitors, and others who wish to visit the Center. As presently conceived, the estimated cost of the entire project will be approximately \$300 thousand.

A third and critically important portion of our construction request is for the Restoration and Renovation of Buildings. We are seeking \$4.9 million in FY 1980 for a variety of projects involving our major museum buildings. Use of these funds includes the renovating and repairing of complex mechanical systems which are, in effect, life support systems for the valuable objects contained within the museum buildings; structural repairs to buildings some of which are more than 100 years old; planning and installing fire detection systems; and making buildings accessible for the disabled. Because we are responsible for the repair of our

buildings, unlike most Federal agencies which rely on the General Services Administration, and, since museum buildings have stringent environmental requirements, this appropriation is particularly critical for us.

For FY 1980, we intend to continue our programs in the areas of fire detection, correction of hazardous conditions, access for the disabled, heating, ventilating and air conditioning repairs, and site development at Mt. Hopkins, Arizona, location of the Multiple Mirror Telescope. We are hopeful that our request of \$762 thousand under the General Repairs and Improvements category will be approved this year. In a physical plant as large and complex as that of the Smithsonian, there are a variety of renovation projects that are extremely important, but cannot be neatly classified under one all-embracing heading. These we place under the "General Repairs and Improvements" category. We have a process which we can detail to you to determine a plan of work in advance that will be accomplished with these funds. For FY 1980, the requested funds will be used for electrical and plumbing system repairs, lighting improvements, space alterations for programmatic requirements and sidewalk resurfacing. These projects are not glamorous; they are, however, essential if we are to keep our physical plant open to the public.

The projects for which we are seeking some funds in this part of the construction appropriation for FY 1980, but which have even more significant financial implications for the future, should be noted. These include restoring the facade of the Renwick Gallery, continuing the renovation and repair of the Arts and Industries Building, and providing a suitable fire detection and suppression system for the National Museum of Natural History.

Finally, we are requesting planning funds of \$500 thousand for development of the area south of the Smithsonian Institution Building, bounded by the Freer Gallery of Art to the west, the Arts and Industries Building to the east and Independence Avenue. This area which we refer to as the South Quadrangle will include a permanent home for the Museum of African Art, following the intent of the Congress that the Museum be relocated from its present site on Capitol Hill. The area also will include space for a rare book library, educational needs, and the exhibition of Oriental Art. Below ground, connecting the Oriental Art building with the Freer Gallery, will be space for conservation, research, storage, and exhibitions.

The Board of Regents of the Smithsonian Institution has authorized the expenditure of \$165 thousand of non-appropriated Trust funds for development of a preliminary conceptual plan for the South Quadrangle and related feasibility studies. Junzo Yoshimura, one of Japan's best known and most highly regarded architects, has produced drawings and a model for a concept which is subtle as well as beautiful, and which was helpful to clarify and advance our thinking about its various elements. He has just completed his conceptual architectural plan to accommodate our more specific requirements. He has also provided us with estimates of the prospective construction costs.

In addition, we have engaged a firm to perform a functional space survey. We have also contracted for a further geotechnical investigation of soil data in the South Quadrangle area, to include studies of the foundations of adjacent buildings, methods to protect their foundations during excavation, and methods to protect and modify underground utilities.

Recognizing that there are now, and will continue to be, severe constraints on the Federal budget, we believe it essential that any proposal for development of the South Quadrangle be accompanied by a financial plan to make the best use of private support, and to reduce the requirement for Federal appropriations wherever possible. This could include, among other things, provision for the sale of Museum of African Art real property; private donations and other gifts; and application of expected parking revenues, including perhaps also those of the National Air and Space Museum garage, to the cost of the parking facility.

We believe that the studies currently underway will enable us to proceed efficiently with the planning and design development for which we have requested \$500 thousand.

Authorization for these planning funds is provided in H.R. 3504, introduced on April 5 by Messrs. Thompson, Mineta, and Conte, all of whom are Regents of the Smithsonian. The proposed authorization is pending before the Committee on House Administration. A companion measure, S. 927, was introduced in the Senate on April 9 by Senators Goldwater, Jackson, and Morgan, also Smithsonian Regents. We expect consideration of these measures in time to meet the May 15 reporting deadline.

By proceeding with this phased program, Mr. Chairman, we believe that we can develop for the Congress a considered, well-designed and economical proposal. If this planning authorization is approved and funds are appropriated, the next step taken by the Institution, at the proper time, will be a request for a construction authorization to enable the Institution to finish the planning and move ahead with the completion of this important and exciting project.

I have brought with me both a model of the South Quadrangle as we envision it and charts which depict space allocations for the structure. If you would permit me, Mr. Chairman, I would be delighted to share these with the Members of the Subcommittee.

Special Foreign Currency Program

The final appropriation account in our budget request for FY 1980 is for the Special Foreign Currency Program which totals \$7.7 million. An amount of \$3.7 million, equal to last year's appropriation, will be used to continue a program of grants to United States Institutions for field research in specialized program areas. As I mentioned earlier, we have decided to defer our request for \$4.0 million equivalent in Pakistani rupees for a United States contribution to the international effort organized through UNESCO to restore and preserve the 4,500-year old Harappan civilization city of Moenjodaro in Pakistan. We regard this project as highly worthwhile, and expect to seek funds for it when the government of Pakistan and UNESCO reach agreement.

I should point out at this time our great concern over a special problem which has developed with the Smithsonian Foreign Currency Program in Egypt. The State Department, the Office of Management and Budget and the Department of Treasury plan to phase out excess Egyptian pound support for cooperative scientific and cultural activities in Egypt. The preliminary allocation plan would leave only a minimal amount of funds for division among the Special Foreign Currency programs. We urge the Congress to consider that sufficient funds be reserved for the completion of Smithsonian-sponsored continuing programs in Egypt, which have been hailed both here and abroad as of great significance to the economy as well as the cultural history of Egypt and to the furtherance of our mutual relations.

Mr. Chairman, I and my staff will be very pleased to answer any questions that you and Members of the Subcommittee may have.

PRESENCE OF REGENTS AT HEARINGS

Mr. YATES. Last year, of course, was your time of travail in a sense. Two Regents were present for the hearings. Shouldn't that be a precedent that should be continued? Shouldn't we have a Regent present at all hearings?

Mr. RIPLEY. We are hopeful that a new Smithsonian House Regent, Mr. Conte, will be able to come to the hearings. We have three new House Regents. I thank you for bringing the subject up.

I was about to mention that we lost all our House Regents last year for a variety of circumstances, as you know. Mr. Ryan was killed. Mr. Mahon retired. Mr. Cederburg was not re-elected.

We now have Mr. Conte from Massachusetts, Mr. Mineta from California, and Mr. Thompson, who is not well at the present time, from New Jersey. We would have hoped that he would have been able to come, except that he has been under medical supervision. He has had a small operation.

MR. MAHON VOTED REGENT EMERITUS

Mr. YATES. The Regents have passed a resolution voting George H. Mahon a Regent Emeritus. I think he is the first in your history.

Mr. RIPLEY. He is the first in our history.

Mr. YATES. This may go into the record.

[The information follows:]

JANUARY 29, 1979.

Hon. GEORGE H. MAHON,
1200 N. Nash Street,
Arlington, Virginia 22209

DEAR GEORGE: I am delighted to tell you that the members of the Board of Regents unanimously approved the following resolution:

Voted, That the Board of Regents confers the title of Regent Emeritus upon George H. Mahon for his long and faithful service to the Institution.

I sincerely hope that your schedule will permit you to participate in the affairs of the Institution. I shall be in touch with you soon to discuss this with you.

With kindest regards,

Sincerely yours,

S. DILLON RIPLEY, *Secretary*.

Mr. RIPLEY. We were hopeful that he might be available, but he has been in and out of town a good deal.

Mr. YATES. The joys of Lubbock have taken hold of him.

Mr. RIPLEY. He has indicated that he would like to take part in some of the audit activities, with the Audit and Review Committee, which I think would be very favorable.

We have known Regent members of a number of our subcommittees, as you know, sir. I think that Mr. Mahon's long experience would be extremely useful and helpful in the audit function.

RECENT NON-APPROPRIATED TRUST FUND DEVELOPMENTS

Before summarizing our budget, I would like to highlight some of our recent developments in the nonappropriated trust fund budgets. We have, as you know, developed a favorable position to cover expenses of administrative and auxiliary activities.

Through the Institution's Trust funds we are supporting a program to provide \$2 million a year specifically for collections acquisition, research projects, educational outreach programs, and our visiting scholars and fellowship programs.

We are now developing about \$1 million a year at this stage covering the administrative and other costs of our associates and outreach programs.

We have a good record during the year. This Trust budget, which is pre-cast, as it were, along with the Federal budget during the summer cycle, goes to the Office of Management and Budget in September. It is approved by the Regents in advance.

Of course, this budget will fluctuate because the Trust fund's budget is unlike a federal budget. It ebbs and flows depending on revenues, interest rates, declines, inflation, and those sorts of things.

We will be keeping constantly in touch with this committee after the Regents have reviewed the current status of this Trust budget next week at our spring meeting in May.

OVERVIEW OF FISCAL YEAR 1980 BUDGET

In our initial budget of the 1980s, we are emphasizing the support needed to care adequately for the National Collections. Collections inventories and management, which you know a great deal about from previous discussions, must proceed while at the same time we move forward with the construction of the Support Center, which is crucial.

These inventories and studies, as well as the Center, are both crucial for the protection of the collections, for which we are solely responsible, and for making them readily accessible for conservation and study.

We have Mr. Perrot here with us today, Mr. Chairman, who will be able to detail both subjects; that is, the status of the collections inventory and the status of the development of the Museum Support Center.

We also must emphasize continually the need for repairing and preserving our existing facilities and buildings, for again we are solely responsible for the maintenance of these public facilities as well as for the need of strengthening our administration, making sure that we keep this prudently, appropriately up to the times, in supporting our research without which the collections are mere static objects and are not really used.

Of extreme interest and importance to us, as an adjunct to our fiscal year 1980 request, although this does not represent a major financial commitment at this time, is of course the planning for the development of the area south of the Smithsonian, which we popularly refer to as the Quadrangle.

That is simply an ongoing and anticipated activity anticipated to span the next five years or more. But we envisage eventually developing this quadrangle to be used for the permanent home for the small Museum of African Art building, for exhibition of oriental art and the pursuit of Far Eastern studies, and for space for adjunct educational activities, library facilities, and programs to create a center for public participation.

To support these and our present status of forward planning for the latter project, we have a Federal budget projection for fiscal 1980 totaling \$145 million. In the Salaries and Expenses appropriation, we are seeking \$104.7 million, which is an increase over the fiscal 1979 estimate.

The fiscal 1979 estimate includes base supplemental requirements of \$3.9 million offset by a permanent base reduction of \$1.02 million, almost one-third of that.

This reduction to our Federal base was a result of the decision of the Regents to fund our fellowships and visiting scholars programs out of unrestricted Trust funds.

Of the increase requested, \$2.3 million is essentially for programmatic improvements, in the areas of the collections management, which is our main priority in connection with the move to the museum support facility, administration, research, and building services, and \$3.2 million is for expenses which are beyond our control.

That latter part includes expenses we anticipate will result provided the Panama Canal Treaty is implemented. So in a sense it is a commitment contingent on that treaty and results also from the annualization of the pending supplemental request which will enable the transfer to the Smithsonian of the Museum of African Art authorized by the Congress last year.

Among the other costs beyond our control—and I don't need to hammer on this because it is a fact of life every day with all of us—are the skyrocketing costs for utilities and the expenses involved in maintenance of our quarters in recent years.

Finally, within this S and E appropriation we are proposing a reapplication of some \$400,000 of base resources to collections management in order to demonstrate still further our commitment to this project.

For construction, we are requesting funds totaling \$32.6 million, an increase of \$25.7 million over the fiscal 1979 estimate. However, let me point out, sir, that the major portion of this increase is accounted for by the \$20.6 million request for the construction of the Museum Support Center.

Obviously, we will not expect to outlay the majority of this sum in a single fiscal year.

We are seeking \$6.6 million for continued development of the National Zoo under its master plan, \$4.9 million for the critical needs met by funds in the Restoration and Renovation of Buildings account, and \$500,000 for architectural and engineering planning for the South Quadrangle.

A financial plan to support the construction of that area is being developed by the Institution at this time. I will bring before the committee, at every stage during the next year news and results of the efforts that I am making personally to construct it within the terms of private fundraising, and hopefully to make this as much as possible a self-supporting project.

I brought with me a model of that South Quadrangle, as we presently envisage it, and charts which will depict space allocations for this area. I would be delighted to share these with any members of the subcommittee.

Finally, our submitted appropriation request this year for the special foreign currency program totals \$7.7 million equivalent in excess foreign currencies. Of this amount, \$3.7 million equivalent is designated to continue support of the research conducted abroad by a wide number of American institutions.

Under that appropriation, Mr. Chairman, as presented to the Office of Management and Budget, and approved for presentation to the committees of the Congress, I would like to suggest that we defer at the present time the requested \$4 million equivalent in Pakistani rupees.

The Pakistani commitment with UNESCO has not been signed. This was for an international project to develop and support the conservation of Moenjodaro. This is a very important project but we are reluctant to ask for funding for it in the absence of the expected agreement. However, the agreement may be concluded during the coming year, we would like to have you note the fact that we would like to ask for an appropriation of this Moenjodaro project. But perhaps we should postpone it to the 1981 budget.

In the place of this request we hope to propose an alternative, in India, but that is up to the will of the committee. We would like to support over a number of years the work of the very valuable American Institute of Indian Studies, so that it can provide for itself stable funding during the next few years depending on the survival of the Indian rupee account in dollar substitute funds over the next few years.

ALLOCATION OF REMAINING EGYPTIAN POUNDS

As you know, sir, all these foreign currency arrangements are subject to rather rapid devaluation and erosion with time.

For example, suddenly in Egypt the excess currencies have dried up

Mr. YATES. Have they?

Mr. RIPLEY. Yes, because other agencies of the government wish to sequester them for their own purposes. This leaves all the institutions that we support virtually without funds, and means the end of that very valuable cultural interchange which is crucial, I believe, to the maintenance of good relations between ourselves, Egypt and Israel.

Now in the interim stage, when the Sinai agreements are being studied, we face the loss of the very supplies of Egyptian pounds which would help us to establish a cultural presence in the Sinai.

As you know, sir, a cultural presence is far more effective in many ways than the presence of guns and rockets. I hope to bring this matter to the attention of Ambassador Strauss in due course so that when he enters next fall into negotiations with the two governments, we will be able to remind our American authorities what the Egyptian authorities and Israeli authorities already know: that the Smithsonian over the past ten years has been one of the really stabilizing presences, in terms of an American presence, in these two areas.

Mr. YATES. Does Ambassador Strauss control the distribution of the foreign funds?

Mr. RIPLEY. No, sir. That is up to the will of Congress.

Mr. YATES. Do we control that or does the Secretary of the Treasury decide which of the agencies get first crack at the funds that remain?

Mr. RIPLEY. I believe that in the last analysis the Office of Management and Budget is responsible.

Mr. YATES. Which of the agencies is scheduled to get the Egyptian funds? Is this recommended in the first instance by OMB.

Mr. RIPLEY. Yes. OMB has received the requests but have alerted us to the fact that other agencies like the State Department, for example, may wish to use the bulk of the remaining funds on what would be considered overall by the government as a higher priority basis.

Mr. YATES. As part of the committee settlement?

Mr. RIPLEY. As usual, no one opts for cultural and cultural interchange.

Mr. YATES. I don't know. I suppose peace is a cultural activity, isn't it?

Mr. RIPLEY. I tend to believe so, sir.

Mr. YATES. Presumably the funds are going to be used for the establishment of peaceful relations between Israel and Egypt. I don't know what the basis is for their opting of the funds. But as of now, if the funds are going to be used for that purpose, I am sure you would not have any complaint.

Mr. RIPLEY. We certainly could not complain about their uses for peace.

Mr. YATES. All right. Had you concluded?

Mr. RIPLEY. No. I simply would say that as far as the foreign currency situation is concerned, and our request for it, we are very sensitive to the fact that this committee has always been very understanding about the cultural uses and the cultural interchange value to which they have been put.

We do feel that you are prepared and have been prepared in the past to support the work of the Smithsonian in this field. We work essentially in an area which is little recognized by normal international relations as being of fundamental importance to the understanding and making of long-term friends.

USE OF REMAINING EGYPTIAN POUNDS

Mr. YATES. Is it possible to find out from the State Department how they propose to use the funds?

Mr. RIPLEY. Yes, it is.

Mr. YATES. Have you inquired?

Mr. RIPLEY. We believe that these funds are essentially for construction of embassy buildings and things of that sort, with a relatively small amount for all cooperative science and cultural programs.

Mr. YATES. Well, if it were not used for that, we would have to appropriate money for that purpose, wouldn't we?

Mr. RIPLEY. Well, I don't know what the quid pro quo is. As far as I know, they have nice embassies.

Mr. YATES. Are they building an embassy in Egypt?

Mr. RIPLEY. I have written to the Secretary of State and asked him for a list of exactly what they think their anticipated needs will be.

Mr. YATES. How much money is available?

Mr. RIPLEY. \$93.1 million worth of Egyptian pounds.

Mr. YATES. Are they going to use the full amount for the embassy?

Mr. RIPLEY. No, but they are going to establish a drawing account.

Mr. YATES. For the full amount? In the past all that you have used I think for the temple at Philae was about \$5 million or so.

Mr. RIPLEY. \$4 million spread over four years. However, we have had an ongoing account of Egyptian pounds.

Mr. YATES. This is for the Islamic scholars?

Mr. RIPLEY. For the American Research Center in Egypt, for Islamic studies, for archeological studies, for pharoanic studies, for language studies.

Mr. YATES. How much of that money have you been using each year?

Mr. RIPLEY. It varies. But I would say something in the neighborhood of between \$500,000 and \$1 million worth of Egyptian pounds.

Dave?

Mr. CHALLINOR. We have the exact amount that we used in Egypt last year.

Mr. RIPLEY. Exclusive of Philae, which received the last installment of \$1 million. That was a one-time thing, but for ongoing research of about 50 American institutions in Egypt.

Mr. CHALLINOR. It was \$1.3 million last year in Egypt.

Mr. RIPLEY. Exclusive of Philae.

Mr. CHALLINOR. That is right.

Mr. YATES. What was it used for, David? For universities?

Mr. RIPLEY. This is for universities and cultural institutions in this country, to work with their colleagues in that country.

Mr. YATES. Is all that activity going to be chopped off?

Mr. RIPLEY. Yes, sir, no later than FY 1981.

Mr. YATES. What are the scholars going to do? Are they going to get money from their universities?

Mr. RIPLEY. Well, the University of Chicago, for example, works hard at trying to maintain——

Mr. YATES. I suspected you would be mentioning the University of Chicago——

Mr. RIPLEY. No, it didn't come to mind——

Mr. YATES. Because of the excellence of the Breasted Institute.

Mr. RIPLEY. Mr. Breasted was a friend of my mother. I have known a lot about this since I was a baby. This is one of the focal——

Mr. YATES. I go back almost that far, too.

Mr. RIPLEY. Luxor, the Chicago house there. The work to develop a small museum, which would be for public use, including American tourists in Luxor.

Mr. YATES. Well, what happens to these funds now that you are cut off? Have you heard from the universities at all?

Mr. RIPLEY. Yes, they are very upset because this is a major supporter for them and has been developed over the years. It

started 15 years ago when Mr. Battle was Assistant Secretary of State for Cultural Affairs. He later became Ambassador there.

He urged me to come and speak to this committee about the need that we could demonstrate for scholarly interchange on a nongovernment level; that is, scholar to scholar in a way that is not being done by the major government agencies involved in cultural exchange, which has been enormously fruitful.

Mr. YATES. Is the generosity of Mr. Kissinger coming back to haunt us here? Didn't he give \$2 million back to the Government of Egypt?

Mr. RIPLEY. Mr. Kissinger, I am sure, was aware of our programs, but he did not have a direct part in them. This has nothing to do with shuttle diplomacy. It has much more to do with maintaining a kind of mood of acceptance.

For example, during the Yom Kippur War our people, whether or not they worked for the Smithsonian, were part of these projects, were accepted into Egypt without visas. I mean, that is the degree of intellectual friendship and cooperation which had been developed in these years.

I feel this is exceptional. I don't think there is another program like it of interchange and understanding which stimulates a kind of restraint in aggressiveness.

Thinking of Sinai, with the three biological research stations that are there, neither the Israeli Ambassador nor the Egyptian Foreign Minister could think of a better person to exercise a benign presence in these Sinai research stations than a Smithsonian scientist.

Mr. YATES. Does the possibility exist that in view of the uncertainty associated with the purchase of the Stuarts that you may be able to use some of your nonappropriated funds for that purpose?

Mr. RIPLEY. We certainly are always looking for grant supplements to these funds. But if the money is available, we think that a pittance each year to continue what is a terribly productive relationship would certainly be well worthwhile.

Mr. YATES. We haven't heard from the universities this year. I think this is the first time that has happened.

Mr. RIPLEY. If you will allow me to mention it, Mr. Chairman, I would like—

Mr. YATES. You certainly may.

Mr. RIPLEY. Paul Walker, who is the head of the American Research Center in Cairo, I know was in Washington in November, trying to meet people and trying to tell them about the fact that it would be critical to American scholarly exchange with Egypt if these funds were lost.

Now, I did have a letter from the State Department suggesting that the President has proposed that Congress authorize a new Institute for Scientific and Technological Cooperation. This institute might strengthen and focus on U.S.-Egyptian programs.

Mr. YATES. Why do we need that to focus on it? Isn't the Smithsonian good enough? Why do you need a new institute?

Mr. RIPLEY. We know what we have done. We think we are terrific in this business of really instituting cultural interchange.

Mr. YATES. I am surprised I haven't heard from the University of Chicago on this. I assume I will tomorrow, now.

Mr. RIPLEY. I won't tell them if you don't want me to.

Mr. YATES. All right.

Mr. RIPLEY. I am simply representing the field and saying how concerned we are about this decline.

PROPOSED PURCHASE OF STUART PORTRAITS

Mr. YATES. Tell us about the Stuarts. What is the present status? What is your reaction to Hilton Kramer's article?

Mr. RIPLEY. I was going to suggest that perhaps a deficiency in this hearing was that you had not asked Senator Kennedy to appear and tell you all about it. However, we have——

Mr. YATES. We recognize the principle of comity but I am not sure the Senators do.

Mr. RIPLEY. The Hilton Kramer article was totally out of line. He is an art critic. I do not believe he qualifies to write ex-cathedra editorials about an artistic matter on which he is perhaps not briefed.

Certainly he did not bother to ask anyone in the Smithsonian about our recitation of the facts of the matter.

The Smithsonian was asked a little over a year ago for an opinion by the Boston Athenaeum as to what they should do to solve their dilemma. They had offered the Stuarts, which had been hanging in the Boston Museum of Fine Arts. They had offered to sell them to the Museum of Fine Arts, and they had been turned down in 1974 and again in 1977.

The reason that they wanted to sell them was because the Athenaeum is a library and not an art gallery. In date, it far antedated the setting up of the Museum of Fine Arts. Over the years, it had become a tradition that they loaned objects to the Museum of Fine Arts paintings for hanging there.

Of course in recent years, with all the obvious financial changes in things like endowments, and the inflationary problems that the Athenaeum as a library faced, they have been seeking to sell some of their paintings.

In each case they have offered them first to their sister museum right in Boston.

The Museum of Fine Arts had refused twice to buy the paintings. They came and asked our advice.

Mr. YATES. There is public reaction in Boston at least to try to raise money. The employees of Gallagher's Restaurant started out with \$120. The journey of a thousand miles begins with a single step.

At any rate, where are we going now? Is your offer still pending?

Mr. RIPLEY. Our offer is still pending. The Athenaeum has said that they will wait and see what the will of Boston and the community of the Commonwealth is.

Mr. YATES. As you will, too.

Mr. RIPLEY. As we will, too. Mr. Blitzer is very well informed on this because he is in almost constant strain and stress on the matter. The newspapers call him up one day and some museum calls him up another day.

Mr. YATES. How did it get past Marvin Sadik?

Mr. RIPLEY. Marvin is probably at home with his ice packs on his head at this point.

Mr. YATES. Charlie, do you want to give us a report on the present status of this?

Mr. BLITZER. I really would love to run through our involvement in this briefly because I think some of the questions—

Mr. YATES. I think it would be helpful for posterity.

Mr. BLITZER. Okay. Our first real dealings with the Athenaeum were in June of 1978 when we were invited, as the Secretary said, to come up and talk with some of their officers about the stuaarts.

Marvin Sadik and Judge Powers and I went up. We were told that the Athenaeum, as the Secretary has said, decided it simply had to sell these portraits, it needed the money. The portraits had been offered to the Museum of Fine Arts for \$1.6 million in 1974 and been turned down; though I might say in that same year the Museum of Fine Arts bought nine other paintings from the Athenaeum for \$1.2 million. So I don't think this was just a financial decision the Museum made them. I think it was a judgment of their priorities in 1974.

OFFER TO NATIONAL PORTRAIT GALLERY

In 1977 the paintings had been offered again to the Boston Museum of Fine Arts, and again they were turned down. The Athenaeum made it very clear to us that given the fact that these portraits, as far as they could see, could not stay in Massachusetts, the place where they belonged as great national treasures was the National Portrait Gallery, which the Congress created in 1962 just for things of this sort.

They also made it clear, however, that any negotiations between the Athenaeum and the Smithsonian really should involve the Boston Museum of Fine Arts too; that our objective should be to arrive at terms that would be agreeable to all three institutions. If we did that, we would then, all three of us, go to the Attorney General of Massachusetts and, if necessary, to the probate court and get permission and then consummate this offer.

We came back to Washington and talked about this and decided that under the circumstances, if they could not stay in Massachusetts, the portraits belonged in the Portrait Gallery.

There then ensued a very complicated, multipartite business—we and the Athenaeum were trying to figure out the proper arrangements in terms of what the price should be and arrangements for lending them back to Massachusetts.

In July we invited the President of the Museum of Fine Arts to come to Washington. He sat with us, gave his wholehearted support to the principle we were pursuing, and took a great interest particularly in the provision for lending back to Massachusetts.

So, on the one hand those negotiations were going on. At the same time, back at home we were dealing with the National Portrait Gallery Commission and with the Board of Regents. Every time we had to make a different kind of offer we had to get everybody's permission to do so.

Concurrently, the Secretary and Marvin Sadik in particular, but all of us to some extent, were madly looking around for money to buy these portraits in case the deal went through.

Mr. RIPLEY. The president of the Museum of Fine Arts offered to help us to raise any necessary money so they could come here.

Mr. BLITZER. Right. We have not yet come up with pledges for a substantial amount of money. We have come very close. I can tell you there is one person who got in his private plane with his wife one day and flew to Boston just to see the paintings, to see whether he would like to help us buy them.

Mr. YATES. What did he decide?

Mr. BLITZER. He decided. I would tell you if he decided affirmatively.

Meanwhile, these negotiations were continuing. Every letter that we wrote to the Athenaeum went also to the Boston Museum of Fine Arts. There were no secrets from anybody in any of this. It took a long time.

On the 12th of February, on Lincoln's Birthday, the treasurer of the Athenaeum called up and said this really had gone on long enough, that they were losing money all the time on this, and we had two weeks to make our final best offer, and that we had to put up or shut up, in effect.

We then discussed this some more. We consulted the Regents individually by telephone, because there was no time to have them meet, and we arrived at what was our final best offer. This was sent, as luck would have it, to the Athenaeum on Washington's Birthday of this year, and also to the Museum of Fine Arts, so they could consider the whole thing, too.

Early in March, I think it was the 12th of March, the president of the Museum of Fine Arts called me up and said everything looked absolutely splendid to him, but there were two small problems and if we could solve those he would be very happy with the arrangements.

Within an hour we called back and solved the two problems. He was delighted and said he would recommend this to his executive committee.

I went away for a couple of weeks. When I came back at the end of March I found out two things—one, that the Athenaeum board had voted 19 to one to accept our offer, the one was someone who thought they should get more money and two, that the president of the Museum of Fine Arts had indeed recommended this to his executive committee. His executive committee then unanimously voted to approve the terms of the proposed sale, and that this was to be presented to the full board of the Boston Museum of Fine Arts on the 19th of April. He told me the chances were 99 out of 100 it would be approved.

CURRENT STATUS OF SALE

What happened at that point was that a curator in the museum decided the way to stop the sale was to get the press and the politicians into the act, and he did precisely that.

The moment we heard of Senator Kennedy's and Mayor White's press conference announcing the establishment of a fund to keep

the Stuarts in Massachusetts, the Athenaeum and the Smithsonian agreed that we would just hold where we were.

We actually, through some misunderstandings, said we would allow nine months for Massachusetts to try to come up with the money. They had asked for six months.

That is where things now stand. If Massachusetts raises \$5 million, the paintings will stay at the Museum of Fine Arts. If not, we will have to see. Our offer, as the Secretary says, does stand.

Mr. YATES. How much is your offer?

Mr. BLITZER. Our offer is \$5 million payable over three years, that the paintings will be loaned back to an institution in Massachusetts for one year out of every five for a period of 50 years, and at the end of the 50 years that can be renegotiated and extended if everyone agrees.

SOURCE OF FUNDING FOR THE PURCHASE

Mr. YATES. Where were you getting the money from?

Mr. BLITZER. As I say, we were frantically trying to raise the money.

Mr. YATES. Suppose they accept your offer? Where are you going to get the money?

Mr. BLITZER. We have a special Regents' Trust fund acquisition program, as we explained to you last year. Under that, the Portrait Gallery has \$1 million to its credit which it has not yet spent. That has to be matched by \$500,000 of private contributions which we thought certainly we would raise before all this fuss for the first payment. There is a certain irony in all of this now, I think. But the Regents decided, given the two week deadline, that if necessary, because it was so important that these things be preserved for the nation, they would commit future years' Trust acquisition funds for as many years as it took to pay off this debt.

As I say, we had three years to pay for it.

REGENTS' TRUST FUNDED ACQUISITIONS PROGRAM

Mr. YATES. Is this from the Regents' acquisition fund?

Mr. BLITZER. The first \$1 million is in a sense sitting there and available right away to the Portrait Gallery.

Mr. YATES. Is that available to Marvin Sadik?

Mr. BLITZER. To the Portrait Gallery.

Mr. YATES. What do your other galleries have?

Mr. BLITZER. The National Collection of Fine Arts, the Portrait Gallery, the Freer and the Hirshhorn—over five years each has \$1 million of trust fund acquisition funds.

The Natural History Museum and the History and Technology Museum each have \$500,000. The Regents voted this last year.

Mr. YATES. What amount does your appropriation make available?

Mr. BLITZER. A total of \$800,000 for the whole Institution.

Mr. YATES. It is good that your Regents make the nonfederal funds available for acquisitions. How long have they been doing that?

Mr. BLITZER. They just started last year. We have made a ground rule; that is, internally legislated, that the Regents fund should be

used only for major acquisitions, which we have defined as \$200,000 an object or more.

Mr. YATES. What has been bought out of that fund so far?

Mr. BLITZER. So far there have been five purchases. I have some pictures I can show you. The Natural History Museum has bought a very important collection of fossils and a collection of Mexican masks. The National Collection of Fine Arts has bought an Asher Durand landscape, half of which was funded with Regents money and half a private contribution to match it.

The Museum of History and Technology has bought three-fourths of an 18th century string quartet unmodified, which is a very rare thing to find these days.

Mr. YATES. Say that again.

Mr. BLITZER. They bought three instruments, and the owner donated the fourth as a contribution.

Mr. YATES. You mean three Stradivari?

Mr. BLITZER. No. These instruments are by four different makers, but they are all of the same period. The very important thing is they have not been modified.

Mr. YATES. What will you do with them?

Mr. BLITZER. They will be played by the Musical Instruments Program of the Smithsonian.

Mr. YATES. Will this be similar to the Library of Congress program? I understand the Library of Congress has four Stradivari.

Mr. BLITZER. For as long as anyone can remember we had a very important collection of musical instruments, but it has been especially strong in keyboard and brass instruments, and not strong in strings.

It is really an extraordinary thing to find a matched quartet unmodified.

Mr. YATES. What do you mean by a matched quartet? You mean the instruments are by the same maker?

Mr. RIPLEY. It consists of two violins, one viola, and one cello.

Mr. BLITZER. This particular quartet was made in the same time period.

Mr. RIPLEY. Concert instruments played now are very considerably modified in terms of the neck, the position of the neck, and the way the bridge articulates, and the strings that are used today are entirely different.

So that if you wish to play classical music effectively in the manner for which it was composed, it is very hard to find the old instruments that have still been untouched and not so modified.

Mr. YATES. Were these purchased from the Regents' fund, too?

Mr. BLITZER. All the things I have given you.

Mr. YATES. Are these within your domain or within David Chal-linor's?

Mr. BLITZER. This program includes six museums, including the Museum of National History. Those are the fossils.

Mr. RIPLEY. They are all of a quality that commands a major donation of Trust funds.

Mr. BLITZER. There is one I have not mentioned yet. That is a bronze—the Maillol bronze that the Hirshhorn has acquired. There are only eight, and this is the only one not already in a museum.

Mr. YATES. By the generosity of the Regents, your museums will have \$1 million for five years—roughly \$200,000 a year?

Mr. BLITZER. Yes. An individual art museum has \$1 million over a five-year period, which can be spent at whatever rate makes sense, but no less than \$200,000 on a single purchase. We made this stipulation to distinguish this fund from the funds we receive from the Congress, which are used for larger numbers of smaller things.

We never were able with our appropriated funds to make major purchases.

Mr. RIPLEY. We could never buy anything really important in terms of its monetary value because we never had enough money. This gives us the first chance in history to use funds to make a major purchase.

Mr. YATES. This is the so-called Regents fund. Is this out of the intended \$50 million endowment?

Mr. RIPLEY. No. This is out of current revenues.

Mr. YATES. Out of current revenues——

Mr. RIPLEY. Net revenues, that come from the Associate activities.

• Mr. YATES. What about the Smithsonian Magazine?

Mr. RIPLEY. That as an Associate activity also is plowed back into the unrestricted trust fund. Out of our net income, we have allocated, with the approval of the Regents, some funds to make purchases that we never could have made before.

Mr. YATES. You didn't hear Mr. Hardison testify last week, did you?

Mr. RIPLEY. No. Did he say we were terribly rich?

Mr. YATES. He said you were very rich.

FURTHER DISCUSSION OF SALE OF STUART PORTRAITS

Mr. BLITZER. Mr. Chairman, can I add a couple of things about the Athenaeum purchase? I really would like to get as much of this in the record as we can.

Mr. YATES. Proceed, Mr. Blitzer.

Mr. BLITZER. Partly on the subject we have just been discussing, according to its annual report the Boston Museum of Fine Arts spent \$2.3 million for art acquisitions in 1977, which is approximately what all Smithsonian museums together from all sources have in the current year.

I don't mean to be too argumentative with Mr. Kramer or anybody else but I believe what happened here was that the Boston Museum made a decision about its priorities. It collects great works of art from every age and every civilization. I think it simply felt although it had the money, that it didn't put a high enough priority on the Stuart portraits to acquire them.

The Portrait Gallery, on the other hand, can only collect historic portraits of famous Americans. In terms of its mandate, these are absolutely the most important works it could acquire. Therefore, it and the Smithsonian put a considerably higher priority on them.

We simply went out on a limb, knowing that we might have to commit all of our funds for years to come in order to acquire these.

In answer to your earlier question about Egypt—and I share yours and the Secretary's sadness about what is happening to the

foreign currency there—there isn't \$5 million that could simply be moved from the Stuart portraits to Egypt. We have to raise it specifically for one project or another. After the current fuss, I don't know what our chances are of raising it for the Stuart portraits.

Mr. YATES. You have a great operating enterprise with the Smithsonian Magazine that helps.

Mr. BLITZER. Yes, sir.

RELATION OF SMITHSONIAN TO PRIVATE INSTITUTIONS

Mr. YATES. I don't know what the answer is, but I would like your comments. The thrust of Mr. Hardison's testimony was that it becomes increasingly difficult year by year for private institutions in the District of Columbia, such as the Folger, Corcoran, and Arena, all of whom were represented with him, to compete with such giants as Smithsonian, which not only gets Federal funding, and not only has its enterprises in private funding, but also gets gifts from wealthy people.

He pointed out that—he didn't use the phrase—the Museum of African Art had given up the ghost and is now a part of the Smithsonian, and it can survive now.

What are the private institutions to do? What should we do about Folger, Corcoran, and the Arena? I know you are going to tell me about Armand Hammer and the Corcoran.

Mr. BLITZER. No, I am not. I guess what I was going to say, Mr. Hardison is a friend of all of ours. We admire all of those institutions. I think apart from the problems that all private cultural institutions in this country have, theirs comes from being in the District of Columbia, but not so much because we are also in the District of Columbia.

I think this city is a place where there are not large numbers of enormous private fortunes, and there are not huge corporations to support enterprises like this. Also, in an ordinary part of the country, there is a state government to turn to, or a county government, and we have none of those options.

We wholeheartedly support those institutions and hope—I do not know what they are asking you for—somehow they should get relief.

Mr. YATES. They are asking us for relief and they do not get enough relief from the Endowments.

Mr. RIPLEY. May I ask about the Museum Services Institute?

Mr. YATES. Museum Services Institute gets \$10 million a year for the whole country.

Mr. RIPLEY. Does it discriminate against District of Columbia institutions?

Mr. YATES. No, each of the institutions, I anticipate, will get \$25,000. But Mr. Hardison mentioned the article by Hilton Kramer which was printed in the New York Times on April 22, to supplement his argument:

HARDISON TESTIMONY ON THE SMITHSONIAN

Mr. HARDISON. I think what we are talking about here is the survival of diversity of private institutions in the District. We feel the impaction is very clear and that if the Federal Government is not going to instruct the federal institutions to desist in

their search for private money, it has to realize it is creating this impaction and do something for the private institution.

Mr. YATES. The problem is we have not only to desist but rather, the Congress has encouraged them to go out and raise money from private sources. If my memory serves me right, the legislation itself encourages them to raise funds from outside.

Mr. HARDISON. I repeat my earlier statement. We not only do not oppose their seeking private money, we think it is a healthy situation. On the other hand, just as when an elephant walks through the forest he extinguishes a great deal of the native creatures of that forest, so the Smithsonian walking through the District is creating great problems for the private institutions here.

Mr. YATES. I have never heard it compared to an elephant here.

Mr. HARDISON. It is a beautiful animal.

Mr. YATES. I do not know there is anything else we have to say. I think you have made a very eloquent presentation and I think you have made an ingenious presentation, and we will look at the possibilities. I will tell you frankly that we do not like to put legislative language into our appropriations bill. If we can do it without doing that, I shall present your case to our committee very seriously.

Mr. HARDISON. I much appreciate that.

Mr. SCHWARTZ. May I make the two short points?

Mr. YATES. Sure.

Mr. SCHWARTZ. We adopted this proposal under the guidance of the committee last year during the colloquy with Mr. Biddle. There was some support shown strictly for maintenance. You were opposed to programmatic funds, and that is why Mr. Backus probably supports this proposal. We ask for no programmatic funds at this point.

The Smithsonian private funds you referred to are trust funds which are generated by their private efforts in terms of sales, shops, and other programs, as you pointed out last year, and these are the funds which are going in competition.

So promises have been made to incorporate them in some way into the park district so the park district can pay for some of their maintenance. I don't know how it is going to work out because I don't know how you can make funds available to Folger except through private documents. I don't know how you can do it with government funds.

SMITHSONIAN RELATION TO THE CORCORAN GALLERY

Mr. RIPLEY. We had discussions with the Corcoran some years ago. The trustees of the Corcoran made overtures to me about the possibility of making some amalgamation. Speaking to the Regents about this matter, it appeared one of the best things we could do for the Corcoran would be indirect in this sense. Through luck and provisions of the Congress and the Executive Office, we obtained the Renwick Building, which is the old Corcoran Gallery and is only two blocks away from the present Corcoran Gallery. Acting on the principle of shopping malls that you can have more than one department store or things of that sort together, we pointed out to them by the creation of the Renwick Gallery and its museum-like function adjacent to the Corcoran, we would greatly enhance their paid visitation. I believe they have agreed that this has had a salutary effect.

Mr. YATES. They brought Mr. Hammer in, who took away their fees or at least substituted his generosity.

Mr. RIPLEY. That was at secondhand. At least the principle was by talking a great deal about the Corcoran, by emphasizing this was an important building that had been started by the Corcoran and what was next door, what we were saying was: patronize your neighborhood grocery store; go down the street and see more of it at the Corcoran.

We felt this was an enhancement that we could do out of our own facilities to make their experience more meaningful. They were very pleased.

Mr. YATES. I suppose what Mr. Hardison was saying was: Won't you ask Mr. Ripley if instead of asking for all those gifts for the Smithsonian he would not also like to ask for a gift on behalf of the Folger.

Mr. RIPLEY. That is a big job for me. If you wish to order me to do that, Mr. Chairman, I will do my best.

Mr. YATES. Do you want it as a line item?

Mr. RIPLEY. I do not think it is appropriate for me to ask for it as a line item.

Mr. BLITZER. We get very few gifts from the District of Columbia.

Mr. RIPLEY. In other words, it is a common problem. They do have the trustees of Amherst College to call upon because it is a branch of Amherst College.

Mr. YATES. Do you get any gifts from Amherst?

Mr. RIPLEY. I did not go to Amherst.

Mr. YATES. I did not ask you that. You get gifts from lots of people.

Mr. RIPLEY. I do not think we have received a penny from Amherst. I think whatever they raise they send down to the Folger.

Mr. YATES. But apparently that is not enough. But there is no way we can persuade you to share your luxuries.

Mr. RIPLEY. Our luxurious style of living? Yes, Mr. Chairman, we are really mandated to do as you said, statutorily authorized to do what we do, and we feel the spinoff that we provide for those institutions is very great.

Mr. YATES. Is there any way the Smithsonian can help the Folger?

Mr. RIPLEY. We have not addressed ourselves to the subject but we feel the mere fact of being here helps the Folger.

Mr. BLITZER. I do think you helped to some extent last year when you told us we could not go to the Endowments for grants.

Mr. YATES. That is right.

Mr. BLITZER. That is helpful in making more available to recipients.

Mr. RIPLEY. We do not go to Museum Services Institute.

Mr. YATES. I think some of the people you go to have much more money than they do.

Mr. RIPLEY. We try to help sponsor the Museum Services activities.

Mr. YATES. We have discussed the Folger. I have not brought in Arena or Corcoran. Mr. Hammer took care of Corcoran for a few months. At any rate, we will turn back to the Smithsonian. You have your worries and I suppose we will have to continue to worry about private institutions and their funding.

RECENT ACQUISITIONS

We have discussed the Stuarts and the pendency of that \$5 million offer. Do you have any other offers of that magnitude that you are making for other acquisitions?

Mr. RIPLEY. Not at the moment.

Mr. BLITZER. This is an exception.

Mr. RIPLEY. This is a once-in-a-lifetime thing. You could open up tomorrow's mail and it may turn out somebody is in desperate straits and they have the one object that might be better shown in the national capital to more people in the world than any other, just like these documents, the Bill of Rights, the Declaration of Independence kind of thing, an American thing which is of primary importance, and we would be on the griddle in exactly the same way. And we have been in the past. We have had, of course, to turn down very important things when we simply did not have the money, and we did not have the ability to find it.

Mr. YATES. What is the largest price you have paid for an acquisition?

Mr. BLITZER. It would be in the hundreds of thousands of dollars, and low hundreds at that.

Mr. YATES. Several hundred thousand?

Mr. BLITZER. Yes.

Mr. YATES. For an individual piece?

Mr. RIPLEY. On the Asher Durand painting, it was \$250,000. Maillol was \$368,000.

Mr. YATES. Where was that?

Mr. BLITZER. Hirshhorn.

Mr. RIPLEY. The donors match funds that we now have in this pool of money authorized by the Regents to purchase with, which is a fund we have never had before.

Mr. YATES. What do you mean by donors?

Mr. RIPLEY. A donor. I do not like to name names.

Mr. YATES. He knows that you are trying to buy a Maillol?

Mr. RIPLEY. I wrote to a donor. I say: We have a painting or a sculpture. It is \$250,000. Out of the quota available from the Regents, authorized by the Regents, that museum could spend up to \$150,000, or whatever the limitation is.

Mr. YATES. There is really no limitation on the amount a museum can spend for acquisitions out of your private fund?

Mr. RIPLEY. There is because the Regents have authorized \$1,000,000 total for the next five years for the art museums, and for the two history and science museums \$500,000 total a year for the next five years. So they can go up to this budget and expend it for approved items during the period. To stretch these monies, however, we require at least one-half of each museum's share be matched. So we write to a donor and say: Would you match? And in two cases, the Maillol sculpture and this Durand painting, we have been successful.

Mr. YATES. Let's turn to the proposed Quadrangle.

Mr. RIPLEY. Before we do that, Mr. Chairman, not to beggar the subject, but may I say we had a wonderful statement by one of our regents, Senator Morgan, in the Congressional Record. It was directed to the case of the Gilbert Stuart paintings. I wondered if we could insert this statement, which is very cogent, in the record of the hearings?

Mr. YATES. I see, your material is in the Congressional Record. This would go into our hearing record in his capacity as a Regent.

Mr. RIPLEY. Yes.

Mr. YATES. As a Regent he would have had difficulty getting insertion in the Congressional Record, but we will accept it on behalf of Mr. Morgan as a regent.

[The information follows:]

[From the Congressional Record, Apr. 9, 1979]

PORTRAITS OF GEORGE AND MARTHA WASHINGTON

Mr. MORGAN. Mr. President, this morning's Washington Post gave a great deal of attention to the fact that the Smithsonian has been negotiating with the Athenaeum in Boston for the purchase of the Gilbert Stuart portraits of George and Martha Washington. They have been the property of the Athenaeum, which is a library, since 1831, but have hung on loan in the Boston museum for over 100 years. They are particularly significant in that they are the only Gilbert Stuart portraits for which the first President and his wife actually sat. All the others which Stuart produced during his rather prolific career were in effect copies of these, including the one which hangs in room S-207, just off the Senate Chamber.

It is no wonder, then, that the people of Boston and the entire State of Massachusetts are concerned that these portraits of great artistic and historical significance might be leaving and that a hue and cry has gone up to keep George and Martha Washington in Boston. Were they hanging in the North Carolina State Museum, I would feel the same way and would do all within my power to see that they stayed there.

But why do I rise to speak on this matter this afternoon? The answer is this: I now serve on the Board of Regents of the Smithsonian as a representative of this body, have been involved in the discussions related to the possible purchase of the portraits and would like to set the record straight as to the role of the Smithsonian in this matter. I am particularly eager that my distinguished colleague from Massachusetts, Mr. Kennedy, understand what has transpired since the article bearing his signature in the Washington Post today does make one assumption which is incorrect and might tend to affect his relationship with the Smithsonian and perhaps cause concern among some of our colleagues. I note the article attributed to Senator Kennedy implies that the leadership of the Smithsonian on their own initiative decided the Smithsonian National Portrait Gallery should have the Gilbert Stuarts and went to Boston with a pocketful of cash and made the Athenaeum an offer which it could not resist.

This is not the case at all, and I would like the Record to show that.

The fact is that the Athenaeum found itself in severe financial trouble and decided that the only way to solve its money problems was to dispose of the Gilbert Stuart portraits which are hanging in the Boston Museum. They first offered to sell the portraits to the Boston Museum because for many reasons, including some legal complications, they desired to see the portraits remain in Boston and the State of Massachusetts.

However, the Boston Museum could not meet the asking price which originally was some \$6 million; and, at that point, officials of the Athenaeum contacted officials at the Smithsonian. Please note: The Athenaeum called the Smithsonian; the Smithsonian did not call the Athenaeum.

Subsequently, the matter of the offer was brought before the Board of Regents and we discussed the offer at some length. Frankly, to a member I think, we believed the asking price was too high and we asked Smithsonian officials to negotiate for a more reasonable price. At the same time we considered the fact that though we did not have the money in hand for such a purchase, we would try to get the resources together. We decided to do so even if it required payments over a period of years in order to see that the portraits stayed in the public domain, which was a main concern of the Athenaeum and the reason Athenaeum personnel stated they initiated the negotiations with the Smithsonian.

We started negotiations but, unfortunately, it was not long before we were contacted from Boston and advised that the Athenaeum had received an offer, and perhaps more than one offer, for \$5 million and that although officials of the Athenaeum desired that the portraits go to the National Portrait Gallery, they might have to accept an offer from another source unless we could make a firm offer immediately of at least that amount. We also were led to believe that if we did not come up with the \$5 million the portraits might well go into a private gallery such as the Getty Museum in California, far from either the National's Capital or Boston, the center of so much colonial history.

At that point we reconsidered, decided to arrange the financing and make a firm offer. I believe this offer was much to the relief of Athenaeum officials who feared they would be forced otherwise to see the portraits lost forever to the American public. I assure my colleagues whom I represent on the Board of Regents of the Smithsonian that the Smithsonian does not have this sort of money burning a hole in its pocket as the article stated and that if the purchase is made, it will require financial sacrifices by the Smithsonian. However, we felt that the portraits are so unique in both an artistic and historical sense, that we must somehow find the money for the purchase.

Those of you here know that I am a fiscal conservative and I approach my duties at the Smithsonian, as your representative on the Board of Regents, from this viewpoint. I have been impressed by the present dedication of Smithsonian officials to sound financial practices and to correcting misimpressions which any Member of the Congress might have received in the past. For this reason, I would not want a misunderstanding of the facts surrounding the negotiations for the Gilbert Stuart portraits to raise unwarranted concerns among my colleagues.

I, for one, would be delighted if the people of Boston could raise the money to purchase the portraits and keep them hanging in the Boston Museum. And I am sure that the other members of the Board of Regents probably share this sentiment, as do officials of the Smithsonian.

We do not covet these portraits and did not set about the entice George and Martha to move their residence to Washington. However, if because of financial problems they must be sold and the moneys cannot be found in the Boston area for their purchase, they could find no more fitting home than the National Portrait Gallery.

The Board of Regents already has indicated it will make every effort to arrange financing for and negotiate their purchase. The purchase price will not come from tax moneys or appropriations from the Congress. It will come from trust funds and possibly private contributions, pointing up, I might add, the clear need to have some unrestricted trust moneys on hand for such emergency purchases by the Smithsonian.

Thank you very much for allowing me time for these comments. I hope that in some way I have been able to clarify the sequence of events and assure you of the honorable intentions of the Smithsonian.

And to that end, Mr. President, I ask unanimous consent that the article appearing in today's Washington Post entitled "They belong in Washington," along with the article by my colleague, Senator Kennedy entitled "They Shouldn't Leave Boston," be printed in the Record.

There being no objection, the articles were ordered to be printed in the RECORD, as follows:

[From the Washington Post, Apr. 9, 1979]

THEY BELONG IN WASHINGTON

(BY MARVIN SADIK)

That the citizens of Boston should be concerned about the relocation of the Athenaeum portraits from their city to the nation's capital is an attitude that I can appreciate. After all, I have made no secret of my belief that these paintings of George and Martha Washington by Gilbert Stuart are the greatest of all American historical portraits. It is, however, for the very reason that these portraits *are* what they are that I am convinced they justly belong in the National Portrait Gallery in Washington.

Stuart never parted with these portraits, which he painted in 1796, although he made a considerable number of replicas of the George Washington painting, which has become the most familiar image of the Founding Father of our country. In 1831, three years after the artist's death in Boston, the original portraits were acquired from his widow and daughter for the Athenaeum. The two pictures were bought for \$1,500 of which \$800 remained from funds collected by the Washington Monument Association for a statue of the nation's first president, dedicated in the Massachusetts statehouse in 1827; and \$700 came from a group of gentlemen, some of whom belonged both to the Athenaeum and the Washington Monument Association. The portraits have been on loan from the Athenaeum to the Boston Museum since 1876.

At the time Stuart's widow sold the portraits, there was no national repository for historically significant likenesses. The National Portrait Gallery, established by act of Congress in 1962 as a bureau of the Smithsonian Institution, opened to the public in the fall of 1968. The gallery has annually held major exhibitions on a wide range

of American historical topics, each accompanied by a full-scale publication; has built, through gift and purchase (with both federal and private funds) a permanent collection, which now consists of nearly 2,000 portraits; and has attracted an ever-increasing number of visitors, from 85,000 in its first year to nearly half a million last year. However, there is no doubt that the gallery suffers from the lack of many portraits of nationally significant persons that would have come to it had it been established nearer in time to the founding of the republic. Of these, the Athenaeum portraits unquestionably are preeminent.

During the 14 months that have elapsed since negotiations between the Boston Athenaeum and the National Portrait Gallery began, the Boston Museum has been kept fully apprised of the matter through its president, Dr. Howard Johnson. The board of the Boston Athenaeum, the regents of the Smithsonian Institution and the members of the National Portrait Gallery Commission, as a part of their agreement concerning the Athenaeum portraits, have made provisions to lend the portraits back to Massachusetts (with primary consideration to be given to the Boston Museum); and it is our understanding that these arrangements are acceptable to Dr. Johnson and the members of the executive committee of the board of the Boston Museum.

When the portraits are relinquished to the nation's capital, nothing that is uniquely the patrimony of Boston will be surrendered. The Athenaeum portraits were not painted in Boston, but rather where the subjects resided in 1796 when Washington was in his second term as president, in Philadelphia, then the temporary capital of the United States. Washington's greatest moment in Boston, his defense of the city during the American Revolution, was fittingly commemorated in a full-length portrait entitled "Washington at Dorchester Heights," which Gilbert Stuart painted expressly for the city of Boston.

This immense canvas, which hung for 71 years in Faneuil Hall, like the Athenaeum portraits, been displayed since 1876 in the Boston Museum.

It is not only Boston's history as the scene of momentous and sacred events that lends the Athenaeum portraits their towering significance. History makes similar claims for Trenton, or Yorktown, or New York, or Philadelphia or Virginia. Rather, it is the whole of the American tradition that invests these portraits with meaning. It was precisely to encompass all such ties that the national capital was established. It seems to me ineluctably right that these precious icons should at long last reside in the National Portrait Gallery, which occupies the very site L'Enfant in his original plan for the city designated for a Pantheon to honor the nation's immortals. Here the portraits will be displayed two blocks from the National Archives, where the only other American treasures of comparable significance, the Declaration of Independence and the Constitution of the United States, are enshrined—in the nation's capital, the city of Washington.

THEY SHOULDN'T LEAVE BOSTON

(By Edward M. Kennedy)

This is the first time I have ever been asked to defend Martha and George Washington.

It would be a tragedy for the artistic heritage of Massachusetts if the Smithsonian wins the current tug of war and Gilbert Stuart's famous paintings are brought to the District of Columbia from the Museum of Fine Arts in Boston.

Fortunately, though a concerned public is beginning to stir in Massachusetts. If the courts don't block the sale, public officials and private citizens in the state are likely to find a way to match the Smithsonian's \$5 million offer and keep the paintings home.

I am strongly opposed to the transfer. Boston should no more be asked to give up its magnificent Stuart portraits than Philadelphia should be asked to give up the Liberty Bell. That the Smithsonian has this sort of money burning a hole in its pocket should certainly be of interest to the congressional appropriations committees that oversee its budget.

One of the great strengths of the arts in America is that fine works of art are found in communities in every section of the nation. Few paintings are better known to the people of Boston or are a source of greater pride than the Stuart portraits.

One of my earliest memories is of sitting on my grandfather's shoulders at the Museum of Fine Arts, looking straight into the eyes of President Washington and savoring tales I was being told. Honey Fitz, my mother's father, had been a congressman and mayor of the city, and he loved to take his grandchildren on Sunday

afternoon outings to the city's museums and famous sites. As a patron of both the Athenaeum and the Museum of Fine Arts, he knew their collections well. He used to stop in front of the Stuart portraits and other historical paintings he loved, and give me some of the most enjoyable history lessons I ever had. And so, for purely personal and sentimental considerations, I don't think the portraits should leave Boston.

Another reason that Martha and George should not be brought to Washington is that they probably wouldn't like it here. One can imagine a conversation the portraits might be having with each other in the hours after the Boston Museum closed.

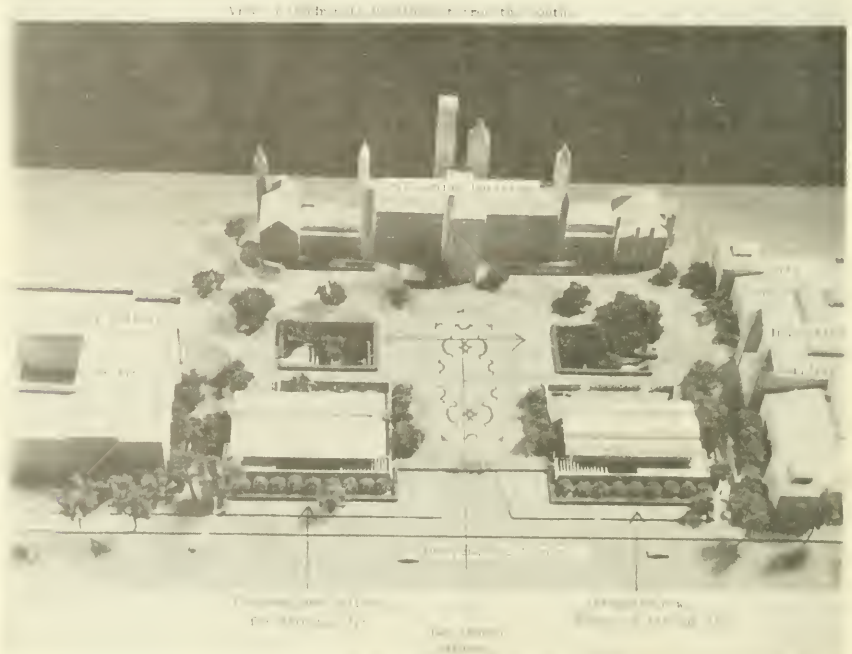
George would, of course, express pleasure that a city had been named after him, and he would surely be impressed by the sum—\$5 million—the Smithsonian was prepared to pay. But the telling arguments would be Martha's, who would point out quietly but firmly that no one has a kind word for the city of Washington any more, and that the two of them would be far better off keeping their distance from their namesake. Most persuasively, she would remind him that Boston has been their home for almost 150 years—good years—and that it would be a show of unpardonable disloyalty to leave that city, no matter how good the money.

At the word "disloyalty," George would stiffen, conceding that his wife had made the decisive point.

SOUTH QUADRANGLE DEVELOPMENT

Mr. YATES. Do you want to tell the Committee about the Quadrangle?

Mr. RIPLEY. I have the model of the Quadrangle here and for the benefit of the members of the committee I would like to stand up, and describe the buildings located in the Quadrangle. [These are identified in accompanying photograph.]



This is Independence Avenue, if you can visualize it. This large obstruction which prevents Mr. McDade from seeing any of the

map is the well-known Forrestal Building, which we unfortunately have to look at every day. This is the old castle on the Mall.

This is the Arts and Industries Building where we have the 1876 show, which is still a sell-out. We have the Freer Gallery here. Now all the years that any of us in this room are aware of, this square or quadrangle in front of the castle between these two buildings has been sort of a dump heap. It for years had a dreadful-looking quonset hut which housed the beginnings of the Air and Space Museum. It for years had the remains of sheds and the greenhouse which had various kind of extraneous uses going back to the days of Secretary Langley. In fact, it had the Zoo at one time in this area, and the bear that got loose on the roof of the Arts and Industries Building had great difficulty getting down again.

Our dream has been to preserve this area as a beautiful garden, a minipark. We think we can achieve this by constructing two low pavilion-like buildings along the Independence Avenue side with a very generous space in the middle with gates designed by the architect, Mr. Renwick, at the time of the castle construction but never built, and a view toward the castle to preserve the style and integrity of the castle itself.

SENATOR MOSS' TESTIMONY OF THE MUSEUM OF AFRICAN ART

Mr. YATES. Mr. Moss, you are no longer a regent. You are here in support of the African Museum. Did you want to say something?

Mr. MOSS. Whenever you get to it.

Mr. YATES. That is all right, I do not want to hold you up.

Mr. MOSS. I appreciate your accommodation. I came really to be here with others who are going to speak about the African Museum, and I think it will be adequately testified to. Unless there is some question that would be raised. I happen to be chairman of the board of trustees.

Mr. YATES. I do not know what questions will be raised. We do know about the African Museum, of course. We know that it is proposed for funding. There is one question in my mind certainly, and it bears on what Mr. Ripley said on the Quadrangle. There are people to whom I have spoken, for example, who do not like the suggestion of moving from the series or buildings on A Street. They think the location gives character not only to the neighborhood but character to the museum itself.

They protested to me that they thought implicit in the Congressional intent at the time the acquisition was approved was staying in the same place. I know Mr. Ripley has told me that Senator Pell suggested that there be a move from that location to another kind of building. I would appreciate your comments on this.

Mr. MOSS. You are correct, there is a division on this. Many people feel that the present location and the old buildings in which the Museum is now situated gave an intimacy and charm to the presentation as well as being connected with the historic Frederick Douglass house which is part of that Museum. At the time of the hearings there was testimony on both sides. As the legislation finally passed, it provided that the Secretary and the Smithsonian Institution study the possible moving of the Museum to another

location—many said on the Mall, but I do not think the legislation said on the Mall.

The board of trustees was not all of one mind, I think, on the African Museum. Some would have liked it to stay just as it is, others thought it was inevitable because it will continue to grow and it is already bursting at the seams even though we have nine townhouses up there. So, based on the legislation, the board of trustees is resigned to the fact that at some time there will be a move of the African Museum. We are very happy where it is, but recognize that it is almost inevitable that it will move at some time.

This ties in with what I think the Secretary is now starting to talk about, this area of the park in front of the castle. The proposal, as I understand it, would be for one of the buildings to be designed and constructed so that the Museum of African Art could be moved down to that particular building.

We on the board there have been very anxious to preserve the autonomy of the Museum of African Art and keep collected and together as a unit the things that have been built over these past years while it has been in its present location. We would therefore hope that we could be intimately involved in the discussions with the architect and with the Secretary and others as the planning goes ahead on how the display should be arranged on a new site.

There has always been a sort of fear in the board and the director of the African Museum that we might get into this rather large open area of display, whereas we think the charm has been to be in the small rooms and the intimate, almost isolated feeling that one has being so close to the objects that were displayed there. We would hope that in designing the building down there if this goes ahead we could have that feature built into it.

So in answer to your question, I believe that it has already been resolved by the legislation that we cannot stay indefinitely on Capitol Hill where we are now.

Mr. YATES. Is that definite?

Mr. MOSS. I think if you read the legislation——

Mr. YATES. What does the legislation say?

Mr. MOSS. I do not happen to have the bill.

Mr. ROBBINS. The legislation finally did not include that language, but the Senate amended the bill to require that the museum move at the earliest possible moment.

Mr. YATES. That was stricken out in conference?

Mr. ROBBINS. Yes. The Senate withdrew that, but on the understanding that the Smithsonian would explore these possibilities and report back to both houses.

Mr. YATES. So it is an exploration rather than a mandate?

Mr. RIPLEY. As far as the law is concerned, but I think Warren Robbins should speak to this. Senator Moss indicated that as the museum acquires more collections and more visitors it probably will have to move in any event.

Mr. MOSS. I think he is correct on that, that the amendment of Senator Pell, when they were here, was to mandate a move. I think it was I who suggested the language that they drop the mandate but require the Smithsonian to explore and to report back periodically to the committee on the desirability and availability of a

place for the museum, so it is in a halfway situation. I think that is correct.

Mr. YATES. What do you want to build, a halfway house?

MUSEUM OF AFRICAN ART'S PROJECTED SPACE NEEDS

Mr. ROBBINS. In a personal sense I and my colleagues are very emotionally attached to where we are and we would like to stay where we are. We recognize, first we have in the offing a number of major collections which will come to the museum if we can demonstrate the capability of properly displaying and handling them, which we cannot do in any way where we presently are.

Second, because of the growth of the Museum can anticipate when it becomes part of the Institution with all its promotional apparatus, it would make it very difficult to continue the Museum the way it is in such a tightly packed residential area where there is no parking.

Mr. YATES. It does have a great deal of sentimental attachment at its present location. I hate to see you give it back because it is a tribute to Warren Robbins and what he was able to accomplish.

Mr. MOSS. That is true. Warren and his associates have built a really unique and appealing center, not only a museum center but an intercultural relationship and learning center. It is a very unique institution. But, like everything else, its appeal and success is also pressing on the fact that ultimately they are going to need more room and be able to display larger collections.

Mr. YATES. It looks like Hardison's elephant is walking again.

Mr. MOSS. That is right.

Mr. YATES. Ted, if you want to stay we will be very glad to have you. If there is anything else you want to say, we will be glad to hear you.

Mr. MOSS. I do appreciate your consideration. I, as you know, did serve as a Regent and I have also been connected with the African Museum.

Mr. YATES. I enjoyed serving with you.

Mr. MOSS. So I have tremendous interest and pride in the Smithsonian as the great worldwide institution that it is, remarkable, and I also have pride in the smaller African Museum of Art for what it has done. I am happy to see this marriage, which I helped in some way to engineer, of the African Museum coming under the Smithsonian umbrella as a autonomous unit, and I think this will be the best thing we can do as far as looking ahead and planning into the future and hopefully we can find a place in what the Secretary is now presenting to you as a longer-range plan of the institution.

Mr. YATES. Thank you.

MUSEUM OF AFRICAN ART IN SOUTH QUADRANGLE

Mr. YATES. What about the proposed Quadrangle improvement, if you can call it that?

Mr. RIPLEY. We think it is an improvement. The fact that coincidentally with thoughts about how to develop and improve this Quadrangle, we were confronted with the mandate at least to consider a plan and come back to the Congress with some eventual

disposition of the museum of African Art, gave us the opportunity to explore with the director, with the commissions, both Capital Planning and Fine Arts, the possibility that a space might be allotted to the Museum of African Art here on the Mall.

Aside from the nostalgia and the sentiment connected with its present site, there are enormous advantages to the African Museum if it is to move to such a prestigious and central site. It could have a kind of dual purpose in the Mall, accessible to millions of visitors, and thus receive a great deal more public attention and concern than in his present quarters. We feel this, and I think the director and the trustees sense this. Certainly the architect does, because he has seen the Museum of African Art, he has gone over its quarters, its storage facilities, and its use of space. He feels that a building of this sort would solve all of their needs for the foreseeable future, including increments of private donations to the collections.

The philosophy behind this design is that as much as possible will be underground. In this particular case there is a signal fact, and that is the castle was built in the 1840's on what was a promontory, a rise in the land. That tells one something geologically. It means that there is a gravel bank here which is not invaded by Tiber Creek as the foundations of this very building have been. It is not invaded as Constitution Avenue is. It probably in glacial times was a kind of island of gravel in what was an enlarged river. So it is solid and it is possible to go down 40 feet still in gravel in a way that many of these other buildings have discovered they cannot do.

Therefore, we feel that if we are to excavate we can do so safely and reasonably in terms of costs. The essence of the plan would be at the lower levels we would have a parking garage for a number of cars, 400 plus or minus, similar to the one which has been effectively operating under the Air and Space Museum. The principle there is two things: people in America will continue to drive their cars to the nearest possible place, and there are no parking facilities in the immediate environs. Parking is greatly reduced on the Mall now because of the Mall plan, therefore there is a dearth and a need for parking in this area.

If we operate this new parking garage on the same basis as the Air and Space Museum garage and apply the proceeds as well in a future binding commitment to ourselves, we might build the new parking garage at no cost to the taxpayers in such a way we can depend on its revenues to help pay itself off.

The second and third levels above the garage would have immediate access to the museums. This would facilitate visitation, school classes, school buses, service for exhibitions, to both small museums. The Museum of African Art would receive more visibility and effectively use educational opportunities of visiting classes from which it is constrained now in its present site to do. I think it would flower into an enormously potent force on the Mall.

Mr. YATES. Which would be the African Museum?

Mr. RIPLEY. Here [indicating].

Mr. McDADE. How many square feet is that?

Mr. COLLINS. In total, 85,000 gross square feet, counting the underground; on the surface alone, 14,000 net square feet.

Mr. RIPLEY. It would be about 14,000, this building on the surface. And the other building?

Mr. COLLINS. About the same.

Mr. YATES. That would make 60,000 square feet underground?

Mr. COLLINS. Approximately 67,000 gross square feet.

Mr. RIPLEY. The total building space would be very large underground and very small above ground. This has great advantages. First of all, it is esthetically better; secondly, it is energy wise; third, it preserves the garden.

Mr. YATES. Why is it better energy wise? You will have to have the lights on all the time.

Mr. RIPLEY. No, because we have two wells here and these wells will provide light, direct natural light. The problem of heating will be greatly reduced.

Mr. YATES. But, Dillon, all your space is not there. Presumably some of your 60,000 feet will be under the main building.

Mr. RIPLEY. Yes, but there are two well-like atriums in this building which go down several levels which act as light sources.

These are light sources. Perhaps this model is not as illustrative as it should be, but we have sketches which are available to you in folders which are handy.

Mr. YATES. Are those available?

Mr. RIPLEY. Yes, they are all here [handing].

Both buildings have very ample access to light in two ways. One is through these wells and the other is through skylights. It is a little tricky to see in a small model like this.

The spaces underground are much larger and the purpose of that, as I say, is threefold. One is to make these buildings as low, as small and as delicate as possible. For example, the highest point is no higher than the lower cornice of the Freer, which is 26 feet, so these are not skyscrapers in any sense, nor would it be our intention to build such. We believe that small is beautiful, especially on the surface nowadays. Then underneath, by excavating for the parking areas and carrying that excavation on up with the exception of preserving one very major and the important tree here through its root systems, we will have an immense amount of space for all the guts that go into the background of museum practice—space for storage, changing exhibitions, rotations, recording, people who are documenting the arrival and departure of exhibits, and so on.

This little building over here is what we call the Oriental Gallery, which allows us to connect underground with the Freer and alleviate some of the similar problems the Freer has been facing for many years, namely, oversupply of objects and undersupply of space. There have been alternative plans, but we think this is the best one. The director of the Freer is here and I think will testify to that.

This way we could have two underground connections for staffing and servicing and for public access. An exhibition here in the new gallery, particularly a changing exhibition for which there is no facility provided under Mr. Freer's will and no other space in Washington at the present time, could very probably be shown adjacent to the Freer and people could visit both. The richness of the Freer would be enhanced by having space for a comparative

exhibition such as the Chinese exhibition four or five years ago which had to be shown in rather crowded quarters in the old National Gallery Building. It could much more effectively have been shown here next to the bronzes and the collections already in the Freer. Each one would reverberate against the other in a very effective way.

Mr. YATES. How many square feet is in the Freer portion?

Mr. JAMESON. 18,000 gross square feet above ground.

Mr. YATES. What is the total?

Mr. JAMESON. There are about 60,000 gross square feet underground, so the total is about 78,000 gross square feet.

Mr. YATES. Does that include the parking area?

Mr. RIPLEY. No.

Mr. YATES. How many square feet is for the parking area?

Mr. COLLINS. 197,000.

Mr. YATES. What is the total of the square footage for construction?

Mr. COLLINS. 460,000 gross square feet.

ESTIMATED COST OF SOUTH QUADRANGLE

Mr. YATES. What will the total cost be?

Mr. RIPLEY. We estimate that the total cost in 1983 dollars carried well out would be \$49.1 million.

Mr. YATES. I thought your justification said \$60 million.

Mr. RIPLEY. The current estimate is \$49.1 million. This is a projection of a plan which is being constantly refined, Mr. Chairman. I cannot say that the budget figures developed last fall represent what we are planning now. As I said, the financial support for this will come from a variety of sources.

Mr. YATES. Your justification refers to 300 parking places rather than 400.

Mr. RIPLEY. Yes. We think we can accommodate more cars. Again, these things are indefinite. As we work on the design with the architect, the engineers and the soils-study people come up with new facts. When this material was presented last summer in preparation for our appeal to the Budget Office it was far less refined than it is now.

Mr. YATES. Will the director of the Freer also be the director of the Freer portion of the Quadrangle?

Mr. RIPLEY. We hope to have two separate entities. We hope in five years hence or so, to have created a national museum for Oriental studies in the way that we created the National Collection of Fine Arts. As you recall, the National Collection of Fine Arts has more than one entity under this director's authority and in the same way we believe there should probably be a director who would be overall administrator. This is an administrative problem of developing a hierarchical chain of command under the Secretary's Office, the Assistant Secretary's Office, the bureau offices. This probably allows us to consider this complex as a total bureau devoted to Oriental studies.

Mr. YATES. Have the Regents approved this?

Mr. RIPLEY. Yes, indeed, they have.

Mr. YATES. What form has the Regents approval taken?

Mr. RIPLEY. It has taken constant review of these plans since their inception a couple years ago and the allocation of provisional design funds in small segments over the past two years totaling some \$160,000.

Mr. YATES. What portion of this will be appropriated funds and what portion will be Smithsonian private funds?

Mr. RIPLEY. That is a hard question to answer, Mr. Chairman. I would say more than a third probably should be appealed for in appropriated funds five years out, but less than 50 percent, but I am not in any position at this time to detail plans. I have to go back to the Regents, to the commissions, to the Budget Office, to the architects, engineers and designers to see how the figures come out. This is very provisional.

Mr. YATES. That is why I asked what form the approval of the Regents have taken. Have they approved the manner of funding? What is the extent of their approval?

Mr. RIPLEY. They have approved that concept and beyond that they have encouraged me along with the administration of the Institution to go out and attempt to raise funds so as to make the most major contribution that we can to solving this Quadrangle design funding.

Mr. YATES. Do you have to get legislative approval?

Mr. RIPLEY. We need authorized approval for any construction irrespective of who is paying the bill, as I understand it, in order to be able to build. Even though this is the classical Smithsonian park, it is public property on the Mall, so we have to go through the authorizing process, and we are doing so. This week we are having a Senate hearing on the authorizing aspect of the project. If we achieve that before May 15, this will satisfy the legal aspect of the planning request that we made in the FY 1980 budget approved by the Office of Management and Budget for funds to go forward on the design and planning of it.

PROVISIONS FOR PARKING

Mr. YATES. Where will your employees park?

Mr. RIPLEY. They will park underneath, to the best extent they can, and they will also pay.

Mr. YATES. How many employees will you have there? Do you have any idea?

Mr. RIPLEY. I do not think we will have many more than we have at present. A full one third, if not slightly more, of this present space is now a parking lot. So this plan will be a great esthetic improvement on that.

Mr. JAMESON. We will eliminate something in excess of 150 surface parking spaces.

Mr. RIPLEY. Parking probably from time to time will be used by employees. But it works very well now in the Air and Space Museum and at the zoo. And we find we can develop a funding potential through receipts. We also have been in touch with a number of the firms that provide parking under office buildings and university buildings in the city, and they believe that this is a viable write-off proposition over a period of time. This is what we are counting on.

We have talked to the Public Works Committees here in the Congress, and they have encouraged us on both sides of the House to go forward with this parking, all other things being effectively right, on the basis that it is a one-time construction dig. We are never going to open this place up again. If we are going to excavate it up, we might as well add parking now. By doing that we hope to pay for the whole parking facility.

Mr. YATES. What is the status of the proposal now? You are in committee now?

Mr. RIPLEY. We are in committee.

Mr. YATES. Is everything suspended pending approval by the Authorizing Committee? Are you going ahead while that is going on?

Mr. RIPLEY. No, we are hoping that both the appropriation request for forward planning and the authorizing will occur concurrently, as indeed is legally permissible before May 15. Also, because of the complication of this plan, we must be constantly working to solicit funds while presenting these proposals before commissions. For example, I appeared before the Commission of Fine Arts last week to give them some indication of where we stood now so that they could report to the Rules Committee in the Senate which is having an authorizing hearing this week. All these interlocking systems are trying to go on at the same time.

Mr. YATES. You have requested \$500,000 for the project. Can the committee make it available if the authorization bill does not go through?

Mr. RIPLEY. The committee can make it available in their bill this year provided we meet the requirement, which is to have the appropriate authorizing hearings during this cycle.

Mr. YATES. I do not know whether it will be subject to a point of order or not. It is something we can meet later on.

Mr. McDade, do you have any questions?

Mr. McDADE. Not at this point, thank you.

Mr. YATES. Who gave you the estimate of \$49,110,000? It sounds like a bargain sale.

Mr. RIPLEY. This is a fairly exact summary and this is a result of discussions with a planning firm called Verner Johnson in this country; Mr. Yoshimura's architectural advice, and firms in the District associated with his architectural firm. I think it is a pretty darned good, well worked-out scheme.

Mr. YATES. Do you have anything to add to that, on who specifically came up with the figure that sounds like \$49 million?

Mr. COLLINS. We would be happy to break it down for the committee any way you would like.

Mr. YATES. Yes. As of now it is \$50 million, whereas your justification says \$60 million. I know that you had a very good record on the Air and Space Museum. You stayed within your projections there.

I think you are just about the only construction in the government that did that.

[The information follows:]

SOUTH QUADRANGLE DEVELOPMENT
Program Area and Estimated Costs
May 7, 1979

<u>Program</u>	<u>Net Sq. Ft.</u>	<u>Gross Sq. Ft.</u>	<u>Estimated Construction Cost</u>
<u>Oriental Art</u>			
Above-ground	14,400	18,000	\$ 5,000,000
Below-ground	<u>48,340</u>	<u>60,425</u>	<u>8,411,000</u>
Totals	62,740	78,425	\$13,411,000
<u>African Art</u>			
Above-ground	14,000	17,500	5,000,000
Below-ground	<u>53,945</u>	<u>67,431</u>	<u>7,298,000</u>
Totals	67,945	84,931	\$12,298,000
<u>Associates Offices & Education Center</u>	13,950	17,437	2,194,500
	<u>10,450</u>	<u>13,063</u>	<u>1,655,500</u>
Totals	24,400	30,500	\$3,850,000
<u>Rare Book Library & Library Services</u>	8,580	10,725	1,577,600
	<u>16,940</u>	<u>21,175</u>	<u>3,062,400</u>
Totals	25,520	31,900	\$4,640,000
<u>Underground Parking (408 Spaces)</u>	167,451	197,001	\$6,215,000
<u>Ancillary Space</u> (light wells, central mechanical, loading dock & service area, etc.)		36,455	\$5,888,000
<u>Landscaping & Sitework</u>			\$2,808,000
 TOTALS	 348,056	 459,212	 \$49,110,000

PENDING REVIEW OF PROPOSALS BY COMMISSIONS

Mr. YATES. Do you know if this proposal is pending before the Fine Arts Commission?

Mr. RIPLEY. The first presentation of it has been made to the Fine Arts Commission. We have also shown it to them in this design. Again, this is preliminary, as it were. We have to go step by step along the way. This is a phased project to the National Capital Planning Commission. I am sure in its final form it may be slightly different.

STATUS OF FUND RAISING

We are beginning to attack the problem of raising the money. We have some intimations that money will be coming in, and we are very encouraged. We hope that our National Associates Board, to whom I showed the plan on Saturday, can develop a small ad hoc committee of interested citizens to help us raise as much of the funds as we can. We are sticking our neck out on this one as far as the fund-raising. As I have said to you, Mr. Chairman, I have five years to do it, and I think I can.

UNDERGROUND PARKING ON MALL

Mr. YATES. What is the status of the underground parking facility on the Mall?

Mr. RIPLEY. The Regents keep on instructing us to continue to examine it. We have some firms that are looking into it. We have funds budgeted by the Regents to do so.

Mr. YATES. You have \$70,000, according to this newspaper article. I don't know the date the article was printed.

Mr. RIPLEY. That was in last May, I believe.

Mr. YATES. You made \$70,000 available to study the possibility of building as many as three underground garages beneath the Mall for parking up to 2,500 vehicles.

Mr. RIPLEY. I think that would take care of General Motors for some time. We have this as a continuing project on the agenda for the Regents meetings, sir.

INTRODUCTION OF REGENT SILVIO O. CONTE

Mr. YATES. We are delighted to welcome the newest regent of them all, Silvio O. Conte, who is also the ranking member on our Appropriations Committee on the Republican side. We are delighted to have you with us. You are carrying out the old-new tradition of having a Regent present during the hearings on the Smithsonian.

Mr. CONTE. I wish I could have been here earlier. I had a few problems with the Defense Committee.

SHORTAGE OF PARKING ON MALL

Mr. YATES. "Mr. Collins, new undersecretary of the Smithsonian, said an already serious traffic problem will become worse this summer when the new East Wing of the National Gallery of Art opens."

"Building underground garages would require the approval of numerous agencies, including Congress. Collins said Smithsonian officials already have discussed the idea with the D.C. Government, the National Park Service, the Fine Arts Commission, Council of Governments and Metro."

"Among questions to be explored by the study which will be financed with Smithsonian trust funds rather than tax money will be where the garage entrances could be located, who will operate the garages and what effect they will have on public transportation."

"Metro spokesman Cody Pfanstiehl said, "we're not telling them whether to do it or not," but he said the construction would require "tearing up the Mall for a long time. It would be an awful mess."

When you say this is in abeyance, what does that mean? You have \$70,000 to keep it in abeyance?

MR. RIPLEY. No, sir. We are continuing to plan but we wonder how we really could contemplate the building of an enormous underground garage at this time. The need is there. Congressman Johnson has said the Congress needs parking up here around the Congressional area, everybody needs parking, but we wonder really what the relative degree of priorities is at this point. We would be very glad to take the advice of Congress and your committee on this matter.

MR. YATES. If there are no parking spaces will people stop driving? I think that was the thesis of one expert last year, who said if you take away the parking facilities downtown people won't drive.

MR. RIPLEY. Yes. It is like cutting people off at the knees, I guess.

MR. YATES. What happened to the proposal to park them at Robert Kennedy Stadium and use buses?

MR. RIPLEY. That is a wonderful question, Mr. Chairman. I appreciate your bringing that up.

MR. YATES. What is the answer to it?

MR. RIPLEY. I think you will have to ask the National Park Service that one.

MR. YATES. It is not in operation?

MR. RIPLEY. I really do not know.

MR. YATES. Are they parking on the Mall?

MR. RIPLEY. Not on the two central lanes which used to be available. The Smithsonian lost a considerable number of visitors as a result—this all had to do with the Bicentennial—and a great many more did not visit this winter as a result of other people parking on the Mall.

MR. YATES. Silvio, do you have any questions?

MR. CONTE. No, Mr. Chairman.

FY 1980 SALARIES AND EXPENSES REQUEST

MR. YATES. Let's talk about the budget for a moment. In 1979 your appropriation was \$96,302,000. In 1980 your request is \$104,740,000. You are one of the lucky Federal agencies to have an increase of \$8,438,000 in a lean and austere budget year. Was this a zero-based budget review?

MR. RIPLEY. Yes, sir. I think that Mr. Jameson can speak to that.

Mr. JAMESON. The process started almost a year ago. As you know, we have many line items, many organizational units and programs. Every organizational unit of the Institution was requested to assemble for review by the Secretary a budget on the basis of the OMB instructions for zero-based budgeting which require funding cuts at various levels, the impact of those cuts, and what items would be restored if indeed money was provided over and above a minimal level. This process took approximately 3 months between May and July of this past year. As a result of that effort, several hundreds of thousands of dollars were reallocated from less to more important activities, as they had in the prior year. So there was a very thorough review of each of the organizational units of the Institution working through appropriate assistant secretaries with strong participation of the Treasurer, Under secretary. I think the system worked quite well, given the diversity of Institution, we made sure that before we asked OMB for additional funds we defined as many dollars as we could from our base into areas of higher priority, as we had done in the last two years of zero-base budgeting.

OMB ACTION ON FY 1980 REQUEST

Mr. YATES. A review of the history in going to OMB indicates they weren't very tough on you. The total for Salaries and Expenses shows a reduction of approximately \$1 million. No reduction took place in the Special Foreign Currency Program. The State Department took that away from you. For Construction and Improvements of the Zoo you got what you asked for, and in the Restoration and Renovation of Buildings you were reduced by almost \$7 million. Is that represented by the library on the 7th floor?

Mr. RIPLEY. Yes, that is the proposed 6th floor project at the Museum of History and Technology.

Mr. YATES. So you came through OMB relatively unscathed—if you call \$1.2 million unscathed.

Mr. RIPLEY. Yes, sir.

Mr. YATES. They cut a little bit from public service, a little bit from museum programs, and half a million dollars out of science. What did they cut out of your program, Mr. Challinor?

EFFECT OF OMB CUT ON THE CHESAPEAKE BAY CENTER

Mr. CHALLINOR. They cut out mainly support for scientists at the Museum of Natural History and they also cut \$300,000 for support at the Bay Center. That was the biggest hunk of the cut.

Mr. YATES. How does that affect what you will do?

Mr. CHALLINOR. It will have a very serious effect on the support of our ongoing watershed research project, primarily because the EPA did not renew a grant which was the major source of that funding.

Mr. YATES. Can you make it up out of your prior plan?

Mr. CHALLINOR. We won't be able to make up the whole amount. We are trying to see what we can do now to keep the project going until the EPA proposal cycle gets in phase again, which will not be until next winter sometime.

SOUTH QUADRANGLE OPERATING EXPENSES

Mr. YATES. I should have asked you when we were discussing the Quadrangle how much money will be required for operating expenses of the new venture, if and when it is completed.

Mr. RIPLEY. We did not have firm figures, Mr. Chairman, but I would think in the neighborhood of \$3 million annually. This is an estimate, based on the general principle that inflation will have continued and that in the next five years a small museum which might have an annual operating budget of \$1 million today might have an annual operating budget of a \$1.5 million. You double that and you get to \$3 million.

Now, I am not including parking and other auxiliary activities because I assume those will be aspects of line items in the trust fund budget.

Mr. YATES. I think you'd better put into the record for the committee the best estimate you can make as to what the operations will cost.

Mr. RIPLEY. Yes. We don't have those figures at present.

Mr. YATES. That is for the Freer as expanded——

Mr. RIPLEY. The Oriental Gallery and the African Museum.

Mr. YATES. Also include an estimate for parking.

[The information follows:]

ESTIMATED OPERATING COSTS OF SOUTH QUADRANGLE

It is anticipated that the currently proposed Quadrangle facilities will necessitate the following program and building operations increases (in FY 1985 dollars) over and above the base support available prior to construction.

The Freer Gallery of Art, the Museum of African Art, and the Rare Book Library and related services estimate an additional need of about \$2.1 million and approximately 20 new positions to support programs to be conducted in the Quadrangle buildings. Most of these new resources will be concentrated in exhibition, education, and conservation efforts. The Associates and Education Center expects no increase in staff or related costs as a result of occupancy of new facilities, and the parking garage is planned to be self-supporting.

Building operations are estimated at about \$3.4 million for services, maintenance, repairs, protection, and utilities, including approximately 80 new positions to support 24-hour, seven-day-a-week activities.

This preliminary estimate of \$5.5 million for program and building requirements does not include one-time expenses associated with initial occupancy and opening of these buildings to the public. These expenses, including moving costs, operating equipment, exhibit furnishings and initial installations, supplies and materials, and other needs, will be clarified later in the planning process.

REGENTS ACTION ON ENDOWMENT

Mr. YATES. Why have the Regents cut down on the amount they are going to put into the endowment? As I recall, they proposed to put \$5 million a year into that. Now it is down to \$2 million.

Mr. RIPLEY. At each meeting of the Regents we present a consolidated budget, as well as projections on the Trust fund budgets. At each meeting there is likely to be a considerable current fluctuation in the amount of net revenues or potential losses.

We are preparing currently figures for the Regents meeting next week. We will have at that time a suggested amount of net income to show to them. Out of that, based on the interlocking reports of the Regents Investment Policy Committee, which met last week in New York, whose deliberations are not firm yet, we will have some

kind of consolidated approach toward the present state of the budget.

On the basis of those figures, we then have to determine a projection to the next period of the cycle.

Like a business corporation, or a university, this budget fluctuates. It is unlike the Federal budget which is locked in as it were once a year, subject only to the decisions of the Congress on the appropriation.

We do know that costs have gone up, costs of production, costs in wages, and there has been inflation. Therefore there was an estimate that any net profits would be considerably reduced in this cycle.

As you know, the newspapers have been talking for many months about a potential recession. It keeps getting projected a little bit further away. In the meantime, interest rates are still fairly high, although they are now supposed to be decreasing. All of these affect this projection of our Trust fund receipts.

Mr. YATES. All right. What net amount do you anticipate you will receive from Smithsonian Associates this year?

Mr. RIPLEY. I don't know that we have a firm figure at this time. We have an estimate that the income will be lower. We have the figures for last year, which are in front of you. We also had our projected figures. But last week, at the Regents Investment Policy Committee meeting, the general feeling was that the income, due to these increases in costs, would be lower.

Mr. YATES. As I remember, it was \$8 million net from the Smithsonian Magazine.

Mr. WHEELER. About \$7.5 million in fiscal year 1978.

Mr. RIPLEY. The total net includes more than the Magazine. It includes, for example, the sale of records, which have been very popular, and which have been going up recently. It includes income from our museum shops and their program. It includes income from our book program. All of these added together, of which the magazine is just a part, form our total net.

FISCAL YEAR 1980 UNCONTROLLABLE REQUEST

Mr. YATES. Now, let's turn to the justifications, on page A-4. You have within-grade step increases for General Schedule employees. 1,500 of the 2,600 employees are scheduled to receive in-grade increases. Are any of those going to be rejected?

Mr. RIPLEY. Mr. Jameson, can you speak to that.

Mr. JAMESON. Mr. Chairman, there is always a very small percentage of our employees who get either a quality step increase or get their regular within-grade step withheld.

Mr. YATES. What is your experience in previous years on this?

Mr. JAMESON. Probably less than one percent, approximately. My recollection is that more employees get qualities than employees are denied their regular within-grade increase. But in either case, it is quite low.

Mr. YATES. Are utility costs still going up?

Mr. YELLIN. Yes, sir. The latest increase we had, significant one, was for heating steam, which went to \$9 per thousand pounds beginning in December of 1978.

Mr. YATES. Who increased that?

Mr. YELLIN. We pay that to GSA.

Mr. YATES. Have they increased their rents, too?

Mr. JAMESON. We have few properties that are GSA rental properties, Mr. Chairman, except for the property we occupy at the Navy Yard, the Oceanographic Sorting Center, there is not much else.

Could I comment on the utilities, one extra thing.

This committee has funded something called the power management system that has appeared under this renovation account. This concerns our power management systems and other energy conservation programs that have appeared under the Office of Plant Services section of the Salaries and Expenses account. For example, we have had expenses totalling about \$130,000 for the installation of a computerized power management system, but this system, in addition to other conservation programs, has avoided about \$468,000 of utilities costs.

Mr. YATES. How were you able to do that?

Mr. JAMESON. The computerized power management system, our greatest energy-saver, selectively shuts down equipment, something that is called in the trade load shedding. When use of an electrical system reaches a certain point there is a surcharge or extra demand charge for that service. At that point in our system, there is selective cutting off of fans, which are heavy users of electricity, and other heating, ventilating, and air conditioning equipment.

The savings we estimate amounts now to almost \$500,000. That is cost avoidance. In other words, the estimate that you see in the 1980 budget request for \$800,000 extra in our appropriation for utilities would have been closer to \$1.3 million without this system.

The reason we know there are savings is that the system works through computers which keep track of the electricity that would have been used if fans and other equipment were running. By a process of multiplying out by the current rate, we can figure out what the savings have been.

We are quite pleased that we have gone into this, but still they are still skyrocketing. It is very hard to keep pace.

MUSEUM SUPPORT CENTER NEEDS OF NMNH

Mr. YATES. Page 11 of the justifications indicates that you are now moving to the Museum Support Center, which Paul Perrot is building. You want \$250,000 to purchase drawers for storage of the collections which are to be moved to the Support Center. That is kind of interesting. You are not going to be ready to move for another three years. Why do you need drawers now?

Mr. PERROT. Mr. Chairman, the majority of these drawers will be used in the on-going storage program of the Museum of Natural History. Many of them now are inadequate and antiquated, and will need to be changed in any case. Therefore this project is partly connected with the regular operations of the Museum and partly for the moving to the Support Center. And very much for inventory purposes.

Mr. YATES. You must have an awful lot of drawers that you are buying.

Mr. PERROT. Tens of thousands are needed, Mr. Chairman. There are over sixty million objects, though not all are in drawers, I must say.

STORAGE OF GEM COLLECTIONS

Mr. YATES. Where do you store things like gems and your other valuable objects? Do you have trays or drawers? I know you have them in safes.

Mr. PERROT. They are in safes, in very carefully controlled cabinets, and in drawers. Occasionally they are in the original boxes in which their previous owners kept them, and they are rotated out for exhibition from time to time.

Perhaps it would be preferable if my colleague from Science, who is directly responsible for these treasures, commented on them.

Mr. CHALLINOR. The gems, Mr. Chairman, are kept under very secure conditions, obviously. They are also inventoried down to the last individual item, you can be sure. And there is an elaborate photographic check on each major gem so that it can be traced should it ever be stolen.

We have been very fortunate that the gems in the collections at the Museum of Natural History have always been secure. They are kept in different-sized drawers, particularly the minerals. The drawers have to be reinforced to carry the extra weight of mineral specimens, for example.

But the drawers themselves are often built into special safes that are in secure rooms.

SALE OF OBJECTS FROM COLLECTIONS

Mr. YATES. Do you ever sell any of your objects to raise funds?

Mr. PERROT. I don't believe so.

Mr. YATES. Do you have that authority? "Judge" Powers nods his head, yes.

Mr. RIPLEY. It depends on the conditions of the gift or donation.

Mr. YATES. Well, Mr. Hoving sold a couple of objects from the Metropolitan Museum. Do you have that same right?

Mr. RIPLEY. I don't want to get into any comparison between the Metropolitan and the Smithsonian, Mr. Chairman.

Mr. YATES. Why? Isn't the Metropolitan a great museum?

Mr. RIPLEY. Of course, it is the greatest in the country.

Mr. YATES. Is that the reason you don't want to get into a comparison?

Mr. RIPLEY. Of course that is the reason. Being the greatest in the country, they can do great things.

Within the contract of the Hirshhorn gift, for example, the trustees of the Hirshhorn have the power to exchange or dispose of by selling or otherwise acquire gifts. But that is not the case, for example, with the Freer Gallery. So each one of these museums has a different sort of charter.

Mr. YATES. How about the NCFA?

Mr. RIPLEY. There again, there are a multiplicity of collections. They might give some object in exchange for another which the

commission might vote would be more meritorious to be in the collection.

Mr. YATES. What happens with respect to objects that are not considered worthy of the Museum?

Mr. RIPLEY. There are many objects in the study collection which are not considered to be appropriate for exhibition, but they may be extremely useful for the purpose of comparative study or research by curators, resident or visiting. That is, you might have a piece of pottery which is actually cracked or broken; you might even have one which turns out later to have been a fake or from a different period. You would still want to hold onto it, because it is a document which tends to show the comparative value through its study, of the period, of the artist.

I am sure the same thing exists in paleontology. We had the famous Piltdown case in England. I don't imagine the British Museum has gotten rid of the skull that turned out to be a clearly contrived humbug, because it has important use in study and research.

Mr. YATES. If an object is not useful for comparison or for beauty, and there is no foreseeable reason for having it in your collection, can you dispose of it?

Mr. RIPLEY. If the conditions have been met legally, we can deaccession it and dispose of it.

Mr. YATES. Can you do it with Freer?

Mr. RIPLEY. I don't believe so.

Mr. YATES. Could you get an interpretation in court that would permit you to do that?

Mr. RIPLEY. I don't believe we would go to court, because I don't think we would want to get such an interpretation in the case of the Freer will, which is very stringent and restrictive.

Mr. YATES. You would just keep it in Mr. Perrot's museum support facility.

Mr. RIPLEY. We would probably just keep it in the bowels of the Freer.

Mr. YATES. Could you take one of the Freer Whistler paintings, for example, and exhibit it in the Hirshhorn?

Mr. RIPLEY. At the present time we would be very loath to do that for fear that we would somehow impinge on the restrictions of the gift.

Mr. YATES. But you could take that Whistler and show it in your new museum.

Mr. RIPLEY. Well, we would have to take that up with the director of the Freer and discuss it in legal terms. We are loath, as I say, to abandon these restrictions in the face of legalisms and public opinion and discussions of museum practices.

NMNH EXHIBITION RENOVATION SCHEDULE

Mr. YATES. All right. You have a renovation schedule. I think we can put that in the record. Would you place in the record the renovation schedule for the various halls in the museum.

[The information follows:]

RENOVATION SCHEDULE OF NMNH EXHIBIT HALLS

(Fiscal years 1973-82)

Exhibit	Fiscal year	Status of renovation
Discovery Room.....	1973-74	Complete.
Ice Age mammals and the emergence of man—(Hall 6)	1974-75	Do.
South America: Continent and culture—(Hall 23)	1974-76	Do.
Our Changing Land—(Foyer, Hall 0)	1974-76	Do.
Insect Zoo—(Hall 29)	1976-TQ	Do.
Lunar Geology—(Hall 20)	1976	Do.
Splendors of Nature.....	TQ-1977	Do.
Western Civilization: Origins and Traditions—(Hall 26)	1976-78	Do.
Dynamics of Evolution—(Hall 10)	1976-79	Underway.
Fossils: The History of Life:		
Phase 1—(Hall 4)	1977-79	Do.
Phase 2—(Hall 2)	1977-80	Do.
Phase 3—(Hall 3)	1979-80	Planning.
Phase 4—(Hall 5)	1979-81	Do.
Life in the Sea—(Hall 16)	1980-82	Noactivity.

MULTIPLE MIRROR TELESCOPE

Mr. YATES. How are we doing on David Challinor's multi-mirror telescope?

Mr. CHALLINOR. Mr. Chairman, I am happy to report that on May 9th we will have the dedication, the formal dedication of that telescope in Arizona. Actually as of last Thursday we had light through the telescope for the first time as part of a scientific experiment as opposed to a mere engineering exercise. We were actually looking at a specific object as part of a scientific experiment.

The telescope is virtually complete. There will be bugs that will have to be taken out, I would expect. But the telescope is working very well, better than I think we thought it would work at this stage of its development.

Mr. YATES. How do you know? What do you see?

Mr. CHALLINOR. We are seeing very remote objects in space that are sources of infrared light. These are light rays just past the visible spectrum. And you need this particular multi-mirror telescope to see them. The lenses are equipped so that they can collect infrared light and put them on a plate so we can see the object optically that we could not see with our naked eye.

Mr. YATES. Does this mean that the various systems including integration, testing, housing, construction of instruments, and the staffing are all completed?

Mr. CHALLINOR. They are not completed. They are completed enough so the instrument can be used for limited experimental purposes right now.

Mr. YATES. When will it be full operation?

Mr. CHALLINOR. With all the attachments made, I think we would probably have to allow almost another year to have it operating at 100 percent of its full capacity. It can be used in the interim until the telescope's full capacity evolves.

Mr. YATES. Do you have an astronomer in residence there?

Mr. CHALLINOR. Yes. We have at least two astronomers in residence in Arizona from the Smithsonian Astrophysical Observatory, as well as the whole Department of Astronomy at the University of Arizona, which is sharing the development of this instrument with us.

Mr. YATES. Do you have visiting astronomers?

Mr. CHALLINOR. Yes. Instruments are used on a time shared basis. About ten percent of the time available on that instrument will be used by visiting scientists. We expect that the demand will increase to 15 to 20 percent. That is other than Smithsonian or University of Arizona astronomers.

Mr. YATES. Well, that sounds very good. Where, then, will that stand in terms of world telescopes? Is this one of the great ones?

Mr. CHALLINOR. This is the second largest optical telescope in this country. The largest one is at Mount Palomar, which was completed just after World War II, which is roughly a five meter telescope. This will be roughly 4.5 meters.

Mount Palomar it is a 200-inch one, ours is the equivalent of 176 inches. It is the third biggest telescope in the world. The largest one is in Russia, a 236-inch single-lens telescope, which still has numerous optical engineering problems to make it work efficiently at a hundred percent.

As I say, this is a 4.5 meter telescope which will be the prototype for a 25-meter telescope, which would be an enormous thing that could be built probably before the turn of the century.

HELIUM ENCASED TELESCOPE

Mr. YATES. What about your helium telescope?

Mr. CHALLINOR. We will have a telescope in space that is encased in helium to observe infra-red sources. This will be launched by a rocket, financed by NASA.

Mr. YATES. What will this do for you?

Mr. CHALLINOR. This will help us map the total number of stars in the universe, because this particular telescope will help us—

Mr. YATES. The total number of stars?

Mr. CHALLINOR. We are trying to estimate the total number of stars, or to put it more clearly, the total mass of the universe. If we can determine how much mass there is in the universe, we then will come close to being able to predict whether the universe will collapse on itself in 20 billion more years.

Mr. YATES. How long?

Mr. CHALLINOR. Anywhere from 10 to 20 billion years. So nobody has to hold his breath.

Mr. YATES. There is no chance of it being less than that?

Mr. CHALLINOR. We cannot predict at this point with the knowledge that we have what the precise time will be. But we think we are talking certainly in terms of billions of years, if it will indeed collapse at all.

Mr. YATES. Yes. How will we ever find out, David?

Mr. CHALLINOR. It is the same as if you tossed a rock up in the air. If you knew the size of the rock and how much force it took to throw it up, you could predict how high the rock would go before it would fall back; in other words, before gravity would pull it back.

We are predicting that there was a gigantic explosion that caused the universe to initially exist about 20 billion years ago. If there is finally enough mass after that explosion, the gravitational effect will take over, just as the rock will finally fall back on the earth. But you cannot calculate that unless you know the mass of the rock and the mass of the earth.

We are now in the process of trying to predict the mass of the universe to see if there is enough there for gravity to take over and pull it all back again.

Mr. YATES. What happens if the law of gravity is repealed?

Mr. CHALLINOR. Then it will keep on going into the outer darkness forever and ever and ever.

Mr. YATES. I guess you experienced that, didn't you, Mike?

Mr. COLLINS. Compared to what he is talking about, Mr. Chairman, it was like going from one grain of sand to an adjoining grain of sand on a huge beach.

Mr. YATES. I know.

How much is the small helium-cooled telescope going to cost you? What is the total cost of the 1982 flight on space lab II?

Mr. CHALLINOR. I would have to furnish that, Mr. Chairman, because that is being constructed under contract with NASA.

Mr. YATES. You don't know what the cost is yet?

Mr. CHALLINOR. I would have to dig that out.

Mr. YATES. Would you put that in the record.

Mr. McDADE. Would you yield. When you put that in the record, will you explain how it interfaces with the mission they have planned at NASA for the very large telescope. Give us the relationship.

Mr. CHALLINOR. Yes, sir. We have the large space telescope in about 1982. You would like to know how this interfaces with the large space telescope.

Mr. McDADE. I'd like to know the purposes of the two different missions.

Mr. CHALLINOR. Why this is different and why this will be helpful to the later launch. I would be happy to furnish that.

Mr. McDADE. Thank you.

[The information follows:]

COST OF HELIUM-COOLED INFRARED TELESCOPE (IRT)

Smithsonian Institution (contract from NASA)	\$3,611,000
Marshall Space Flight Center (contract from NASA)—Government furnished equipment	560,000
Total	\$4,171,000
Smithsonian labor (at no cost to NASA)	work-months . . . 42
University of Arizona Labor (at no cost to NASA)	work-months . . . 25

RELATING OF IRT TO NASA'S OTHER SPACE TELESCOPE

While there is no direct relationship between the IRT and the Space Telescope, the IRT is important because the Space Telescope will carry no infrared instrumentation on its initial mission. NASA is building a free-flying infrared satellite named IRAS. The IRT will complement the research planned for IRAS. The IRAS will study discrete sources of infrared radiation while the IRT will study diffuse infrared radiation.

The IRT will also make sensitive measurements of the induced environment of the Shuttle Orbiter for use in planning and design of future Shuttle-borne telescopes such as the Shuttle Infrared Telescope Facility, now being studied by NASA.

Many future experiments will require cooling to cryogenic temperatures near absolute zero. The IRT will demonstrate the management and control of a large volume of superfluid helium as a refrigerant in space.

ROLES OF COOPERATING AGENCIES

SAO is managing the IRT program, building the electronics, and reducing the data. The University of Arizona is participating in the scientific analysis, developing and producing the array of infrared detectors, and building the telescope and optical system. NASA's Marshall Space Flight Center is responsible for the design and fabrication of the support structure, telescope drive, and refrigeration system. The Space Flight Center will also participate in the scientific analysis with emphasis on the helium management. NASA's Ames Research Center is assisting with the data processing and will interpret the results of the induced-environment studies.

SAO FUNDING

Mr. YATES. What do you mean by the term "allotment"? You say funds are provided from an allotment and are used to support 74 administrative positions. What do you mean by the term "allotment" in that context?

Mr. CHALLINOR. Those allotments, Mr. Chairman, are basically recovered from overhead, from NASA grants. If you will look at the top of the page there, SAO, you will get an idea of how much our Federal Grant and Contract budget is. You will see \$9.4 million. From those contracts, certain administrative costs are allotted to fund administrators to carry out those grants.

STRI TREATY RELATED NEEDS

Mr. YATES. For the Smithsonian Tropical Research Institute you want an additional 5 positions and \$417,000. Are you having any problems with the government on this?

Mr. CHALLINOR. Our relations with the Government of Panama have been very good. The major increase that we are asking for the Tropical Research Institute is to allow us to carry out our responsibilities when the Treaty goes into effect on the first of October. The Smithsonian has been asked by the Republic of Panama to be the administrative agent for a new nature monument in the Republic of Panama which will include Barro Colorado Island and four adjacent peninsulas on the mainland of what was or still is the Canal Zone but which will eventually be part of the Republic.

We are requesting two new positions, one game warden and one park superintendent, to help us patrol the area to keep it in forest as a watershed protection for the lake.

Mr. YATES. Do you need new legislation for authorization on this?

Mr. CHALLINOR. We do not believe we need new legislation for carrying out these obligations. We are requesting an increase in the total amount that we are authorized to spend on Barro Colorado Island from \$350,000, which has been in effect since 1965, to \$750,000, because we are rapidly approaching that ceiling. Were we to carry out our obligations under the Treaty, I do not see how we could do that with the present ceiling of \$350,000 for that island.

Mr. YATES. What is happening to that legislation? Is it under consideration actively?

Mr. CHALLINOR. Yes, Mr. Chairman. I believe the Senate next Wednesday will be considering this when the Smithsonian goes for an authorization proposal. They have agreed to beef this up.

Mr. YATES. You still have a tropical differential in pay?

Mr. CHALLINOR. Yes, we still have. We are requesting \$108,000 in the fiscal 1980 budget to help offset the losses that the staff there will suffer from the departure of the United States as the chief administering agency of the Canal.

Mr. YATES. Who pays that now?

Mr. CHALLINOR. As an example, the Canal Company allows us use of commissaries. They have their own separate mail service and certain other facilities that they make available to the Smithsonian. These facilities and prerogatives that we have enjoyed in the past will cease to exist, so we are asking \$108,000 to offset the loss of these facilities to our current employees there.

Mr. YATES. Do you need the money in the fiscal 1980 budget?

Mr. CHALLINOR. We would need the money in the fiscal 1980 budget as the treaty is scheduled to be implemented on 1 October 1979.

Mr. JAMESON. I understand the House Rules Committee reported out H.R. 111, the bill on the Panama Treaty implementation legislation, and Section 125 speaks specifically to the recruitment and retention remuneration provision which would come into play on October 1, 1979.

Mr. YATES. So it is needed in your budget?

Mr. JAMESON. Yes, sir.

Mr. YATES. What happens to EPA in the Canal Zone? Does that go out of existence? Will it continue under the new government?

Mr. CHALLINOR. The Environmental Protection Agency would not have the same authority down there after the treaty that it does now. Under the Panama Canal Treaty, the Smithsonian has been designated by both nations as custodian of Barro Colorado Island and the adjacent land.

Mr. YATES. You want \$50,000 for an education assistant position and for the funding of an education officer. He has to be an awfully good assistant to get that salary, doesn't he?

Mr. CHALLINOR. It is a little more than just the position, Mr. Chairman. What we are proposing to do there is to develop the unexploited forest in the central part of the Canal Zone as an educational facility for the citizens of Panama as well as any North Americans who come down, as a major conservation effort in the Republic. This is one of the very few places where there is still a reasonably large stand of the tropical forest. We are most anxious to develop within the Republic of Panama a conservation ethic in tropical forestry, particularly because that tropical forest that lines the Panama Canal is the watershed that will keep that Canal from silting up should the forest be chopped down.

This is our effort to educate the local school children, which we feel is part of our responsibility under Mr. Smithsonian's will for the increase and diffusion of knowledge. He did not say just Americans; he said all mankind, and we feel this is terribly important not just for U.S. citizens but for the maintenance of the Canal in the long run.

Mr. YATES. So you are including Panamanians?

Mr. CHALLINOR. We are, yes, sir.

DEVELOPMENT OF PARK

Mr. YATES. Why doesn't Panama declare that forest a national park or undertake some other kind of protective device that will preserve it?

Mr. CHALLINOR. They have declared this a national park, Mr. Chairman, as of about two or three weeks ago. They finally drew the lines delineating that national park area. The Government of Panama at this point does not have the expertise or even the tradition to manage a new national park of this size. This will be the largest national park in the whole republic.

I mention this only because the Smithsonian has been specifically asked by the Republic of Panama to take on this particular task, and that in the year 2000 when the Treaty expires, the Smithsonian is expected to be the major American presence in the whole of the Republic of Panama. By the major American presence I mean the Army and the Air Force and all those people will have gone on, and we then will capitalize, I feel, on the good relations we have maintained with our colleagues in the Republic to help them then develop their own national park system.

Mr. YATES. Why are you doing it rather than the National Park Service?

Mr. CHALLINOR. Because we have been there longer. In other words, the Smithsonian has been there since 1923, and we probably know more about that forest experience than certainly any other organization connected with the United States Government. Furthermore, we were asked to do so by the Republic of Panama.

Mr. YATES. I notice in your justification you say activities of the office, STRI.

Mr. CHALLINOR. That is Smithsonian Tropical Research Institute.

Mr. YATES. Activities of the office have included advising the U.S. Department of Interior and the Ecuadorian Government on the planning of a park and biological research station in the Yasuni River area on Ecuadorian Amazonia.

Mr. CHALLINOR. Yes. This is on the eastern slopes of the Ecuadorian Andes. What many of these countries are now looking for is expertise on what are the natural boundaries, or what kind of natural boundaries should you use to delineate national parks. Such boundaries ideally are those that can be patrolled in the best way to keep itinerant farmers from coming in and cutting the forests down.

Mr. YATES. You are pretty knowledgeable, then?

Mr. CHALLINOR. We should be, after this many years working down there.

Mr. YATES. I agree.

SMITHSONIAN ATTENDANCE AT SCIENTIFIC COLLOQUIA

You want some money for representational expenses at international scientific colloquia. Is that another word for a cocktail party?

Mr. CHALLINOR. Those are unrestricted Trust funds, Mr. Chairman.

Mr. YATES. Then you have to take that up with the Regents?

Mr. CHALLINOR. Yes.

Mr. YATES. How friendly are the Regents?

Mr. CHALLINOR. We find them very friendly to science. We have a very distinguished Nobel laureate who is indeed a Regent.

Mr. YATES. What does he say about representational expenses for those ceremonial occasions?

Mr. CHALLINOR. Let me give you an example of such occasions as this. The island of Palau is becoming independent next Tuesday.

Mr. YATES. We know a little about that, too.

Mr. CHALLINOR. You probably run into this in the Department of Interior.

Mr. YATES. We fund it.

Mr. CHALLINOR. They would like a Smithsonian anthropologist to go out there to wave the Smithsonian flag, because he has spent many years working in Palau. Unfortunately, he could not get there on 3 days' notice, and I think maybe it was just a courtesy invitation. In any case there are occasions where it would be useful for further Smithsonian research in countries like this were we to be present when a country was celebrating its newly achieved independence or where there is a special gathering that sometimes crops up or sometimes develops, a gathering of volcanologists during a recent eruption. We want some of our scientists to go there unexpectedly. This is where these trust funds are used, to help scientists get unexpectedly to different places.

Mr. YATES. Is that what representational expense means? Ordinarily in the State Department budget it means something else.

Mr. RIPLEY. Yes, it does. It ordinarily means hospitality and so on. I think that this is not to be construed this way and I think we are making a mistake to so phrase it. Unfortunately, Mr. Rooney has left the board of Regents, otherwise he would have picked that up and said you have the wrong word for it.

Mr. YATES. What is the right word?

Mr. RIPLEY. The right word would be attendance at meetings to which we are invited, or I suppose—what would be a better way?

Mr. CHALLINOR. Going to meetings to present papers of results of your scientific research. But we are talking about \$4,000 of trust funds.

RADIATION BIOLOGY LABORATORY

Mr. YATES. Let's turn to page A-26 of your justification which talks about the Radiation Biology Laboratory. Will you give us an explanation of carbon dating?

Mr. CHALLINOR. This is a technique, Mr. Chairman, whereby we use the breakdown of the carbon atom to determine the age of objects back to about 30 to 40 thousand years ago. If there is any carbon in the material that we would dig up from the ground, by using an elaborate radiocarbon technique we can determine within plus or minus 50 years sometimes the age of an object that could be 10,000 years old.

Mr. YATES. How much money is available now for this purpose? You are asking for \$25,000.

Mr. CHALLINOR. I would guess right now we are funding the salary, I believe, of one carbon dating scientist. He, I think, is about a GS-14. He is a very skilled anthropologist, and a GS-5

technician. There is such an enormous backlog to be dated that we are now asking for one more person to work in the carbon-dating laboratory to reduce this backlog which provides services not only for the Museum of Natural History but for other organizations and other archaeologists throughout the country.

Mr. YATES. Do they pay you for the use of your services?

Mr. CHALLINOR. Yes, in some cases they do by making contributions.

Mr. YATES. How do you determine whether they should pay?

Mr. CHALLINOR. A contribution might be based on the nature of the work that they are asking us to do, how many objects, how hard it is to date.

Mr. YATES. Why does the Department of Energy want to support your program of research on membrane associated pigments of algae?

Mr. CHALLINOR. Why do they support this?

Mr. YATES. Yes.

Mr. CHALLINOR. I think what they were looking for there is to determine a better insight into the photosynthetic process.

Mr. YATES. Do the charges that you have for carbon-dating services amount to enough to pay for the \$25,000?.

Mr. CHALLINOR. No.

Mr. YATES. What is the difference?

Mr. CHALLINOR. I would say we might take in as much as a thousand dollars a year from dating from other sources.

NATIONAL AIR AND SPACE MUSEUM

Mr. YATES. The Navy has a Museum of Naval Air History at Pensacola. What do you do for them?

Mr. CHALLINOR. I believe we have loaned that museum at Pensacola a number of airplanes from our Silver Hill facility. We have a very elaborate loan program to aviation museums throughout this country as well as abroad.

Mr. YATES. How long are the loans?

Mr. CHALLINOR. In many cases they are long term. I won't say indefinite, but they are very long term, as long as we are convinced that the museum holding these loans is competent to exhibit and protect them.

Mr. YATES. Have you lost any?

Mr. CHALLINOR. Not to my knowledge. It is conceivable we may have some. Maybe Mr. Collins might be aware during his tenure.

Mr. COLLINS. We have not lost any, Mr. Chairman. We had two burn up in a fire in San Diego.

Mr. YATES. No crashes?

Mr. COLLINS. No. We do not fly them.

Mr. YATES. What happens when they burn up in a fire? You do not get paid for them?

Mr. COLLINS. No, we do not.

Mr. YATES. Tell me about your new film.

Mr. CHALLINOR. The new film has been running at better than 90 percent of capacity since it opened on April 4. Under the agreement with the sponsors of that film we will show it exclusively for

90 days. At the end of that time we may alternate or show "To Fly" again. That is the original film.

Mr. YATES. It was a beautiful film. Apparently this is a good one too.

Mr. CHALLINOR. The public seems to like it.

Mr. YATES. There was a comment in The Washington Star on April 5: "The new Air and Space movie is a genuine delight." Even a bothersome sound track can't spoil it.

I guess that is a matter of opinion.

I will put in the record a letter from Collins informing the committee that Dr. Noel Hinners has been appointed Director of the National Air and Space Museum, inasmuch as the letter contains his biography.

[The information follows:]



SMITHSONIAN INSTITUTION

Washington, D.C. 20560

U.S.A.

March 1, 1979

Mr. Frederick G. Mohrman
Subcommittee on Interior
Committee on Appropriations
U. S. House of Representatives
Washington, D. C. 20515

Dear Mr. Mohrman:

I am pleased to inform you that the Secretary has appointed Dr. Noel Hinners as Director of the National Air and Space Museum.

Dr. Hinners has had a brilliant career as a scientist in private industry and in service with the federal government. In addition to his scientific abilities, he has administrative skills which he has utilized in the last several years as Associate Administrator for Space Science at the National Aeronautics and Space Administration. His background and interest in aeronautics will serve NASM well in the years ahead.

Dr. Hinners has been associated with NASA since 1972. He served as Deputy Director and Chief Scientist, Apollo Lunar Exploration, Office of Manned Spaceflight and, following completion of the Apollo program, served in the same capacity in the Office of Space Science.

As Associate Administrator for Space Science, Dr. Hinners has been responsible for formulating and carrying out programs in the fields of astrophysics, lunar, solar and planetary exploration and the life sciences, including such projects as Viking, Voyager, Pioneer and the space telescope.

Dr. Hinners was born in Brooklyn, New York, December 25, 1935. He received a bachelor of science degree from Rutgers University in 1958; a master of science degree from California

Institute of Technology in 1960; and a doctorate in geochemistry and geology from Princeton University in 1963. He is a member of Phi Beta Kappa and Sigma Xi, the American Geophysical Union and the American Association for the Advancement of Science. He received the NASA Exceptional Scientific Achievement Award in 1971 and the NASA Distinguished Service Medal in 1977. He received a private pilot's license while still in high school.

Dr. Hinners' appointment is subject to confirmation by the Office of Personnel Management, and we expect that he will join us by the end of March. A public announcement of his appointment will be made shortly.

Sincerely,

A handwritten signature in dark ink, appearing to read "Michael Collins", written in a cursive style.

Michael Collins
Acting Secretary

CHESAPEAKE BAY CENTER

Mr. YATES. Let's turn to the Chesapeake Bay Center.

You are trying to find out about the effects of outdoor settings on the learning experiences of adults and young people. What is involved in that program?

Mr. CHALLINOR. This is a program in what they call environmental education, and certainly most of us recall in elementary school making a visit to the local museum or local park, and we are now getting some insight into just how much is learned, just what children retain when they go on a field trip.

Mr. YATES. Have you determined what they have learned?

Mr. CHALLINOR. We have learned that small children from the fourth and fifth grades never really want to go more than a few hundred feet from where they start. They get intrigued with a mushroom or a beetle. When they get older they want to expand into a much further dimension. So what we are now trying to do is to use what we can learn from observing children on field trips of different ages so that they will get the maximum benefit from environmental education projects.

Mr. YATES. Do you have an ecology project?

Mr. CHALLINOR. We have a scientist at the Bay Center who wrote his dissertation on lawns, and this is a project that we have kept up through his interest. When we realized that lawn grass is probably, in terms of tons per acre, the largest crop that is harvested in the whole United States—

Mr. YATES. What do you mean by harvested?

Mr. CHALLINOR. Well, we cut it.

Mr. YATES. But you usually use what you harvest.

Mr. CHALLINOR. Well, we do in some sense. Some people save the grass clippings to make mulch. What I am saying, is that we are growing grass on a very large scale on millions of lawns and we cut it in the summer once a week. Under other cultures this would be kept to feed the donkey. We generally let it pile up or let it go back into the lawn to create more nutrients. But what we are trying to do here is to show what an extraordinarily productive ecological unit a lawn is.

Mr. YATES. What do you mean by ecological unit?

Mr. CHALLINOR. Here you have a large area, depending on how big the lawn is, of a fairly uniform crop, namely, grass. You have various things that eat the grass from underneath, you have beetle grubs that will eat the roots, you have worms that live there which are being eaten by robins.

Mr. YATES. And you have onion grass.

Mr. CHALLINOR. And you have all sorts of vegetation that you do not want there. Probably there isn't another country outside Canada and Northern Europe that really spends as much time on lawns as we do. We value them extremely highly for esthetic purposes. You can see in almost any Sunday supplement the amount of space devoted to advertising the care and maintenance of lawns, and not too much scientific work has been done.

Mr. YATES. I have the impression that the Department of Agriculture is working on this, too.

Mr. CHALLINOR. This is a grant from the Department of Agriculture to the Smithsonian to ask us to do this.

Mr. YATES. I see. You fellows get into everything. It looks like Hardison was right, doesn't it?

Mr. RIPLEY. We might look in on the lawn at the Folger.

Mr. YATES. In your program with preschool children do you work with educational groups?

Mr. CHALLINOR. We do work with school districts in the Anne Arundel County area.

Mr. YATES. What do you do?

Mr. CHALLINOR. We invite the teachers and schoolchildren of different age classes to come to the Bay Center, and we arrange natural history tours for them. We prepare them before they come and give them material so they will know what they see, and then we work with the teacher after the children come to assess what they have learned.

Mr. YATES. What is the relationship of this facility with the National Park Service, Fish and Wildlife Service, EPA, CEQ, and other Federal agencies that are interested in environmental research? Do you work with them?

Mr. RIPLEY. We work quite closely. The lawn project was funded by the Department of Agriculture. We have had cooperative studies with the Department of Interior, the Fish and Wildlife Service to study the waterfowl and winter at the Chesapeake Bay Center. We have trapped these waterfowl and marked them with lead bands, and censused them. We have worked with the EPA, who is interested in runoff from the watershed that the Center controls. So there is a very close working relationship with most of the federal agencies which are involved with environmental studies.

Mr. YATES. You have allotments again on page 35 under nonappropriated sources of funding under unrestricted and special purpose funds. From which funds do you take the allotments?

Mr. RIPLEY. These allotments come from the trust funds of the Smithsonian, and I would defer perhaps to Mr. Yellin for the precise source of these funds from within the trust funds of the Institution.

Mr. YATES. What funds do they come from, Mr. Yellin?

Mr. YELLIN. The unrestricted general Trust funds.

Mr. YATES. Now we turn to the National Zoological Park.

Mr. RIPLEY. We have Dr. Reed here.

Mr. YATES. We will put into the record a very nice letter that Mr. Edward Kohn has written respecting Mrs. Theodore Reed. We are all sorry we have lost Mrs. Reed.

[The information follows:]



National Zoological Park-Smithsonian Institution-Washington, D.C. 20008

November 2, 1978

To Staff and Friends of the National Zoo

We have all lost a lovely ally. Mrs. Theodore Reed passed away today after her long battle with cancer.

None other than Dr. Reed can count fully the contributions that Elizabeth Reed has made to this Zoo, both directly and, in his well-being, through him. But I want you to know of her last contribution.

In early September, on the final two Sundays that she was able to be in public, Mrs. Reed toured the National Zoo in a wheelchair aided by Dr. Reed. Together they assembled notes on needed improvements for physically handicapped visitors to the Zoo. The beauty of her example is now in our gentle custody.

Memorial services will be held at Saint Columba's Episcopal Church, 4201 Albemarle Street, N.W., Washington, D.C., at a time to be announced.*

Interment will be at Crandall Cemetery, Le Roy, Kansas.

In lieu of flowers, contributions may be sent to Saint Columba's Episcopal Church or the American Cancer Society.

Edward L. Kohn

* 11:00 a.m., Monday, November 6, 1978.

NATIONAL ZOOLOGICAL PARK

Mr. YATES. You want two keepers and an additional utility man. You are giving up a secretary, a laborer, and pipefitter?

Mr. REED. It is absolutely necessary for us to have these maintenance positions to keep up the new facilities and the two keeper positions to care for the seals, sea lions, and aquatic animals. We have to trade off for these positions.

Mr. YATES. Are these positions vacant now?

Mr. REED. I believe that they are anticipated vacancies.

Mr. YATES. You say your long-range objective is the continuing development of a stable self-sustaining collection. How does your collection compare with that of my good friend Dr. Lester Fisher at the Lincoln Park Zoo in Chicago, which is in my congressional district?

Mr. REED. I am well aware of that.

Mr. YATES. He keeps asking me for eagles and tigers. I got him an eagle but I have not been able to get him a tiger.

Mr. REED. Well, I hope we have a tiger that can help you.

Mr. YATES. I notice you just lost a tiger.

Mr. REED. Mohini. She was aged, a little over 20 years old, and it was time to put her to sleep. That is about the maximum age for for lions, tigers, jaguars, and leopards in zoos, and about 14 years in the wild. Occasionally there have been 23 or 24 year olds, but they are really aged animals. Mohini was suffering.

Mr. YATES. Yes. It says in this newspaper story that she was "Once lissome and supple, the muscles under the sleek and startlingly striped black and white fur rippling, Mohini (the enchantress) Rewa had become increasingly enfeebled and crippled by chronic arthritis."

Do tigers get arthritis too?

Mr. REED. I am afraid almost all animals are subject to arthritis. About the now-deceased white tiger, she could not get up on to her bunkbed. We had to prepare a special bed on the floor for her.

When she went outside she had difficulty going up and down the stairs. Last summer she got on the top terrace and it took us four days to lure her down.

Mr. YATES. What is the condition of your animal flock? Is it an aging group that you have or was Mohini the exception?

Mr. REED. She was the exception. One of the things we are trying to do in balancing our collection is to make sure we have the proper age pyramid of animals; that is, we are keeping our young, vigorous breeding stock, for instance, our Pere David deer herd, out in Front Royal, Virginia. In the wild, of course, the older animals and the younger animals are the ones that are most highly susceptible to the prey activity of wolves and other carnivore animals. So, it is the young and very old animals that get picked off. At Front Royal, we raise all the young animals we possibly can without loss to predators. Here we have all the old animals, too. So, we will have to act as the predators and select out some of the older animals, as they are doing to the Wichita buffalo herd in Oklahoma.

Mr. YATES. What animals are you lacking that you think you need? I thought most zookeepers were always looking for animals.

Mr. REED. Yes, we are. To start with, we need the okapi. The takan. Wouldn't it be wonderful to have the snub-nosed langur? There are a lot of animals it would be delightful to have. I think we could do well with them. I think we have a good scientific staff that can take care of the animals properly.

Mr. YATES. What are you doing to get them?

Mr. REED. I am trying to reconstruct and modernize the Zoo to have proper homes to put them in.

Mr. YATES. That is the first step.

Mr. REED. Remember, this is something we must do now, that we did not do and other zoos did not do 30, 40 or 50 years ago. They just took any animal, put him in any sort of cage.

We will not take an animal now unless we have proper equipment and housing to take care of it. I would love to have a tuatara, the oldest lizard in the world. It goes back to the Mesozoic times.

I would accept one only if I have a proper cage, with complete environmental control that we can duplicate the light, heat, humidity; the climate of Channel Islands in New Zealand.

So, I think it is improper and immoral for us to accept an animal that we cannot give optimum care for. I would love to have a manatee, a mermaid. Wouldn't that be great?

Mr. YATES. You can find one down in Florida.

Mr. REED. Right in Florida, running up and down the canals. We will probably do that. But first we have got to have a proper tank for them here to control the water.

Mr. YATES. How much money are we talking about?

Mr. REED. There is in our new aquatic mammals building that we are designing for next fiscal year, and which we are building for about \$8.8 million in fiscal year 1981. That building will also house penguins, which we haven't had since we started remodeling back in 1963. We do not have a refrigerated cage for them. We were the first zoo in the world that successfully exhibited penguins because we built the refrigerated cage back in 1936. It was a little rinky-dinky cold storage room.

Mr. YATES. How does it happen that the Smithsonian, with all its wealth, doesn't have adequate facilities for these animals?

Mr. REED. As you are well aware, sir, we have been trying to modernize the Zoo since 1963, particularly since 1974. We are modernizing it. We are getting it, one project at a time. We will get there, with your help.

Mr. YATES. I am afraid we are building too many other buildings. Oh, you have my help, all right. You have always had my help.

Mr. REED. You certainly have been a great help to us. The animals appreciate it. They are going to make you an honorary animal, sir. (Laughter)

Mr. YATES. All right. I will accept the accolade.

We have some additional questions for you to answer for the record.

[The questions and answers follow:]

RENOVATION OF PALEONTOLOGY COMPLEX

Question. At pages 12 and 13, you indicate that there are plans for renovation of two halls in the Paleontology Complex in 1980. How much is in the base for this type of renovation? The justification also indicates that renovation of additional halls in this group is planned for future years.

Answer. The Museum of Natural History has allocated within its base resources \$119,000 for Phase II renovation of the paleontology hall which will house the exhibit "Fossils: The History of Life"; \$115,000 for Phase III of the same project; and \$25,000 for Phase IV, the final stage.

TUESDAY, MAY 1, 1979.

SERVICES PROVIDED TO NZP BY FONZ

Mr. DICKS. The hearing will please come to order.

How much income was received by the Friends of the National Zoo in 1978?

Mr. COLLINS. Dr. Reed is here representing the zoo.

Mr. DICKS. All right.

Mr. REED. Your question was how much income?

Mr. DICKS. Yes.

Mr. REED. Total organization, sir, I would have to supply for the record. We have a total FONZ contribution to the National Zoological Park in grants, symposia, and zoo services in support of research and education, of about \$500,000, including volunteer services.

For fiscal year 1978 their total income revenue was \$2,409,619. Their expenses associated with providing services to the National Zoological Park were about \$1.9 million.

Mr. DICKS. How much of it was provided to the zoo?

Mr. REED. Altogether about \$500,000 for the education services, direct grants, support of symposia, volunteer services and support of internships and scientific research.

Mr. DICKS. What happened to the other \$1.9 million?

Mr. REED. The \$1.9 million includes \$200,000 for membership services, which is completely recovered from membership. No monies generated at the zoo are used to support these services. The remaining \$1.7 million was operating expenses: keeping their restaurants and gifts shops stocked and staffed, maintaining inventory and going, buying food, so forth.

Mr. DICKS. What are some of the activities that were provided to the zoo by the FONZ?

Mr. REED. The oldest service they have given to us is the thousands and thousands of hours guiding children around the Zoo, helping our scientists in their observation of animals and providing assistance and information to the public.

Among the other things they have done is to give us direct grants for intern programs. This year we will have 20 interns at both Rock Creek and Front Royal in various disciplines: in veterinary medicine, pathology, scientific research. They have helped us sponsor international scientific symposia, paid for publication of the proceedings. There have been some excellent publications based on scientific symposia. They have been very supportive in many of our programs.

The FONZ also helps in our school program. For instance, we have two reconditioned, government-surplus buses. We maintain the buses but FONZ furnishes drivers. We have a cooperative program with the District schools where we are bringing in fourth-grade classes from the city. They go through a four-week program using the zoo as an extension of the classroom in teaching kids at that level, actually making the zoo-animal experience part of their total education. It is working out quite well.

Mr. DICKS. Is that both public and private schools?

Mr. REED. So far it is the public schools. We have had it going for only one year. We have 16 schools involved this year. I don't know how many classes we can handle. For years it was the suburban schools that were making the school trips to see us; the District schools did not have buses. So we are supplying the buses to give them this learning experience.

CENTER FOR THE STUDY OF MAN

Mr. DICKS. On the Center for the Study of Man, at page 42 of your justification, you indicate that the Research Institute on Immigration and Ethnic Studies has carried on a number of crucial projects with new immigrants including field studies in Washington, D.C., and other important centers with concentrations of new immigrants.

Are these new immigrants to D.C. being studied from Georgia or where?

Mr. CHALLINOR. This is a study initiated by a scientist at the Center for the Study of Man named Roy Bryce-LaPorte. He is an eminent anthropologist-sociologist who has specialized in studying the migration from the Caribbean area into the United States, so the groups he has been working on here in Washington are primarily immigrants from the Caribbean area into North America or, more precisely, into Washington.

Mr. DICKS. What is he trying to accomplish?

Mr. CHALLINOR. He is trying to understand how these immigrants assimilate into a North American culture. As you recall, in the Caribbean the islands there are all relatively small; they are finite geographically. Because the United Kingdom now has increasingly constrained immigration from the Caribbean to the United Kingdom, one of a few places these people can still come is to the United States. They in large measure are well educated, but under the different system of education than we have in this country, and speaking a characteristic type of English that can normally be identified. He is interested in seeing how they assimilate into the cultural patterns of the United States.

Mr. DICKS. How much are we spending on that?

Mr. CHALLINOR. This study has been primarily funded by outside grants. I can give you the exact amount.

Mr. DICKS. Give us a description of it for the record.

[The information follows:]

DESCRIPTION OF RESEARCH CONDUCTED BY THE SMITHSONIAN
RESEARCH INSTITUTE ON IMMIGRATION AND ETHNIC STUDIES

Founded in 1973, the Research Institute on Immigration and Ethnic Studies has as its principal purpose the stimulation, facilitation and dissemination of academic research on the post-1965 immigration to the United States, including its overseas jurisdictions. Additionally, it seeks to conduct its own research in crucial areas and offers consultative assistance and information to public institutions, research institutes and general lay-citizen groups on the new immigration to the U.S. as a socio-historical and cultural phenomenon (rather than supply a domestic present-time policy issue).

As part of the Smithsonian Institution's observance of the Bicentennial of the American Revolution, the Research Institute sponsored (with Bicentennial funds and some private foundation support) our country's first and still the only major conference on the New Immigration from an intellectual perspective. The conference was attended by three hundred scholars, public servants, and interested persons including a number of foreign scholars, some from the Caribbean. The latter's presence was made possible through funding or other forms of cooperation by private sources.¹

The proceedings of the conference will be put into circulation in the near future. It consists of a sourcebook of 40 original research essays and a supplement of commentaries and planning proceedings on the subject of the new immigration. A representative number of the articles and commentaries are on the Caribbean and are by Caribbean based scholars. See "Society Magazine" (September/October 1977) where the Research Institute presents an advanced release of papers from the conference.²

As part of its preliminary activities for the Bicentennial project, RIIES sponsored small field studies and conducted site visits or seminars in leading entrepôts of new immigrants to the U.S. Both Caribbean scholars and scholars of the Caribbean participated formally in at least three of these meetings in Toronto, Washington, D.C., and Miami; a site visit and informal interviews were conducted on the Virgin Islands and Puerto Rico; a set of occasional papers on Caribbean immigrants to the U.S. with emphasis on their particular perspectives and problems has been prepared by RIIES. Circulating free of charge as a service to research, public, and government sectors, the demand for this material has been so high that the papers soon will be out of print.³

As part of its continuing success in the stimulation and dissemination of research on Caribbean immigration, in February 1979 the Institute sponsored a two-day seminar on historical and contemporary Caribbean immigration to Latin America (in response to U.S. presence) at the International Studies Association meeting held in Washington, D.C. About 150 scholars, government officials and lay persons attended. These seminars involved formal participation by a broad range of Caribbean scholars from various parts of the world and the U.S. The proceedings, buttressed by an appendix of invited notes, comments and papers are being prepared for an early publication as a second set of occasional papers. An impressive number of requests for these have already been received.

As part of its facilitating and disseminating program, RIIES has hosted under different arrangements pre- and post-doctoral scholars with interest in immigration or ethnicity; included among them were colleagues with Caribbean interests. As a result of this program, RIIES is preparing for free circulation its first monograph. It will be on Latin American immigration to Washington, D.C., by Professor Lucy Cohen, anthropologist at Catholic University and formerly of NIMH. The monograph is the only one of its kind stressing local and neighborhood services and it reveals peculiarities of new Latin American immigrants (legal and illegal).^{/4}

The director of RIIES has been very much involved in the writing of articles, providing advice, and participating in public hearings and international panels on the subject of Caribbean immigration--its reasons, its short and long implications. He has made presentations to at least three Congressional hearings, provided internal consultation for the Smithsonian's Folklife programs and the African Diaspora, and its projected Caribbean carnival on the Mall for the next several summers, and served on selection and review panels of Ford Foundation, Endowment for the Humanities, State Department, NSF, NIMH, etc. He has attended conferences by UNESCO, OAS, Institute of Culture (Republic of Panama) and several U.S. universities on the topic of African culture in the Americas. He has a repertoire of published articles and chapters on these subjects including the lead article in a forthcoming special issue of the "International Migration Review" on the new Caribbean immigrants in the eastern cities of the United States.^{/5}

With the anticipated publication of seminar proceedings and its monograph, RIIES will have completed Phase I of its projected program in which the focus was to educate the general public to the complexity of the new immigration as a socio-historical and cultural phenomenon with serious challenges and changes in store for the United States. By this means it sought to promote the involvement of the academic research community in the debate of the subject not only as policy but as phenomenon.

The original plan of the Institute was to develop its program through Phases II and III which will have been brought to its culmination within the next five years. Accordingly Phase II will have been characterized by a concentration on research directed to emergent gaps in our knowledge of the new immigration and an intensive study of the ethnic and cultural dimensions of immigration to the United States, its overseas jurisdictions and international spheres of influence with emphasis on the non-U.S. (circum-Caribbean) movement. Phase III will have been the mounting of a two year exhibit and tour supported by informative and interpretive literature on the new immigration and ethnic and cultural change in the U.S. and its territories since 1965 based upon ideas, information and material collected in Phases I and II.

Financial Notes:

^{/1} RIIES received \$70,000 over two years from Smithsonian Bicentennial funds; \$2,500 from Smithsonian non-appropriated Trust funds for conference; an additional \$2,500 from the Ford Foundation, \$2,500 from the Rockefeller Foundation, plus some nonfinancial cooperation from the German Marshall Plan to sponsor foreign participation in the conference from the Caribbean, Latin American and Europe, respectively.

/2 Printing and publication of proceedings amounted to \$8,000 paid by a combination of non-appropriated Trust and allocated Federal funds. No Smithsonian expenditures needed for "Society Magazine" issue.

/3 Activities funded from \$70,000 noted in footnote 1; occasional papers prepared and distributed by Smithsonian staff free of charge except for labor and postage.

/4 No cost for hosting fellows beyond secretarial, editorial, and space expenses. If done internally, monograph will cost \$2,500 of Federal funds.

/5 Generally these are funded by inviting agencies or done as part of administrative responsibility.

FISCAL YEAR 1980 REQUEST FOR HISTORY AND ART

Mr. DICKS. The Office of Management and Budget reduced the Office of Assistant Secretary for History and Art by \$237,000. What program is reduced by that action?

Mr. BLITZER. Mr. Chairman, the specific reductions were \$50,000 in the Office of the Assistant Secretary for History and Art, \$49,000 for collections management in the Museum of History and Technology, another \$100,000 in the Museum of History and Technology to restore a decrease that we had volunteered in fiscal year 1979 for the exhibition program, \$41,000 from the National Collection of Fine Arts for collections management, \$25,000 from the National Portrait Gallery for an education technician, and \$25,000 that we had hoped to get for the Freer Gallery of Art to upgrade their exhibits. I think that is the total.

Mr. DICKS. Mr. Blitzer, can you give a brief overview of the history and art area?

Mr. BLITZER. I would like very much to, just in budgetary terms, Mr. Chairman. As you will see on page A-44 of our budget, the total increase we are requesting in program funds for all of history and art, which includes nine museums, is \$679,000. Of that, the largest single item is an increase of \$350,000 for the Museum of African Art which, if we are given an appropriation, will be a new activity for the Smithsonian. So the total increase, the net increase, for all the existing history and art bureaus is \$329,000, which, as you see if you look at the total, is just about a 2 percent increase. Almost all of that, with practically no exceptions, is devoted to improvement of collections management and conservation.

Mr. DICKS. In view of the cuts that were made by OMB, do you think this is the proper set of priorities for your area?

Mr. BLITZER. Yes. I think if we had to have cuts, they came in less important rather than in more important areas.

JOSEPH HENRY PAPERS

Mr. DICKS. Under the Office of Assistant Secretary for History and Art you are requesting an additional \$6,000 to hire part-time clerical assistance. Funds were provided in 1979 to support the Joseph Henry Papers project. Why was the need for typing assistance not foreseen at the time that request was made in 1979, particularly when an additional \$9,000 is being provided in 1979 and 1980 from the National Academy of Sciences and from the National Historical Publications and Records Commission in addition to \$149,000 provided in the appropriated fund?

Mr. BLITZER. As I recall, the increase we asked for and received for fiscal 1979 was a replacement for funds that had previously come from the National Humanities Endowment, subject to the instructions of this committee that we were to put those amounts in our own budget.

The amount from the National Historical Publications Commission and from the National Academy is not an increase. Those grants have been coming to us over the years. So that given the constraints upon what we could ask this committee for last year we thought the most important thing was to replace the money we had been getting from the Humanities Endowment.

Mr. DICKS. So that is why you are asking for the \$6,000?

Mr. BLITZER. Now we need, on top of that, \$6,000 for part-time clerical help, yes.

NATIONAL MUSEUM OF HISTORY AND TECHNOLOGY

Mr. DICKS. For the National Museum of History and Technology you indicate that an additional building at Silver Hill was acquired and will be converted into a high-quality storage area. How will this affect the National Museum of History and Technology's use of the Museum Support Center when it comes on line?

Mr. BLITZER. First I should clarify. When it says the new building was acquired, it does not mean the Smithsonian acquired it; it means one of the Smithsonian's temporary Butler buildings has been assigned to the Museum of History and Technology. I do not have an exact percentage, but the vast bulk of the proposed Museum Support Center for which we are asking construction funds is to be used by the Natural History Museum. It was cut down from the earlier plan, and I think the Secretary said yesterday your and his successors will worry about future development out there. We have a very long time in which that complex will not meet the needs of the History and Technology Museum.

Mr. DICKS. At page A-49 you indicate that fewer and less costly exhibits are planned for 1979. How many exhibits will there be, and how will that free up the \$50,000 in exhibit maintenance?

Mr. BLITZER. Yes. I am sorry, Mr. Chairman, that paragraph is badly put. If you would strike out the word "maintenance" and change 1979 to 1980, it would be a more accurate statement. When I saw this for the first time, it dawned on me that exhibits maintenance would go up if we were doing fewer new exhibits. The fact is that largely because we want to give priority to care and inventory and conservation of the collections, we propose to do fewer exhibits. I am not sure I can give you a number of how many fewer. There was a kind of frenzied peak during the Bicentennial, and it has tapered off. We are now in the position of having an acting director. Until we choose a new director, we felt it was best to concentrate on the housekeeping.

Mr. DICKS. You do not have a plan at this point?

Mr. BLITZER. We do have a plan. The prose on page A-48 does list some of the exhibits we did in 1979 and propose to do in 1980. I could tell you in square feet, but not at this very moment.

Mr. DICKS. Can you give us a percentage? Is it a 10 percent reduction?

Mr. BLITZER. In new exhibits I would say it was much larger probably partly because we had this extraordinary opening of the Hall of Maritime Enterprise, which is a very large new exhibit. No large ones are planned for fiscal 1980 so I would say just out of the thin air more like a 50 percent decrease in new exhibits for that year.

Might I say, Mr. Chairman, when we appeared last year we voluntarily suggested that the budget of the Museum of History and Technology be cut by \$170,000.

Mr. DICKS. That is a rare occurrence.

Mr. BLITZER. It reflected our view that we should calm down the exhibit program, partly because of the fact that we were and still are looking for a director, that we should not make major commitments.

Mr. DICKS. How long have you been looking for a director?

Mr. BLITZER. Almost a year.

Mr. DICKS. Why has it taken so long?

Mr. BLITZER. A number of reasons, one of which, I guess, is the one I am most comfortable talking about, we cannot offer very attractive salaries these days.

Mr. DICKS. What can you offer?

Mr. BLITZER. We can offer GS-18, which is about \$48,000. Let me give an example of this: as you know, when you conduct a search like this you get suggested names from all over the place and write them what I think are polite form letters asking if they are interested. I wrote to one person who called me and said, "What do you mean by writing me an insulting letter like that?"

I said, "What was insulting about that?"

He said, "You don't think I would come to work for that much money, do you?"

Mr. DICKS. Aren't there people—I have no idea—who would take this on as a public service challenge?

Mr. BLITZER. Yes.

Mr. DICKS. We used to get people to work for the Pentagon for a dollar a year.

Mr. BLITZER. We have marvelous museum directors and it is because we have managed to find people who approach it in that spirit, but the salaries of major museum directors are generally much higher than what we can offer. I am optimistic that we are near the end of that process and we will come up with a good director.

Mr. DICKS. Can you tell us when you think you will make your decision?

Mr. BLITZER. Within a month.

ART INDEXES OF THE NATIONAL COLLECTION OF FINE ARTS

Mr. DICKS. The National Collection of Fine Arts maintains two major art indexes, the Inventory of American Paintings Executed before 1914, and the Smithsonian Art Index. How much use is made of these indexes?

Mr. BLITZER. I would have to supply you with the number, Mr. Chairman. I can tell you that in particular the Inventory of American Paintings Before 1914, a Bicentennial project of the National Collection, has proved to be enormously useful. Also, it is a pattern for the way we are increasingly trying to behave. When we get to the Archives of American Art you will see they are in effect copying that pattern of not sending vast numbers of our people to survey things but having a very small central organization, one or two people, and stimulating local committees and organizations to do the work for us.

TRAVELING EXHIBIT TO SEATTLE

Mr. DICKS. Seattle has been trying to get the Smithsonian Traveling Exhibition Service to represent a traveling exhibition, I assume, in Seattle. The city advises me that progress is being made, but help is always welcome. The project has the support of the local museums.

Page A-101 of the justification shows a difference between the fiscal years 1978, 1979, and 1980 budget requests and appropriated versus nonappropriated funds. The total available this year for SITES is estimated to be \$836,000 compared to \$750,000 last year. The increase is in nonappropriated funds, not appropriated. It sounds like a decrease. Can you tell me what the status of this application is?

Mr. BLITZER. Yes. It happens I talked to the relevant person yesterday. Or at least I can tell you half and maybe Mr. Perrot can tell you the other half. The Smithsonian's Cooper-Hewitt Museum in New York has plans as a kind of outpost of the Smithsonian to do an exhibition, they hope next autumn, representing all of the Smithsonian Institution, a kind of showcase in New York for the treasures of the Smithsonian. When we were speaking with the people from Seattle, it occurred to us if we go to the trouble of doing that kind of Smithsonian-wide exhibition in New York, it would be a perfect thing to send to Seattle. We are hard at work on that exhibition. I may say the director of the Cooper-Hewitt Museum told me on the phone last night she feels she will have to move to Washington to get this done and she may indeed do so. When that happens, we have every hope, I think, that it will travel, and Seattle is, I think, at the top of the list of places to which it will travel.

Mr. DICKS. We would appreciate anything you do in this regard, and they could stop in Chicago on the way back.

SPACE REQUIREMENTS OF FREER GALLERY

Mr. YATES. The thought struck me last night that perhaps I had not asked a question I should have on the proposed new building. What do you call the new building in the garden?

Mr. COLLINS. There are two buildings in the quadrangle area.

Mr. YATES. One of the principal reasons advanced by Mr. Ripley was the need for additional exhibition space by the Freer. How much more exhibition space does the Freer need?

Mr. BLITZER. May I say something about all of that?

Mr. YATES. Sure. It was addressed to all of you.

Mr. BLITZER. As a result of the terms under which the Freer Building and Collection came to the Smithsonian, the Freer and the Smithsonian and Washington really confront three problems. One of them is that the Freer needs more space, not simply exhibit space but research, work, and conservation space.

Mr. YATES. How much more space does it need?

Mr. BLITZER. I wish Dr. Lawton were here. For research, conservation, library, and that kind of space, not exhibit space, there had been a plan that actually existed when I got here. An architect working on the Hirshhorn made a plan for an underground exten-

sion north of the Freer that would take care of these housekeeping problems.

Mr. YATES. North of the Freer is toward the Monument?

Mr. BLITZER. Toward the subway station, toward the History and Technology Museum right out into the Mall, but underground.

Mr. YATES. Yes. Under the road.

Mr. BLITZER. Exactly. The feeling was if more of this work space were provided, then it would free up space in the existing building for more exhibitions in the Freer. The first problem is they need more space under any circumstance.

Mr. YATES. Has Mr. Lawton asked for more space?

Mr. BLITZER. Oh, yes, and his predecessor and his predecessor. When I arrived here in 1965, that plan already existed as a dream to extend the Freer.

RESTRICTIONS OF FREER BEQUEST

The second problem stems from the particular terms of Mr. Freer's gift and bequest to the Smithsonian. I actually have the language here, if you want. Let me read that.

Mr. YATES. Yes.

Mr. BLITZER. It is complicated. This took place partly by deed of gift while he was alive, partly by a will, partly by codicils. Basically, these are the governing words, I think. This is from the deed of gift: "Said building shall be used exclusively for storing and exhibiting the objects covered by this instrument and such objects as may hereafter be transferred by said first party to said second party." So the existing Freer Building can only be used for the Freer Collection. That is the first distinction.

Mr. YATES. Who was the first party?

Mr. BLITZER. Freer, and the Smithsonian was the second party. Transferred by Mr. Freer to the Smithsonian.

The second restriction: "No other objects of any kind shall ever be exhibited in connection with said objects, or in the same building, nor shall the said objects, or any part thereof, be removed at any time from said building except when necessary for the purpose of making repairs or renovations in the building."

That means that as the Secretary was saying yesterday, we cannot display in the Freer anybody else's collection or any of the marvelous exhibitions that Asia House or Japan House or others organize. By these terms, they simply cannot be shown in that building.

Mr. YATES. Why can't they be shown in another building?

Mr. BLITZER. Legally they can. It is hard to know where.

Mr. YATES. How many museums does the Smithsonian have?

Mr. BLITZER. Ten.

Mr. YATES. If they wanted to show the objects that you have just described, couldn't they be shown in one of the other buildings? Couldn't space be made available?

Mr. BLITZER. Space could. It is my view, my very strong view, that every museum ought to have a character and subject and stick to it.

Mr. YATES. Freer does have that.

Mr. BLITZER. But each of our museums does; and to show Siamese bronzes in the National Portrait Gallery seems to me would be confusing and really not serving anybody's purposes.

Mr. YATES. It could be shown in the National Collection of Fine Arts?

Mr. BLITZER. That is in my view meant to be a museum of the history of American art. The director in New York of Asia House has done excellent exhibits that have never been shown in Washington. He regrets this very much. It enriches an exhibit to be shown in connection with existing collections. If I could read you one more thing.

Mr. YATES. Sure.

Mr. BLITZER. This is from a letter that Mr. Freer wrote to the first curator of the Freer Gallery, from the Gotham Hotel in New York on Fifth Avenue and 55th Street on June 4, 1919:

"I believe that eventually there will be erected in Washington, a great national building which will include a central art gallery and also, thereafter, many individual and co-ordinated units, of which my building is to be the first erected, and I therefore feel that the more closely we can induce constructive association and co-operation between museums, the finer and more valuable will the influence of art become upon the community at large—not only in this country but in all countries. Especially do I feel this true in the field of Oriental art, for as you know, several of America's leading museums besides those at Boston and New York, are already seriously considering important purchases in this field. In our building, with its liberal study rooms and lecture hall, special opportunities should be provided for students from all museums who desire information in this particular field."

Mr. YATES. Is that in the nature of a codicil which lessens the restrictions?

Mr. BLITZER. Not a bit. I think that is just an expression of his hope, but I must say it is our hope too, so that the second thing we hope to accomplish by this new building is to create a temporary exhibition space in which these traveling shows can be shown. For example, this is slightly sentimental, but it saddened me that the last exhibition that Phil Stern did when he was director of the Freer called Beasts, Bugs and Blossoms, couldn't be shown in his own museum because it had been borrowed from other collections. It was shown in Los Angeles and New York, but could not be shown in the Freer.

Mr. YATES. I wonder whether Judge Powers has ever looked into the possibility of changing that bequest?

Mr. POWERS. We have studied it from time to time but not with a view of trying to change it.

Mr. YATES. It might be easier to look at it that way rather than build a \$50 million building.

Mr. BLITZER. Which, Mr. Chairman?

Mr. YATES. \$49,110,000.

Mr. BLITZER. But the Oriental Building would be less than a third of that, I would guess.

Mr. YATES. That is the reason that I raise the point because it seems to me that that is just a pale justification—the need for

additional exhibition space—for building a huge building of that kind.

Mr. BLITZER. May I go on?

Mr. YATES. Please do.

Mr. BLITZER. I have three points. First, the Freer needs more space anyway. The second is, we would like to have space in which to show these non-Freer things.

INTRODUCTION OF REGENT SILVIO O. CONTE

Mr. YATES. Now I am in trouble because a Regent has just come in.

Welcome, Silvio.

ENHANCED ABILITY TO ACQUIRE ORIENTAL COLLECTIONS

Mr. BLITZER. The third thing is that there are in this country major Oriental collections, and the owners of some of them have from time to time spoken with us and expressed some interest in having these come to the nation. They are very reluctant to have their collections fall under the restrictions of the Freer gift and bequest. So that if Mr. Jones wanted to give a major Japanese collection, if we accepted it, it could only come to the Freer. The minute it became part of the Freer it could no longer be lent.

Mr. YATES. Would it be possible for him to give it to the National Gallery?

Mr. BLITZER. Legally possible.

Mr. YATES. But the National Gallery is a part of the Smithsonian, is it not?

Mr. BLITZER. In a sense.

Mr. YATES. So those are your three points?

Mr. BLITZER. The third point, then, is that it would then be possible at least, and I think likely, that we would acquire some major collections that we cannot acquire if they have to go into the Freer.

RENOVATION NEEDS OF EXISTING FREER GALLERY

One other thing, Mr. Chairman, I think wasn't made clear yesterday, a part of this whole \$49.10 package, or whatever it is described as, is \$2 million to redo the existing Freer Building if we get the new Oriental Building. What that will do—you can look at the floor plans there—by moving the library, some of the research facilities, the photo lab and other technical things out of the Freer into this connecting space used by both museums, will free up enough space up in the Freer both to increase the area available for conservation and to increase the area available for exhibitions. That is the way in which it solves the Freer's particular problem. So it seems to us it serves three or four major purposes.

REVIEW OF REQUEST FOR SOUTH QUADRANGLE

Mr. YATES. Let's review the justifications for the new building. You need the space for the Freer for the three points that you have indicated. First, you have to have more space for your staff, and you have a plan in existence that would permit the construction of some kind of gallery toward the road underground. Second, Asia

House and other excellent galleries that have distinguished Oriental collections in other parts of the country cannot now show their objects at the Freer. The new space would make that possible. Third, there is the possibility that by moving the library and the research facilities over to the new space, it makes space available for the staff. Right?

Mr. BLITZER. Correct.

Mr. YATES. Then, in addition to that, we have the other justification saying that the African Museum is bursting out of its quarters. That was said yesterday.

Mr. BLITZER. That was a prediction rather than a statement. It is fairly tight up there now, but I think the major justification for the new building, apart from its location, would be that the Museum of African Art inevitably, we hope, will grow.

Mr. YATES. As a matter of fact, Mr. Robbins said yesterday there were several collectors who would like to make gifts of their collections to the Smithsonian, but the impression he had was that the Smithsonian was not in a position to receive them presently because of the lack of space.

Mr. BLITZER. They will very soon run out of space if they get more collections.

Mr. YATES. What do you do in the new building plan for the Frederick Douglass House?

Mr. BLITZER. That is a special case. The agreement that we have signed with the trustees of the Museum of African Art provides that all of the real and other property will be transferred to us if the Museum is transferred to the Smithsonian.

Mr. YATES. What happens to Frederick Douglass House? I understand Mr. Ripley wanted to sell the building.

Mr. BLITZER. If a new home is found for the museum, all the Museum buildings except the Frederick Douglass House will be sold. That is a national monument. I suppose you are the right one to talk to about it. I would hope the Park Service might want to take that over as they run the Frederick Douglass House in Anacostia.

Mr. YATES. The building then would exist without the African art in it?

Mr. BLITZER. Yes.

OTHER PROVISIONS OF QUADRANGLE DEVELOPMENT

Mr. YATES. In addition to that, the advantages of the new building would be that you would have 450 parking spaces.

Mr. BLITZER. Around 400.

Mr. YATES. What other advantages would there be? The beautiful garden is there.

Mr. COLLINS. It would be even more beautiful. We would not have all these cars on the surface.

Mr. YATES. That is right. That is in accordance with the truism expanded by Mies van der Rohe: less is more. You have a much smaller garden?

Mr. COLLINS. I do not believe so, Mr. Chairman. To that you have to add all the area that is now being occupied by asphalt where we have automobiles parked.

Mr. YATES. Would the garden still be the same?

Mr. COLLINS. The garden would be more attractive. It would be a complete garden extending all the way from the Freer over to the Arts and Industries Building and its dimensions would be more harmonious with the two shielding buildings and the interior cloistered garden. I think on the whole it would be a lot more attractive than now.

Mr. YATES. Why can't you put the gates up without the new edifice?

Mr. COLLINS. I guess we can, Mr. Chairman. They might look a little odd without any buildings on either side of them because they are massive.

Mr. YATES. Do you have a picture?

Mr. COLLINS. I do not.

Mr. BLITZER. I think it is shown in the foldout sheet in here.

Mr. YATES. I have it here. You would have to build an iron fence, or is there one there now?

Mr. COLLINS. There is a temporary one.

Mr. YATES. You have a picket fence.

Mr. JAMESON. Toward the end of your booklet there is a photograph of how the gates might look. It is a photograph of a model.

Mr. COLLINS. I just think they would look a little lonely stuck there without buildings on either side of them.

Mr. YATES. We will have to ask the National Endowment for the Arts.

Mr. COLLINS. Also, underground we have several other facilities: a rare book library, supporting central library services and an educational center for the Resident Associates program that would give us a great deal of versatility in that space. It would be public space that is actually a beehive of activity night and day.

Mr. YATES. Would the two museums, the Oriental Gallery and the Museum of African Art, be above or below ground?

Mr. COLLINS. Both, Mr. Chairman. 35,000 square feet above ground and the remainder below ground. See pages 6 and 7.

Mr. YATES. I suppose I should address this question to Judge Powers. I see, as Mr. Blitzer indicated, the research facilities and the library of Freer would be moved over to your new space. Is this a violation of the will? Is it just the objects of beauty that cannot be moved?

Mr. POWERS. Right, only the objects can't be moved.

Mr. COLLINS. We have a breakdown by building.

Mr. YATES. For the \$49 million plus?

Mr. COLLINS. Yes.

Mr. YATES. That may go into the record at this point.

[The information follows:]

SMITHSONIAN INSTITUTION, SOUTH QUADRANGLE DEVELOPMENT, APRIL 26, 1979

The following are preliminary construction cost estimates for the South Quadrangle based on conceptual architectural planning completed at this time. These cost estimates have been escalated thru fiscal year 1983 which is anticipated to be the midpoint of construction.

Freer Gallery of Art addition and improvement, and new gallery of Oriental art.....	\$13,411,000
Museum of African Art.....	12,298,000
Associate and Education Center.....	3,850,000
Rare Book Library and Other Library services.....	4,640,000
Parking.....	6,215,000
Ancillary support space.....	5,888,000
Landscaping.....	2,808,000
Total estimated cost	\$49,110,000

Mr. YATES. Is 460,000 square feet the total square footage?

Mr. COLLINS. That is correct, Mr. Chairman. About 200,000 for parking.

STATUS OF NCFA ART INDEXES

Mr. YATES. Is the Inventory of American Paintings up to date?

Mr. BLITZER. It stops at 1914.

Mr. YATES. Is it up-to-date for 1914?

Mr. BLITZER. I do not think it is complete, no. They are still working on assembling it.

Mr. YATES. Is this a type of inventory which can never be completed because new paintings are discovered?

Mr. COLLINS. I suppose that is true. That is one of the purposes of it. Mr. Dicks asked how many people use it, and I said I would have to supply it. It has become a major national resource now.

[The information follows:]

USAGE OF NCFA RESEARCH RESOURCES

A. MAJOR ART INDEXES

1. *Inventory of American Paintings before 1914*.—Since 1976, 1,719 phone and mail inquiries have been answered and 19,075 pages of computer print-out covering 152,600 paintings have been distributed.

2. *Smithsonian Art Index*.—Over 130,000 works of art from the Smithsonian's non-art bureaus have been recorded since 1976. When these have been computerized, heavy usage is anticipated.

B. OTHER RESEARCH AIDS

1. *Slide and photograph archive*.—397 borrowers were served in fiscal year 1978, including 143 from the general public; 809 telephone and written inquiries were also answered.

2. *NCFA library*.—Over 2,750 mail and telephone reference questions were answered during fiscal year 1978.

Mr. YATES. Where is that located?

Mr. COLLINS. It is in the old Patent Office Building in the National Collection of Fine Arts.

Mr. YATES. What is the Smithsonian Art Index?

Mr. BLITZER. It is another enterprise of the National Collection of Fine Arts. As you may be hearing when we get to talking about inventories and so forth, our art museums really are very much on top of their own collections and if we want to know at any point where a Winslow Homer exists in the Smithsonian, it is pretty easy to ask the art museums that, but we have a very substantial number of objects here, over 100,000 so far, that are objects of art that are not housed in art museums.

Mr. YATES. Can you give me an example?

Mr. BLITZER. Sure. The Natural History Museum has enormous numbers of marvelous scientific illustrations of birds and flowers, some of which are by major artists, Audubon, for example. They

view them as scientific evidence and catalog them so if you look up the right bird you may find a framed Audubon of the bird. But from the point of view of people interested in art, it is difficult to dig those things out.

Mr. YATES. One hundred thousand items of that kind?

Mr. BLITZER. Yes. The Smithsonian has been around for a long time. The desk somebody bought in 1870 is now an interesting piece of art, but it is not catalogued as that.

Mr. YATES. Is your photographic exhibition considered a collection of art as, for example, the works of Paul Strand?

Mr. BLITZER. This is another major category. I might say this may sound redundant, but we do not think it is. In the prose having to do with my own office on page A-46, at the initiative of a body called the Smithsonian Council, which is a group mostly of academics who come twice or once a year and tell us how to run the place, we have undertaken three institutionwide surveys: one of prints and drawings, one of decorative arts, and one of photographs.

The point of these is not to try to create the same kind of index, object by object up to 100,000 or who knows how many more. The point is to create finders guides, a much simpler enterprise, which will simply be small, published brochures mostly for people interested in photographs, in prints and drawings, and in the decorative arts. To say, as it were, if you are interested in 19th century photographs, clearly you will go to the division of photography in the History and Technology Museum, you would likely go to the Portrait Gallery, you might think to go to the National Collection of Fine Arts. But don't forget to go to the Natural History Museum, don't forget to go to the Cooper-Hewitt, don't forget to go to the division of engineering in the History and Technology Museum, because they also have photographs.

This would be a kind of slightly more wholesale aggregation of things. It is simply to lead people in the right direction. We hope to produce those three, and one of them is about photographs.

SMITHSONIAN COUNCIL

Mr. YATES. What is the Smithsonian Council?

Mr. BLITZER. It is a group almost exclusively of academics.

Mr. YATES. How do they get on the Smithsonian Council?

Mr. BLITZER. They are appointed by the Secretary.

Mr. YATES. Is this created by act of the Regents?

Mr. BLITZER. The Council's formation was approved by the Regents in January, 1966. It has been with us ever since. It is very useful. It gives us a kind of outside view of things mostly from the point of view of scholars. It has had a number of distinguished people on it.

Mr. YATES. How do they get appointed?

Mr. BLITZER. The Secretary appoints them. We all make recommendations, they make their own recommendations.

Mr. YATES. How many members are there?

Mr. JAMESON. Twenty-five, sir.

Mr. YATES. Do the Regents appoint them?

Mr. JAMESON. No sir. Nominees are solicited from members of the Secretary's staff as well as from members of the current Council. The Council, as well as the Smithsonian staff has an opportunity annually to pick the new members that seem to represent the many disciplines of the Smithsonian. For instance, a new Council member, at the recommendation of Julian Euell, coming on the board now will be Dr. Gunther Schuller who was selected because of the intensive activity by the Division of Performing Arts in music programs as well as the music program of the Museum of History and Technology.

Mr. YATES. Do they get paid?

Mr. BLITZER. Yes, for travel expenses only.

Mr. YATES. Do they ever meet?

Mr. BLITZER. Yes.

Mr. YATES. Where do they meet and how often?

Mr. JAMESON. For a period of 13 years they met twice a year in May and in October in Washington.

Mr. YATES. Who paid their travel expenses?

Mr. JAMESON. We met their expenses for travel out of unrestricted Trust funds. Last year it was approximately \$20,000. This year it will be about \$13,000. The reason for the reduction is that we feel, and they agreed, that after a period of 13 years they had really reviewed almost every major activity of the Institution and with some refreshers along the way. We decided that one slightly longer annual meeting, which this year will be in October, augmented with opportunities for individual or small groups of Council members to come and work specifically with an individual museum, art gallery, or research laboratory probably made more sense for the next 10 years. So we trimmed the meeting time as well as the cost for this program while retaining its services for an annual review of selected topics, plus additional counsel by individual council members.

Mr. BLITZER. They have a very firm agenda. By mutual agreement we decide they will come and look at the Air and Space Museum, the History and Technology Museum, or the Portrait Gallery. They are sent a lot of papers, they do a lot of homework.

Mr. YATES. This is an evaluation group?

Mr. BLITZER. In a sense, yes.

Mr. JAMESON. They take it very seriously. They meet for about 2½ days and the final half day is devoted to a work session on a Sunday morning. They have spent the previous evening developing their own workpapers without any advice or counsel from the Smithsonian staff. They meet on Sunday morning to assemble their report to the Secretary. We have been extraordinarily fortunate in having Gordon Ray of the Guggenheim Foundation to be the chairman of this group for nine years. It is a very sound group, and they take it seriously and they have come up with many recommendations, most of which we have implemented.

Mr. BLITZER. This index is quite a good example of one of those. Having looked at the Smithsonian for years as outsiders, the Council has pointed out to us that it would be extremely useful for scholars especially to be able to know where these strange hidden collections are in the Smithsonian. Again, you know where to look for portraits, you think, but the fact is that there are portraits in

the Air and Space Museum, in the Natural History Museum, and this will simply direct people to those things.

Mr. YATES. Do you have a publication that does this now?

Mr. BLITZER. We hope that out of this will come three publications which again we will fund when we get \$20,000 of Trust funds in about a year and a half. There will be three finders guides, one to photographs, one to prints and drawings, and one to decorative arts. They will not list these one by one; they will just say don't forget to look in the Archives, et cetera.

An interesting sideline. I got a call from a friend at the NIH last week who said, "Do you have any pictures of skinny Indians?" Well, I am not sure that will be a listing in the finders guide, but it might even, without a telephone call, have directed him to the right place, which was the Anthropological Archives.

Mr. COLLINS. The last time the Council looked at the Air and Space, they recommended we do a show on aerial photography, which is opening on May 4. We hope you will come and see for yourself whether their ideas are sound.

Mr. YATES. Would you place in the record a list of all the members of the Smithsonian Council, please.

Mr. JAMESON. Yes, sir.

[The information follows:]

SMITHSONIAN COUNCIL, 1979

Professor Dore Ashton, The Cooper Union.

Dr. George Bartholemew, Dept. of Zoology, University of California at Los Angeles.

Dr. Milton W. Brown, Graduate School and University Center, City University of New York.

Dr. Frederick H. Burkhardt, President Emeritus, American Council of Learned Societies.

Professor Archie F. Carr, Jr., Department of Biology, University of Florida.

Professor William H. Davenport, Department of Anthropology, University Museum, Philadelphia, Pa.

Ms. Anne d'Harnoncourt, Curator, Philadelphia Museum of Art.

Professor Richard M. Dorson, National Humanities Center.

Professor A. Hunter Dupree, Department of History, Brown University.

Dr. Frank B. Golley, Executive Director, Institute of Ecology, University of Georgia.

Professor Stephen Jay Gould, Museum of Comparative Zoology, University of Chicago.

Mr. August Hecksher, New York, New York.

Professor Nathan I. Huggins, Department of History, Columbia University.

Ms. Ada Louise Huxtable, Editorial Board, The New York Times.

Dr. George F. Lindsay, Director, California Academy of Sciences.

Professor Peter Marler, Field Research Center for Ecology and Ethology, Rockefeller University.

Dr. Ruth Patrick, Chairman of the Board, The Academy of Natural Sciences, Philadelphia, Pa.

Dr. Gordon N. Ray,¹ President, John Simon Guggenheim Memorial Foundation.

Dr. Vera C. Rubin, Department of Terrestrial Magnetism, Carnegie Institution of Washington.

Professor Carl E. Sagan, Director, Laboratory and Planetary Studies, Cornell University.

Mr. Andre Schiffrin, Managing Director, Pantheon Books.

Mr. Gunther Schuller, Newton Centre, Massachusetts.

Mrs. Barbara Tuchman, New York, New York.

¹ Chairman, Smithsonian Council.

INVENTORY OF AMERICAN PAINTINGS

Mr. YATES. Are there any charges for the users of the Inventory of American Paintings?

Mr. BLITZER. No, sir, except for computer time when required. I might say, in compiling the inventory, I think I was saying before you came in, that this was started in the Bicentennial with a staff of a couple of people and the actual work was done by organizations, committees, and museums all over the country. Far from charging, we kind of pay them back by providing them computer printouts of everything in the Inventory from their part of the country, so that if the people in northern California, as they did, band together to do the inventory for us, they then get back the printouts of everything that was turned up in northern California.

There have been some astonishing discoveries, a major painting was found hanging in a filling station in Texas. In some places like New Jersey and Vermont, as a result of this inventory effort, local groups organized exhibitions of things they had found that no one knew existed in their part of the country.

FELLOWSHIP PROGRAMS

Mr. YATES. How many of your museums have fellowship and scholarship programs?

Mr. BLITZER. We have a central fellowship and scholarship program which appears somewhere in this book.

Mr. YATES. Page A-51 makes reference to a fellowship and internship program. Does each of your museums have such a program?

Mr. BLITZER. No. Each shares in the institution-wide program, as it says on A-51. Some museums largely because they take a special interest in this have supplemented the central program with their own funds and, given Joshua Taylor's particular interest in education, NCFA is one of those. It exists in some of the science bureaus as well as the museums.

Mr. YATES. How many such fellowships are there that are granted by the Smithsonian in this part of your program?

Mr. BLITZER. In the central program?

Mr. YATES. Yes.

Mr. BLITZER. It is roughly, subject to correction, 20 predoctoral and 20 postdoctoral.

Mr. YATES. Is this only in the field of art?

Mr. BLITZER. This is across the board in all fields covered by the Smithsonian. It is intensely competitive.

Mr. YATES. How many in the field of art?

Mr. BLITZER. We have it broken down into steering committees. About six.

Mr. YATES. What does the scholarship program cost annually?

Mr. BLITZER. It is now funded with Trust funds, and I would have to look through here.

Mr. YATES. Mr. Jameson wants to say something.

Mr. JAMESON. The program that is funded centrally is \$435,000. The postdoctoral and predoctoral fellowships funded by the Astrophysical Observatory about \$160,000, and by the Radiation Biology

Laboratory, \$31,000. Those three numbers added together are \$626,000, I think.

Mr. YATES. Is there a standard fellowship grant, or does it vary?

Mr. BLITZER. There is a standard amount which is supplemented a little for dependents and travel and so forth.

Mr. YATES. What is it?

Mr. JAMESON. The predoctoral is \$7,000 and the postdoctoral is \$12,000 to \$14,000.

Mr. YATES. For how long a period, a year or six months?

Mr. BLITZER. Up to a year.

Mr. YATES. How do they get along on \$7,000 a year?

Mr. JAMESON. Not well.

Mr. BLITZER. The amounts are very low compared with similar programs, but on the other hand the competition is enormous even at that level. When I first came to the Smithsonian that was one of my responsibilities and I could have answered all your questions more precisely in those days, but I would say that there was considerable resistance in some quarters among the professional staff who used to tell me if I wanted to teach I would be at a university, and I came here to be a curator and not a professor. Now the major complaint we get from almost every bureau of the Smithsonian is they do not get enough of these people.

Mr. YATES. Your justification says, "The NCFA annually guides about ten postgraduate fellows, some on Smithsonian fellowships. . . ." I thought all of them would be Smithsonian fellows?

Mr. BLITZER. The parenthesis refers to the centrally funded ones.

Mr. YATES. So the NCFA fellow is different from the central fellow?

Mr. BLITZER. All fellowships are run by the central Office of Fellowships and Grants and the distinction really is whether the funding comes out of the central Smithsonian or the bureaus. Some of the bureaus have managed to get small grants to pay for this and the NCFA is one.

Mr. YATES. I think the committee would appreciate your putting into the record a breakdown of your fellowship programs.

[The information follows:]

Fellowships Offered by the Smithsonian

The Smithsonian welcomes interchange with scholars and students from outside the Institution and seeks to make its collections, staff and facilities available to them. As one method of achieving these goals the Institution receives students and scholars for a period of Smithsonian residence and supports many of them through fellowship awards. Fellowships are managed by the Office of Fellowships and Grants. Fellows are hosted by the museums and other bureaus where they conduct their studies.

About 75 percent of fellowships are funded from a central pool of funds allotted to the Office of Fellowships and Grants. Fellowships centrally funded are awarded throughout the Institution. In addition frequently a bureau will reserve funds for one or more fellowships to be used to increase the number of visiting students and scholars present within that bureau. Some, most notably SAO, fund fellowships regularly and on a large scale. Others do so occasionally and with more limited funding. All fellowships and other visiting student appointments are managed by the Office of Fellowships and Grants. Postdoctoral, pre-doctoral, and graduate fellowships funded centrally are called Smithsonian Fellowships; others are identified with the name of the bureau supplying the funds.

Fellows, regardless of funding source, are offered the assistance of Smithsonian senior scholars, logistical support including desk and lab space, supplies, equipment, access as appropriate to Smithsonian collections, and use of the libraries. The Smithsonian derives from these relationships contributions to knowledge in fields of Smithsonian concern and the benefits deriving from interaction with other scholars and students who bring fresh ideas and new techniques to Smithsonian scientific and humanistic research.

In 1978 and 1979, stipends for Fellows were \$12,000-\$14,000 for postdoctorals and \$7,000 for pre-doctorals with additional allowances averaging \$1,500 toward relocation and research expenses. Graduate students on 2 to 3 month appointments received approximately \$1,000 each. The Charles A. Lindbergh Chair is offered annually for a very distinguished senior historian of aeronautics. In 1978 and 1979, the stipend was \$30,000. There follows a list of fellowship recipients in the academic year 1978-79 including their home states, project titles, host bureau, and Smithsonian funding source.

Postdoctoral, Predoctoral, and Graduate Fellowships at the Smithsonian Institution

<u>NAME & STATE</u>	<u>PROJECT TITLE</u>	<u>HOST BUREAU</u>	<u>FUNDING SOURCE</u>
<u>SCIENCE</u>			
James Ackerman Florida	Phenological relationships between male euglossine bees and flowers they pollinate	STRI	Office of Fellowships & Grants
Joachim Adis Germany	Neotropical Carabidae of forests in Central America	NMNH	"
Susan Beman Connecticut	A physical anthropological study of Kagamil mummies	NMNH	"
Joel Berger California	Visual and olfactory communications in Persian onagers and Grant's zebras: a comparative approach to spacing systems	NZP	"
Susan Brawley North Carolina	Nutrient cycling in a model reef system	NMNH	"
Thomas Brown Maryland	A study of museum exhibits, anthropology, and the public	NMNH	"
Ora Canaan California	Biochemical and spectroscopic studies on the structure and localization of phycobiliproteins	RBL	"
Ryszard Chrost Poland	Phytoplankton; bacterial interactions at the Rhode River estuary	CBCEs	"
David Clark Pennsylvania	Analysis of the Russell Cave archeological assemblage	NMNH	"
Stephen Culver England	Ecological and taxonomic studies of recent benthonic foraminifera of the East Coast of the United States	NMNH	"

NAME & STATE	PROJECT TITLE	HOST BUREAU	FUNDING SOURCE
Joseph Donoghue California	Sediment transport and deposition in the Rhode River, Maryland	NMNH	Office of Fellowships & Grants
Kate Duncan Washington	Bead and silk embroidery of the Northern Athabascans: origin, evolution and transfer of design	NMNH	"
R. Ewan Fordyce New Zealand	Systematics of North American Oligocene Cetacea	NMNH	"
Amnon Friedberg Israel	Revision of the world Terellinae with bio-taxonomic and numeric studies	NMNH	"
Pamela Gore District of Columbia	Petrology and petrography of the Wissahickon Diamictite and related rocks of the Central Appalachian Piedmont	NMNH	"
Michael Greenfield Wisconsin	Niche segregation of neotropical clear-wing moths	STRI	"
Diana Gutierrez Louisiana	Ontogeny, phylogeny, and evolutionary history of the Upper Cretaceous <u>Exogyra</u> <u>costata</u> lineage	NMNH	"
Lawrence Heaney Kansas	Body size of insular mammals from Southeast Asia	NMNH	"
Deborah Hoffmaster Iowa	Comparative defensive behaviors in tropical orb-weaving spiders	STRI	"
Nina Jablonski Washington	The functional anatomy of the Masticatory apparatus of the Gelada Baboon	NMNH	"
Ming-Jou Lai Taiwan	Revision of the Taiwanese Parmeliaceae (lichens)	NMNH	"

<u>NAME & STATE</u>	<u>PROJECT TITLE</u>	<u>HOST BUREAU</u>	<u>FUNDING SOURCE</u>
Clark Larsen Michigan	Morphological changes in the human skeleton associated with agricultural adaptation on the Georgia Coast	MMNH	Office of Fellowships & Grants
Charles Messing Florida	The systematics of Tropical Western Atlantic Crinoidea emphasizing the evolution of Recent crinoid communities and geographical and ecological variations in morphology	MMNH	"
Izumi Nakai Japan	Study of oxide-chalogenides	MMNH	"
Marc Okrand California	Costanoan languages of the Central California Coast	MMNH	"
Sharon Pruitt New York	Research and study in the Smithsonian's african exhibits	MMNH	"
Robert Robbins Massachusetts	Ecological genetics of the nymphalid butterfly, <u>Chlosyne lacinia</u>	STRI	"
Michael Ryan New York	Social behavior of the red-eyed tree frog	STRI	"
Vincas Steponaitis Michigan	Analysis of Moundville Phase ceramics	MMNH	"
Rebecca Surdick-Pifer Utah	Systematic studies of the Nearctic Chloroperlinea	MMNH	"
David Tomas Canada	The cloud chamber and cloud chamber photography: their implantation, adaptation, and use with particle accelerators	NMHT	"

<u>NAME & STATE</u>	<u>PROJECT TITLE</u>	<u>HOST BUREAU</u>	<u>FUNDING SOURCE</u>
Katherine Troyer California	Comparison of food preference in normal and lactating captive red pandas	NZP	Office of Fellowships & Grants
Richard Varé New York	Generic relationships and anatomy of the family Curimatidae	NMNH	"
Gerard Wellington California	Ecological determinants of zonation patterns among reef corals	STRI	"
Charles Wood Rhode Island	Synthesis of volcanological data	NMNH	"
Mary J. Young Pennsylvania	Analysis of late 19th- and early 20th-century Zuni ritual poetry	NMNH	"
Janet Zliczer District of Columbia	The orthoclase problem, symmetry transformation and Al/Si ordering in natural potassium feldspars	NMNH	"
Bruce Bartlett Massachusetts	The reproductive biology of juvenile bivalves	Ft. Pierce Bureau	Ft. Pierce
Maxeen Biben New York	The role of play in the development of social behavior in South American canids	NZP	NZP-Noble Fdn.
Claire Buchanan Massachusetts	Photokinetic swimming responses of zooplankton and interaction with phototactic reactions	RBL	RBL-Eppley Fund
Phyllis Coley Connecticut	Ecological and evolutionary responses of trees to herbivore pressure	STRI	W.R. Bacon Fund
Carolyn Crockett Washington	Socioecology of red howler monkeys in Venezuela	NZP	IESP
Maria de Silva Brazil	Study and classification of mouth part structure of neotropical Carabidae	NMNH	IESP

<u>NAME & STATE</u>	<u>PROJECT TITLE</u>	<u>HOST BUREAU</u>	<u>FUNDING SOURCE</u>
Malcolm Erskian California	Dynamics of spatial patterns in epiphytic foraminifera	Ft. Pierce Bureau	Ft. Pierce
Susan Farabaugh California	Comparative study of singing behavior of three wren species in Panama	STRI	NZP
H. Jack McDonald Massachusetts	Reproductive ecology of decapods in the Indian River region of Florida	Ft. Pierce Bureau	Ft. Pierce
Hemanta Mishra Nepal	Food of the tiger with special emphasis on the chital	NZP	WWF
John Pilger California	Metamorphic processes in the head of <u>Themiste langeformis</u>	Ft. Pierce Bureau	Ft. Pierce
Thane Pratt Washington	Seed dispersal systems in New Guinea rain forests	STRI	IESP
James L.D. Smith Minnesota	Tiger dispersal in relation to other aspects of social organization	NZP	IESP
Osamu Tanaka Japan	Study of the physiology of flowering in <u>Lemna</u>	RBL	RBL
R. Gay Troth Virginia	Biology of <u>Bombax ceiba</u> emphasizing its fire resistance and successional strategies	NMNH	IESP
Kotaro Yamamoto Japan	Study on photoreversible binding in vitro of purified phytochrome to particulate fractions isolated from etiolated pea seedlings	RBL	RBL

<u>NAME & STATE</u>	<u>PROJECT TITLE</u>	<u>HOST BUREAU</u>	<u>FUNDING SOURCE</u>
<u>HISTORY AND ART</u>			
Robert Belfield Pennsylvania	The Niagara Frontier; the evolution of electric power systems in New York and Ontario, 1883-1930	NMHT	Office of Fellowships & Grants
Joseph Corn California	Flight and American society, 1880-1970	NASM	"
Wanda Corn California	The American artist and European modernism, 1880-1940	NCFA	"
Lynn Eden Michigan	The rebuilding and reshaping of the American military, 1945-1950	Eisenhower Institute	"
Kenneth Eschete Louisiana	Musical instrument preservation and restoration	NMHT	"
Susan Geib Massachusetts	Research on implements relating to husbandry, agricultural storage and food processing	NMHT	"
Michael Harris Massachusetts	A study of American liturgical history	NMHT	"
Douglas Helms Florida	A study of the cotton boll weevil and the American South	NMHT	"
Frank King Texas	American policy, the European Advisory Commission, and planning for peace in Europe during the latter phases of WW II	Eisenhower Institute	"
Jonathan Liebenau Pennsylvania	A study of German and American medical supply catalogs, 1880-1914	NMHT	"

<u>NAME & STATE</u>	<u>PROJECT TITLE</u>	<u>HOST BUREAU</u>	<u>FUNDING SOURCE</u>
Elinor Oakes District of Columbia	Dairying in 18th-century America	NMHT	Office of Fellowships & Grants
Jo Paoletti Maryland	A comparison of styles offered by Demorest and Butterick pattern companies, 1875-1870	NMHT	"
William Pretzer Illinois	Printers, printing, and tech- nology in Washington, D.C. 1820-1870	NMHT	"
Willa Roudner Massachusetts	Some beginnings of piano jazz; the New York stride pianists of the 1920's	DPA	"
Richard Rubenfeld Ohio	Preston Dickinson, American modernist, with a catalogue of known works	HMSG	"
Julie Schimmel New York	The rise and progress of John Mix Stanley; westward the course of empire	NCFA	"
Beverly Schreiber New York	The contribution of Francois Boucher to the development of decorative arts, 18th-century	CHM	"
David Schuyler New York	Public landscapes in urban America, 1830-60	NCFA	"
Michael Shapiro Massachusetts	The development of American bronze foundries, 1850-1925	NCFA	"
Jody Shiffman New York	Modern conservation methods and techniques for archeology and museology	NMHT	"

<u>NAME & STATE</u>	<u>PROJECT TITLE</u>	<u>HOST BUREAU</u>	<u>FUNDING SOURCE</u>
Edith Tonelli Pennsylvania	Study of government support of the arts under the Federal Art Project of the WPA in Massachusetts	NCFA	Office of Fellowships & Grants
Jean Yellin New York	Slavery in 19th-century American Art	NCFA	"
Julie Downing Rhode Island	Research and study of exhibition and design	NCFA	NCFA
Charles Eldredge Kansas	American art and symbolist aesthetics	NCFA	NCFA
Jeanine Falino Rhode Island	Research in 20th-century decorative arts	CHM	CHM-Siegel Fellowship
Elizabeth Ferrer Massachusetts	Development of programs for adults and young children	CHM	CHM-Siegel Fellowship
Judi Freeman New York	Research and study in painting and sculpture	HMSG	HMSG
Cecil Friedman California	Research and study in art education	HMSG	HMSG
Shellie Goldberg Michigan	Research and study in art education	NCFA	NCFA
Eric Gordon New York	Research and study in art conservation	HMSG	HMSG
Von Hardesty Ohio	The great patriotic war and the shaping of Soviet Ari Force strategy	NASM	NASM-Cuggenheim Fellowship
Donna Jo Hassler New Jersey	Research and study in the office of the Registrar	NCFA	NCFA

<u>NAME & STATE</u>	<u>PROJECT TITLE</u>	<u>HOST BUREAU</u>	<u>FUNDING SOURCE</u>
Douglas Hyland Delaware	Lorenzo Bartolini and American sculpture, 1825-1850	NCFA	NCFA
Marsha Hudson New York	Research and study of 20th-century painting	NCFA	NCFA
Benjamin Kelsey Virginia	Development of military aircraft, 1927-1940	NASM	NASM-Lindbergh Chair
Alice Kreft Ohio	Work with the Discover Graphics Outreach Program	NCFA	NCFA
Valnora Leister Brazil	Transfer of space technology and the Outer Space Treaty	NASM	NASM-Guggenheim Fellowship
Robert McGlynn New York	Research and study of exhibits and design	CHM	CHM-Siegel Fellowship
Meredith Michelson Delaware	Study and practice of paper conservation methods and techniques	NCFA	NMHT-Shaver Scholarship
Michael Olson North Dakota	Theory and practice of archives administration	Smithsonian Archives	Smithsonian Archives
Gretchen Schneider California	The ballroom in 19th-century America	DPA	DPA
Reva Wolf Massachusetts	Research and study in the office of the Registrar	HMSG	HMSG
James Yarnall Illinois	John LaFarge's theory and practice of landscape painting	NCFA	NCFA
Michael Zakian New York	Research and study of painting and sculpture	HMSG	HMSG

Predoctoral and Postdoctoral Fellows at the Smithsonian Astrophysical Observatory

<u>NAME & STATE</u>	<u>PROJECT TITLE</u>	<u>FUNDING SOURCE</u>
Haldan Cohn New Jersey	Astrophysical research on stellar systems; globular clusters, galactic nuclei and quasars, and galaxies in a cluster environment	Smithsonian Astrophysical Observatory
Bruce Draine New York	Physics of interstellar grains	"
Allan Garland Michigan	Study of heating of intergalactic medium and double radio sources	"
Rienhard Genzel Germany	Investigation of H ₂ O maser sources in regions of star formation	"
Wendy Hagen Hawaii	Spectroscopy of stellar master sources	"
Aubrey Haschick South Africa	Research in experimental radio astronomy	"
Paul Hertz Georgia	Studies in high energy astrophysics	"
Daniel Jaffe Massachusetts	Development of an InSb array camera for infrared astronomy and associated research in galactic IR and radio astronomy	"
Robert Leach Massachusetts	Photometry with the CCD camera	"
Herman Marshall Massachusetts	X-Ray astronomy through the use of the Heao-B satellite observations	"
Stan Odenwald California	Comparative study of giant Cd galaxies which are radio quiet and strong radio sources	"

Predoctoral and Postdoctoral Fellows at the Smithsonian Astrophysical Observatory

<u>NAME & STATE</u>	<u>PROJECT TITLE</u>	<u>FUNDING SOURCE</u>
Paul Shapiro Massachusetts	Theoretical studies of relativistic hydrodynamics, relativistic blast waves, both analytical and computer work and their connection with extragalactic radio sources	Smithsonian Astrophysical Observatory
Jan Vrtillek Wisconsin	A search for highly excited iron emission lines from supernova remnants and study of the zeeman effect in hydrogen radio-frequency recombination lines	"

Smithsonian Research Associates

The Smithsonian reinforces its ties with colleagues in academic institutions by appointing Research Associates, scholars who pursue collaborative studies with Smithsonian staff, using the Institution's collections and facilities.

Research Associates receive no financial support from the Smithsonian, but they do receive, as qualified scholars, access to museum and archival collections and the use of the libraries. In addition they are often provided with research space (for a limited period) and special assistance in terms of logistical support for work in field locations. The Institution derives benefits from these scholars in the form of advice and technical expertise including curatorial attention to the collections, the intellectual benefits of collaboration with colleagues, and copies of publications.

There follows a list of Research Associates and host bureaus.

National Museum of History and Technology

Research Associates

Department of Cultural History

Sheridan Germann

Massachusetts

Hans Syz

Westport, Conn.

Ivor Noel Hume

Williamsburg, Va.

Department of National History

R. Henry Norweb

Cleveland, Ohio

Emery May Norweb

Cleveland, Ohio

Lee Houchins

Washington, D. C.

Anne K. Brown

Rhode Island

Department of the History of Science

Edwin A. Battison

Windsor, Vermont

Bern Dibner

Norwalk, Conn.

Arthur Frazier

Silver Spring, Md.

Gerald Tyne

Berkeley Heights, N. J.

Derek Price

New Haven, Conn.

Department of the History of Technology

Peter B. Bell

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Arthur D. Dubin

Chicago, Ill.

Melvin Jackson

Maryland

Charles T. G. Looney

Maryland

Freer Gallery of Art

Research Associates

NameState

Abe Hiromu

Japan

Shelley Sturman

Maryland

National Collection of Fine Arts

Research Associates

NameState

Edith Tonelli

Massachusetts

Smithsonian Tropical Research Institute
Research Associates

<u>Name</u>	<u>State</u>
Annette Aiello	Cambridge, Massachusetts
Gordon Burghardt	Tennessee
Robin Andrews	Blacksburg, Virginia
Carlos Arellano L.	Panama
Charles F. Bennett, Jr.	Los Angeles, California
Jose I. Borrero	Cali, Colombia
Deborah Caldwell-Hahn	Cali, Colombia
Richard Cooke	Panama
William C. Eberhard	Cali, Colombia
Robin Foster	Chicago, Illinois
Nathan Gale	Balboa Heights, Canal Zone
Pedro Galindo	Balboa, Canal Zone
Jeffrey Graham	San Diego, California
Carmen Glynn	Balboa, Canal Zone
Jane Lubchenko	Oregon
Yael Lubin	Balboa, Canal Zone
Ernst Mayr	Cambridge, Massachusetts
Bruce Menge	Oregon
Anthony Ranere	Pennsylvania
Tyson Roberts	San Francisco
Barbara Robinson	Balboa, Canal Zone
Gordon Small	La Boca, Canal Zone
W. John Smith	Philadelphia, Pennsylvania
Henry Stockwell	Balboa Heights, Canal Zone
Paulo E. Vanzolini	Sao Paulo, Brazil

National Museum of Natural History
Research Associates

Department of Anthropology

Name

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Alison S. Brooks

Ernest S. Burch

Steven L. Cox

Brian C. Hesse

Betty J. Meggers

Walter G.J. Putschar

Owen S. Rye

Mildred Mott Wedel

Theodore A. Wertime

State

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Washington, D.C.

Camp Hill, Pennsylvania

Great Falls, Virginia

Arlington, Virginia

Washington, D.C.

Boston, Massachusetts

Canberra, Australia

Washington, D.C.

Arlington, Virginia

Department of BotanyName

Paul Conger

Jose Cuatrecasas

Arthur Dahl

Raymond Fosberg

Elbert Little

Alicia Lourteig

Kittie Parker

Duncan Porter

Velva Rudd

Lyman Smith

Frans Stafleu

William Stern

Egbert Walker

State

Chevy Chase, Maryland

Washington, D.C.

Noumea, New Caledonia

Falls Church, Virginia

Arlington, Virginia

Paris, France

Washington, D.C.

Blacksburg, Virginia

Northridge, California

Kensington, Maryland

Utrecht, Netherlands

Maryland

Sandy Spring, Maryland

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 Vagn F. Buchwald
 William C. Buell, IV
 Gary R. Byerly
 Robert T. Dodd
 John Filson
 Michael Fleischer
 Martin Flower
 Peter A. Jeseke
 Peter Leavens
 Paul B. Moore
 Geoffrey Thompson
 Othmar T. Tobisch
 John J. Trelawney

State

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 Denmark
 Alexandria, Virginia
 Baton Rouge, Louisiana
 Stony Brook, New York
 Reston, Virginia
 Washington, D.C.
 Germany
 Arlington, Virginia
 Newark, Delaware
 Chicago, Illinois
 Woods Hole, Massachusetts
 Santa Cruz, California
 Palo Alto, California

Department of PaleobiologyName

Arthur Boucot
 Sankar Chatterjee
 Anthony Coates
 Daryl Domning
 Raymond Douglass
 Thomas Dutro
 Douglas Emlong
 Ralph Eshelman
 Jerzy Federowski
 Robert Finks
 C. Lewis Gazin
 McKenzie Gordon
 Richard Graus
 Bruce Haugh
 Joseph Hazel
 S. Taseer Hussain
 Ralph Imlay
 Jeremy Jackson
 Gilbert Kelling
 Harry Ladd
 N. Gary Lane
 Kenneth Lohman
 Andres Maldonado
 Sergius Mamay

State

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 Washington, D.C.
 Washington, D.C.
 Washington, D.C.
 Washington, D.C.
 Washington, D.C.
 Gleneden Beach, Oregon
 Solomons, Maryland
 Poznan, Poland
 Flushing, New York
 Washington, D.C.
 Washington, D.C.
 Alexandria, Virginia
 New York, New York
 Washington, D.C.
 Falls Church, Virginia
 Silver Spring, Maryland
 Baltimore, Maryland
 Swansea, Wales
 Chevy Chase, Maryland
 Los Angeles, California
 Alexandria, Virginia
 Barcelona, Spain
 Bethesda, Maryland

Department of Paleobiology (Continued)

<u>Name</u>	<u>State</u>
Jack D. Nations	Flagstaff, Arizona
Robert Neuman	Washington, D.C.
William Oliver	Washington, D.C.
G. Arthur Cooper	Washington, D.C.
Thomas Phalen	Walla Walla, Washington
John Pojeta	Washington, D.C.
Roy H. Reinhart	Oxford, Ohio
Chas. A. Repenning	Menlo Park, California
Jan Roth	Poolesville, Maryland
Bruce Runnegar	Armidale, Australia
Wm. J. Sando	Washington, D.C.
Frederick Siegel	Washington, D.C.
Judith Skog	Fairfax, Virginia
Elwyn Simmons	Durham, North Carolina
Norman Sohl	Washington, D.C.
Steven Stanley	Baltimore, Maryland
D.J.P. Swift	Miami, Florida
Ruth Todd	Vineyard, Massachusetts
Ronald West	Manhattan, Kansas
Frank C. Whitmore	Silver Spring, Maryland
Wendell Woodring	Bethesda, Maryland

Department of EntomologyName

Charles P. Alexander
 Donald W. Anderson
 Edward W. Baker
 Susan W. T. Batra
 Franklin S. Blanton
 Bernard D. Burks
 Frank L. Campbell
 Robert W. Carlson
 Oscar L. Cartwright
 J. F. Gates Clarke
 Hilary Crusz
 K. C. Emerson
 Douglas C. Ferguson
 Richard H. Foote
 John G. Franclemont
 Raymond J. Gagne
 Robert D. Gordon
 E. Eric Grissell
 Ashley B. Gurney
 Jon L. Herring
 Ronald W. Hodges
 Harry Hoogstraal
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 John M. Kingsolver
 Lloyd Knutson
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State

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 Washington, D. C.
 Beltsville, Maryland
 Greenbelt, Maryland
 Gainesville, Florida
 Sedona, Arizona
 Washington, D. C.
 Alexandria, Virginia
 Falls Church, Va.
 Hyattsville, Maryland
 Peradeniya, Sri Lanka
 Arlington, Virginia
 Silver Spring, Maryland
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 Ithaca, New York
 Silver Spring, Maryland
 Bowie, Maryland
 Silver Spring, Maryland
 Arlington, Virginia
 Vienna, Virginia
 Adelphi, Maryland
 New York
 Hamilton, Montana
 Silver Spring, Maryland
 Bethesda, Maryland
 Arlington, Virginia

Department of Entomology (Continued)Name

Paul M. Marsh
 Arnold S. Menke
 Douglass R. Miller
 Carl F. W. Musebeck
 Kenelm W. Philip
 Louise M. Russell
 Curtis W. Sabrosky
 Robert L. Smiley
 David R. Smith
 Theordore J. Spilman
 George C. Steyskal
 Mayna B. Stoetzel
 S. Christian Thompson
 Edward L. Todd
 Robert Traub
 Ronald A. Ward
 Richard E. White
 Donald R. Whitehead
 Willis W. Wirth

State

Rockville, Maryland
 Silver Spring, Maryland
 Silver Spring, Maryland
 Hyattsville, Maryland
 College, Alaska
 Silver Spring, Maryland
 Bethesda, Maryland
 Washington, D. C.
 Falls Church, Virginia
 Silver Spring, Maryland
 Bethesda, Maryland
 Forestville, Maryland
 Arlington, Virginia
 Falls Church, Virginia
 Bethesda, Maryland
 Rockville, Maryland
 Upper Marlboro, Maryland
 Silver Spring, Maryland
 Silver Spring, Maryland

Department of Invertebrate Zoology

<u>Name</u>	<u>State</u>
S. Stillman Berry	Redlands, California
Stephen D. Cairns	Hyattsville, Maryland
Isabel C. Canet	Bethesda, Maryland
John C. Harshbarger	Arlington, Virginia
L. B. Holthuis	The Netherlands
Roman Kenk	Washington, D. C.
J. Ralph Lichtenfels	Beltsville, Maryland
Patsy A. McLaughlin	Miami, Florida
Marian H. Pettibone	Washington, D. C.
Anthony J. Provenzano, Jr.	Norfolk, Virginia
Harald A. Rehder	Washington, D. C.
Frank R. Schwengel	Scarsdale, New York
Lawrence Slobodkin	Stonybrook, New York
I. G. Sohn	Washington, D. C.
G. J. Vermeij	College Park, Maryland
Gilvert L. Voss	Miami, Florida
Austin B. Williams	Falls Church, Virginia
David K. Young	Fort Pierce, Florida

Department of Vetebrate ZoologyName

John W. Aldrich
 Richard C. Banks
 Michael A. Bogan
 James E. Bohlke
 Robert L. Brownell
 Howard W. Campbell
 Daniel M. Cohen
 Bruce B. Collette
 John G. Frazier
 Herbert Friedmann
 Alfred L. Gardner
 George J. Jacobs
 Clyde Jones
 E. V. Komarek
 Roxie Laybourne
 Edgardo Mondolfi
 Ralph S. Palmer
 William F. Perrin
 Randall R. Reeves
 Brian Robbins
 Ian R. Straughan
 John S. Weske
 James D. Williams
 Don Wilson

State

Falls Church, Va.
 Falls Church, Va.
 Vienna, Va.
 Philadelphia, Pa.
 Washington, D. C.
 Gainesville, Florida
 Chevy Chase, Md.
 Casanova, Va.
 Rochester, New York
 Los Angeles, California
 Falls Church, Va.
 Bethesda, Maryland
 Vienna, Va.
 Tallahassee, Florida
 Manassas, Va.
 Caracas, Venezuela
 Maine
 La Jolla, California
 Narrangansett, Rhode Island
 Alexandria, Va.
 Rosemead, California
 Sandy Springs, Md.
 Silver Spring, Md.
 Vienna, Va.

Department of Vertebrate Zoology (Continued)

<u>Name</u>	<u>State</u>
Ronald Gail Altig	Mississippi
Robert K. Enders	Swarthmore, Pennsylvania
Carl H. Ernst	Fairfax, Virginia
Alan Feduccia	Chapel Hill, North Carolina
Richard Highton	College Park, Maryland
Frances C. James	Tallahassee, Florida
J. A. J. Meester	Pietermoritzburg, South Africa
Russell E. Mumford	Lafayette, Indiana
Dioscoro S. Rabor	Luzon, Philippines
Rudolfo Ruibal	Riverside, California
William Schevill	Cambridge, Massachusetts
Stephen G. Tilley	Northampton, Massachusetts
Richard Wassersug	Chicago, Illinois
Ralph M. Wetzel	Storrs, Connecticut

Academic Internships

The Smithsonian, in its museums, research centers, and in numerous support programs offers through a variety of specialized internships the opportunity to study at the Institution under the direct supervision of a member of the professional staff. Individuals may be in high school, or may be undergraduate or graduate students, but for each, a range of internships is designed for their level of background preparation. Interns at the Smithsonian may study science in the museums while working with collections and their curators or may work as field research assistants. Students of history and art may study the range of activities necessary to accomplish the goals of a large art museum or may study in the nation's collections of historical artifacts under the careful supervision of a curator.

Frequently the Smithsonian is able to offer small stipends to interns, but many others come to study for the value gained through first-hand experience -- an exciting and interesting alternative to classroom instruction. Persons who are motivated to learn and are interested in pursuing a supervised internship are encouraged to write formal applications for competitive positions at the Institution. Most of the students who conduct internships at the Smithsonian receive academic credit from their home institution for their intern experience. The Smithsonian offers no academic credit, but is eager to cooperate with schools to certify the accomplishments of individual students. Learning opportunities of this type are invaluable and are made available as widely as possible. During the 1978-79 academic year approximately 150 students took advantage of the opportunity to work in the Smithsonian's internship programs.

OFFICE OF FELLOWSHIPS AND GRANTS

Mr. YATES. On page 117 of your justification, reference is made to the Office of Fellowships and Grants saying: "it was established in 1978 by combining the resources of the former Office of International Programs to consolidate management of all Smithsonian fellowship offerings and related academic programs; the Smithsonian Research Awards Program supporting innovative research by Smithsonian scientists and scholars; and the Special Foreign Currency Program offering grants to American institutions including the Smithsonian itself for research in 'excess' foreign currency countries. These programs were administered previously by separate organizations. . . ."

David, tell us about the new combined Office of Fellowships. Are you in charge of it?

Mr. CHALLINOR. That comes under me, Mr. Chairman. What we have been attempting to do is to run three programs with basically the same staff to avoid overlapping activities by three different offices.

What we have now is consolidated management of the Smithsonian granting program, research awards programs of grants made to Smithsonian scientists; the fellowship program of grants made to pre- and post-doctoral students who are not Smithsonians; and, finally, the foreign currency program of awards made to outside scientists, non-Smithsonian scientists, as well as to Smithsonian scientists.

Mr. YATES. Where do Mr. Blitzer's NCFA people come in?

Mr. CHALLINOR. They could be eligible to apply for foreign currency awards, should there be activities in India, Pakistan or Egypt that the National—

Mr. YATES. These are the research fellows?

Mr. CHALLINOR. These are people on the staff of the National Collection of Fine Arts.

Mr. YATES. Forgive me if I am a little confused. Your statement, "The Office of Fellowship and Grants," says that everything is consolidated, and you are in charge of that.

Mr. CHALLINOR. Yes. Three different award programs.

Mr. YATES. Then we go back to page 51 and again read that NCFA has ten fellowships, or any number of fellowships. Are they under you, too?

Mr. CHALLINOR. Yes, they are.

Mr. YATES. All right. How do they get under you?

Mr. BLITZER. Could I just say, Mr. Chairman. I want to find the language on 117 here, but I think it says the management of the programs is all centralized in this office although some bureaus fund fellowships beyond the centrally-funded program.

Mr. YATES. The management of the programs is all centralized. The branches still remain in each of your museums?

Mr. BLITZER. Everyone who comes on a fellowship works in a museum or a laboratory or an observatory.

Mr. YATES. I think we'd better have for the record then a breakdown showing all your various fellowship and research fellows grants, all of whom are managed by you, obviously. But I don't

know what the constituent parts are. Does each of the museums have it?

Mr. BLITZER. We'll include that information in the list of Fellowships.

ARTIST-IN-RESIDENCE AT NASM

Mr. YATES. I learned the other day that the Air and Space Museum has an artist in residence. Is that considered a fellow or a research grant?

Mr. CHALLINOR. The artist in residence I think is handled directly under the Director of the National Air and Space Museum. It is not considered a fellowship or research grant.

Mr. YATES. Does each of the museums, then, have an artist in residence group?

Mr. CHALLINOR. No.

Mr. BLITZER. Only one.

Mr. YATES. How did it happen that Air and Space has one?

Mr. CHALLINOR. If they have the money to fund one, we would encourage this, by each of the museums, were that money available, to have an artist or a scholar in residence.

Mr. YATES. We can no longer ask Mr. Collins about it because he is no longer with the Air and Space Museum.

Mr. COLLINS. I would be happy to tell you, Mr. Chairman—the particular gentleman is a former engineer in the Apollo program, who took up art in his later life. We thought it was a fascinating combination of disciplines.

We decided as an experiment to see in a year's time what he might be able to produce, combining the technology of his former life with the new discipline of being an artist.

Mr. YATES. Why didn't you go through Mr. Challinor's program?

Mr. COLLINS. Mr. Challinor's program I think is really now just becoming consolidated in this fiscal year.

Mr. CHALLINOR. This is the first fiscal year we have consolidated this.

Mr. YATES. He still wouldn't be under you?

Mr. CHALLINOR. No. Administratively, it would make better sense to keep him directly under the museum director.

Mr. COLLINS. He is really not a fellow, I don't think, Mr. Chairman. Maybe that is picking at words.

Mr. YATES. That is what I am trying to find out. What I am trying to do is find all the flowers in your garden. You have fellows, and research associates. I am trying to get you to assemble them all in some kind of meaning which would show the largesse of Smithsonian in finding people to diffuse knowledge among mankind.

Mr. BLITZER. In effect, that is what we were trying to do by consolidating these three programs, really.

Mr. YATES. His man isn't consolidated. I'd like to ask you whether the director of Hirshhorn can name an artist in residence.

Mr. BLITZER. I suppose. Yes, it is really the research and education programs, as the name of that office indicates, that have been consolidated. Artists in residence are very rare. We only had two.

Mr. YATES. Can Mr. Lawton have an artist in resident for Freer? He could, couldn't he?

Mr. BLITZER. I suppose he could, yes.

Mr. YATES. Where would he get the money for it?

Mr. BLITZER. I don't know. Maybe that is one reason he doesn't have one.

Mr. YATES. Where does Air and Space get the money for it?

Mr. COLLINS. Under unrestricted Trust funds.

Mr. YATES. In your former position you made a request of Mr. Jameson or Mr. Wheeler for money for an artist in residence. Then that was approved.

Mr. COLLINS. It goes up through the appropriate assistant secretary. In this case, Dr. Challinor controls all the science museums.

Mr. YATES. You approved his artist in residence.

Mr. CHALLINOR. If he comes up with the money, and he comes up with a very good candidate.

Mr. YATES. But he said you come up with the money.

Mr. CHALLINOR. The money, in many cases, is available to specific museums. Specific museums can then allocate their own priorities and say we feel that this is a very important priority for our museum, to fund a talented artist in residence as opposed to doing something else with that money.

Mr. COLLINS. Mr. Wheeler, I suppose, technically comes up with the money, the Treasurer. But only if Dr. Challinor and the museum director——

Mr. YATES. The museum director recommends.

Mr. COLLINS. Dr. Challinor approves.

Mr. YATES. And then Mr. Wheeler approves.

Mr. COLLINS. Provides the money.

Mr. YATES. Or does it go to the Regents? Do the Regents have anything to say about this?

Mr. COLLINS. No.

Mr. CHALLINOR. Before any appointment such as this would be made, the Regents would normally be advised at the next Regents' meeting that such an appointment was contemplated.

Mr. COLLINS. I think on an informational basis rather than decisional basis.

NUMBER OF FELLOWS AND RESEARCH ASSOCIATES

Mr. YATES. Would you outline how all this takes place with an appropriate study in the record, to show how many there are in each of the Smithsonian enterprises?

Mr. CHALLINOR. You want research associates, pre-doctoral fellows. You are talking about a book this fat, but we will be happy to furnish it for the record.

Mr. YATES. How many research associates and fellows do you have?

Mr. CHALLINOR. I would say in the Museum of Natural History alone we are talking about 40 to 60 research associates. These are unpaid people, you understand, who use our collections in the furtherance of their own research.

Mr. YATES. These are unpaid people. Who supports them?

Mr. CHALLINOR. They support themselves. These are research associates I am talking about.

Mr. YATES. How do we get the job?

Mr. CHALLINOR. For example, a professor of botany at the University of Maryland is particularly interested in a certain family of plants. The greatest collection of this family of plants would be in the herbarium at the Museum of Natural History.

That professor at the University of Maryland, his salary or her salary is being paid by the taxpayers of Maryland. But nonetheless, that person is well acquainted with our own collection of plants in the family in which he is working.

That professor, then, has access to and encouragement by the staff of the Smithsonian Museum of Natural History, to use our collections. The more the collections are used, the better they are curated.

It could be quite possible that we would not have a curator at that time on our own staff who would be working in that particular family of plants. This is where the Smithsonian gets the benefit of these outside, unpaid scholars and scientists to work our own collections.

Mr. YATES. How does Smithsonian benefit? Does the research associate provide Smithsonian with a copy of a study that he makes?

Mr. CHALLINOR. Certainly. Yes, he does.

Mr. YATES. Is that one of the conditions of the association?

Mr. CHALLINOR. Yes, that would be a condition. I am not even sure whether it is written out. But that would be a very clear understanding. It has always happened.

Very often you will have joint papers by a professor from Maryland or Johns Hopkins, and a Smithsonian curator on a given Smithsonian collection, or the paper can be written by the outside scientist on his or her own.

Mr. YATES. All right.

Now, this is a new field for us here.

As to the benefits that Smithsonian provides—how many research associates do you have in all?

Mr. CHALLINOR. The ones that I am most familiar with are the ones in the sciences. As I said, at the Museum of Natural History we are talking roughly 50.

Mr. YATES. What would you think the total would be?

Mr. CHALLINOR. The total I would think throughout the whole Smithsonian would be well in excess of 100.

Mr. YATES. Well, that isn't so thick, just to put their names. But how many fellows do you have?

Mr. CHALLINOR. Pre- and post-doctoral fellows together we have about 40.

Mr. YATES. All right. And what number of interns do you have?

Mr. CHALLINOR. We have summer interns in almost all the bureaus. Certainly in the science bureaus—I would estimate 30.

Mr. YATES. Are they paid?

Mr. CHALLINOR. They usually get token pay for the summer while they are working there.

Mr. YATES. Are your research fellows paid?

Mr. CHALLINOR. The pre- and post-doctoral fellows are paid. The outside research associates are not paid.

Mr. YATES. What about Mr. Blitzer's NCFA fellowships? Are they paid the \$7,000 and \$12,000 salaries too?

Mr. CHALLINOR. They would be at \$12 and \$7 thousand, too.

Mr. YATES. Are they included in the list you just gave me?

Mr. CHALLINOR. When we are talking about 100 research associates, I would say yes. These are the distinctions I think it might be helpful to the committee if we spelled out.

Mr. YATES. All right. We would welcome that.

Mr. CHALLINOR. We will give you them all and list them for you.

Mr. YATES. The committee would welcome this. Also furnish the costs.

Mr. CHALLINOR. Including the states from which they come.

Mr. YATES. Yes, and what they are entitled to.

Mr. CHALLINOR. And what benefits they get, and what benefits they are giving the Institution. We will provide that information in the breakdown of our fellowship programs.

Mr. YATES. All right.

NCFA EXHIBITION ON WESTERN ART

Mr. YATES. Let's talk about western art for a moment.

You have a major exhibition coming up in fiscal year 1979, which your justification says "illuminates regional trends and aspects of American art, western art, which will be juried by a member of the NCFA staff, and two members of the staff of western art museums."

What is the difference between western art and other art? The fact that they are made by artists who live in the west?

Mr. BLITZER. Yes.

Mr. YATES. This isn't the Frederic Remington type of show?

Mr. BLITZER. No, sir. This is part of a pattern that Joshua Taylor in particular has been developing at the NCFA of showing the rest of the country, the arts of various regions. He did an exhibit of the Pacific Northwest a while ago.

Mr. YATES. How many regions is he going through?

Mr. BLITZER. I honestly don't know.

Mr. YATES. Does he ever have a national show?

Mr. BLITZER. Most of the shows are national, I would say.

Mr. YATES. Rather than regional?

Mr. BLITZER. Yes. This is something he likes to do once or twice a year. He does it in cooperation with the museums and experts in the areas, and this indicates in this case it will open in Denver and move to Washington.

Mr. RIPLEY. They travel.

RENWICK GALLERY

Mr. YATES. In referring to the Renwick, you say, "It is a showcase in which foreign countries can stage exhibitions chiefly of native crafts and decorative arts."

Your Cooper-Hewitt is also a museum for decorative arts, is it not?

Mr. BLITZER. Yes, sir.

Mr. YATES. How do you decide which collection a particular museum will show?

Mr. BLITZER. Essentially the directors decide without applying to me. The thrust of the Renwick is American arts and crafts. The paragraph you are referring to on page A-52 just highlights the exception to that rule.

Whereas on the whole, the Cooper-Hewitt and the collections of the Cooper-Hewitt are devoted mostly to non-American design and decorative arts.

Mr. YATES. The paragraph refers to Mexican, Canadian, Imperial Russia, and Belgian puppets.

Mr. BLITZER. Right. The major thrust, as the previous paragraph says, is the work of leading American craftsmen. I should think in terms of time and square feet in the Renwick, the vast bulk is devoted to American craftsmen.

NEEDS OF NCFA COLLECTION

Mr. YATES. All right. You paid a significant amount of money for the Asher Durand painting. You say that it fills a major gap in the museum's 19th century landscape collection. What does that phrase mean? What is the major gap?

Mr. BLITZER. NCFA did not have a major Asher Durand. That is the one we spoke of yesterday, that was bought with trust funds.

Mr. YATES. What gaps do you have now?

Mr. BLITZER. What gaps do they have?

Mr. YATES. Yes. In that collection. Who are you looking for?

Mr. BLITZER. I would say Eakins, for example.

Mr. YATES. You don't have one.

Mr. BLITZER. They are not strong in Eakins.

Mr. YATES. Can't you borrow some from the Hirshhorn? They have lots of them.

Mr. BLITZER. Yes, I think they can.

Mr. RIPLEY. I think they are low—they have Hassam. But they are low on Winslow Homer.

Mr. BLITZER. They have indeed borrowed some of them from the Cooper-Hewitt, which happens to have a lot of them. Basically the collection, in spite of the two examples, or the three we have come up with, is strong in the 19th century, and not as strong in earlier periods.

Mr. YATES. How do you go about finding paintings to fill your gaps—by telling dealers about them and by making it known to the general public, so that your interest in obtaining a particular painting is known?

Mr. BLITZER. I think by almost every method either of us could imagine. Some come in, as the publishers say, over the transom.

Mr. YATES. You bid at Christie or Sotheby auctions?

Mr. BLITZER. On occasion. We are really not often in that league, but on occasion we have, yes.

Mr. YATES. Wouldn't the money you pay for the Durand be part of that league?

Mr. BLITZER. That would be one of those occasions. That, I am told, was a real bargain.

Mr. YATES. Well, it will probably double in value in a week.

Mr. BLITZER. Another thing we would like would be a major Bingham. But the last one sold for \$1 million a year ago in California, to a dealer who I assume expects to make a profit by selling it to a museum.

So, I am not sure we are in the league for that.

IMPORTANCE OF STUART PORTRAITS TO NPG

Mr. YATES. Would somebody like to discuss whether the Bingham is more valuable than the Stuarts? You are not willing to pay \$1 million for a Bingham, but you would pay \$5 million for two Stuarts.

Mr. BLITZER. I would be delighted. As I was trying to say yesterday, I think the Stuarts are simply in a class by themselves.

Mr. YATES. The Bingham is not?

Mr. BLITZER. The Bingham is a good painting. We have to be careful because the chairman of our Authorizing Committee in the Senate owns an equally marvelous Bingham. I don't want to cast any shadows on him. But I was trying to think last night, if I could imagine any example of a particular work or works that were as essential to a particular museum as we think those Stuarts are to the Portrait Gallery.

I simply cannot. I think it was very important that the National Gallery have a Leonardo and they were willing to spend several million dollars for that.

Mr. YATES. It depends on the museum. The Australian museum was willing to spend \$2 million for a Jackson Pollock.

Mr. BLITZER. All of those seem to me in a sense more optional than getting the greatest American portraits for the National Portrait Gallery.

Mr. YATES. All right.

Who do you need besides Bingham?

Mr. BLITZER. I think Joshua Taylor would be delighted to supply a list as long as David's list of fellows.

Mr. YATES. All right.

From restricted funds you have a \$36,000 gift from the Cafritz Foundation. It was used to buy an oil sketch by Samuel Morse. When do you propose to display that in the Capitol?

Mr. BLITZER. I am not sure it is not already on display. It is to hang outside the refurbished old House Chamber. It was an interesting case. The initiative for this came not from us, but from your former colleague, Congressman Schwengel, who felt it was very important that this be in the Capitol.

But the foundation felt it was also important that it be properly cared for and conserved. So they preferred the grant come to the NCA, on the understanding that the painting would hang in the Capitol.

Mr. YATES. Why in the Capitol?

Mr. BLITZER. Because it is a sketch of the old House Chamber.

Mr. YATES. All right.

SPECIAL EVENTS

Would you place in the record a listing of the special events that you held in 1977 and 1978, and the amounts that you spent for each of them?

Mr. BLITZER. In the National Collection of Fine Arts?

Mr. YATES. Well, let's look at page 53 of your justification. On page 53 you have listed a number of special events. I would say that it is for not only the Fine Arts, but for other museums, as well.

You also have special events for the Hirshhorn and the Portrait Gallery, do you not?

Mr. BLITZER. Exhibition openings is what that means.

[The information follows:]

SPECIAL EVENTS

<u>Museum of Natural History</u>	<u>FY 1977</u>
<u>Description of Event</u>	<u>Amount</u>
Exhibit Hall opening	\$2,281
Docents reception	411
Award and retirement ceremonies	1,194
Visiting scientists receptions	3,483
Other museum functions	1,799
TOTAL	<u>\$9,168</u>

<u>Astrophysical Observatory</u>	<u>FY 1977</u>
<u>Description of Event</u>	<u>Amount</u>
Mt. Hopkins receptions	\$ 500
Summer observatory program	800
Neighborhood meetings with scientists	700
SAO Visiting Committee	1,300
Various receptions	200
TOTAL	<u>\$3,500</u>

<u>National Air and Space Museum</u>	<u>FY 1977</u>
<u>Description of Event</u>	<u>Amount</u>
Silver Hill Museum opening	\$ 4,329
Advisory Board luncheon	310
Museum volunteers reception	536
Exploring Space exhibit opening	486
50th Anniversary of Lindbergh Flight reception	1,141
Museum's 1st anniversary reception	2,133
Delta Solar Sculpture acquisition reception	708
15th anniversary of Friendship Seven flight	678
Various receptions	1,937
Supplies for special events	148
TOTAL	<u>\$12,406</u>

<u>Chesapeake Bay Center</u>	<u>FY 1977</u>
<u>Description of Event</u>	<u>Amount</u>
Program review meeting	\$ 500
Professional seminars	500
TOTAL	<u>\$1,000</u>

<u>Cooper-Hewitt Museum</u>	<u>FY 1977</u>
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<u>Description of Event</u>	<u>Amount</u>
Cooper-Hewitt opening celebration	\$29,167
"Brighton" exhibition opening reception	2,400
"Palladio" exhibition opening reception	2,250
"American Architectural Drawings" exhibition opening reception	1,850
Cooper-Hewitt Advisory Board meetings	825
Friends' Committees of the museum meetings	875
TOTAL	<u>\$37,367</u>

<u>Hirshhorn Museum</u>	<u>FY 1977</u>
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<u>Description of Event</u>	<u>Amount</u>
"Hans Hofmann" exhibit opening	\$ 2,687
"Alfred Leslie" exhibit opening	488
"Plagens/Cummings" exhibit opening	482
"14 Canadians" exhibit opening	2,462
"Thomas Eakins" exhibit opening	2,588
"Leland Rice" exhibit opening	189
Board of Trustees luncheons and dinners	1,459
Director's luncheons	500
TOTAL	<u>\$10,855</u>

<u>Museum Programs</u>	<u>FY 1977</u>
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<u>Description of Event</u>	<u>Amount</u>
National Museum Act Advisory Council meetings	\$ 662
UNESCO International Council of Museums conference	1,592
Museum evaluation conference	367
Various receptions	1,022
TOTAL	<u>\$3,643</u>

<u>Smithsonian Tropical Research Institute</u>	<u>FY 1977</u>
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<u>Description of Event</u>	<u>Amount</u>
4th International Symposium on Tropical Ecology meeting	\$1,262
Other meetings and receptions	419
TOTAL	<u>\$1,681</u>

<u>National Zoological Park</u>	<u>FY 1977</u>
<u>Description of Event</u>	<u>Amount</u>
Trail System and Master Graphics reception	\$3,117
Northeast Regional American Association of Zoological Parks and Aquariums Conference	2,338
Other functions	382
TOTAL	<u>\$5,837</u>

<u>National Collection of Fine Arts</u>	<u>FY 1977</u>
<u>Description of Event</u>	<u>Amount</u>
"Americas" Decorative Arts in Latin America reception and dinner	\$ 4,235
"Robert Rauschenberg" exhibit opening and dinner	7,996
"Jacob Kairen" exhibit opening and dinner	1,346
"The Art of Poetry" opening reception	407
"The Object as Poet and Stitch Pictures" opening reception	4,909
NCFA Commission luncheons	540
Museum Holiday reception	379
Renwick Gallery anniversary reception	496
College Art Association Intern luncheon	160
"Daniel Chester French" opening reception	2,238
"Tom George: China Revisited" opening reception	570
Jurying for "25th National Exhibition of Prints" luncheon	486
"Paint on Wood" opening reception	1,481
"Mauricio Lasansky" opening reception	251
"High School Graphics" opening reception	105
"California" opening reception	2,105
"Kaleidoscope Day"	548
"Iron: Solid Wrought" opening reception	90
Museum docents reception	1,455
"Roots and Visions" opening reception	1,109
"Arthur Wesley Dow" opening reception	94
"Grass" lecture and preview	71
"Raphael Soyer" opening reception	482
Various receptions and luncheons	2,354
TOTAL	<u>\$33,907</u>

<u>National Portrait Gallery</u>	<u>FY 1977</u>
<u>Description of Event</u>	<u>Amount</u>
Director's luncheons	\$1,697
NPG Commission dinners	1,415
"President's Medal" opening costs	2,151
NPG film preview and reception	1,421
Congressional aides' receptions	225
TOTAL	<u>\$6,909</u>

<u>Museum of Natural History</u>	<u>FY 1978</u>
<u>Description of Event</u>	<u>Amount</u>
Exhibit Hall opening	\$ 4,454
Docents reception	963
Awards and retirement ceremonies	532
Visiting scientists reception	1,572
Other museum functions	4,551
TOTAL	<u>\$12,072</u>

<u>Astrophysical Observatory</u>	<u>FY 1978</u>
<u>Description of Event</u>	<u>Amount</u>
American Astronomical Society reception	\$ 500
Neighborhood meetings with scientists	700
Summer Observatory program	400
Arizona lecture series	200
Boston Museum of Science lecture series	300
TOTAL	<u>\$2,100</u>

<u>National Air and Space Museum</u>	<u>FY 1978</u>
<u>Description of Event</u>	<u>Amount</u>
Guggenheim lecture series receptions	\$ 1,291
Von Braun Memorial dinner	1,250
Gossamer Condor acquisition reception	1,498
Museum volunteers reception	383
General Aviation Gallery opening	3,409
Double Eagle II Balloon crew reception	1,444
Frisbee Festival reception	510
"Flying for Fun" Gallery opening reception	778
Public lecture series reception	415
Various receptions	3,743
Miscellaneous supplies for special events	114
TOTAL	<u>\$14,835</u>

<u>Chesapeake Bay Center</u>	<u>FY 1978</u>
<u>Description of Event</u>	<u>Amount</u>
Professional seminars	\$ 800
Workshop seminars	400
TOTAL	<u>\$1,200</u>

<u>National Zoological Park</u>	<u>FY 1978</u>
<u>Description of Event</u>	<u>Amount</u>
International Zoo Educator's Conference	\$1,380
Conservation Research Center community day	480
Other receptions	1,113
TOTAL	<u>\$2,973</u>

National Collection of Fine Arts

FY 1978

Description of EventAmount

"French Folk Art" opening	\$ 72
"Charles Bird King" opening reception	1,999
NCFA Commission luncheons	976
"Frank Lloyd Wright" opening	88
"Kiowa Tipis" opening reception	1,407
College Art Association Intern reception	540
Teachers' workshop luncheon	247
"Mary Cassatt" opening reception	491
"Attilio Saleme" opening reception	584
"Maria Martinez" opening reception	2,130
American Renaissance Symposium reception	475
Museum "10th Anniversary" celebration	7,501
"Kaleidoscope Day" luncheon	208
"Past and Present" preview and reception	1,725
"New Bride" unveiling reception	303
"Contemporary Art from Alaska" opening reception	428
Educational workshop luncheon	374
Junior intern party	50
New Stained Glass and Musical Instruments opening	1,512
Various receptions and luncheons	1,728
TOTAL	<u>\$22,838</u>

National Portrait Gallery

FY 1978

Description of EventAmount

"Edouart Silhouette Room" opening	\$ 2,572
NPG Commission dinners	1,366
"Copley Portrait" presentation dinner and reception	4,251
Self-portrait Lecture Series reception and dinner	8,158
Director's luncheons	691
Congressional aides' receptions	660
"Facing the Light" exhibit opening	3,260
Other receptions	250
TOTAL	<u>\$21,208</u>

Cooper-Hewitt Museum

FY 1978

Description of EventAmount

"Winslow Homer" exhibition opening reception	\$ 450
"More than Meets the Eye" exhibition opening reception	2,150
"To Celebrate the Moment" exhibition opening reception	550
"Museum of Drawers" exhibition opening reception	850
"Look Again" exhibition opening reception	1,650
"Design Sales Gallery" exhibition opening reception	625
"Embroidery through the Ages" exhibition opening reception	2,250
"Celebration of Water" exhibition opening reception	650
"Looking at Los Angeles" exhibition opening reception	680
"Form Follows Film" exhibition opening reception	395

<u>Cooper-Hewitt Museum (cont'd)</u>	<u>FY 1978</u>
<u>Description of Event</u>	<u>Amount</u>
"Cross Currents" exhibition opening reception	\$ 425
Cooper-Hewitt Advisory Board meetings	845
Friends Committee of the Museum meetings	688
TOTAL	<u>\$12,208</u>

<u>Hirshhorn Museum</u>	<u>FY 1978</u>
<u>Description of Event</u>	<u>Amount</u>
Kenneth Noland exhibit opening	\$ 2,700
Gregory Gillespie" exhibit opening	2,440
Probing the Earth-Contemporary Land Project opening	1,100
Europe in the 70's - Aspects of Recent Art opening	2,383
Els Quatre Gats exhibit opening	602
USIA/Hirshhorn film preview	521
John Quinn, Patron of the Avant-Garde opening	4,037
Philip Evergood exhibit opening	370
Saul Steinberg exhibit opening	2,202
Board of Trustees luncheons and dinners	1,705
Director's luncheons	1,040
TOTAL	<u>\$19,100</u>

<u>Museum Programs</u>	<u>FY 1978</u>
<u>Description of Event</u>	<u>Amount</u>
National Museum Act Advisory Council meetings	\$ 578
World Heritage Committee reception	1,023
Various receptions	67
TOTAL	<u>\$1,668</u>

<u>Smithsonian Tropical Research Institute</u>	<u>FY 1978</u>
<u>Description of Event</u>	<u>Amount</u>
Tivoli opening reception	\$3,632
Smithsonian Gold Medal presentation and ceremony	496
Other meetings, seminars and receptions	328
TOTAL	<u>\$4,456</u>

FEDERAL ACQUISITION FUNDS

Would you like us, Mr. Chairman, also to submit as we did last year a list of acquisitions by these museums?

Mr. YATES. Yes, I would like that. Usually those are from trust rather than appropriated funds.

[The information follows:]

NATIONAL PORTRAIT GALLERY

Acquisitions, October 1, 1977 - September 30, 1978

PERMANENT COLLECTION

FEDERAL PURCHASES

Adams, John, 1735-1826

Second president of the United States

James Barton Longacre, 1794-1869, after Bass Otis,
after Gilbert StuartSepia watercolor on paper, 24.9 x 16.8 cm. (9 13/16 x
6 5/8 in.), c. 1825

NPG.77.298

\$100

Adams, John Quincy, 1767-1848

Sixth president of the United States

Unidentified artist after daguerreotype by John Plumbe,
1809-1857

Lithograph, 33 x 26 cm. (13 x 10 1/4 in.), 1846

Contained in The National Plumbeotype Gallery, 1847

NPG.78.84.h

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Anthony, Susan Brownell, 1820-1906

Reformer

Theodore C. Marceau, active 1870-1898

Photograph, gelatin silver print, 18.5 x 12.4 cm. (7 1/4
x 4 7/8 in.), 1898

NPG.77.255

\$130

Arthur, Chester A., 1830-1886

Twenty-first president of the United States

Buek & Lindner lithography company, active 1880's,
after unidentified artistLithograph with tintstone, 38.1 x 24.3 cm. (15 x 9 7/16 in.),
1881Published in The American Tailor, October 1881

NPG.78.91

\$65

Bancroft, George, 1800-1891

Historian

Unidentified artist after daguerreotype by John Plumbe,
1809-1857

Lithograph, 33 x 26 cm. (13 x 10 1/4 in.), 1846

Contained in The National Plumbeotype Gallery, 1847
NPG.78.84.1

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Barnum, Phineas Taylor, 1810-1891

Showman

Attributed to Max Rosenthal, 1833-1918

after Henry Louis Stephens, 1824-1882

Louis Rosenthal lithography company, active c. 1850-1859

Chromolithograph, 17.5 x 10.4 cm. (6 7/8 x 4 1/8 in.), 1851

Published in The Comic Natural History, Philadelphia, 1851
NPG.78.291
\$85

Barrymore, John, 1880-1942

Actor

Francis Brugiere, 1880-1945

Photograph, gelatin silver print, 34.1 x 27 cm. (13 7/16 x 10 5/8 in.),
c. 1922

NPG.77.306
\$225

Beauregard, P. G. T., 1818-1893

Confederate soldier

Edwin Virginus Valentine, 1838-1930

Bronze, 74.2 cm. (29 1/4 in.), 1867

NPG.78.36
\$1,900

Benton, Thomas Hart, 1782-1858

Statesman

Charles Fenderich, 1805-1887

Lehman and Duval lithography company

Lithograph, 26.8 x 26.6 cm. (10 9/16 x 10 1/2 in.), 1837

NPG.77.274
\$150

Bigelow, John, 1817-1911

Editor, diplomat and author

Orlando Rouland, 1871-1945

Pencil on cardboard heightened with chalk, 20.3 x 15.2 cm.
(9 1/8 x 7 in.), 1910

NPG.78.125
\$175

Blackwell, Lucy Stone, 1818-1893

Reformer

Unidentified photographer

Daguerreotype, 13.9 x 10.7 cm.

(5 1/2 x 4 1/4 in.), c. 1855

NPG.77.271

\$1,070

Blair, Francis Preston, 1821-1875

Union soldier

Currier & Ives lithography company, active 1857-1907,

after unidentified artist

Lithograph, 30.5 x 24 cm. (12 x 9 7/16 in.), 1861

NPG.78.117

\$135

Booth, John Wilkes, 1838-1865

Assassin of Abraham Lincoln

F. Sala lithography company, ? - ?, after unidentified
artist

Lithograph, 17.4 x 15 cm. (6 7/8 x 5 7/8 in.), not dated

NPG.78.38

\$125

Bowlegs, Billy, c. 1818 - c. 1864

Indian chief

John McClees, 1821-1887, or Julien Vannerson, active 1853-1854

Photograph, salt print, 19 x 13.5 cm. (7 1/2 x 5 5/16 in.), 1858

NPG.78.62

\$1,000

Bowles, Samuel, 1826-1878

Editor

Napoleon Sarony, 1821-1896

Photograph, albumen silver print, 8.9 x 5.9 cm. (3 1/2 x 2 5/6 in.),
c. 1870

NPG.78.386

\$20

Brown, John, 1800-1859

Abolitionist

Unidentified artist, probably after photograph by James Wallace Black,
after daguerreotype attributed to Martin M. Lawrence

Lithograph, 30.8 x 27 cm. (12 1/8 x 10 5/8 in.), 1859

NPG.77.276

\$135

Buchanan, James, 1791-1868

Fifteenth president of the United States

Adam Weingartner, active 1849-1863, after daguerreotype
by Mathew Brady

Lithograph with tintstone, 54.3 x 42.6 cm. (21 3/8 x 16 3/4 in.), c. 1860
NPG.78.75

\$250

Burnett, Frances Hodgson, 1849-1924

Author

Herbert Barraud, active 1854-1921

Photograph, carbon print, 24.5 x 17.5 cm. (9 5/8 x 6 7/8 in.), c. 1895
NPG.78.61

\$250

Burnside, Ambrose Everett, 1824-1881

Union general

Ambrose Burnside and the First Rhode Island Militia
at Camp Sprague

Unidentified photographer

Photograph, albumen silver print, 27.8 x 37 cm. (10 15/16 x 14 9/16 in.),
1861

NPG.78.63

\$400

Burroughs, John, 1837-1921

Naturalist

George Clyde Fisher, 1878-1945

Photograph, gelatin silver print, 8.4 x 10.9 cm. (3 5/16 x 4 5/16 in.),
c. 1920

NPG.78.100

\$75

Calhoun, John C., 1782-1850

Statesman

Charles G. Crehen, 1829 - ?, after daguerreotype by

Mathew Brady, 1823-1896

Nagel & Weingaertner lithography company, active 1849-1857

Lithograph, 39.2 x 29.8 cm. (15 7/16 x 11 3/4 in.), 1850

NPG.78.72

\$350

Calhoun, John C., 1782-1850

Statesman

Edmund Burke Kellogg, 1809-1872 and Elijah Chapman Kellogg,

1811-1881, after William Henry Brown, 1808-1883

Lithographed silhouette, 34.2 x 25.4 cm. (13 1/2 x 10 in.), 1844

Published in William H. Brown's Portrait Gallery of Distinguished American Citizens, Hartford, 1845

NPG.78.78

\$65

Calhoun, John C., 1782-1850

Statesman

Peter Kramer, 1823-1907, after daguerreotype by Marshall and Porter, active 1849-1851

Thomas Sinclair lithography company, active 1830-1870

Lithograph with tintstone, 43.7 x 35 cm. (17 1/4 x 13 3/4 in.), c. 1850

NPG.78.19

\$250

Calhoun, John C., 1782-1850

Statesman

James Barton Longacre, 1794-1869

Sepia watercolor on artist board, 27.3 x 22.5 cm. (10 3/4 x 8 7/8 in.), c. 1834

NPG.77.285

\$2,500

Calhoun, John C., 1782-1850

Statesman

Unidentified artist after daguerreotype by John Plumbe, 1809-1857

Lithograph, 33 x 26 cm. (13 x 10 1/4 in.), 1846

Contained in The National Plumbeotype Gallery, 1847

NPG.78.84.g

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Calhoun, John C., 1782-1850

Statesman

Unidentified photographer

Photograph, salt print, 14.7 x 11.5 cm. (5 13/16 x 4 1/2 in.),
c. 1855

NPG.77.258

\$400

Calhoun, John C., 1782-1850

Statesman

Unidentified photographer

Daguerreotype, 8.2 x 7 cm. (3 3/16 x 2 3/4 in.), c. 1843

NPG.78.64

\$10,000

Carnegie, Andrew, 1835-1919

Industrialist, philanthropist

Orlando Rouland, 1871-1945

Pencil on paper, 15 x 11 cm. (5 3/8 x 5 13/16 in.), 1911

NPG.78.126

\$175

Carnegie, Andrew, 1835-1919

Industrialist, philanthropist

Orlando Rouland, 1871-1945

Sanguine chalk on paper, 13.5 x 21.4 cm. (5 5/16 x 8
7/16 in.), 1911

NPG.78.127

\$175

Carnegie, Andrew, 1835-1919

Industrialist, philanthropist

Orlando Rouland, 1871-1945

Sanguine chalk on paper, 13.5 x 21.4 cm. (5 5/16 x 8
7/16 in.), 1911

NPG.78.128

\$175

Carroll, Charles, 1737-1832

Revolutionary statesman

Albert Newsam, 1809-1864, after Thomas Sully, 1783-1872

Childs and Inman lithography company

Lithograph, 23.4 x 18.6 cm. (9 3/16 x 7 5/16 in.), 1932

NPG.77.331

\$125

Cass, Lewis, 1782-1866

Statesman

Unidentified artist, after daguerreotype by John Plumbe, 1809-1857

Lithograph, 33 x 26 cm. (13 x 10 1/4 in.), 1846

Contained in The National Plumbeotype Gallery, 1847

NPG.78.84.b

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Chaplin, Charlie, 1889-1977

Actor

Nickolas Muray, 1892-1965

Photograph, gelatin silver print, 24.5 x 19.5 cm. (9 5/8 x 9 11/16 in.),
1978, from a negative dated 1924

T/NPG.78.190.87

\$34

Christy, Edwin P., 1815-1862

Minstrel

Sarony & Major lithography company, active 1846-1857, after
unidentified artist

Lithograph, 27.1 x 22.7 cm. (10 11/16 x 8 15/16 in.), 1848

Music sheet title page: "O Susanna"

NPG.78.120

\$85

Churchill, Jenny Jerome, 1854-1921

Society leader

Herbert Barraud, active 1870-1895

Photograph, carbon print, 24.8 x 17.7 cm. (9 3/4 x 7 in.), c. 1895

NPG.77.307

\$50

Clay, Cassius Marcellus, 1810-1903

Abolitionist

Unidentified photographer

Photograph, salt print, 27 x 23 cm. (10 5/8 x 9 1/16 in.), 1860

NPG.78.5

\$200

Clay, Henry, 1777-1852

Statesman

Charles G. Crehen, 1829-?, after Savinien Edmé Dubourjal,
1795-1865

Nagel & Weingartner lithography company, active 1849-1857

Lithograph, 37.5 x 31.1 cm. (14 3/4 x 12 1/4 in.), 1850

NPG.78.1

\$350

Clay, Henry, 1777-1852

Statesman

Francis D'Avignon, 1814-1861, after daguerreotype by

Anthony, Edwards and Company

George Endicott lithography company

Lithograph, 47.4 x 37.6 cm. (18 11/16 x 14 13/16 in.), 1844

NPG.77.322

\$125

Clay, Henry, 1777-1852

Statesman

Endicott and Swett lithography company, active 1830-1834,

after William James Hubbard

Lithograph, 28 x 22.4 cm. (11 x 8 13/16 in.), 1832

NPG.77.333

\$100

Clay, Henry, 1777-1852

Statesman

James Barton Longacre, 1794-1869, after William James Hubbard

Sepia watercolor on artist board, 25.7 x 20.3 cm. (10 1/8 x 8 in.),

c. 1833

NPG.77.288

\$100

Clay, Henry, 1777-1852

Statesman

Albert Newsam, 1809-1864 after Joseph Wood, c. 1778-1830

Cephas G. Childs lithography company, active 1829-1830

Lithograph, 23.6 x 18.2 cm. (9 5/16 x 7 1/8 in.), 1829

NPG.78.39

\$125

Clay, Henry, 1777-1852

Statesman

Attributed to Albert Newsam, 1809-1864, after Joseph Wood,

c. 1778-1830

Childs and Inman lithography company, active 1831-1833

Lithograph, 11.2 x 9.3 cm. (4 11/16 x 3 5/8 in.), c. 1831

NPG.78.295

\$2

Clay, Henry, 1777-1852

Statesman

Samuel Sartain, 1830-1906, after daguerreotype by Marcus Aurelius Root,

1808-1888

Mezzotint & line engraving, 27.4 x 20.9 cm. (10 13/16 x 8 7/32 in.), 1865

NPG.78.43

\$35

Clay, Henry, 1777-1852

Statesman

Attributed to M. P. Simons, active 1848-1867, after c. 1845 daguerreotype

Daguerreotype, 10.8 x 8.1 cm. (4 1/2 x 3 3/16 in.), c. 1852

NPG.77.259

\$1,250

Clemens, Samuel Langhorne; 1835-1910

Author

Theodore Wust, active c. 1860-c. 1901

Wood engraving, 37.1 x 21.1 cm. (14 5/8 x 8 3/8 in.), 1874

Published in the Daily Graphic, October 26, 1874

NPG.78.255

\$85

Cooper; James Fenimore, 1789-1851

Author

Julien Leopold Boilly, 1796-1874,

Gottfried Engelmann lithography company

Lithograph, 24.8 x 14.5 cm. (9 3/4 x 5 11/16 in.), 1831

NPG.77.330

\$75

Corwin, Thomas, 1794-1865

Lawyer

Unidentified artist after daguerreotype by John Plumbe,

1809-1857

Lithograph, 33 x 26 cm. (13 x 10 1/4 in.), 1846

Contained in The National Plumbeotype Gallery, 1847

NPG.78.84.j

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Cushman, Charlotte, 1816-1876

Actress

Unidentified artist

Daguerreotype, 14 x 11.8 cm. (5 1/2 x 4 5/8 in.), c. 1850

NPG.78.60

\$672.49 [£350]

Dahlgren, John A. B., 1809-1870

Naval officer

Ehr Gott, Forbriger lithography company,
active 1858-1869

Lithograph, 25.1 x 23.9 cm. (9 7/8 x 9 3/8 in.), c. 1861

NPG.78.81

\$125

Davis, Jefferson, 1808-1889

President, Confederate States of America

Pierre Guillaume Metzmacher, 1815-?, after photograph
by Mathew Brady, 1823-1896

Engraving, 24.5 x 18.2 cm. (9 5/8 x 7 1/8 in.), 1862

NPG.78.293

\$165

Davis, Jefferson, 1808-1889

President, Confederate States of America

Unidentified photographer

Daguerreotype, 13.4 x 10.2 cm. (5 1/2 x 4 in.), c. 1858

NPG.77.260

\$15,000

Dickinson, John, 1732-1808

Revolutionary statesman

James Barton Longacre, 1794-1869, after Charles
Willson Peale, 1741-1827

Sepia watercolor on artist board, 29.5 x 20 cm. (11 5/8 x 8 7/8 in.),
c. 1835

NPG.77.300

\$300

Dix, Dorothea Lynde, 1802-1887

Reformer

Attributed to Marcus Aurelius Root, 1808-1888

Daguerreotype, 14 x 10.8 cm. (5 1/2 x 4 1/4 in.), c. 1846

NPG.77.261

\$5,200

Douglas, Stephen Arnold, 1813-1861

Statesman

James McClees, ?-? and Julian Vannerson, active 1853-1854

Photograph, salt print, 18.4 x 13.3 cm. (7 1/4 x 5 1/4 in.),
c. 1859

NPG.77.262

\$1,000

Draper, Ruth, 1884-1956

Actress

Nickolas Muray, 1892-1965

Photograph, gelatin silver print, 23.8 x 18.9 cm. (9 3/8 x 7 7/16 in.),
1978, from a negative, c. 1920

NPG.78.146

\$34

Eakins, Thomas, 1844-1916

Artist

Attributed to Susan MacDowell Eakins, 1851-1938

Photograph, platinum print, 21.8 x 19.6 cm. (8 9/16 x 7 11/16 in.),
c. 1877

NPG.77.273

\$3,000

Eastman, George, 1854-1932

Inventor, businessman

Louis Fleckenstein, 1866-1943

Photograph, platinum print, 24 x 16.8 cm. (9 7/16 x 6 5/8 in.),
c. 1906

NPG.78.129

\$325

Edison, Thomas Alva, 1847-1931

Inventor

Anderson Studio, ? - ?

Photograph, albumen silver print, 9.3 x 6.2 cm. (3 11/16 x
2 7/16 in.), c. 1870

NPG.78.111

\$125

Ellsworth, Elmer Ephraim, 1837-1861

Soldier

Mathew B. Brady, 1823-1896

Photograph, albumen silver print, 8.6 x 5.9 cm. (3 3/8 x 2 5/16 in.),
c. 1861

NPG.77.355

\$25

Emerson, Ralph Waldo, 1803-1882

Philosopher

Gerarde A. Klucken, active 1871-1881, after Southworth and Hawes
Studio, active 1844-1861

Armstrong lithography company, ? - ?

Lithograph, 52.5 x 39.6 cm. (20 5/8 x 15 9/16 in.), 1881

NPG.78.86

\$30

Emerson, Ralph Waldo, 1803-1882

Philosopher

Allen Rowell, ? - ?

Photograph, albumen silver print, 15.1 x 10 cm. (5 15.16 x 3 15/16 in.),
c. 1870

NPG.78.6

\$125

Epstein, Jacob, 1880-1959

Sculptor

Alvin Langdon Coburn, 1882-1966

Photograph, collotype print, 20.8 x 15.7 cm. (8 3/16 x 6 3/16 in.), 1914

NPG.78.13

\$60

Equiano, Olaudah, 1745-1797

Slave, author

Daniel Orme, 1766-1832, after W. Denton, ? - ?

Stipple engraving, 10.6 x 8 cm. (4 1/8 x 3 1/8 in.), 1789

Published in The Interesting Narrative of ... Olaudah Equiano,

London, 1789

NPG.78.82

\$600

Ericsson, John, 1803-1889

Engineer, inventor

Unidentified artist after Mathew P. Brady, 1823-1896

Lithograph with tintstone, 50 x 47 cm. (19 11/16 x 18 1/2 in.),

c. 1862

NPG.78.122

\$250

Evarts, William M., 1818-1901

Statesman

Buek & Lindner lithography company, active 1830's, after
unidentified artist

Lithograph with tintstone, 32.3 x 23.8 cm. (12 3/4 x 9 3/8 in.), 1884

Root and Tinker, publishers, active ? - ?

NPG.78.87

\$15

Everett, Edward, 1794-1865

Statesman

George Kendall Warren, ? - ?

Photograph, albumen silver print, 9.7 x 5.8 cm. (3 13/16 x 2 1/4 in.), c. 1860

NPG.77.354

\$65

Fairbanks, Douglas, 1909- , and Mary Pickford, 1893-
Actors

Douglas Fairbanks and Mary Pickford

Nickolas Muray, 1892-1965

Photograph, gelatin silver print, 24.1 x 19 cm. (9 1/2 x
7 1/2 in.), 1978, from a negative dated 1929

T/NPG.78.147

\$33.75

Farragut, David Glasgow, 1801-1870

Union admiral

Jacob's Studio, ? - ?

Photograph, albumen silver print, 32.4 x 24.5 cm. (12 3/4 x 9 5/8 in.),
c. 1864

NPG.78.65

\$600

Field, Cyrus West, 1819-1892

Businessman

Unidentified photographer

Photograph, albumen silver print, 9 x 5.8 cm. (3 9/16 x 2 1/4 in.),
c. 1870

NPG.77.356

\$12

Fillmore, Millard, 1800-1874

Thirteenth president of the United States

Mathew B. Brady, 1823-1896, or his studio

Photograph, albumen silver print, 8.3 x 5.3 cm. (3 1/4 x 2 1/8 in.),
c. 1860

NPG.77.352

\$150

Fillmore, Millard, 1800-1874

Thirteenth president of the United States

Leopold Grozelier, 1830-1865, after daguerreotype by Whipple & Black,
active 1856-1859

J. H. Bufford lithography company, active 1835-1890

Lithograph, 38.5 x 30.1 cm. (15 1/8 x 11 7/8 in.), 1856

NPG.78.121

\$185

Fillmore, Millard, 1800-1875

Thirteenth president of the United States

Unidentified artist

Oil on canvas, 76 x 63.5 cm. (30 x 25 in.), not dated

NPG.78.50

\$22,500 [together with Abigail Powers Fillmore, see Study Collection]

Fillmore, Millard, 1800-1874

Thirteenth president of the United States

Adam Weingaertner lithography company, active 1849-1863,
after daguerreotype by Mathew Brady, 1823-1896

Lithograph with tintstone, 48 x 34.5 cm. (18 7/8 x 13 3/8 in.),
c. 1860

NPG.78.25

\$250

Florence, Malvina Pray, 1830-1906

Actress

Francis D'Avignon, c. 1814-1861, after daguerreotype by
Meade Brothers, active 1842-1858

Lithograph, 30.5 x 31 cm. (12 x 12 3/16 in.), 1857

NPG.78.95

\$165

Florence, William Jermyn, 1831-1891

Actor

Francis D'Avignon, c. 1814-1861, after daguerreotype by
Meade Brothers, active 1842-1858

Lithograph, 30.5 x 31.2 cm. (12 x 12 1/4 in.), 1857

NPG.78.94

\$165

Forrest, Edwin, 1806-1872

Actor

T. R. Burnham, ? - ?

Photograph, albumen silver print, 9.5 x 5.8 cm. (3 3/4 x
2 1/4 in.), c. 1860

NPG.78.288

\$20

Forrest, Edwin, 1806-1872

Actor

Attributed to Max Rosenthal, 1833-1918

Louis Rosenthal lithography company, active 1851- c. 1875

Chromolithograph, 10.6 x 10.8 cm. (4 1/8 x 4 1/4 in.), 1851

Published in The Comic Natural History, Philadelphia, 1851

NPG.78.292

\$65

Forrest, Edwin, 1806-1872

Actor

Unidentified artist after James Warren Childe, 1778-1862

Nathaniel Dearborn, publisher, active 1814-1851

Lithograph, 20 x 16.5 cm. (7 7/8 x 6 1/2 in.), 1839

NPG.78.118

\$85

Foster, Stephen Collins, 1826-1864

Composer

Probably Major and Knapp lithography company, active

1864-1870s, after unidentified artist

Lithograph with tintstone, 18.8 x 16.8 cm. (7 3/8 x 6 5/8 in.),
1888

Music sheet title page: "Old Black Joe"

NPG.78.115

\$125

Franklin, Benjamin, 1706-1790

Author, statesman, scientist, diplomat

Johann Elias Haid, 1739-1809, probably after James MacArdell,

c. 1728-1765, after Benjamin Wilson, 1721-1788

Mezzotint, 20.4 x 13.1 cm. (8 x 5 1/4 in.), 1778

NPG.78.114

\$165

Franklin, Benjamin, 1706-1790

Author, statesman, scientist, diplomat

Louis Joseph Masquelier, 1741-1811, after Jean Michel Moreau--
le Jeune

Engraving, 23.3 x 33.1 cm. (9 1/8 x 13 in.), 1792

NPG.77.349

\$175

Franklin, Benjamin, 1706-1790

Author, statesman, scientist, diplomat

Francois Denis Née, 1732-1817

Engraving, 31 x 19.2 cm. (12 3/16 x 7 9/16 in.), 1781

NPG.77.218

\$385

Fremont, John Charles, 1813-1890

Explorer

Mathew B. Brady, 1823-1896

Ambrotype, 14.1 x 10.9 cm. (5 9/16 x 3 1/4 in.), c. 1856

NPG.78.66

\$7,500

Garrison, William Lloyd, 1805-1879

Abolitionist

Arthur K. Kipps, active 1859-1861, after unidentified artist

Louis Prang lithography company, active 1856-1899

Lithograph with tintstone, 11.1 x 8.8 cm. (4 3/8 x 3 7/16 in.), c. 1860

NPG.78.206

\$65

Genthe, Arnold, 1869-1942

Photographer

Self-portrait

Photograph, gelatin silver print, 24.5 x 16.9 cm. (9 5/8 x 6 5/8 in.),
c. 1935

NPG.77.338

\$200

Gerry, Elbridge, 1744-1814

Statesman

James Barton Longacre, 1794-1869

Sepia watercolor on paper, 16 x 13 cm. (6 5/16 x 5 1/8 in.), c. 1825

NPG.77.297

\$750

Goudy, Frederick William, 1865-1947

Type designer, printer, author

Alexander Stern, 1904-

Etching and drypoint, 33 x 24.2 cm. (13 x 9 1/2 in.), 1938

NPG.78.143

\$5

Graham, Martha, 1894-

Dancer

Nickolas Muray, 1892-1965

Photograph, gelatin silver print, 24.5 x 19.3 cm. (9 5/8 x 7 9/16 in.),
1978, from a negative dated 1926

T/NPG.78.191

\$34

Hale, Edward Everett, 1822-1909

Author, clergyman

S. B. Heald, ? - ?

Photograph, albumen silver print, 13.5 x 9.1 cm. (5 1/2 x 3 9/16 in.),
c. 1870

NPG.78.7

\$75

Hamilton, Alexander, 1755-1804

Statesman

Robert Field, c. 1769-1819, after John Trumbull, 1756-1843

Stipple and line engraving, 27.1 x 22.1 cm. (10 11/16 x 8 11/16 in.), 1806

NPG.77.328

\$250

Hancock, Winfield Scott, 1824-1886, and David Bell Birney, 1825-1864

Union general

Winfield Scott Hancock and David Bell Birney

Unidentified photographer

Photograph, albumen silver print, 12.7 x 20.1 cm. (5 x 7 7/8 in.), 1862

NPG.78.96

\$375

Harrison, Benjamin, 1833-1901

Twenty-third president of the United States

Unidentified artist

Wood carving, 24 cm. (9 1/2 in.), 1888

NPG.77.249

\$1,500

Hartley, Marsden, 1877-1943

Artist

Emil Otto Hoppé, 1878-1972

Photograph, gelatin silver print, 19.5 x 16.1 cm. (7 11/16 x 6 5/16 in.),

c. 1926

NPG.78.103

\$300

Hartman, Sadakichi, 1867-1944

Art critic

Louis Fleckenstein, 1866-1943

Photograph, toned gelatin silver print, 19.3 x 12.3 cm. (7 5/8 x 4 7/8 in.),

c. 1915

NPG.78.130

\$175

Hay, John Milton, 1838-1905

Author, diplomat

Sir Leslie Ward ("Spy"), 1851-1922

Watercolor on paper, 35.8 x 25.1 cm. (14 1/8 x 9 7/8 in.), 1897

NPG.77.232

\$2,500

Hay, John Milton, 1838-1905

Author, diplomat

Sir Leslie Ward ("Spy"), 1851-1922

Chromolithograph, 32 x 18.6 cm. (12 5/8 x 7 5/16 in.), 1897

Published in Vanity Fair, London, June 24, 1897

NPG.77.257

[Included in price of watercolor above]

Henry, Patrick, 1736-1799

Revolutionary statesman

James Barton Longacre, 1794-1869, after Lawrence Sully, 1769-1804

Watercolor on artist board, 16.5 x 13.3 cm. (6 1/2 x 5 1/4 in.), c. 1835

NPG.77.291

\$150

Hoe, Robert, 1839-1909

Manufacturer, bibliophile

Julian Alden Weir, 1852-1919

Drypoint, 20 x 17.3 cm. (7 7/8 x 6 13/16 in.), 1891

NPG.78.57

\$225

Hoover, Herbert, 1874-1964

Thirty-first president of the United States

Leo Mielziner, 1869-1935

Etching, 19.7 x 15.8 cm. (7 3/4 x 6 3/16 in.), 1928

NPG.78.46

\$125

Hoover, Herbert, 1874-1964

Thirty-first president of the United States

Edward Steichen, 1879-1973

Photograph, gelatin silver print, 25.3 x 20.2 cm. (9 15/16 x 7 15/16 in.), c. 1929

NPG.78.101

\$205

House, Edward Mandell, 1858-1938

Political adviser

Jo Davidson, 1883-1952

Bronze, 42 cm. (16 5/8 in.), 1919

NPG.77.38

\$10,000

Houston, Samuel, 1793-1863

Statesman

Unidentified artist, after daguerreotype by John Plumbe,
1809-1857

Lithograph, 33 x 26 cm. (13 x 10 1/4 in.), 1846

Contained in The National Plumbeotype Gallery, 1847

NPG.78.84.d

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Houston, Samuel, 1793-1863

Statesman

Unidentified photographer

Photograph, salt print, 18.6 x 13.2 cm. (7 5/16 x 5 3/16 in.),
c. 1858

NPG.77.263

\$1,600

Howells, William Dean, 1837-1920

Editor, author

Orlando Rouland, 1871-1945

Pencil on paper, 13.5 x 21.4 cm. (5 5/16 x 8 7/16 in.), 1890

NPG.78.124

\$175

Hoxie, Vinnie Ream, 1847-1914

Sculptress

Unidentified photographer

Tintype, 21.3 x 16.5 cm. (8 7/16 x 6 1/2 in.), c. 1875

NPG.78.112

\$300

Hughes, Langston, 1902-1967

Poet

Edward Weston, 1886-1958

Photograph, gelatin silver print, 24.3 x 19.4 cm. (9 9/16 x 7 5/8 in.), 1932

NPG.77.264

\$1,300

Hull, Isaac, 1773-1843

War of 1812 naval officer

Louis Jean-Baptiste Hyacinthe Pellegrin, 1808-?

Pencil on paper, 18.6 x 15.2 cm. (7 5/8 x 6 in.), 1841

NPG.78.12

\$3,500

Inness, George, 1825-1894

Artist

Unidentified photographer

Photograph, albumen silver print, 10 x 7.7 cm. (3 15/16 x 3 in.), c. 1860

NPG.78.152

\$20

Ito, Michio, 1893-1961

Dancer

Nickolas Muray, 1892-1965

Photograph, gelatin silver print, 24.4 x 19.5 cm. (9 5/8 x 7 11/16 in.), 1978
from a negative dated 1921

NPG.78.148

\$34

Jackson, Thomas J. ("Stonewall"), 1824-1863

Confederate general

Adalbert Volck, 1828-1912, after death mask by Frederick Volck, 1833-1891

Etching, 11 x 4.9 cm. (4 5/16 x 1 15/16 in.), c. 1863

NPG.78.20

\$165

James, Henry, 1843-1916

Author

Alvin Langdon Coburn, 1882-1966

Photogravure, 19.6 x 16.3 cm. (7 3/4 x 6 7/16 in.), 1906

NPG.77.309

\$90

Jay, John, 1745-1829

Statesman

Unidentified artist

Engraving and etching, 7.8 x 6.5 cm. (3 1/16 x 2 9/16 in.), not dated

NPG.78.77

\$60

Johnson, Andrew, 1808-1875

Seventeenth president of the United States

John Chester Buttre, 1821-1893, after Samuel Finley Breese Morse, 1791-1872

Engraving, 24.9 x 20 cm. (9 13/16 x 7 15/16), 1865

NPG.78.297

\$15

Chief Joseph, c. 1840-1904

Nez Percé chief

Edward Sherif Curtis, 1868-1952

Photograph, photogravure print, 39.7 x 28.1 cm. (15 5/8 x 11 1/16 in.), 1903

NPG.78.68

\$1,000

Kellogg, Clara Louise, 1842-1916

Dramatic soprano

Charles Deforest Fredericks & Company, 1823-1894

Photograph, albumen silver print, 9.1 x 5.4 cm. (3 5/8 x 2 1/8 in.), c. 1863

NPG.78.104

\$15

Kellogg, Clara Louise, 1842-1916

Dramatic soprano

Jeremiah Gurney & Son, active 1840-1880

Photograph, albumen silver print, 8.3 x 4.5 cm. (3 1/4 x 2 1/8 in.), c. 1863

NPG.78.105

\$15

Kellogg, Clara Louise, 1842-1916

Dramatic soprano

Unidentified artist

Wood medallion, 7.4 cm. (2 7/8 in.) diameter, not dated

NPG.78.55

\$30

Lafayette, Marquis de, 1757-1834

Revolutionary general

Philibert Louis Debucourt, 1755-1832)

Color mezzotint, 42.5 x 35.3 (16 3/4 x 13 7/8 in.), 1790

NPG.78.44

\$250

Lafayette, Marquis de, 1757-1834

Revolutionary general

C. L. S., ? - ?, after Anthelme Francois Lagrenée, 1744-1832

Lithograph, 19.6 x 16.5 cm. (7 3/4 x 6 1/2 in.), c. 1820-1830

NPG.78.89

\$15

LaFollette, Robert M., 1855-1925

Political leader

Jo Davidson, 1883-1952

Bronze, 43.8 cm. (17 1/4 in.), not dated

NPG.78.10

\$15,000

Lane, James Henry, 1814-1866

Soldier, political leader

Adalbert John Volck ("V. Blada"), 1828-1912, after John Roy Robertson,
active 1857-1869

Etching, 19.2 x 11.5 cm. (7 9/16 x 4 1/2 in.), c. 1863

From the series "Comedians and Tragedians of the North"

NPG.78.30

\$200

Laurens, Henry, 1724-1792

Revolutionary statesman

William G. Armstrong, 1823-1890, after John Singleton Copley, 1738-1815

Sepia watercolor on paper, 23 x 17.8 cm. (9 x 7 in.), c. 1835

NPG.77.289

\$200

Lawrence, Gertrude, 1900-1952

Actress

Nickolas Muray, 1892-1965

Photograph, gelatin silver print, 24.2 x 19.5 cm. (9 1/2 x 7 5/8 in.), 1978,
from a negative, c. 1920

NPG.78.149

\$34

Lebrun, Enrico, 1900-1964

Artist

Leonard Baskin, 1922-

Ink on paper, 53.3 x 76.2 cm. (21 x 30 in.), 1968

NPG.77.233

\$2,500

Lee, Henry, 1756-1818

Soldier, statesman

Attributed to James Herring, 1794-1867, after Gilbert Stuart, 1755-1828

Oil on canvas, 76 x 63.5 cm. (30 x 25 in.), c. 1834

NPG.78.51

\$3,500

Lee, Robert Edward, 1807-1870

Confederate general

Mathew B. Brady, 1823-1896

Photograph, albumen silver print, 9.1 x 5.5 cm. (3 9/16 x 2 3/16 in.), 1869

NPG.77.310

\$110

Lee, Robert Edward, 1807-1870

Confederate general

Edward Virginus Valentine, 1838-1930

Bronze, 58.4 cm. (23 in.), cast after 1870 plaster

NPG.78.35

\$1,700

Letterman, Jonathan, 1824-1872

Jonathan Letterman and unidentified staff

Army physician

Alexander Gardner, 1821-1882

Photograph, albumen silver print, 17.1 x 22.9 cm. (6 3/4 x 9 in.), 1862

NPG.78.98

\$375

Lewis, Sinclair, 1886-1951

Author

Nickolas Muray, 1892-1965

Photograph, silver bromide print, 24.1 x 19 cm. (9 1/2 x 7 1/2 in.), 1926

NPG.78.8

\$225

Lincoln, Abraham, 1809-1865

Sixteenth president of the United States

C. Bornemann, ? - ?, after unidentified artist

Lemerier lithography company, active mid 19th century

Lithograph with tintstone, hand colored, 25.9 x 21 cm. (10 1/8 x 8 1/4 in.), not dated

NPG.78.296

\$65

Lincoln, Abraham, 1809-1865

Sixteenth president of the United States

Samuel Fasset, active 1855-1875

Photograph, salt print, 18.4 x 13.3 cm. (7 1/4 x 5 1/2 in.), 1859

NPG.77.265

\$4,000

Lindbergh, Charles Augustus, 1902-1974

Pilot

G. L. Manuel Freres (? - ?)

Photograph, gelatine silver print, 18.3 x 12.9 cm. (7 3/16 x 5 1/16 in.), not dated

T/NPG.77.350.84

\$100

Lindbergh, Charles Augustus, 1902-1974

Pilot

Unidentified photographer

Photograph, gelatine silver print, 34.4 x 27.3 cm. (13 9/16 x 10 3/4 in.), c. 1926

T/NPG.78.3.84

\$50

Locke, David Ross (Petroleum V. Nasby), 1833-1888

Journalist

Unidentified photographer

Photograph, albumen silver print, 8.9 x 5.7 cm. (3 1/2 x 2 1/4 in.), c. 1866

NPG.78.285

\$15

Longacre, James Barton, 1794-1869

Artist

Self-portrait

Watercolor on paper, 12 x 12.7 cm. (4 3/4 x 5 in.), c. 1807

NPG.77.301

\$62.50

Longacre, James Barton, 1794-1869

Artist

Self-portrait

Watercolor on artist board, 26 x 20.2 cm. (10 1/4 x 8 in.), not dated

NPG.78.52

\$500

Lowell, James Russell, 1819-1891

Poet, Diplomat

Unidentified photographer

Photograph, albumenized salt print, 14.2 x 10.9 cm. (5 9/16 x 4 5/16 in.), 1857

NPG.78.153

\$20

McCormack, John Francis, 1884-1945

Singer

Arnold Genthe, 1869-1942

Photograph, gelatin silver print, 24.1 x 18.7 cm. (9 1/2 x 7 3/8 in.), not dated

NPG.77.339

\$250

McKay, Claude, 1889-1948

Writer

Berenice Abbott, 1898-

Photograph, gelatin silver print, 16.5 x 12.3 cm. (6 1/2 x 4 7/8 in.), c. 1926

NPG.77.266

\$600

McKinley, William, 1843-1901

William McKinley and Garret A. Hobart

Twenty-fifth president of the United States

Photograph, gelatin silver print, 25 x 32.9 cm. (9 7/8 x 12 15/16 in.), 1899

NPG.77.357

\$150

Mann, Horace, 1796-1859

Educator

Joseph E. Baker, 1835-1914, after unidentified artist

Lithograph, 44.3 x 36.8 cm. (17 7/16 x 14 1/2 in.), c. 1860

NPG.78.131

\$145

Mann, Horace, 1796-1859

Educator

Thomas A. Carew, active 1843-1860

Plaster, 73.2 (29 in.), 1852

NPG.78.33

\$100

Marion, Francis, c. 1732-1795

Revolutionary general

James Barton Longacre, 1794-1869, after Thomas Stothard, 1755-1834

Sepia watercolor on paper, 19 x 14.8 cm. (7 1/2 x 5 13/16 in.), c. 1835

NPG.77.292

\$50

Martin, Luther, c. 1748-1826

Lawyer

Henry Hoppner Meyer, c. 1782-1847

Oil on artist board, 26.2 x 20.8 cm. (10 5/16 x 8 3/16 in.), c. 1835

NPG.77.303

\$100

Maury, Matthew Fontaine, 1806-1873

Naval officer, oceanographer

Edward Virginius Valentine, 1838-1930

Bronze, 62.9 cm. (24 3/4 in.), cast after 1869 plaster

NPG.78.34

\$1,900

Mount, William Sidney, 1807-1868

Artist

Charles G. Crehen, 1829-?, after Charles Loring Elliott, 1812-1868

Nagel and Weingaertner lithography company, active 1849-1857

Lithograph, 36.5 x 31 cm. (14 3/8 x 12 3/16 in.), 1850

NPG.78.73

\$350

Nast, Thomas, 1840-1902

Cartoonist

Mathew B. Brady, 1823-1896

Photograph, salt print, 47 x 38.5 cm. (18 1/2 x 15 1/8 in.), c. 1858

NPG.77.267

\$800

Nott, Eliphalet, 1773-1866

Educator

Martin M. Lawrence, 1808 - ?

Photograph, crystalotype print, 18.5 x 13.4 cm. (7 1/2 x 5 1/4 in.), c. 1854

NPG.78.290

\$300

Page, William, 1811-1885

Artist

Self-portrait

Oil on canvas, 63.5 x 58 cm. (25 x 22 7/8 in.), 1830

NPG.77.236

\$40,000

Parrish, Maxfield, 1870-1966

Artist

Clara Sipprell, 1885-1975

Photograph, gelatin silver print, 19.3 x 14.1 cm. (7 5/8 x 5 9/16 in.), c. 1920

NPG.78.59

\$300

Pickett, George E., 1825-1875

Army officer

Edward Virginius Valentine, 1838-1930

Bronze, 69.2 cm. (27 1/4 in.), cast after 1875 plaster

NPG.78.37

\$1,900

Pierce, Franklin, 1804-1869

Fourteenth president of the United States

Alexander H. Ritchie, 1822-1895, after unidentified daguerreotype

Mezzotint and line engraving, 46.9 x 37.5 cm. (18 7/16 x 14 3/4 in.), c. 1853

NPG.78.22

\$225

Pierce, Franklin, 1804-1869

Fourteenth president of the United States

Benjamin W. Thayer lithography company, active 1840-1853, after unidentified artist

Lithograph with tintstone, 30.2 x 27.5 cm. (11 7/8 x 10 13/16 in.), c. 1847-1852

NPG.77.275

\$85

Pierce, Franklin, 1804-1869

Fourteenth president of the United States

Unidentified photographer

Photograph, salt print, 18.7 x 13.3 cm. (7 3/8 x 5 1/4 in.), c. 1858

NPG.77.268

\$2,500

Plumbe, John, 1809-1857

Photographer, railroadman

Unidentified artist, after daguerreotype by John Plumbe, 1809-1857

Lithograph, 33 x 26 cm. (13 x 10 1/4 in.), 1846

Contained in The National Plumbeotype Gallery, 1847

NPG.78.84.a

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Polk, James Knox, 1795-1849

Eleventh president of the United States

Marie Alexandre Alophe, 1812-1883, after Savinien Edmé Dubourjal, 1795-1865

Cattier lithography company, active ?-?

Lithograph, 22 x 19.7 cm. (8 5/8 x 7 3/4 in.), not dated

NPG.78.88

\$15

Polk, James Knox, 1795-1849

Eleventh president of the United States

Nathaniel Currier, 1813-1888, after daguerreotype by John Plumbe, 1809-1857

Lithograph, 29.2 x 22 cm. (11 1/2 x 8 5/8 in.), 1846

NPG.78.80

\$185

Polk, James Knox 1795-1849

Eleventh president of the United States

Albert Newsam, 1809-1864, after Charles Fenderich, 1805-1887

P. S. Duval lithography company, active 1837-1869

Lithograph, 26 x 22.7 cm. (10 1/4 x 8 14/16 in.), 1846

NPG.78.119

\$135

Pound, Ezra Loomis, 1885-1972

Poet

Alvin Langdon Coburn, 1882-1966

Photograph, collotype print, 19.5 x 15.8 cm. (7 11/16 x 6 1/4 in.), 1913

NPG.78.14

\$60

Powers, Hiram, 1805-1873

Sculptor

Longworth Powers, ? - 1904

Photograph, albumen silver print, 10 x 5.9 cm. (3 15/16 x 2 5/16 in.), c. 1865

NPG.78.110

\$100

Red Cloud, 1822-1909

Indian chief

Edward Sherif Curtis, 1868-1952

Photograph, photogravure print, 40 x 30 cm. (15 3/4 x 11 13/16 in.), 1905

NPG.78.69

\$750

Representative Women of Deseret

Augusta Joyce Crocheron, 1844-1915

Lithograph poster with albumen prints, 71.2 x 66 cm. (28 x 24 in.), 1883

NPG.78.236

\$750

Rice, Thomas (Jim Crow), 1808-1860

Father of the American minstrel show

Attributed to Max Rosenthal, 1833-1918, after Henry Louis Stephens, 1824-1882

Rosenthal (Louis) and Kramer lithography company, active 1851

Chromolithograph, 20 x 15.7 cm. (7 7/8 x 6 3/16 in.), 1851

Published in The Comic Natural History, Philadelphia, 1851

NPG.78.32

\$65

Robeson, Paul, 1898-1976

Singer, actor, civil rights leader

Doris Ullmann, 1884-1934

Platinum print, 20.2 x 15.3 cm. (7 15/16 x 6 in.), c. 1924

NPG.78.2

\$400

Roosevelt, Theodore, 1858-1919

Twenty-sixth president of the United States

Alvin Longdon Coburn, 1882-1966

Photogravure, 19.7 x 16.3 cm. (7 3/4 x 6 7/16 in.), 1907

NPG.77.311

\$90

Rush, Benjamin, 1745-1813

Physician

James Akin, c. 1773-1846, after Jeremiah Paul, Jr., ? - 1820

Engraving, 18.7 x 15.9 cm. (7 3/8 x 6 1/4 in.), 1800

NPG.77.253

\$675

Russell, Lillian, 1861-1922

Singer

Strobridge lithography company, active 1867- ?

Chromolithograph, 78.3 x 61 cm. (30 13/16 x 24 in.), not dated

NPG.77.329

\$175

Ruth, George Herman ("Babe"), 1895-1948

Baseball player

Nickolas Muray, 1892-1965

Photograph, gelatin silver print, 24.5 x 19.5 cm. (9 5/8 x 7 5/8 in.), 1978

NPG.78.150

\$34

Sargent, John Singer, 1856-1925

Artist

Alvin Langdon Coburn, 1882-1966

Photogravure, 20.1 x 15.7 cm. (7 7/8 x
6 3/16 in.), 1907

NPG.77.312

\$90

Sarony, Napoleon, 1821-1896

Photographer

Self-portrait

Photogravure, 20.8 x 14.9 cm. (8 3/16 x
5 7/8 in.), c. 1890

NPG.77.313

\$200

Seward, William Henry, 1801-1872

Statesman

Unidentified photographer

Daguerreotype, 14.1 x 10.7 cm. (5 9/16 x
4 1/4 in.), c. 1852

NPG.77.269

\$4,500

Sheridan, Philip Henry, 1831-1888

Union general

Unidentified photographer

Photograph, albumen silver print, 15.4 x
11.6 cm. (6 1/16 x 4 9/16 in.), 1863

NPG.78.97

\$375

Sitting Bull (Patanka Iyotanka), 1831?-1890

Indian chief

Römmeler and Jonas lithography company, active

c. 1885, after Rudolf Cronau

Colored collotype, 25.6 x 20.7 cm. (10 1/16
x 8 1/8 in.), 1885

NPG.77.277

\$135

Sothorn, Edward Askew, 1826-1887

Actor

George N. Rockwood, 1833-1911

Photograph, albumen silver print, 14.8 x 9.8 cm.
(5 13/16 x 3 7/8 in.), c. 1870

NPG.78.99

\$125

Sparks, Jared, 1789-1866
 Historian
 Unidentified photographer
 Photograph, albumen silver print, 8.5 x
 5.5 cm. (3 3/8 x 2 3/16 in.), c. 1860
 NPG.78.145
 \$10

Steichen, Edward Jean, 1879-1973
 Photographer
 Paul B. Haviland, 1880-1973
 Photograph, platinum print, 15.7 x 11.1
 cm. (6 3/16 x 4 3/8 in.), 1910
 T/NPG.77.170.83
 \$700

Stephens, Henry Louis, 1824-1882
 Illustrator
 Attributed to Max Rosenthal, 1833-1918
 after Henry Louis Stephens, 1824-1882
 Louis Rosenthal lithography company, active
 1851-c. 1875
 Chromolithograph, 25.7 x 16.1 cm. (10 1/8 x
 6 5/16 in.), 1851
 Published in The Comic Natural History,
 Philadelphia, 1851
 NPG.78.299
 \$45

Stone, Thomas, 1743-1787
 Revolutionary statesman
 James Barton Longacre, 1794-1869, after
 Robert Edge Pine
 Sepia watercolor on artist board, 26.4 x
 15.2 cm. (10 3/8 x 6 in.), c. 1827
 NPG.77.293
 \$100

Stratton, Charles Sherwood, 1838-1883
 Midget
 Charles Baugniet, 1814-1886, after
 unidentified artist
 Day and Haghe lithography company,
 active mid 19th century
 Lithograph, 30 x 23.4 cm. (11 13/16 x
 9 13/16 in.), 1844
 NPG.78.79
 \$165

Sumner, Charles, 1811-1874

Statesman

George Kendall Warren, ?-?

Photograph, albumen silver print, 9.5 x
5.5 cm. (3 3/4 x 2 1/8 in.), c. 1870

NPG.77.353

\$65

Sumter, Thomas, 1734-1832

Revolutionary general

William G. Armstrong, 1823-1890, after
Rembrandt Peale

Sepia watercolor on artist board, 27.6 x
22.8 cm. (10 7/8 x 9 in.), c. 1835

NPG.77.287

\$200

Swanson, Gloria, 1899-

Actress

Nickolas Muray, 1892-1965

Photograph, gelatin silver print, 24.1 x 19.1
cm. (9 1/2 x 7 1/2 in.), 1978, from a negative
c. 1920

T/NPG.78.192

\$34

Taney, Roger Brooke, 1777-1864
 Chief justice of the United States
 Attributed to Mathew B. Brady, 1823-1896
 Photograph, salt print, 18.7 x 13.2 cm.
 (7 3/8 x 5 3/16 in.), c. 1859
 NPG.77.272
 \$4,000

Taylor, Zachary, 1784-1850
 Twelfth president of the United States
 Alfred M. Hoffy, active 1835-1864, after
 Joseph H. Eaton, 1815-1896
 Lithograph, 22.7 x 24.8 cm. (8 15/16 x 9
 3/4 in.), 1847
 NPG.78.70
 \$25

Thompson, Charles, 1729-1824
 Revolutionary statesman
 Burnet Reading, active 1780-1820, after
 Pierre Eugene Du Simitière, c. 1736-1784
 Stipple engraving, 7.3 x 6.1 cm. (2 7/8 x
 2 3/8 in.), 1783
 Published in American Legislators, Patriots,
 Soldiers. . . . , London: Richardson, 1783
 NPG.78.40
 \$65

Truth, Sojourner, c. 1797-1883
 Reformer
 Unidentified photographer
 Photograph, albumen silver print, 8.2 x 5.8
 cm. (3 1/4 x 2 5/16 in.), 1864
 NPG.78.207
 \$100

Tweed, William Marcy ("Boss"), 1823-1878
 Political boss
 Jeremiah Gurney, active 1840-1880
 Photograph, albumen silver print, 12.9 x
 9.3 cm. (5 1/16 x 3 11/16 in.), c. 1870
 NPG.77.314
 \$250

Van Vechten, Carl, 1880-1964

Author

Self-portrait

Photograph, gelatin silver print, 17.7
x 12.6 cm. (7 x 5 in.), 1945

NPG.77.316

\$200

Vail, Theodore Newton, 1845-1920

Businessman

Pirie MacDonald, 1867-1942

Photograph, gelatin silver print, 33 x 11.6
cm. (13 x 4 9/16 in.), 1908

NPG.77.315

\$50

Valentino, Rudolphe, 1895-1926

Actor

Russell Ball, ?-?

Photograph, gelatin silver print, 33.6 x 26.4
cm. (13 3/16 x 10 7/16 in.), c. 1925

NPG.78.4

\$50

Van Buren, Martin, 1782-1862

Eighth president of the United States

Unidentified artist after daguerreotype

by John Plumbe, 1809-1857

Lithograph, 33 x 26 cm. (13 x 10 ¼ in.),
1846

Contained in The National Plumbeotype Gallery,
1847

NPG.78.84-e .

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Webster, Daniel, 1782-1852

Statesman

J.H. Bufford lithography company, active

1835-1890, after daguerreotype by

John Adams Whipple, 1823-1891

Lithograph, 15.1 x 13 cm. (5 15/16 x 5 1/8 in.), c. 1852

Music sheet title page: "Funeral March to...

Daniel Webster"

NPG.78.116

\$65

Webster, Daniel, 1782-1852

Statesman

Francis D'Avignon, c. 1814-1861, after

daguerreotype by Mathew Brady, 1823-1896

Lithograph, 28.3 x 24.7 cm. (11 1/8 x 9 3/4 in.), 1850

Published in Mathew Brady's Gallery of

Illustrious Americans, New York, 1850

NPG.77.326

\$75

Webster, Daniel

Statesman

James Barton Longacre, 1794-1869

Sepia watercolor on artist board, 22.9 x 19 cm. (9 x 7 1/2 in.), 1833

NPG.77.286

\$750

Webster, Daniel, 1782-1852

Statesman

Pendleton lithography company, active

1825-1836, after James Frothingham,

1786-1864

Lithograph, 20.4 x 20 cm. (8 x 7 7/8 in.), c. 1835

NPG.78.116

\$125

Webster, Daniel, 1782-1852

Statesman

Tappan and Bradford lithography company,

active 1848-1854, after daguerreotype

by John Adams Whipple, 1823-1891

Lithograph with printed gold border, 26.4 x 71.2 cm. (10 3/8 x 28 in.), c. 1852-53

NPG.77.327

\$125

Webster, Noah, 1758-1843

Lexicographer

Unidentified artist

Relief cut, 12.6 x 7.2 cm. (4 15/16 x
2 13/16 in.), 1789

Published in Webster's The American
Spelling Book, fourth edition,
Boston, 1792

NPG.78.90

\$12

Weir, John Ferguson. 1841-1926

Artist

Julian Alden Weir, 1852-1919

Drypoint, 17.5 x 14.5 cm. (16 7/8 x
5 11/16 in.), 1890

NPG.78.56

\$150

West, Benjamin, 1738-1820

Artist

Burnet Reading, active 1780-1820, after

Pierre Etienne Falconet, 1741-1791

Stipple engraving, 13.1 x 10.9 cm. (5 1/8
x 4 1/4 in.), 1792

NPG.78.41

\$30

West, Benjamin, 1738-1820, and Family

Artist

George S. Facius and Johann G. Facius,

active 1776-1802, after Benjamin West

Mezzotint, colored, 50.3 x 64.2 cm. (19 3/4
x 25 1/4 in.), 1779

NPG.78.85

\$300

West, Benjamin, 1728-1820 and Family

Artist

D.P. Pariset, 1740-?

Stipple and line engraving, 17.7 x 23 cm.
(6 15/16 x 9 1/16 in.), 1781

NPG.78.42

\$20

White, William, 1748-1836

Clergyman

James Barton Longacre, 1794-1869

Sepia watercolor on artist board, 26.2 x 21.7
cm. (10 5/16 x 8 9/16 in.), 1833

NPG.77.284

\$1,500

Whitman, Walt, 1819-1892

Poet

Frank Hill Smith, 1841-1904

Pencil on paper, 18.5 x 30.5 cm. (7 1/4 x 12 in.), 1881

NPG.77.242

\$800

Willard, Samuel, 1639/40-1707

Clergyman

Gerard Van der Gucht, 1696-1776, after unidentified artist

Stipple and line engraving, 26.7 x 17.7 cm. (10 1/2 x 6 3/4 in.), 1726

Published in Willard's Complete Body of Divinity, Boston, 1726

NPG.78.45

\$250

Willkie, Wendell Lewis, 1892-1944

Political leader

Harris & Ewing Studio, ?-?

Photograph, gelatin silver print, 33 x 23.2 cm. (13 x 9 1/8 in.), 1934

NPG.77.351

\$25

Wills, Helen Newington, 1905-

Athlete

Childe Hassam, 1859-1936

Etching, 17.4 x 12.4 cm. (6 13/16 x 4 7/8 in.), 1928

T/NPG.77.256

\$475

Wilson, James, 1742-1798

Revolutionary statesman, justice of the United States Supreme Court

James Barton Longacre, 1794-1869, after Jean-Pierre Henry Elouis

Sepia watercolor on artist board, 18.2 x 14 cm. (7 3/8 x 5 1/2 in.), c. 1825

NPG.77.299

\$100

Wirt, William, 1772-1834

Lawyer

James Barton Longacre, 1794-1869

Sepia watercolor on artist board, 27.6 x
21.2 cm. (10 7/8 x 8 3/8 in.), 1833

NPG.77.282

\$650

Witherspoon, John, 1723?-1794

Clergyman, revolutionary statesman

James Barton Longacre, 1794-1869, after

Charles Willson Peale, 1741-1827

Sepia watercolor on paper, 21.5 x 15.8

cm. (8 1/2 x 6 1/4 in.), c. 1825

NPG.77.295

\$150

Wood, Grant, 1892-1942

Artist

"Honorary Degree," self-portrait

Lithograph, 30.2 x 17.7 cm. (11 7/8 x

7 in.), 1939

NPG.77.250

\$1,200

Woodbury, Levi, 1789-1851

Justice of the United States Supreme Court,
statesman

James Barton Longacre, 1794-1869

Sepia watercolor on artist board, 26.2 x 20.5
cm. (10 5/16 x 8 1/16 in.), 1833

NPG.77.283

\$450

Woodbury, Levi, 1789-1851

Justice of the United States Supreme Court,
statesman

Unidentified artist after daguerreotype by

John Plumbe, 1808-1857

Lithograph, 33 x 26 cm. (13 x 10 1/4 in.), 1846

Contained in The National Plumbeotype Gallery,
1847

NPG.78.84-k

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Woodhull, Victoria Claflin, 1838-1927
 Eccentric reformer
 Thomas Nast, 1840-1902
 Wood engraving, 34.6 x 23.2 cm. (13 5/8 x
 9 1/8 in.), 1872
 Published in Harper's Weekly, New York,
 February 17, 1872
 NPG.78.93
 \$35

Wythe, George, 1726-1806
 Revolutionary statesman
 James Barton Longacre, 1794-1869, after
 unidentified artist
 Sepia watercolor on paper, 24.9 x 14 cm.
 (9 13/16 x 5 1/2 in.), c. 1825
 NPG.77.294
 \$100

Young, Brigham, 1801-1877
 Religious leader
 Augustin Francois Lemaitre, 1797-1870
 after unidentified daguerreotype
 Engraving, 15.5 x 8.2 cm. (6 1/8 x 3 1/4
 in.), c. 1855
 NPG.78.47
 \$35

Young, Loretta, 1913-
 Actress
Loretta Young and Sisters: Sally Blaine
and Polly Anne Young
 Nickolas Muray, 1892-1965
 Photograph, gelatin silver print, 24.5 x
 19.5 cm. (9 5/8 x 9 11/16 in.), 1978,
 from a negative c. 1920
 T/NPG.78.151
 \$34

*From The National Plumbeotype Gallery
 Unidentified artists, after daguerreotypes
 by John Plumbe, 1809-1857
 Lithographs, 1846
 NPG.78.84
 \$4,000

Total

\$213,120

NATIONAL PORTRAIT GALLERY

Acquisitions, October 1, 1977 - September 30, 1978

PERMANENT COLLECTION
TRUST FUND PURCHASES

Geronimo, 1829-1909

Apache war chief

Edward Sherif Curtis, 1868-1952

Photogravure, 39.3 x 26.9 cm. (15 ½ x 10 9/16 in.),
1907

NPG.78.67

Gift of Katie Louchheim

\$1,000

Madison, James, 1751-1836

Fourth president of the United States

David Edwin, 1776-1841, after Thomas Sully,
after Gilbert StuartStipple engraving, 50.3 x 33.3 cm. (19 13/16
x 13 1/8 in.), 1810

NPG.77.252

Gift of Mrs. Katie Louchheim

\$750

Moore, Marianne, 1887-1972

Poet

Michael Werboff, 1896-

Oil on canvas, 101.6 x 76.5 cm. (40 x 30 in.),
1968

T/NPG.77.234.82

Gift of the Lu Shan Foundation, Inc.

\$15,000

Rockefeller, John Davison, 1839-1937

Industrialist

Jo Davidson, 1883-1952

Bronze, 55.9 cm. (22 in.), 1924

NPG.78.9

Gift of David, John D. III, Laurance S.

and Nelson A. Rockefeller (gift in equal
shares)

\$10,000

Washington, George, 1732-1799
 First president of the United States
 Valentine Green, 1739-1813, after John
 Trumbull
 Mezzotint, 32.2 x 25.3 cm. (12 11/16 x
 10 in.), 1783
 NPG.77.197
 Gift of Katie Louchheim
 \$875

Washington, George, 1732-1799
 First president of the United States
 Jean-Antoine Houdon, 1741-1828
 Plaster, 53.3 cm. (21 in.), c. 1786
 NPG.78.1
 Gift of Joe L. and Barbara B. Albritton
 (\$25,000), Robert H. and Clarice
 Smith (\$25,000) and federal fund
 purchase (\$20,000) *

Total	\$77,625	Trust
	\$20,000	Federal

NATIONAL PORTRAIT GALLERY

Acquisitions, October 1, 1977 - September 30, 1978

STUDY COLLECTION

FEDERAL PURCHASES

Adams, Charles Francis, 1807-1886

Diplomat

Unidentified artist

Chromolithograph, 29.4 x 17.5 cm. (11 9/16 x 6 7/8 in.), 1872

Published in Vanity Fair, London, October 5, 1872

S/NPG.77.128

\$20

Adams, John Quincy, 1767-1848

Sixth president of the United States

William Harrison, Jr., active 1797-1819, after Thomas Sully, 1783-1872

Line engraving, 7.7 x 7.7 cm. (3 1/16 x 3 1/16 in.), c. 1826-1830

S/NPG.78 18

\$10

Alcott, Amos Bronson, 1799-1888

Transcendentalist, educator

George Kendall Warren, ? - ?

Photograph, albumen silver print, 9.5 x 5.2 cm. (3 3/4 x 2 1/16 in.), c. 1870

S/NPG.77.138

\$5

Alcott, Louisa May, 1832-1888

Author

George Kendall Warren, ? - ?

Photograph, albumen print, 9.6 x 5.8 cm. (3 3/4 x 2 1/4 in.), c. 1870

S/NPG.77.139

\$5

Arthur, Chester Alan, 1830-1886

Twenty-first president of the United States

Abraham Bogardus, 1822-1908

Photograph, albumen silver print, 15.1 x 10.3 cm. (5 15/16 x 4 1/8 in.), c. 1880

S/NPG.77.140

\$25

Astor, William Waldorf, 1848-1919

Capitalist

Albert Levering, 1869-1929

Color halftone, 24.2 x 18 cm. (9 1/2 x 7 1/16 in.), 1905

Published in Life, New York, 1905

S/NPG.78.14

\$25

Astor, William Waldorf, 1848-1919

Capitalist

Unidentified artist

Photograph, albumen silver print, 14.4 x 10.2 cm. (5 9/16 x 4 in.), c. 1875

S/NPG.78.42

\$4

Ball, Thomas, 1819-1911

Sculptor

Unidentified photographer

Photograph, albumen silver print, 8.9 x 5.8 cm. (3 1/2 x 2 5/16 in.), c. 1863

S/NPG.77.141

\$25

Bryant, William Cullen, 1794-1878

Poet, editor

Howell Studio, active ? - ?

Photograph, albumen silver print, 9.5 x 5.7 cm. (3 3/4 x 2 1/4 in.), c. 1870

S/NPG.77.143

\$3

Choate, Rufus, 1799-1859

Lawyer, statesman

Unidentified artist, after a daguerreotype by Southworth and Hawes

Photograph, albumen silver print, 54.1 x 42.8 cm. (20 1/4 x 16 7/8 in.), c. 1870
from a daguerreotype c. 1851

S/NPG.78.64

\$5

Church, Frederick Edwin, 1826-1900

Artist

Napoleon Sarony, 1821-1846

Photograph, albumen silver print, 8.9 x 5.9 cm. (3 1/2 x 2 5/16 in.), c. 1868

S/NPG.77.144

\$30

Clemens, Samuel L., 1835-1910

Author

Isabel Lyon, ? - ?

Photograph, gelatin silver print, 8.8 x 8.8 cm. (3 1/2 x 3 1/2 in.), c. 1906

S/NPG.78.65

\$35

Clemens, Samuel L., 1835-1910

Author

Isabel Lyon, ? - ?

Photograph, gelatin silver print, 8.8 x 8.8 cm. (3 1/2 x 3 1/2 in.), c. 1906

S/NPG.78.66

\$35

Clemens, Samuel L., 1835-1910

Author

Isabel Lyon, ? - ?

Photograph, gelatin silver print, 13.6 x 7.9 cm. (5 3/8 x 3 1/8 in.), c. 1906

S/NPG.78.67

\$35

Clemens, Samuel L., 1835-1910

Author

Isabel Lyon, ? - ?

Photograph, gelatin silver print, 8.8 x 8.8 cm. (3 1/2 x 3 1/2 in.), c. 1906

S/NPG.78.68

\$35

Clemens, Samuel L., 1835-1910

Author

Isabel Lyon, ? - ?

Photograph, gelatin silver print, 9.7 x 11.8 cm. (3 13/16 x 4 5/8 in.), c. 1906

S/NPG.78.69

\$35

Clemens, Samuel L., 1835-1910 and Ralph Ashcroft, ? - ?

Author

Isabel Lyon, ? - ?

Photograph, gelatin silver print, 8.2 x 13.8 cm. (3 1/4 x 5 7/16 in.), c. 1906
S/NPG.78.70

\$35

Clemens, Samuel L., 1835-1910 and Henry Rodgers, 1840-1909

Author

Isabel Lyon, ? - ?

Photograph, gelatin silver print, 9 x 9 cm. (3 9/16 x 3 9/16 in.), 1907
S/NPG.78.73

\$35

Clemens, Samuel L., 1835-1910 and Henry Rodgers, 1840-1909

Author

Isabel Lyon, ? - ?

Photograph, gelatin silver print, 8.7 x 8.7 cm. (3 7/16 x 3 7/16 in.), 1907
S/NPG.78.74

\$35

Clemens, Samuel L., 1835-1910

Author

Isabel Lyon, ? - ?

Photograph, gelatin silver print, 8.1 x 8.1 cm. (3 3/16 x 3 3/16 in.), c. 1906
S/NPG.78.75

\$35

Clemens, Samuel L., 1835-1910

Author

Attributed to A. B. Paine, ? - ?

Photograph, gelatin silver print, 12. x 9.7 cm. (4 3/4 x 3 13/16 in.), c. 1906
S/NPG.78.71

\$35

Clemens, Samuel L., 1835-1910

Author

Attributed to A. B. Paine, ? - ?

Photograph, gelatin silver print, 12 x 9.5 cm. (4 3/4 x 4 3/4 in.), c. 1906
S/NPG.78.72

\$35

Cropsey, Jaspar, 1823-1900

Artist

Napoleon Sarony, 1821-1896

Photograph, albumen silver print, 11.8 x 8.8 cm. (4 5/8 x 3 1/2 in.), c. 1870
S/NPG.78.41

\$4

Delaplaine's Repository of the Lives and Portraits of Distinguished AmericanCharacters

Various artists

Stipple & line engraving and etching, 39.1 cm. (15 3/8 in.), 1816

Published by William Brown, Philadelphia, 1816-1818

S/NPG.77.136 a-r

\$550

Depew, Chauncey Mitchell, 1834-1928

Businessman, statesman

Fredricks Knickerbocker Studio, active ? - ?

Photograph, albumen silver print, 14.4 x 9.7 cm. (5 5/8 x 3 13/16 in.), c. 1888

S/NPG.77.145

\$2

Depew, Chauncey Mitchell, 1869-1929

Businessman, statesman

Albert Levering, 1869-1929

Color halftone, 24.7 x 16.8 cm. (9 11/16 x 6 9/16 in.), 1905

Published in Life, New York, 1905

S/NPG.78.15

\$25

Drayton, William, 1776-1846

Congressman

James Barton Longacre, 1794-1869

Sepia on artist board, 26.9 x 22.2 cm. (10 5/8 x 8 3/4 in.), c. 1833

S/NPG.77.122

\$10

Drew, Daniel, 1797-1879

Capitalist, speculator

Howell Studio, active ? - ?

Photograph, albumen silver print, 14.7 x 9.6 cm. (5 13/16 x 3 3/4 in.), c. 1870

S/NPG.78.40

\$4

Ellsworth, Oliver, 1745-1807

Statesman

David Edwin, 1776-1841, after John Trumbull, 1756-1843

Stipple engraving, 9.6 x 8 cm. (3 3/4 x 3 1/8 in.), 1814

Published in Analectic Magazine, 1814

S/NPG.78.27

\$45

Ericsson, John, 1803-1889

Engineer, inventor

Unidentified photographer

Photograph, albumen silver print, 8.8 x 5.6 cm. (3 7/16 x 2 3/16 in.), c. 1862

S/NPG.77.146

\$15

Everett, Edward, 1794-1865

Statesman

Unidentified photographer

Photograph, albumen silver print, 9 x 6.5 cm. (3 1/2 x 2 9/16 in.), c. 1860

S/NPG.77.147

\$3

Fillmore, Abigail Powers, 1798-1853

Wife of President Millard Fillmore

Unidentified artist

Oil on canvas, 76 x 63.5 cm. (30 x 25 in.), c. 1840

S/NPG.78.20

\$22,500 (together with Millard Fillmore)

Fremont, John C., 1813-1890

Explorer

George E. Perine, 1837-1885

Engraving, 24 x 18.5 cm. (9 7/16 x 7 1/4 in.), not dated

S/NPG.78.47

\$85

Garfield, James A., 1831-1881

Twentieth president of the United States

Napoleon Sarony, 1821-1896

Photograph, photogravure print, 19.9 x 16.3 cm. (7 7/8 x 6 7/16 in.), c. 1880

S/NPG.78.63

\$3

Geronimo, 1829-1909

Indian chief

Unidentified photographer

Photogravure, 23.6 x 18.6 cm. (9 9/16 x 7 5/16 in.), 1904

S/NPG.77.151

\$75

Harper, Fletcher, 1806-1877

Printer, publisher

Gustav Kruell, 1843-1907, after unidentified photograph

Wood engraving, 22.1 x 17.2 cm. (8 11/16 x 6 3/4 in.), 1881

Published in *The American Art Reviews*, vol. 1, Boston, 1881

S/NPG.77.132

\$5

Harte, Francis Brett, 1836-1902

Author

George N. Rockwood, 1833-1911

Photograph, albumen silver print, 9.2 x 5.7 cm. (3 5/8 x 2 1/4 in.), c. 1870

S/NPG.77.152

\$15

Hay, John Milton, 1838-1905

Author, diplomat

Sir Leslie Ward ("Spy"), 1851-1922

Chromolithograph, 32 x 18.6 cm. (12 9/16 x 7 5/16 in.), 1897

Published in *Vanity Fair*, London, June 24, 1897

S/NPG.77.135

(included in price of watercolor listed in Permanent Collection)

Hoover, Lou Henry, 1875-1944

First lady

Edward Steichen, 1879-1973

Photograph, gelatin silver print, 25.2 x 20.2 cm. (9 7/8 x 7 15/16 in.), c. 1929

S/NPG.78.214

\$205

Howard, Oliver Otis, 1830-1909

Union soldier

Frederick Gutekunst, 1832-1917

Photograph, albumen silver print, 46.7 x 45.4 cm. (18 3/8 x 17 7/8 in.), c. 1865

S/NPG.77.233

\$100

Jefferson, Joseph, 1829-1905

Actor

Napoleon Sarony, 1821-1896

Photograph, albumen silver print, 9.5 x 6 cm. (3 3/4 x 2 3/8 in.), 1869
S/NPG.77.153

\$5

Jefferson, Thomas, 1743-1826

Third President of the United States

Edward Orme, active 1800-1825, after Gilbert Stuart, 1755-1828

Stipple engraving, 11.1 x 8.6 cm. (4 3/8 x 3 3/8 in.), 1801

S/NPG.78.39

\$65

Kennedy, John A. ; 1803-1873

Police superintendant of New York City

Francis D'Avignon, c. 1814-1861 after daguerreotype by Mathew Brady, 1823-1896

Lithograph with tintstone, 32.7 x 27.8 cm. (12 9/16 x 10 15/16 in.), c. 1849-1854

S/NPG.78.33

\$25

Kensett, John Frederick, 1816-1872

Artist

Napoleon Sarony, 1821-1896

Photograph, albumen silver print, 9.4 x 5.7 cm. (3 11/16 x 2 1/4 in.), c. 1868

S/NPG.78.154

\$30

Kosciuszko, Thaddeus, 1746-1817

Revolutionary general

Unidentified artist

Etching and engraving, 10.3 x 7.9 cm. (4 1/16 x 3 1/8 in.), not dated

S/NPG.78.35

\$45

Lafayette, Marquis de, 1757-1834

Revolutionary general

Edward Gosselin, ? - ?, after Edme Queneday

Aquatint and etching, 10.3 cm. (4 1/16 in.) diameter, 1895

S/NPG.78.215

\$65

Law, George, 1806-1881

Contractor, financier

Sarony lithography company, active 1853-1857

after daguerreotype by Mathew Brady

Lithograph with tintstone, 24.7 x 24 cm. (9 11/16 x 9 7/16 in.), c. 1855

S/NPG.78.31

\$20

Lewis, Wyndham (Percy), 1884-1957

Author, painter

Alvin Langdon Coburn, 1882-1966

Photograph, collotype print, 20.8 x 15.7 cm., 1916

S/NPG.78.6

\$50

James Barton Longacre, 1794-1869

Artist

Andrew Longacre, 1831-1906 or

Lydia Longacre, 1870-1951

Watercolor on paper, 20.3 x 7.9 cm. (8 x 3 1/8 in.), not dated

S/NPG.77.302

\$62.50

Lowell, James Russell, 1819-1891

Poet, editor

James Joseph Jacques Tissot, 1836-1902

Chromolithograph, 29 x 12.8 cm. (11 3/8 x 5 in.), 1880

Published in Vanity Fair, London, August 21, 1880

S/NPG.77.131

\$20

McClellan, George B., 1826-1885

Union general

Alexander Hay Ritchie, 1822-1895, after

Charles DeForest Fredricks

Engraving, 28.5 x 25.5 cm. (11 1/4 x 10 1/16 in.), c. 1870

S/NPG.78.61

\$15

Modjeska, Helena, 1840-1909

Actress

Maerz, ? - ?, Courier lithography company, active 1880's

Lithograph, 56 x 45.1 cm. (22 1/16 x 17 3/4 in.), c. 1880's

S/NPG.77.137

\$40

Morris, Pete, ? - ?

Musician

Unidentified artist, after daguerreotype by John Plumbe

Lithograph, 18 x 12 cm. (7 1/16 x 4 3/4 in.), 1846

S/NPG.78.48

\$85

Morton, Henry Stanley, 1841-1904

Journalist, explorer

Unidentified artist

Chromolithograph, 24 x 18.9 cm. (9 7/16 x 7 7/16 in.), 1872

Published in Vanity Fair, London, November 2, 1872

S/NPG.77.129

\$20

Orr, James L., 1822-1873

Lawyer

Francis D'Avignon, c. 1814-1861, after Mathew Brady

Lithograph, 27.5 x 27.5 cm. (10 13/16 x 10 13/16 in.), 1858

S/NPG.78.26

\$185

Die Osagen Indianer

Unidentified artist

Stipple and line engraving, 14.6 x 19.8 cm. (5 3/4 x 7 3/4 in.),

c. 1827

S/NPG.78.37

\$130

Our Great Authors

Thomas Sinclair lithography company, active 1830-1850,

after Alonzo Chappel

Lithograph, 52.5 x 76.5 cm. (20 11/16 x 30 1/8 in.), 1865

S/NPG.78.23

\$285

Palne, Thomas, 1737-1809

Revolutionary statesman

Unidentified artist after Charles Willson Peale

Engraving, 13.4 x 9.9 cm. (5 1/4 x 3 7/8 in.), 1791

S/NPG.78.24

\$85

Pennington, William, 1796-1862

Lawyer and politician

Adam B. Walter, 1820-1875, after photograph by Mathew Brady

Mezzotint and line engraving, 30.5 x 24.3 cm. (12 x 9 9/16 in.), 1860-62

S/NPG.77.133

\$85

Perry, Matthew C., 1794-1853

Naval officer

Eliphalet H. Brown, Jr., 1816-1886, after Peter Bernard William Heine

Sarony lithography company

Chromolithograph, 52 x 82.6 cm. (20 1/2 x 32 1/4 in.), 1855

S/NPG.78.83

\$873

Death of Major Pierson, 1757-1781

Soldier

James Heath, 1757-1834, after John Singleton Copley

Engraving, 57.1 x 77.5 cm. (22 7/8 x 30 1/2 in.), 1796

S/NPG.78.34

\$165

Poe, Edgar Allan, 1809-1849

Author

John Sartain, 1808-1897, after unidentified artist

Mezzotint, 10.7 x 8.9 cm. (4 3/16 x 3 1/2 in.), not dated

S/NPG.78.36

\$30

Ramsay, David, 1749-1815

Physician

Charles Fraser, 1782-1860, after Rembrandt Peale

Pencil on paper, 17 x 9.2 cm. (6 11/16 x 3 5/8 in.), c. 1835

S/NPG.77.113

\$50

Reid, Whitelaw, 1837-1912

Journalist, diplomat

Sir Leslie Ward ("Spy"), 1851-1922

Chromolithograph, 34.4 x 20 cm. (13 1/2 x 7 7/8 in.), 1902

Published in Vanity Fair, London, September 25, 1902

S/NPG.77.334

\$20

Robinson, Richard P., ? - ?

Criminal

Edward Williams Clay, 1799-1857

Lithograph, 31.8 x 25.5 cm. (12 1/2 x 10 in.), 1836

S/NPG.78.32

\$30

Rockefeller, John D., 1839-1915, and John D. Rockefeller, Jr., 1874-1948

Industrialist; financier

Albert Levering, 1869-1929

Color halftone, 24.9 x 18.3 cm. (9 13/16 x 7 3/16 in.), 1905

Published in Life, New York, 1905

S/NPG.78.13

\$25

Rogers, Henry H., 1840-1909

Capitalist

Albert Levering, 1869-1929

Color halftone, 19.6 x 17.8 cm. (7 11/16 x 7 in.), 1905

Published in Life, New York, 1905

S/NPG.78.12

\$25

Rogers, John, 1829-1904

Sculptor

Unidentified photographer

Photograph, lantern slide, 7.3 x 7.3 cm. (2 7/8 x 2 7/8 in.), c. 1870

S/NPG.78.44

\$15

Roosevelt, Franklin Delano, 1882-1945

Thirty-second president of the United States

Unidentified photographer

Photograph, gelatin silver print, 25.2 x 19.5 cm. (9 15/16 x 7 11/16 in.), 1940

S/NPG.77.160

\$5

Roosevelt, Franklin Delano, 1882-1945

Thirty-second president of the United States

Unidentified photographer

(7 press photographs)

Photograph, gelatin silver print, 20.3 x 25.4 cm. (8 x 10 in.), c. 1940

S/NPG.78.154 - 160

\$50 for the group

Russell, Lillian, 1861-1922

Singer

Benjamin J. Falk, 1853-1925

Photograph, albumen print, 14.5 x 9.8 cm. (5 11/16 x 3 7/8 in.), c. 1880

S/NPG.77.161

\$10

Scott, Thomas A., 1823-1881

Railroad executive

Thomas Sinclair lithography company, active 1830-50,
after unidentified artist

Lithograph, 21.5 x 20 cm. (8 7/16 x 7 7/8 in.), not dated
S/NPG.78.46

\$65

Seward, William Henry, 1801-1872

Secretary of State

Unidentified artist

Bois durci, 11.5 cm. (4 1/2 in.) diameter, c. 1863

S/NPG.78.21

\$250

Shaw, Henry Wheeler ("Josh Billings"), 1818-1885

Humorist

George N. Rockwood, 1833-1911

Photograph, albumen silver print, 9.3 x 5.7 cm. (3 5/8 x 2 1/4 in.),
c. 1870

S/NPG.77.162

\$15

Stanton, Elizabeth Cady, 1815-1902

Reformer

Mosher, 1849-?

Photograph, albumen silver print, 9.7 x 7.3 cm. (3 7/8 x 2 7/8 in.),
c. 1880

S/NPG.77.162

\$125

Summerfield, John, 1798-1825

Clergyman

Unidentified artist, after Samuel Lovett Waldo, 1783-1861 and
William Jewett, 1789/90-1874

Oil on cardboard, 26 x 20.9 cm. (10 1/4 x 8 1/4 in.), 1822

S/NPG.77.111

\$300

Thomas, George Henry, 1816-1870

Soldier

Anthony, Edwards & Co., active 1844-1845

Photograph, albumen silver print, 8.6 x 5.5 cm. (3 3/8 x 2 3/16 in.), c. 1863

S/NPG.77.165

\$8

Train, George Francis, 1829-1904

Merchant, author

Edward Valois, active 1840-60s, after unidentified artist

Lithograph with tintstone, 61.4 x 46.5 cm. (24 1/8 x 18 6/16 in.), 1869-72

S/NPG.77.134

\$350

Trobian, Regis de, 1816-1897

Union soldier

Charles G. Crehen, 1829-?, after unidentified artist

Lithograph, 40.4 x 33.5 cm. (15 1/8 x 13 in.), 1850

S/NPG.78.30

\$20

Unidentified gentleman No. 2

James Barton Longacre, 1794-1869

Pencil on paper, 24.4 x 19 cm. (9 5/8 x 7 1/2 in.), c. 1825

S/NPG.77.120

\$25

Unidentified gentleman No. 3

James Barton Longacre, 1794-1869, after unidentified artist

Pencil on paper, 24.9 x 19.3 cm. (9 13/16 x 7 5/8 in.), c. 1825

S/NPG.77.121

\$25

Unidentified gentleman No. 5

James Barton Longacre, 1794-1869

Sepia and pencil on artist board, 24.7 x 20.7 cm. (9 14/16 x 8 3/16 in.),

c. 1835

S/NPG.77.123

\$25

Unidentified woman

Unidentified photographer

Daguerreotype, 13.9 x 10.7 cm. (5 1/2 x 4 1/4 in.), c. 1855

S/NPG.77.237

(included in price of Lucy Stone Blackwell daguerreotype in Permanent Collection)

Washington, William Augustine, 1752-1810

Revolutionary army officer

James Barton Longacre, 1794-1869, after Charles Willson Peale, 1741-1827

Watercolor on artist board, 21.2 x 16.2 cm. (8 3/8 x 6 9/16 in.), c. 1835

S/NPG.77.114

\$250

Webster, Daniel, 1782-1852

Statesman

Josiah Johnson Hawes, 1808-1901, after a daguerreotype by Southworth and Hawes

Photograph, albumen silver print, 48.3 x 38.7 cm. (18 3/8 x 15 1/4 in.),

not dated

S/NPG.77.166

\$225

Whittier, John Greanleaf, 1807-1892

Poet

George Kendall Warren, ?-?

Photograph, albumen silver print, 10.3 x 6.1 cm. (4 1/6 x 2 1/2 in.), c. 1870

S/NPG.77.167

\$5

Williams, Eliza, ?-?

James Barton Longacre, 1794-1869

Watercolor on paper, 19 x 14.6 cm. (7 1/2 x 5 6/8 in.), 1835

S/NPG.77.112

\$650

Wilson, Woodrow, 1856-1924

Twenty-eighth president of the United States

Unidentified photographer

Photograph, gelatin silver print, 18.7 x 23.7 cm. (7 3/8 x 9 5/16 in.), 1919

S/NPG.77.169

\$20

Total

\$29,161

NATIONAL PORTRAIT GALLERY

Acquisitions, October 1, 1977 - September 30, 1978

STUDY COLLECTIONGIFTS

Adams, Dawn, ? - ?

Actress

Philippe Halsman, 1906-

Photograph, gelatin silver print, 35.1 x 27.3 cm. (13 13/16 x 10 3/4 in.), 1952
S/NPG.77.193

Gift of George Rinhart

Aldrich, Winthrop W., 1885-?

Banker

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 34.6 x 27.4 cm. (13 5/8 x 10 13/16 in.), 1944
S/NPG.77.210

Gift of George Rinhart

Allen, Fred, 1894-1956

Comedian

Philippe Halsman, 1906-

Photograph, gelatin silver print, 24.7 x 29.6 cm. (9 3/4 x 7 7/8 in.), not dated
S/NPG.77.204

Gift of George Rinhart

Allen, Fred, 1894-1956

Comedian

Philippe Halsman, 1906-

S/NPG.77.211

Gift of George Rinhart

Allen, Steve, 1921-

Humorist, musician

Philippe Halsman, 1906-

Photograph, gelatin silver print, 34.5 x 27.3 cm. (13 3/4 x 10 3/4 in.), not dated
S/NPG.77.212

Gift of George Rinhart

Ball, Lucille, 1911-
Actress

Philippe Halsman, 1906-

Photograph, gelatin silver print, 33.8 x 27.2 cm. (13 1/4 x 10 11/16 in.), 1950
S/NPG.77.190

Gift of George Rinhart

Berti, Marina, ? - ?

Philippe Halsman, 1906-

Photograph, gelatin silver print, 34.4 x 27.5 cm. (13 9/16 x 10 13/16 in.), not dated
S/NPG.77.213

Gift of George Rinhart

Bolger, Ray, 1904-

Actor

Philippe Halsman, 1906-

Photograph, gelatin silver print, 34.5 x 27.2 cm. (13 9/16 x 10 11/16 in.), 1948
S/NPG.77.207

Gift of George Rinhart

Caesar, Sid, 1922-

Actor, comedian

Philippe Halsman, 1906-

Photograph, gelatin silver print, 35 x 27.5 cm. (13 3/4 x 10 13/16 in.), not dated
S/NPG.77.194

Gift of George Rinhart

Chaliapin, Feodor, 1873-1938

Russian operatic basso

Jo Davidson, 1883-1952

Terra-cotta, 59.7 cm. (22 3/4 in.), 1922

S/NPG.77.125

Gift of Dr. Maury Leibovitz

Cleveland, Frances Folsom, 1854-1947

Wife of President Grover Cleveland

Anders Zorn, 1860-1920

Oil on canvas, 137.2 x 92.2 cm. (54 x 36 1/4 in.), 1899

S/NPG.77.124

Gift of Mrs. Frances Payne

Coolidge, Calvin, 1872-1933

Thirtieth president of the United States

Carter-Bailey Studio

Photograph, gelatin silver print, 50.5 x 40.5 cm. (19 14/16 x 15 15/16 in.), 1925
S/NPG.77.187

Gift of Colonel John Coolidge

Daguerre, Louis Jacques Mande, 1787-1851

Inventor of the daguerreotype process

Francis D'Avignon, c. 1814-1861 and Abram J. Hoffman, active 1849-1860
after daguerreotype by Charles R. Meade

Lithograph, 21.4 x 22.5 cm. (8 7/16 x 8 7/8 in.), 1849

S/NPG.77.130

Gift of The Old Print Gallery

Durante, Jimmy, 1893-

Entertainer

Philippe Halsman, 1906-

Photograph, gelatin silver print, 34.7 x 27.3 cm. (13 5/8 x 10 3/4 in.), not dated

S/NPG.77.215

Gift of George Reinhart

Eastwood, Clint, 1930-

Actor

Philippe Halsman, 1906-

Photograph, gelatin silver print, 34.4 x 27.3 cm. (13 9/16 x 10 3/4 in.), not dated

S/NPG.77.200

Gift of George Reinhart

Einstein, Albert, 1879-1955

Scientist

Lionel Reiss, 1894-

Etching, 21.7 x 13.5 cm. (8 1/2 x 5 5/16 in.), 1933

S/NPG.78.16

Gift of Dr. David Reiss

Ellington, Edward Kennedy ("Duke"), 1899-1974

Musician

Philippe Halsman, 1906-

Photograph, gelatin silver print, 27.4 x 34.8 cm. (10 3/4 x 13 3/4 in.), 1967

S/NPG.77.199

Gift of George Reinhart

Emerson, Lydia Jackson, ? - ?

(Mrs. Ralph Waldo Emerson)

James Wallace Black, 1825-1896 and Case, ? - ?

Photograph, albumen silver print, 9.1 x 5.3 cm. (3 9/16 x 2 1/8 in.), c. 1865

S/NPG.78.5

Gift of Daniel Wolf

Fabray, Nanette, 1920-
Actress

Philippe Halsman, 1906-

Photograph, gelatin silver print, 34.6 x 27.3 cm. (13 7/8 x 10 3/4 in.), 1947
S/NPG.77.203

Gift of George Rinhart

Farley, James Aloysius, 1888-
Politician

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 27 x 28 cm. (10 11/16 x 11 1/16 in.), 1959
S/NPG.77.201

Gift of George Rinhart

Feiffer, Jules, 1929-
Cartoonist, writer

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 30.4 x 27.3 cm. (12 x 10 3/4 in.), 1963
S/NPG.77.202

Gift of George Rinhart

Field, Betty, 1918 -
Actress

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 34.8 x 27.6 cm. (13 3/4 x 10 7/8 in.), 1944
S/NPG.77.197

Gift of George Rinhart

Field, Marshall, 1903-1956
Publisher

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 34.6 x 27.5 cm. (13 5/8 x 10 7/8 in.), 1943
S/NPG.77.198

Gift of George Rinhart

Fuller, Melville Weston, 1833-1910
Supreme Court justice

Harriet Anderson Stubbs Murphy, 1852-1935

Oil on canvas, 117 x 77 cm. (46 x 30 1/4 in.), 1914
S/NPG.77.236

Gift of Harriet Murphy Ross

Gabor, Zsa Zsa, 1921/23-

Actress

Philippe Halsman, 1906-

Photograph, gelatin silver print, 35 x 27.5 cm. (13 13/16 x 10 7/8 in.), 1951
S/NPG.77.192

Gift of George Rinhart

Gardner, Ava, 1922-

Actress

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 34.8 x 27.5 cm. (13 11/16 x 10 13/16 in.), 1954
S/NPG.77.191

Gift of George Rinhart

Goldberg, Molly, ? - ?

Actress

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 34.8 x 27.4 cm. (13 11/16 x 10 3/4 in.), 1951
S/NPG.77.205

Gift of George Rinhart

Hadley, Leila, ? - ?

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 33.5 x 26.4 cm. (13 1/4 x 10 3/8 in.), no date
S/NPG.77.208

Gift of George Rinhardt

Hagerty, James, 1909- (and Mrs. Hagerty)

Media executive

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 29.8 x 27.3 cm. (11 3/4 x 10 3/4 in.), 1957
S/NPG.77.209

Gift of George Rinhardt

Haskins, Virginia, ? - ?

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 34.7 x 27.3 cm. (13 11/16 x 10 3/4 in.), 1949
S/NPG.77.195

Gift of George Rinhardt

Hirshhorn, Joseph, 1899 -

Art patron

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 34.9 x 27.5 cm. (13 11/16 x 10 13/16 in.), 1966
S/NPG.77.196

Gift of George Rinhardt

Hope, Bob, 1903 -

Entertainer

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 33.8 x 26.5 cm. (13 5/16 x 10 5/16 in.), not dated
S/NPG.77.214

Gift of George Rinhardt

Johnson, Harold Keith, 1912-

Soldier

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 33.9 x 27.4 cm. (13 3/4 x 10 13/16 in.), 1965

S/NPG.77.189

Gift of George Reinhart

Kennedy, Edward M., 1930 -

Politician

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 34.9 x 27.4 cm. (13 3/4 x 10 3/4 in.), 1962

S/NPG.77.206

Gift of George Reinhart

Meade, Charles, 1827-1858 and Henry Meade, c. 1823-1865

Daguerreotypists

Unidentified artist, after Charles and Henry Meade

Wood engraving, 6.4 x 9.2 cm. (2 1/2 x 3 3/5 in.), 1852

Published in Gleason's Pictorial Drawing Room Companion, June 12, 1852

S/NPG.78.161

Gift of The Old Print Gallery

Monroe, Marilyn, 1926-1962

Actress

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 35 x 27.5 cm. (13 3/4 x 10 13/16 in.), 1954

S/NPG.77.216

Gift of George Reinhart

Monroe, Marilyn, 1926-1962

Actress

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 35 x 27 cm. (13 13/16 x 10 5/8 in.), 1954

S/NPG.77.217

Gift of George Reinhart

Monroe, Marilyn, 1926-1962

Actress

Philippe Halsman, 1906 -

Photograph, gelatin silver print, 32.8 x 25.5 cm. (12 7/8 x 10 1/16 in.), 1954

S/NPG.77.218

Gift of George Reinhart

Paderewski, Ignace, 1860-1941
 Polish pianist and statesman
 Jo Davidson, 1883-1952
 Bronze, 61.6 cm. (24 1/4 in.), 1919
 S/NPG.77.126
 Gift of Dr. Maury Leibovitz

Washington, George, 1732-1799
 First president of the United States
 John A. Whipple, 1823-1891, after a painting by Gilbert Stuart
 Daguerreotype, 10.8 x 9.6 cm. (4 1/4 x 3 3/4 in.), 1847
 S/NPG.78.93
 Gift of Mrs. Helen Hill Miller

Wheatley, Phyllis, c. 1753-1784
 Poet
 Pendleton lithography company, active 1825-1836, after Scipio Moorhead
 Lithograph, 10 x 8 cm. (3 15/16 x 3 1/8 in.), 1834
 Published in Benjamin Thatcher's Memoir of Phyllis Wheatley, Boston, 1834
 S/NPG.78.45
 Gift of Mrs. Donald Fenn

NATIONAL PORTRAIT GALLERY

Acquisitions, October 1, 1977 - September 30, 1978

PERMANENT COLLECTION
GIFTS

Canaday, Ward Murphey, 1885-1976

Businessman

Douglas Chandor, 1897-1953

Oil on canvas, 91.5 x 77 cm. (36 x 30¼ in.),
1950

T/NPG.77.228.86

Gift of Doreen Canaday Spitzer

Churchill, Sir Winston Spencer, 1874-1965

British statesman, honorary United States
citizen

Philippe Halsman, 1906-

Photograph, gelatin silver print, 35 x 27.5 cm.
(13 3/4 x 10 13/16 in.), 1953

NPG.77.178

Gift of George R. Reinhart

Clay, Henry, 1777-1852

Statesman

Unidentified artist

Bronze medal, 7.5 cm (3 in.) diameter, c. 1855

NPG.77.246

Gift of anonymous donor

Clay, Henry, 1777-1852

Statesman

Charles Cushing Wright, 1796-1854

Bronze medal, 9 cm. (3½ in.) diameter, 1851

NPG.77.245

Gift of anonymous donor

Cleveland, Stephen Grover, 1837-1908
Twenty-second president of the United States
Anders Zorn, 1860-1920
Oil on canvas, 122 x 91.5 cm. (48 x 36 in.),
1899
NPG.77.229
Gift of Thomas G. Cleveland

Einstein, Albert, 1879-1955
 Theoretical physicist
 Jo Davidson, 1883-1952
 Terra cotta, 50.3 cm (19 7/8 in.), c. 1937
 NPG.78.11
 Gift of Dr. Maury Leibovitz

Eisenhower, Dwight David, 1890-1969
 Thirty-fourth president of the United States
 Jo Davidson
 Plaster, 28.5 cm. (11 ½ in.), c. 1948
 NPG.77.320
 Gift of Dr. Maury Leibovitz

First Reading of the Emancipation
 Proclamation
 A.H. Ritchie, 1822-1895, after Francis
 Bricknell Carpenter
 Engraving, 53 x 82.2 cm. (20 14/16 x
 32 3/8 in.), 1866
 NPG.78.109
 Gift of Mrs. Chester E. King

Finley, David Edward, 1890-1977
Museum director

Augustus Vincent Tack, 1870-1949

Oil on canvas, 122 x 91.5 cm. (48 x 36 in.),
not dated

T/NPG.77.231.87

Gift of W. Bedford Moore

Harriman, W. Averell, 1891-
Statesman

Jo Davidson, 1883-1952

Bronze, 58.4 cm. (23 in.), 1935

T/NPG.78.194.00

Gift of Dr. Maury Leibovitz

Hillman, Sidney, 1887-1946

Union organizer and labor leader

Jo Davidson, 1883-1952

Bronze, 48 cm. (19 ½ in.), 1939

NPG.78.193

Gift of Dr. Maury Leibovitz

Hoover, Herbert Clark, 1874-1964

Thirty-first president of the United States

Jo Davidson, 1883-1952

Bronze, 40.5 cm. (16 in.), not dated

NPG.77.321

Gift of Dr. Maury Leibovitz

Jeffers, Robinson, 1887-1952

Poet

Jo Davidson, 1883-1952

Terra cotta, 39.5 cm. (15 5/8 in.), c. 1930

NPG.77.318

Gift of Dr. Maury Leibovitz

LaGuardia, Fiorello Henry, 1882-1947
 Mayor of New York City
 Jo Davidson, 1883-1952
 Bronze, 26.5 cm. (10 ½ in.), c. 1933
 NPG.77.324
 Gift of Dr. Maury Leibovitz

Lenya, Lotte, 1900-
 Actress
 Saul Bolasni, ?-?
 Oil on canvas, 80 x 54.5 cm. (31 ½ x 21 ½
 in.), not dated
 T/NPG.78.123
 Gift of Lee Boltin

Lincoln, Abraham, 1809-1865
 Sixteenth president of the United States
 Charles Wesley Jarvis, 1812-1868
 Oil on canvas, 76 x 68 cm. (29 15/16 x
 26 3/4 in.), 1861
 NPG.78.272
 Gift of Mr. and Mrs. Michael Arpad

Luks, George Benjamin, 1867-1933 |
 Artist
 Jo Davidson, 1883-1952
 Bronze, 21.5 cm. (8 ½ in.), not dated
 NPG.77.325
 Gift of Dr. Maury Leibovitz

Luks, George Benjamin, 1867-1933 | |
 Artist
 William James Glackens, 1870-1938
 Oil on canvas, 76 x 63.5 cm. (30 x 25 in.),
 1899
 NPG.78.53
 Gift of Ira Glackens

Mellon, Andrew William, 1855-1937
 Financier, statesman, art patron
 Jo Davidson, 1883-1952
 Terra cotta life mask, 39.5 cm. (15 ½ in.),
 c. 1927
 NPG.77.322
 Gift of Dr. Maury Leibovitz

Millet, Francis Davis, 1846-1912
 Mural painter, writer, scholar, war corres-
 pondent for London Daily News
 George Willoughby Maynard, 1843-1922
 Oil on canvas, 151.1 x 97.1 cm. (59 ½ x 38 ½
 in.), 1878
 NPG.78.205
 Bequest of Dr. John A.P. Millet

Morgenthau, Henry, 1856-1946
 Financier, ambassador
 Jo Davidson, 1883-1952
 Bronze, 53.3 cm. (21 in.), 1939
 NPG.78.195
 Gift of Dr. Maury Leibovitz

Nixon, Richard Milhous, 1913-
Thirty-seventh president of the United States
Philippe Halsman, 1906-
Photograph, gelatin silver print, 31.5 x 27.3
cm. (12 7/16 x 10 3/4 in.), 1969
NPG.77.179
Gift of George R. Rinhart

Nixon, Richard Milhous, 1913-
Thirty-seventh president of the United States
Philippe Halsman, 1906-
Photograph, gelatin silver print, 35 x 27.3 cm.
(13 3/4 x 10 3/4 in.), 1969
NPG.77.280
Gift of George R. Rinhart

Nixon, Richard Milhous, 1913-
Thirty-seventh president of the United States
Philippe Halsman, 1906-
Photograph, gelatin silver print, 35 x 27.3 cm.
(13 3/4 x 10 3/4 in.), 1969
NPG.77.281
Gift of George R. Rinhart

Parton, James, 1822-1891

Author

Oliver Ingraham Lay

Oil on canvas, 93.5 x 73.5 cm. (36 7/8
x 29 in.), 1868

NPG.77.237

Gift of Mr. and Mrs. James Parton II

Parton, Sara Payson Willis, 1811-1872

Columnist

Francis Alexander, 1800-1880

Charcoal on paper, 41.5 x 34.3 cm. (16 3/8 x
12 1/2 in.), not dated

NPG.77.238

Gift of Mr. and Mrs. James Parton II

Pershing, John Joseph, 1860-1948

World War I general

Jo Davidson, 1883-1952

Marble, 57 cm. (22 1/2 in.), c. 1918

NPG.77.319

Gift of Dr. Maury Leibovitz

Pyle, Ernest Taylor, 1900-1945

Journalist

Jo Davidson, 1883-1952

Bronze, 44 cm. (17 3/8 in.) c. 1942

NPG.77.317

Gift of Dr. Maury Leibovitz

Robinson, Theodore, 1852-1896

Artist

Austa Sturdevant, 1855-1936

Oil on canvas, 55.9 x 45.1 cm. (22 x
17 3/4 in.), 1892

NPG.78.54

Gift of Mrs. Lincoln Dryden and Miss
Winifred S. Compton

Simonson, Lee, 1888-1967

Scenic designer

Self-portrait

Oil on canvas, 102 x 81.5 cm. (40 1/8 x
32 1/8 in.), c. 1912

NPG.77.239

Gift of Karl and Jody Simonson

Stein, Gertrude, 1874-1946

Author

Jo Davidson, 1883-1952

Terra cotta, 78 cm. (2 ft. 7 in.), 1923

NPG.78.196

Gift of Dr. Maury Leibovitz

Taylor, Zachary, 1784-1850
Twelfth president of the United States
Charles Cushing Wright, 1796-1854, after
Salathiel Ellis
Bronze medal, 9.5 cm. (3 3/4 in.) diameter,
1848
NPG.77.247
Gift of anonymous donor

Van Doren, Mark, 1894-1972

Author

Frederick S. Wight, 1902-

Oil on canvas, 61.5 x 51 cm. (24 ¼ x
20 in.), 1933

T/NPG.77.240

Gift of the artist

Villard, Helen Frances Garrison, 1844-1928

Reformer

Unidentified photographer

Photograph, gelatin silver print, 21.5 x
16.4 cm. (8 ½ x 6 7/16 in.), c. 1910

NPG.77.144

Gift of Henry Villard

Villard, Henry, 1835-1900

Financier

F. Jay Haynes, 1853-1921

Photograph, albumen silver print, 12.4 x 20.9
cm. (4 7/8 x 8 ¼ in.), 1883

NPG.77.62

Gift of Henry Villard

Washington, George, 1732-1799
 First president of the United States
 David Edwin, 1776-1841, after Rembrandt
 Peale
 Stipple engraving, 28.7 x 23 cm. (11 5/16
 x 9 1/16 in.), 1800
 NPG.77.227
 Gift of an anonymous donor

Webster, Daniel, 1782-1852
 Statesman
 Charles Cushing Wright, 1796-1854
 Bronze medal, 7.5 cm. (3 in.) diameter,
 after 1852
 NPG.77.248
 Gift of an anonymous donor

Willis, Nathaniel Parker, 1806-1867
 Statesman
 Mathew B. Brady, 1823-1896, or his studio
 Photograph, salt print, 50 x 42.7 cm.
 (19 11/16 x 16 13/16 in.), c. 1860
 NPG.77.150
 Gift of The Old Print Shop, Inc.

Wilson, Thomas Woodrow, 1856-1924
 Twentieth-eighth president of the United States
 Jo Davidson, 1883-1952
 Bronze, 38 cm. (15 in.), c. 1918
 NPG.77.323
 Gift of Dr. Maury Leibovitz

Wise, Isaac Mayer, 1819-1900
 Clergyman
 Morris Goldstein, 1840-1906
 Oil on canvas, 107.5 x 92 cm. (42 1/4 x 36 1/4
 in.), not dated
 NPG.77.243
 Gift of the Hebrew Union College

Woodbury, Charles Herbert, 1864-1940

Artist

John Singer Sargent, 1856-1925

Oil on canvas, 71.5 x 42 cm. (28 1/8 x 16 1/2 in.), 1921

NPG.77.244

Gift of Mr. and Mrs. Daniel O. Woodbury

Zukor, Adolph, 1873-1976

Movie producer

Jo Davidson, 1883-1952

Bronze, 43.2 cm. (17 in.), 1925

T/NPG.78.197.86

Gift of Dr. Maury Leibovitz

FY 1978 FREER ACQUISITIONS BY TRANSFER

The following is a list of items transferred from a collection confiscated by the U.S. Government after World War II and initially placed at the National Museum of Natural History.

1. Chinese bronze of the tsun type. Early Western Chou period. (11th-10th centuries B.C.)
2. Chinese stone sculpture of a water buffalo. Shang dynasty. 16th-11th centuries B.C.
3. Chinese jade blade. Shang dynasty. 16th-11th centuries B.C.
4. Chinese stone sculpture of Bodhisattva. Northern Wei period (386-535). Honan Province, Kung Hsien.
5. Chinese stone (slate) sculpture. Sarcophagus. T'ang dynasty (618-906).
6. Indian stone lion head. Andhra period, 2nd-3rd centuries. Amaravati region.
7. Javanese stone Buddha head. Sailendra period, late 8th-early 9th century. Borobudur style.
8. Same as 7.

FY 1978 FREER ACQUISITIONS BY GIFT

1. One piece of Japanese pottery. Blue and white plate with bird and plants design. Edo period. Imari. 18th century.
2. One piece of Japanese pottery. Blue and white plate with shell pattern. Edo period. Imari. Late 18th century.
3. Landscape painting by Nakanishi Koseki (1807-1884). Japanese. Edo period. Nanga school. Ink on paper.
4. Hanging scroll of Japanese calligraphy by Gion Nankai (1615-1751). Edo period. Nanga school. Ink on paper.
5. One Japanese hanging scroll painting by Taotsu. Late Edo period-early Meiji. Nanga school. Colors on paper. 19th century.
6. Chinese stone head of Bodhisattva. Northern Wei dynasty, ca. 500.
7. "Cormorant Fishing", by Hokusai. Edo period. Ukiyo-e. Japanese painting on wooden panel. Colors. Inscription on reverse. 19th century.

FY 1978 FREER TRUST FUND ACQUISITIONS

1.	"Children at Play" by Gyōsai. Japanese six-panel screen. Kano school, 1831-89. Colors on paper.	\$ 5,000
2.	"Jikoku-ten" -- one of a set of four Shitenno. Japanese wood sculpture. Kamakura period, 1185-1333.	94,767
3.	One piece of Turkish pottery in Ming blue-and-white style. Iznik, 1625-1650.	24,894
4.	One piece of Sawankalok stoneware. Thailand. 14th-15th century. Grayish green celadon glaze.	698
5.	"Ryukyu Man". Hanging Japanese scroll painting. Edo period. 19th century. Ink and color on silk.	3,848
6.	"Tiger" by Katayama Yokoku (1762-1803). Japanese hanging scroll painting. Edo period. Ink on paper.	700
7.	"Snow Scene" by Hokutei, active ca. 1818-1830. Japanese panel painting. Ink and color on paper. Edo period.	4,810
8.	"Landscapes of Winter and Autumn". A pair of Japanese screens. Edo period, Bunrin. (1808-1877). Ink and color on paper.	9,000
9.	One blue-and-white teapot with lid. China. Ch'ing dynasty, K'ang-hsi period, 1662-1722.	1,200
10.	Landscape painting. Japanese hanging scroll by Okada Hankō (1782-1846). Edo period. Ink and colors on paper.	4,000
11.	Landscape painting by Hoashi Kyōu (1810-1884). Hanging scroll. Ink and colors on paper.	1,800
12.	"Hundred Children" by Yamawaki Toki (1777-1839). Japanese handscroll. Edo period. Ink and color on paper.	15,000
13.	Japanese lacquer table with design of pine and plum. Lacquered with maki-e. Muromachi period (1392-1573).	10,825
14.	"Activities of the 12 Months" -- a set of 12 Japanese hanging scrolls by Kyosai Kawanabe (1831-1889). Edo period. Ink and color on paper.	18,000
15.	One Persian bowl. Cream brown, green and yellow pottery. Splash-glazed and incised. 12th century	550
		<u>\$195,062</u>

NATIONAL COLLECTION OF FINE ARTS
ART ACQUISITIONS THROUGH FEDERAL FUNDS
during Fiscal Year 1978

PAINTINGS

<u>ARTIST</u>	<u>TITLE</u>	<u>MEDIUM</u>	<u>PURCHASE PRICE</u>
BRADFORD, WILLIAM	<u>Whaler off the Vineyard - Outward Bound</u>	oil on academy board	\$42,500
BRIDGMAN, FREDERICK	<u>Study of a Young Girl, Pont Aven</u>	oil on canvas	3,200
BURROUGHS, BRYSON	<u>The Archers</u>	oil on canvas	550
CHAPMAN, JOHN GADSBY	<u>Triumph of Stoffel Brinkerhoff, on his Return from His Conquests in the East</u>	oil on wood	4,050
DICKINSON, DANIEL	<u>William Lippincott</u>	watercolor on ivory (miniature)	600
ELDER, JOHN	<u>Prison Scene</u>	oil on canvas	7,500
GAY, WALTER	<u>Novembre, Etapes</u>	oil on canvas	12,000
GULLAGER, CHRISTIAN	<u>Matilda Davis Williams Jeremiah Williams</u>	oil on canvas oil on canvas	21,000 for both
HUNTINGTON, DANIEL	<u>A Swiss Lake</u>	oil on canvas	10,800
KERKAM, EARL	<u>Head</u>	oil on board	3,500
LAMB DIN, GEORGE COCHRAN	<u>Autumn Sunshine</u>	oil on canvas	7,500
LUNDEBERG, HELEN	<u>Double Portrait of the Artist in Time</u>	oil on masonite	15,000
PEALE, REMBRANDT	<u>Portrait of Rosalba Peale</u>	oil on canvas	10,500

PAINTINGS, continued

TAYLOR, PRENTISS	<u>Architectonic Corner</u>	oil	\$ 300
UNIDENTIFIED ARTIST	<u>Portrait sketch of actor</u>	oil on board	1,300
VOELKER, ELIZABETH	<u>Untitled</u>	oil on paper	800

SCULPTURE

MORRIS, GEORGE L. K.	<u>Ascending Space</u>	bronze	6,500
ROGERS, RANDOLPH	<u>The Truant</u>	marble	7,500
SMITH, DAVID	<u>Europa and Calf</u>	bronze	9,000

PRINTS, DRAWINGS AND WATERCOLORS

BARON, HANNELORE	<u>Untitled</u>	collage	270
BAUMAN, GUSTAVE	<u>Road to Town</u>	color woodcut	300
BROOME, SARAH	<u>The Lovers Oak near Delville Castle</u>	watercolor	465
CHALFANT, JEFFERSON DAVID	<u>The Chess Players</u>	pencil drawing	300
LE BRUN, RICH	<u>The Hangman</u>	drawing	300
DUVENECK, FRANK	<u>Riva Degli Schiavoni No. 2</u>	etching	540
FALCONER, F. M.	<u>Manhattan from Brooklyn Heights</u>	etching	40
GINN, NANCY	<u>Carib</u>	handmade paper piece	675

PRINTS, DRAWINGS AND WATERCOLORS, continued

HITCHCOCK, MRS.	<u>Gorge Between Holyoke and Tom</u> (for Pendelton's Lithography)	lithograph	20
LAWSON, ALEXANDER (after drwgs. by Alexander Wilson for American Ornithology)	<u>Tyrant Flycatcher, Great Crested F.,</u> <u>Small Green Crested F., Pe-we F.,</u> <u>Wood Pe-we F.</u> <u>Louisiana Tanager, Clark's Crow,</u> <u>Lewis' Woodpecker</u>	hand-colored engraving	125
		hand-colored engraving	85
LUBBERS, ADRIEN	<u>Broadstreet</u>	lithograph	35
MILLER, KENNETH HAYES	<u>Untitled (Seated Woman)</u> <u>Untitled (Woman with Umbrella and</u> <u>Child)</u>	pencil on paper ink on paper	275 275
MOTHERWELL, ROBERT	<u>Untitled</u>	color etching and aquatint	750
MYERS, FRANCES	<u>The Guggenheim</u>	aquatint	175
NEVELSON, LOUISE	<u>Dawnscape</u>	cast paper relief	1,980
RAUSCHENBERG, ROBERT	<u>Scow</u>	handmade paper, pigment and screen-printed tissue laminated to paper pulp	1,500
RICE, ANTHONY H.	<u>Untitled # 1, Cisco Kid Series</u>	pencil, watercolor, ballpoint pen and ink and wax pencil on paper	80
ROSAS, MEL	<u>Furnace II</u>	charcoal and acrylic on paper	540

PRINTS, DRAWINGS AND WATERCOLORS, continued

STERNER, A.	<u>Dame am Wasser</u>	lithograph	500
TWACHTMAN, JOHN H.	<u>The Damnation of Theron Ware</u>	color lithograph	750
VAN WAGEMAN	<u>Pont Newith near Bala</u>	watercolor	450
WALKOWITZ, ABRAHAM	<u>Figures in Doorway</u>	monotype	600

OTHER

EARL, RALPH	Final of 5 payments on Portraits of Mrs. Joseph Wright and Mrs. Richard Alsop (purchased in FY 1975)	21,250
GELLATLY, JOHN	Archival papers (1 lot) including letters, drawings, photographs, clippings, etc.	2,095

GRAND TOTAL \$198,475

NATIONAL COLLECTION OF FINE ARTS
ART ACQUISITIONS THROUGH TRUST FUNDS

during Fiscal Year 1978

PAINTINGS

ARTIST

PEALE, REMBRANDT

TITLE

The Roman Daughter

MEDIUM

oil on canvas

PURCHASE PRICE

\$ 75,000

SCULPTURE

None

PRINTS, DRAWINGS AND WATERCOLORS

NADELMAN, E.

Female Nude Standing
High Kicker

drypoint
drypoint

1,000
1,250

TOTAL

\$ 77,250

OTHER

None

NATIONAL COLLECTION OF FINE ARTS

ART ACQUISITIONS THROUGH DONATION

during Fiscal Year 1978

PAINTINGS

<u>ARTIST</u>	<u>TITLE</u>	<u>MEDIUM</u>
ALLEN, JUNIUS	<u>Towards Evening</u>	oil on canvas
ANDRESON, CARLOS	<u>Day's End</u>	oil on board
ARMER, RUTH	<u>Immaterial Forms</u>	oil on canvas
BABER, ALICE	<u>Red Passage</u>	oil on canvas
BACHE, MARTHA MOFFETT	<u>Wartime Marketing</u>	oil on canvas
BALDRIDGE, CYRUS LEROY	<u>White Sands</u>	oil on canvas
BIERSTADT, ALBERT	<u>Dream Lake, Estes Park, Colorado</u>	oil on canvas
BUTLER, HOWARD RUSSELL	<u>The Seaweed Gatherers</u>	oil
CARLSON, DINES	<u>White and Silver</u>	oil on canvas
CLAPP, WILLIAM HENRY	<u>The Road Home</u>	oil on canvas
COHN, MAX ARTHUR	<u>Bethlehem Steel Works Donkey Yard, Taxco</u>	oil on canvas oil on canvas
DICKINSON, PRESTON	<u>Landscape</u>	oil on canvas

PAINTINGS, continued

DOWNING, THOMAS	Untitled	acrylic on canvas
EILSHEMIUS	<u>Nude in Forest</u>	oil on board
GERARDIA, HELEN	<u>Ballerina</u>	oil on canvas
GOTTLIEB, ADOLPH	<u>Blues</u>	oil on canvas
GREENE, BALCOMB	<u>Portrait</u>	oil on canvas
HARTLEY, MARDEN	<u>(Lobster on Black Background)</u>	oil on canvas
HAYTER, STANLEY WILLIAM	<u>Clytemnaestra</u>	oil on canvas
HERTER, ALBERT	<u>Self Portrait in Costume of Hamlet</u>	oil on canvas
JOHANSEN, JOHN C.	<u>Evening Interior</u>	oil on canvas
KENSETT, JOHN F.	<u>Along the Hudson</u>	oil on canvas
KISH, MAURICE	<u>End of Day's Toil</u> <u>Changing Shifts</u>	oil on canvas oil on canvas
KNATHS, KARL	<u>Gale at Force Hollow</u>	oil on canvas
MAURER, ALFRED	<u>Nude</u>	oil on board
MEHRING, HOWARD	Untitled	acrylic on canvas
MORRIS, GEORGE L. K.	<u>Santo Spirito No. 2</u>	oil on canvas
NOLAND, KENNETH	Untitled	oil on fiberboard mounted on plywood
O'KEEFE, GEORGIA	<u>Yellow Calla</u>	oil on fiberboard

PAINTINGS, continued

OLINSKY, IVAN G.	<u>Serviceman's Wife</u>	oil on canvas
PAGE, WILLIAM	<u>Moses, Aaron and Hur on Mount Horeb</u>	oil on canvas
PEALE, REMBRANDT	<u>The Roman Daughter</u>	oil on canvas
POLK, CHARLES PEALE	<u>Emily Snowden</u>	oil on canvas
POLLOCK, CHARLES	<u>Rooster</u>	oil on fiberboard
PUZINAS, PAUL	<u>Reingold County</u>	oil on fiberboard
	<u>Boats</u>	oil on canvas
RICE, WILLIAM CLARKE	<u>The Four Seasons</u>	oil on canvas
	<u>Illustration for the Cover of Harper's Magazine</u>	oil on canvas
RUTMAN, LOUIS	<u>Michigan Landscape</u>	oil on canvas
SEIDEL, JOCHEN	<u>Untitled</u>	acrylic on canvas
THOMAS, ALMA	<u>Stormy Sea</u>	oil on canvas
	<u>Red Abstraction</u>	oil on canvas
	<u>The Eclipse</u>	acrylic on canvas
	<u>Snoopy sees Earth Wrapped in Sunset</u>	acrylic on canvas
	<u>Untitled - Music Series</u>	acrylic on canvas
UNIDENTIFIED ARTIST	<u>Roman Charity</u>	oil on canvas
WARING, LAURA WHEELER	<u>Portrait of Alma Thomas</u>	oil on canvas
WARNER, EVERETT	<u>Falling Snow</u>	oil on canvas
WATKINS, FRANKLIN	<u>The Birth of Spring</u>	oil on canvas
WEIR, J. ALDEN	<u>Portrait of a Lady with a Dog</u>	oil on canvas

PAINTINGS, continued

WESTON, HAROLD

Faith Asleep
Giant Winter Eveningoil on canvas
oil on canvas

WIGGINS, GUY

The Quiet Valley

oil on canvas

WILBUR, LAWRENCE NELSON

Passing Storm

oil on canvas

SCULPTURE

CORNELL, JOSEPH

Untitled (Dome object)

glass, wood and paper

DANZIGER, JOAN

Philomena, the Immortal Frogresin-reinforced fabric,
acrylic, pen and ink

MARANS, MOISSAYE

Oriental Rabbi
Ascension
model for "Stone Quarry"
Woman's Headwalnut
plaster
plaster bas relief
granite

NAKIAN, REUBAN

Untitled

terra cotta

SPAVENTA, GEORGE

The Flowering

cast bronze

VAN WINKLE, LESTER

Rocker with Cactus

wood

WAITZKIN

Metamorphosis

resin, sandstone

WEINMAN, ADOLPH A.

Study for Pediment of Post Office
Department Building

plaster

PRINTS, DRAWINGS AND WATERCOLORS

ALBERS, JOSEF

Day and Night V
Day and Night VII
Homage to the Square--Reserved
Homage to the Square--Wide Light
Homage to the Square--Fullcolor lithograph
color lithograph
silkscreen
silkscreen
silkscreen

PRINTS, DRAWINGS AND WATERCOLORS, continued

AMEN, IRVING	<u>The Artist and the Tempters</u>	color woodcut
ARANDA, DINO	<u>Untitled # 7</u>	pencil on paper
AVERY, MILTON	<u>Bather</u>	monotype
BACON, PEGGY	<u>Tired Eyes</u> <u>Mazzinis</u>	etching etching
BAUMGARTNER, WARREN	<u>Yorktown Heights</u>	watercolor
BLUMENTHAL, FRITZ	<u>Flanders View # 1</u>	monotype
BROOKS, WENDELL	<u>Juanita</u>	color woodcut
BURCHFIELD, CHARLES E.	<u>Still Life in Winter</u>	watercolor
BUTLER, HOWARD RUSSELL	<u>Maine Coast (No. 34)</u> <u>Maine Coast (No. 31)</u> <u>Desert Landscape</u> <u>Long Island Coast</u>	pastel pastel pastel pastel
CALDER, ALEXANDER	<u>Violin</u> <u>Chevrans noirs sur jaune</u>	color lithograph color lithograph
CASSARELLA, EDMOND	<u>Triggered</u>	paper relief cut
CASTELLON, FEDERICO	<u>Memories</u>	lithograph
CLARK, MICHAEL	<u>Jacob Kainen</u>	pencil drawing
CORNELL, JOSEPH	<u>Untitled (Christmas Angel)</u>	paper, ink, tulle and glitter
COUSEN AND BARTLETT	<u>View Below Table Rock</u>	hand-colored engraving
CRAMER, KONRAD	<u>Untitled (caricature of Aline Fruhauf)</u>	pencil drawing on paper
CUMMINGS, E. E.	<u>Untitled</u>	watercolor

PRINTS, DRAWINGS AND WATERCOLORS, continued

DAV, WORDEN

Mandalla III

color woodcut

DEHN, ADOLF

Greetings from the House of Weyhe

lithograph

DOW, JANE M.

Atlanta Drawing # 7

graphite on paper

DREWES, WERNER

vista

etching

Splendor Over Landscape

etching

Reflections on a Skyscraper

etching

Approaching Danger

etching

Rising Moon

color woodcut

Ascent

color woodcut

Self Portrait

woodcut

Evening Walk

woodcut

Italian Riviera

color woodcut

Mediterranean Coast

color woodcut

Storm Cloud

woodcut

Cliffdwelling

woodcut

Open Construction - A

color woodcut

Open Construction - B

color woodcut

EAKINS, THOMAS

Weda Cook

photograph

Dorothy Cook Katar

photograph

EBY, KERR

Various titles

90 etchings

Steps and Doorways

pen and ink drawing

FORTRESS, KARL

Untitled

lithograph

Untitled

lithograph

Untitled

lithograph

FRARY, MICHAEL

Vines, from Wild Grape to Poison Ivy

watercolor

FRUHAUF, ALINE

New Hope

lithograph

PRINTS, DRAWINGS AND WATERCOLORS, continued

GAY, ALLAN WINCKWORTH

Landscape with Houses
Landscape, Bridges

watercolor

GERARDIA, HELEN

Country Church
Constellation
Abstraction
Elevated Station

lithograph
lithograph
lithograph
lithograph

GLINTENKAMP, HENDRIK

Untitled

wood engraving

GOLDBERG, RUBE

Bill and Boob McNutt

pen and ink drawing

GOO, GWEN-LIN

Semblance

framed silkscreen

GOODNOUGH, ROBERT

Untitled

silkscreen

GORNY, ANTHONY

Untitled

aquatint

GOTTLIEB, ADOLPH

Untitled

color lithograph

GRANT, GORDON

Sunset Cornwall

watercolor

HENDERSON, WILLIAM PENHALLOW

Door at San Michele
Piazza Vittorio Emanuel
The Wood Sawyer
Arches, Via Strozzi
Loggia del Lanzi
The Iron Worker

lithograph
lithograph
lithograph
lithograph
lithograph
lithograph

HORNEY, LESTER G.

Rocky Neck in Snow, Gloucester

etching

HUNTLEY, VICTORIA HUTSON

Still Life

lithograph

IDEDA, MASUO

Untitled

color lithograph

INSLEY, WILL

Ice Blue and Red

watercolor and pencil

PRINTS, DRAWINGS AND WATERCOLORS, continued

JENKINS, PAUL	<u>Phenomena Over Sound</u> <u>Phenomena with Antler</u>	watercolor watercolor
JONES, HAYDON	<u>The Flower Sellers Round the Fountain,</u> <u>Piccadilly Circus</u> <u>In the Smoking Room at Night</u> <u>In the Studio, or How Late Did He Work</u> <u>Tiled Interior with Swan</u>	ink on paper ink and pencil on paper ink on paperboard collage, paper, ink and pencil
KEELER, DAVID	<u>Night Mass</u>	drypoint and aquatint
KLOSS, GENE	<u>Stair Hall</u>	etching
LANDECK, ARMIN	<u>East Gloucester</u>	watercolor and pencil
LEVER, HAYLEY	<u>Old Horse</u>	etching
LEVINE, JACK	<u>City Scene</u>	monotype
LUKS, GEORGE	<u>Covered Bridge</u>	serigraph
MACCOY, GUY	<u>Stage Harbor</u>	watercolor and pencil
MARIL, HERMAN	<u>Mirror</u>	lithograph
MAZUR, MICHAEL	<u>The Quincy Inventions</u>	color lithograph
MCGARRELL, JAMES	<u>The Heritage</u>	lithograph
MEDEARIS, ROGER	<u>Self</u>	mezzotint
MEIDENAAR, REYNOLD	<u>Pause by a Window</u>	etching
MILLER, KENNETH HAYES	<u>Elevated Structure</u>	lithograph
MOSCA, AUGUST		

PRINTS, DRAWINGS AND WATERCOLORS, continued

MOTHERWELL, ROBERT	<u>Untitled</u>	lithograph and collage
MYERS, JEROME	<u>Untitled (Girl)</u> <u>Unternyen (?) Open Air Concert</u>	etching pencil, pen and ink drawing
NEWMAN, ELIAS	<u>Floats and Markers</u>	encaustic on paperboard
NORDFELDT, B. J. O.	<u>Portrait</u>	color woodcut
PENNELL, JOSEPH	<u>The Gun Forge</u> <u>The Presses</u>	lithograph lithograph
POLLOCK, CHARLES	<u>Music (Listening to Music)</u> <u>Desert Bird</u> <u>Aerodynamics</u> <u>The Harvest</u> <u>Goin' Home</u> <u>On the Desert</u>	oil on paper reversed etching lithograph lithograph lithograph lithograph
RAUSCHENBERG, ROBERT	<u>Passport</u>	silkscreen on plexiglas
ROBERTS, MORTON	<u>Basa Rocks</u>	watercolor
SCHOLDER, FRITZ	<u>Artist at Forty as a Buffalo</u>	color lithograph
SMOCK, SUE JANE	<u>Will I Survive</u>	woodcut
SPAGNOLO, KATHLEEN M.	<u>Rt. 1 Maine</u>	color aquatint
STELLA, FRANK	<u>Black Series I and IX</u> <u>Black Series III and IV</u>	lithograph lithograph
SUMMERS, CAROL	<u>Chinese Landscape</u>	color woodcut
TAYLOR, EDGAR DORSEY	<u>Stucco Refuge</u> <u>Agave Forest</u>	woodcut woodcut

PRINTS, DRAWINGS AND WATERCOLORS, continued

THOMPSON MILDRED	Mandorla (from the series <u>Death and Orgasism</u>)	"	"	"	intaglio print
	<u>Montsolvat</u>	"	"	"	intaglio print
	<u>Mulbris</u>	"	"	"	intaglio print
	<u>Ascension</u>	"	"	"	intaglio print
	<u>Saturnalia</u>	"	"	"	intaglio print
TIGAR, PAGE	Alpha Beta E				etching and aquatint
	Alpha Beta				etching and aquatint
UCHIMA, ANSEI	<u>Tranquil Garden</u>				color woodcut
UNIDENTIFIED ARTIST	<u>Dr. Joseph Lemmon</u>				pastel on paper
WARHOL, ANDY	<u>Miss Lillian</u>				silkscreen
	<u>Flowers</u>				silkscreen
WHORF, JOHN	<u>Untitled</u>				watercolor
WICKEY, MARIA	<u>Hudson River Landscape No. 1, 1940</u>				watercolor with oil on paperboard
WIMBERLY, MAURICE	<u>Lakefront</u>				etching
	<u>Cityscape with Freeway</u>				etching
	<u>Cityscape with Canal</u>				lithograph
YOUNGERMAN, JACK	<u>Changes # 7</u>				silkscreen
YUNKERS, ADJA	<u>Second Dream of the Infanta</u>				color lithograph
ZIEMANN, RICHARD CLAUDE	<u>Edge of the Grove</u>				etching

OTHER

AMES, ARTHUR	<u>Brown and Blue</u>	vitreous enamel on copper
APODACA, JOE REYES, JR.	<u>Candleabrum</u>	raised sterling silver
ESHEPICK, WHARTON	Desk, hand-made	principally cherry
FRITZ, ROBERT	<u>Windows</u>	smoked glass with clear windows and prints
HICKS, SHEILA	<u>The Principal Wife Goes On</u>	mixed media and fibers
LANE, DOYLE	<u>Landscape #9</u>	clay slab and glass technique
NG, WIN	<u>Two Sides of Three Blocks # 3</u>	stoneware
SHADDLE	<u>Magazine</u>	assemblage, mixed media
STOCKTON, ANN	plate	porcelain, high fire glaze
STRINI, ROBERT	<u>Half-Trak</u>	stoneware
ZNAMIEROWSKI	<u>Icarus</u>	woven wool and linen
THE FOLLOWING WORKS WERE TRANSFERRED TO THE NCFA FROM OTHER GOVERNMENT AGENCIES AND ANOTHER SMITHSONIAN MUSEUM:		
ALDINE, published by after Thomas Moran	<u>The White Mountains</u>	chromolithograph
CHANASE, DANIEL	<u>Leonardo Da Vinci</u>	oil on canvas
HOLMES, WILLIAM HENRY	<u>Indian Village, Cozumel Island, Yucatan</u>	watercolor

Hirshhorn Museum and Sculpture Garden

Federal Purchases
FY 1978

<u>Artist</u>	<u>Title</u>	<u>Price</u>
Arneson, Robert	<u>Mike</u>	\$ 5,850
Botero, Fernando	<u>Large Hand</u>	12,150
Dawson, Manierre	<u>Letters and Numbers</u>	2,500
Dawson, Manierre	<u>Personal Presentation</u>	
Desprez, Louis	<u>General Foy</u>	3,750
Dine, Jim	<u>Untitled (Red Clippers)</u>	10,000
Estes, Richard	<u>Qualicraft Shoes/Chinese Lady</u>	4,000
Gillespie, Gregory	<u>Squash and Rutabagas</u>	22,500
Gilliam, Sam	<u>Rail</u>	7,200
Goodnough, Robert	<u>Blue Expansion</u>	5,580
Gottlieb, Adolph	<u>Wall</u>	13,500
Hofmann, Hans	<u>Untitled VII no. 42</u>	4,950
Hudson, Robert	<u>Untitled (The Bird Sampler)</u>	1,500
Jones, Lois M.	<u>Challenge - America</u>	1,500
Kaufman, Emily	<u>Girl on a Fainting Couch</u>	3,000
Klinger, Max	<u>Cassandra</u>	8,750
Leslie, Alfred	<u>A Teepee in Leveritt</u>	30,000
Noland, Kenneth	<u>Tiger Lilies</u>	4,000
Olitski, Jules	<u>Greenberg Variations</u>	21,600
Reed, Robert	<u>Plum Nellie: Pacific Midst</u>	1,350

Roszak, Theodore	<u>Invocation I</u>	300
Roszak, Theodore	<u>Study for Invocation</u>	300
Shaw, Charles	<u>Untitled</u>	7,500
Smith, David	<u>White Egg with Pink</u>	10,000
Truitt, Anne	<u>Night Niald</u>	3,400
Welliver, Neil	<u>Big Erratics</u>	16,000
Young, Mahonri	<u>Two Boxers</u>	8,500
	TOTAL	\$209,680

Hirshhorn Museum and Sculpture Garden

Trust Purchases
 FY 1978

<u>Artist</u>	<u>Title</u>	<u>Price</u>
Smith, David	<u>Medal for Dishonor: Elements which Cause Prostitution</u>	\$5,000

Hirshhorn Museum and Sculpture Garden

Gifts - FY 1978

<u>Artist</u>	<u>Title</u>	<u>Medium</u>
Arneson, Robert	<u>Mike</u>	Conte crayon-wash on paper
Baranik, Rudolf	<u>Night Sky Elegy 6</u>	Oil on canvas
Baskin, Leonard	Standing figure (Study- Baird Statue)	Cast plaster
Baskin, Leonard	Seated figure (Study- Baird Statue)	Cast plaster
Baskin, Leonard	Relief Plaque (Study- Baird Statue)	Cast plaster
Bischoff, Elmer	<u>Houses & Trees</u>	Oil on canvas
Bluener, Oscar	<u>Cologne Cathedral</u>	Pen & ink on paper
Bluener, Oscar	<u>Bronx County Courthouse</u>	Pen & ink on paper
Bluener, Oscar	50 drawings	Charcoal, pencil, crayon and watercolor on paper
Bugatti, Rembrandt	<u>Baboon</u>	Bronze
Bugatti, Rembrandt	<u>Rhinoceros</u>	Bronze
Bugatti, Rembrandt	<u>Bison</u>	Bronze
Bugatti, Rembrandt	<u>Panther</u>	Bronze
Callahan, Kenneth	<u>Sea Shore No. 1</u>	Tempera on fiberboard
Costigan, Constance	<u>Inscape Triptych III</u>	Pencil on paperboard
Cunningham, John	<u>Untitled</u>	Plastic-impregnated cardboard- copper on painted wood base
Davey, Randall	<u>Saddling - Rolling Rock</u>	Oil on board
Davey, Randall	<u>Jockeys Leaving Track</u>	Oil on board
Davey, Randall	<u>Young Woman with a Hat</u>	Oil on board

<u>Artist</u>	<u>Title</u>	<u>Medium</u>
Davey, Randall	<u>Still Life</u>	Encaustic on board
Davey, Randall	<u>Rainy Track</u>	Encaustic on board
Davey, Randall	<u>Woman Selling Fish- Mexico</u>	Oil on paper
Davey, Randall	<u>Still Life - Crabs</u>	Oil on board
Davey, Randall	<u>Flowers in Blue Vase</u>	Oil on canvas
Davey, Randall	<u>Young Girl - Blue Top</u>	Oil on canvas
Davey, Randall	<u>Cuban Woman Seated with Crossed Hands</u>	Oil on canvas
Davey, Randall	<u>Old Man Sitting by a Hill</u>	Oil on canvas
Davey, Randall	<u>Semi-Nude Isabel</u>	Oil on canvas
Davey, Randall	<u>Seated Nude - Artist's Studio</u>	Oil on board
Davey, Randall	<u>After the Bath - Semi Nude</u>	Oil on canvas
Davey, Randall	<u>The Blacksmith</u>	Oil on board
Davey, Randall	Untitled- 26 works	Watercolor on paper
Davey, Randall	Untitled- 50 works	Ink, pencil, pastel on paper
Davey, Randall	Untitled- 45 Prints	Prints on paper
Davis, Douglas, et. al.	<u>Questions New York Moscow New York</u>	Photographs & photomechanical representations on paper
Dawson, Manierre	<u>Steps</u>	Oil on canvas
di Suvero, Mark	<u>ISIS</u>	Institute of Scrap Iron & Steel
Fenton, Alan	<u>Blue-Red Bottom Transition</u>	Acrylic on paper
Fenton, Alan	<u>Sung Pair Transition</u>	Pencil on paper
Genthe, Arnold	<u>Portrait of Oscar Bluemner</u>	Photograph on paper
Kainen, Jacob	<u>Rampant</u>	Lithograph on paper
Kainen, Jacob	<u>Dr. Mabuse</u>	Etching & aquatint on paper
Kainen, Jacob	<u>The Last Fling</u>	Lithograph on paper

<u>Artist</u>	<u>Title</u>	<u>Medium</u>
Kainen, Jacob	<u>Hesperus</u>	Lithograph on paper
Kainen, Jacob	<u>Power Play</u>	Lithograph on paper
Kline, Franz	<u>Circus Scene</u>	Watercolor on paper
Kucerova, Alena	<u>16 January (16 leden)</u>	Intaglio on paper
Lever, Richard Hayley	<u>Around the Harbor, Winter, St. Ives</u>	Oil on canvas
Richter, Hans	<u>Study for Stalingrad</u>	Charcoal, pastel and crayon on paper
Richter, Hans	<u>Study for Central Motif of Stalingrad</u>	Pencil on paper
Richter, Hans	<u>Study for Central Motif of Stalingrad</u>	Pencil on paper
Richter, Hans	<u>Study for Central Motif of Stalingrad</u>	Pencil on paper/verso: woodcut on paper
Richter, Hans	<u>Study for Central Motif of Stalingrad</u>	Crayon on paper
Richter, Hans	<u>Study for Central Motif of Stalingrad</u>	Crayon on paper
Roberts, Elinor	<u>Darkness & Light</u>	Pen & ink on paperboard
Shannon, Joseph	<u>Hyattsville Suspension</u>	Acrylic on canvas
Soyer, Moses	<u>Self-Portrait</u>	Lithograph on paper
Steiglitz, Alfred	<u>Portrait of Oscar Bluemner</u>	Platinum print photograph on paper
Tharrats, Joan-Josep	<u>Ken</u>	Oil on canvas
Tobey, Mark	<u>Lithograph #12</u>	Color lithograph

The National Museum of History and Technology
Acquisitions, FY 1978, Federal and Trust Funds

SUMMARY SHEET

1. Federal Funds (Acquisitions Committee)-----	\$ 93,914
2. Trust Funds:	
a. Flat documents	\$ 14,690
b. Objects	<u>\$ 98,817</u>
Total trust funds-----	\$113,507
Grand total, all acquisitions-----	<u>\$207,421</u>

Objects Purchased for the Collections from Acquisitions
Committee Funds, FY 1978, FEDERAL

<u>Item</u>	<u>Cost</u>
Wilson handkerchief	\$ 40
Teddy Roosevelt pennant	72
Townsend Plan Banner	50
Women's conference memorabilia	100
Shawl, woven pattern (19th c.)	18
Knitted pair of stockings, 1857	40
Video teleplayer, cartridge	62
Lens rating device	75
2 children's games	80
Pharmaceutical items	1,785
WW I medical chest	7
Silk banner of woodsmen	150
Jacquard woven tapestry	3,750
U. S. patent models	4,070
"Troemner" scales	115
Mitre cap, Newport light infantry	15,000
Mitre cap, Gloucester Grenadiers	12,509
Organ voicing table	4,500
"Teddy Bear" game	80
"Elephant" & "Donkey" games	100
Fabrication of the Van de Graff Generator	4,758
Reel tape, "Mabel Vernon: Suffragette"	15
CLUW patch and bracelet	6
Cincinnati Industrial Exposition medal	17
4 Balboa gold coins	N/C
"Census Pitcher" and earthenware	7,000
Case separator, tractor, roller (models)	39
Bush differential analyzer	318
Stove pipe, Greensboro, Pa.	23
Christmas tree stand	35
WW I & WW II, gear & uniforms	464
Lot of U.S. Patent models	4,360
Cheese press	165
Buttons & Women's party items	64
Metal disc and sign w/seal of Vice President	n/c
2 revolver lanyards, trench shovel cover, horse chevrac & cover	96
WW I combat uniforms	322
Gold coins	n/c
Patent model of chair/diagrams	100

<u>Item</u>	<u>Cost</u>
American coin silver, gold-washed tablespoons (2)	\$ 36
Stahl mug	64
Wiltshire collection of American pottery	4,300
Linen cloth w/stencilling, ca 1840	45
Thurman-Cleveland bunting	72
Prohibition memorabilia	88
GE lighting generator	n/c
Marchant calculator	n/c
Washington Press	500
Reed & Barton tea service	2,000
44 U.S. patent models	2,908
Hessian fusilier's cap	10,000
Nikcnos III camera body	397
2 banners and 1 scarf	95
4 political history souvenir items	99
Haversack, field pack	10
Bicycle, crypto-gearred, pneumatic wheeled	1,000
Original metal shingle of Judah, Benj.	255
Cotton quilt, 1888	300
42 pieces of painted tinware	11,000
linen pillow case, cotton dress	360
TOTAL	<u>\$ 93,914</u>

Flat Documents Purchased from "Documents Committee"
(briefly established in FY 1978): TRUST FUNDS

<u>Item</u>	<u>Cost</u>
D. Shelton Edwards Collection	\$4,000
Railroad architectural drawings	1,200
TOTAL	<u>\$5,200</u>

Flat Documents Purchased from "Product Development
Funds" FY 1978: TRUST FUNDS

4 Teddy Roosevelt post cards	\$ 40
Blueprints	10
Books and trade catalogs	67
Rare books	10
5 old prints	175
Roosevelt Bear Book	35
Wedding photos	70
6 prints, ca. 1880	155
Pamphlets, stereo card	54
Washington epaulets photos	33
Landscape books, proofs, plate	1,000
19th century engravings	40
Trade literature	87
Auction catalogs	52
N.H. accounts book, N.Y. Weavers book,	
Farming accounts book	171
5 lithographs	480
Harrison portrait	205
Stereo view photos	36
Reading railroad drawings	1,000
Holman collection, prints and portraits	5,715
Print of milkmaid	55
TOTAL	<u>\$9,490</u>

Objects Purchased for the Collections from "Product Development" Funds, FY 1978: TRUST FUNDS

<u>Item</u>	<u>Cost</u>
2 metal dies for Cleveland	\$ 90
1 Champ Clark ceramic hound dog	40
Herbert Hoover game & pencil box	75
Stoneware jug	60
Wheel chair	105
Buckle, license plate, kerchief	50
Teddy Bear vase, 2 pennants	56
Political history artifacts	24
Naval History clothing artifacts	26
Mrs. T. Roosevelt china plate	15
Teddy Roosevelt vase	35
"Votes for Women" tin bird	75
Declaration of Independence, printed textile, ca. 1870	85
"Longest Walk" flag	100
Temperance badge, other artifacts	54
Canteen, ca. 1910	12
Military equipment, soldiers' gear	94
American church bass, ca. 1820	600
American pressed pattern glass	2,530
3 plates, silk ribbon	185
Dudgeon steam wagon (Note: Although this item has been ordered, it is not yet in the Museum's possession; another outfit, the ASME, contributed \$35K towards this purchase, bringing the total value of the object to \$75,000.	40,000
Cultural history artifacts	82
2 blue berets	12
Wool challis	25
Diptych sundial	8,613
Wool frock coat, silk suit	1,500
Blue, tan, white linen bedcover	190
Iron frog	400
Uniforms, Md. National Guard	345
Level & base, " Canal de Panama"	1,000
Hemacytometer	117
Matching pair of 1896 banners	450
Models: Fairbanks-Morse 1-cyl., Huber engine, horses & wagon	43
Silver cup of Washington	20,000

<u>Item</u>	<u>Cost</u>
Washington mourning bandanna	\$ 200
Closet bowl	230
Jars, jug, water tank float	220
European-type treadle loom	600
WW II gear and implements	209
Butter churn, yoke, fruit press	113
Officer's dress frock coat, 1872	160
Microscope, lens, oculars	350
Vacuum cleaner	73
Bandanna map of D.C.	300
	<hr/>
TOTAL	<u>\$ 79,543</u>

Objects Purchased for the Collections from Curatorial
Trust Funds, FY 1978

<u>Item</u>	<u>Cost</u>
Minton plaque, 12 minton plates	\$12,000
Child cabinet, 1897 (Penn)	135
Stoneware and redware jars	322
Dinner plate, cup and saucer	328
Tea caddy, teapot	1,450
9 ceramic specimens	1,105
English Delft polychrome plate	257
Glass sign, "Colored Waiting Room"	50
Small trunk, 2 ladles	270
Quilt silk bonnet	175
Pair blown glass whale lamps	150
Stoneware jar, earthenware barrel	700
1876 cotton handkerchief	74
Box of watercolors	58
Medical technician serigraph	400
4 coins	1,800
	<hr/>
TOTAL	\$19,274

SOME INTERESTING DONATIONS TO NMHT COLLECTIONS
October 1977 -- September 1978

A portable telecommunications switchboard from a group which was built to keep the President in communication with Washington regardless of where he might be in the world. It accompanied President Nixon to China and President Ford to Ireland.

U.S. Navy enlisted man's white uniform blouse of 1866-1869--a rare item from a period when the Navy was drastically cut back after the Civil War

Rare collection of WWI graphic material of the American Red Cross activities in France, including wall posters drawn by well-known French artists

A suit of English pikeman's armor of the type worn in America during the first half of the 17th Century

Variety of x-ray tubes depicting the early history of Radiology in the United States and a heart pacemaker

Jascha Heifetz' collection of 6,421 stamps of the world showing designs related to music

Example of first precision 35mm. camera--a 1926-1927 Leica I (Model A)

An 1898 Hawaiian quilt with Hawaiian flags arranged around details from the royal crown and coat of arms and a six foot circular needle-point rug, depicting full length portraits of thirty-eight First Ladies gowns

Six silver print photographs of Lucien Aigner, including portraits of Einstein, Churchill, and Mussolini and a rare group of identified 19th Century American family portrait daguerreotypes and tintypes

Albert E. Einstein Award, showing an excellent portrait of Einstein designed in 1950 by Gilroy Roberts, the former Chief Engraver of the U.S. Mint, and designer of the Kennedy half dollar. This example was awarded to Leo Szilard "for achievement in the natural sciences"

The prototype of the pneumatic seeder, the Cyclo-planter, which was donated by the inventors. It is the first major innovation in planting since the seed drill in the 18th Century.

Bronze statuette of Abraham Lincoln by John Rogers, about 1864. Seated figure taken from the group of Lincoln, Grant and Stanton called "the Council of War"

Some Interesting Donations to NHT Collections

Packard Phaeton of 1932, beautifully maintained prior to receipt by donor

Mrs. Rosalynn Carter's Inaugural ball gown and accessories and a hymn book used and signed by President Carter, from the Plains, Georgia Baptist Church.

Components from 1928 domestic air conditioning system--the first installed in a private home.

A cornet and case from one of the important American factories of the second half of the 19th Century--the Boston Musical Instrument Manufactory and a Ukranian hammered dulcimer made by a contemporary Ukranian immigrant who supplies dulcimers to Ukranian dulcimer players in Oregon.

Muhammad Ali's boxing gloves used in the 1975 championship fight in Zaire, in which Ali regained the heavyweight title, and the baseball uniform of Frank Robinson--an outstanding player of twenty-one years and the first black man to become a manager in the major leagues.

Fifteen rare and historic hand tools not represented in the collections, including a Fencebuilder's sample case, an 18th Century panel-raising plane and a 19th Century mortising chisel.

19th Century Pennsylvania stoneware jar with unusually fine and elaborate cobalt decoration of a woman with a parasol and a rare 19th Century Sèvres teapot decorated with beautifully painted portraits of Lafayette, Franklin, and Washington--a seldom found theme on French porcelain

Paper Matrix for Heath's typograph system consisting of a letter from Thomas T. Heath to Ottmar Mergenthaler of October 15, 1898, proposing a business partnership for promotion of the Typograph. This unique specimen documents the early experiments of two inventors of typesetting machines.

1764, yellow, silk, brocaded wedding gown with background documenting its purchase in London and use in the American colonies.

Astronomical telescope made by Alvan Clark and Sons, the leading telescope makers in 19th Century America. Most of these are in active use after more than a century and are unavailable for museum collections.

A group of antique plumbing fixtures, including tubs, sinks, and closets which relate to sanitation, urban growth and related manufacturing developments and accompanying municipal services

Some Interesting Donations to NMHT Collections

A collection of ancient glass primarily of Mediterranean and Middle Eastern origin, dating from about 1500 B.C. to 1900 A.D.

Full size towboat (river boat) pilothouse--complete with insulation, sheathing, console, settee and foundations for electronic equipment--built and installed in the Hall of American Maritime Enterprise.

A Bicentennial collection of 30,174 postmarks representing U.S. post masters and offices in service during 1976

A labelled and patented folding chair by D.N. Selleg of Newburgh, New York; a cast iron child's bed in the Gothic Revival style by Noyes and Hutton of Troy, New York--leading to mass produced furniture in the second half of the 19th Century

Important collections of American stoneware, earthenware, brass, and copper with potters molds from this country's first successful manufactory of molded decorative ware--18th and 19th Century and mostly bearing marks by American craftsmen

A 1734 silver teapot, model of a refrigerator car, ca. 1925, collection of mechanical writing implements, a Schuylkill canal boat lantern, Adolfo-designed dress worn by Mrs. Nancy Reagan at the 1975 Republican National Convention, and a Civil War fife

Dr. J. Weber's Gravitational Radiation Antenna--the first such designed and built to detect the gravitational radiation predicted by Einstein's theory of general relativity-- a current field of research

VB

Compiled by Virginia Beets from Curators' reports
4/20/79

Mr. YATES. How much did we make available last year for acquisitions? Was it \$50,000 a museum?

Mr. BLITZER. No, sir. The Portrait Gallery got \$300,000.

Mr. YATES. In appropriated funds?

Mr. BLITZER. Appropriated funds, yes, sir.

Mr. YATES. We have become generous over the years, haven't we?

Mr. BLITZER. The National Collection of Fine Arts got \$200,000. The Museum of History and Technology \$80,000. The Hirshhorn Museum \$218,000.

Mr. YATES. What was the total we made available, and did you distribute it?

Mr. BLITZER. No. It is distributed museum by museum. It becomes subject to the directors——

Mr. YATES. I thought we were making an appropriation of about \$50,000 a museum. Was that a number of years ago?

Mr. BLITZER. I don't recall, sir.

Mr. YELLIN. Approximately \$800,000 for the entire Institution.

Mr. YATES. You want the same amounts for next year?

Mr. BLITZER. We are asking for the same amounts. I might say when I was new here, since we could not find a proper object class, that acquisitions simply were called equipment. But in recent years, we have broken it out, and as you can see under equipment, there is a subhead, 'Acquisition for Collections.'

Mr. YATES. Why does the National Portrait Gallery get more money than your other museums for acquisition?

Mr. BLITZER. Largely because it started, as you know, only in 1962 with virtually no collection and an enormous task ahead of it. The feeling was that it had about 100 years of catching up to do.

Mr. YATES. Well, it is a beautiful museum.

Mr. RIPLEY. It was mandated by the Congress to make these collections which quickly went out of its reach. So the problem of getting a portrait at all has now become so critical, and they tend to be so expensive—witness the Stuarts—that we needed to ask the Congress to give us any support they could possibly allocate for this.

Mr. YATES. Did Mr. Sadik buy any other portraits last year?

Mr. RIPLEY. Yes, indeed. We will provide that information in the list of acquisitions.

RISING COST OF ART OBJECTS

Mr. YATES. What did they cost? Not as much as the Stuarts?

Mr. BLITZER. No, sir. The largest I recall was \$40,000. As a result of a small and technical amendment to their Act a couple of years ago they are now able to buy also photographs. They are doing that very heavily.

I am sorry to say that photographs are now extraordinarily expensive as well.

One might suggest to the President a 7 percent ceiling on rises in art prices, which would be a great help to us.

Mr. YATES. It would be better if you would suggest that to the Congress.

Mr. BLITZER. All right. I hereby do so. For example, the daguerreotype of Jefferson Davis, not represented adequately in the collection, costs \$15,000.

Mr. YATES. Have you made that known to Mr. Whitten?

FISCAL YEAR 1980 REQUEST FOR MUSEUM OF AFRICAN ART

Let's look at the Museum of African Art program. You want \$350,000, an additional \$300,000 to renovate the present home of the museum. Should we renovate them if you are going to move them to a new museum?

Mr. BLITZER. Mr. Chairman, we really have very little choice about this. The renovations that we are proposing are really to bring the real estate on A Street Northeast up to proper standards for health and safety, and to meet——

Mr. YATES. Is this strictly health and safety?

Mr. BLITZER. Not strictly. I have a breakdown.

Mr. RIPLEY. We testified at the hearings about the museum, Mr. Chairman, that in their present condition they did not meet the security, fire, and safety standards of the Smithsonian as a whole.

Mr. YATES. Obviously something has to be done.

Mr. RIPLEY. It is incumbent on us to maintain such standards if they come under our mandate.

Mr. YATES. Is part of this increase a supplemental request?

Mr. RIPLEY. Yes.

Mr. YATES. If the condition is as you have described it, obviously you need part of the money in the supplemental, before 1980, right?

Mr. BLITZER. We very much hope so.

Mr. YATES. What is the minimum amount you need to bring it up to Smithsonian fire and safety standards?

Mr. BLITZER. The supplemental request consists of \$350,000 for salaries and expenses, which I may say has to be adjusted downward because that was a six-month figure and clearly there are not six months left in this fiscal year.

Of the \$300,000, \$250,000 is a one-time expenditure, which we hope would come in toto.

Mr. YATES. How soon would you be able to obligate it?

Mr. BLITZER. The \$300,000?

Mr. YATES. It all depends, too, on when the supplemental is approved.

Mr. BLITZER. Precisely.

Mr. YATES. Can you get it obligated by October 1?

Mr. BLITZER. Can I suggest that the supplemental money comes in three parts. There is the \$300,000 for restoration and renovation, \$250,000 of which we very much hope we can get because those are one time, in our view, necessary expenditures. The other \$50,000 will be used for annual upkeep.

I think we can indeed obligate all of that by October 1, although I believe it doesn't go away even if we don't obligate it, since it is R and R money.

The second part is about \$260,000 for personnel compensation and benefits. That clearly should be reduced in a kind of straight-

line way, depending on how many days there are left in the fiscal year.

The remaining amount is about \$89,000 of S and E money for other objects. We hope that this amount wouldn't be reduced quite as drastically even if there is some delay.

Mr. YATES. Do you want to give us a revised statement on what you need?

Mr. BLITZER. It is hard to know because we don't know the effective date of this.

Mr. YATES. Well, the effective date I would guess would be about July 1.

Mr. BLITZER. We do hope the supplemental might come before the fiscal year 1980 appropriation is decided, just so we can start as soon as possible. We could work with the staff, and if you give us some dates, we will give you figures to correspond to the dates.

Mr. YATES. All right.

[The information follows:]

MUSEUM OF AFRICAN ART REQUIREMENT UNDER FY 1979
SUPPLEMENTAL BASED ON ALTERNATIVE DATES FOR TRANSFER

(\$1,000's)

If supplemental appropriation is received by:

	<u>June 1</u>	<u>June 15</u>	<u>July 1</u>	<u>July 15</u>	<u>August 1</u>
Salaries and Benefits ^{/1}	\$174	\$154	\$131	\$111	\$ 90
Other objects	<u>75</u>	<u>71</u>	<u>67</u>	<u>64</u>	<u>60</u>
Subtotal, Salaries and Expenses	\$249	\$225	\$198	\$175	\$150
Restoration and Renova- tion of Buildings ^{/2}	<u>300</u>	<u>300</u>	<u>300</u>	<u>300</u>	<u>300</u>
Grand Total	<u>\$549</u>	<u>\$525</u>	<u>\$498</u>	<u>\$475</u>	<u>\$450</u>

^{/1} Straight pro-rata share of the supplemental request which assumed an April 1 transfer date.

^{/2} The entire amount requested for Restoration and Renovation of Buildings is required. The funds would be provided as a no-year appropriation and are designated mainly for repairs and renovations to the African Art Museum buildings to bring them up to acceptable health and safety standards as well as to provide for access for the disabled. The Restoration and Renovation of Buildings funds are scheduled to be used as follows based on surveys of the buildings conducted by the Smithsonian Office of Facilities Planning and Engineering Services:

Modification Necessary to Improve Access and Mobility for the Disabled (Elevators, Ramps, Restrooms, etc.)	\$144
Fire Protection	42
Roof Repairs and Architectural/Engineering Design Work	17
General Structural and Systems Repairs	<u>97</u>
	\$300

Smithsonian Institution

Justification for an FY 1979 Supplemental Appropriation
for the Museum of African Art in the "Salaries and Expenses"
and "Restoration and Renovation of Buildings" Appropriation Accounts

An FY 1979 supplemental request for 30 additional positions and \$650,000 is submitted in order to fulfill the Smithsonian's commitment to assume responsibility for the Frederick Douglass Museum of African Art (MAA) located on Capitol Hill in Northeast Washington. The Smithsonian Board of Regents has been considering acquisition of this Museum since 1974 when the Museum's Director, Warren Robbins, first proposed a Smithsonian takeover. The Board finally approved the acquisitions plans, contingent upon certain stipulated conditions, in May, 1977. In October, 1978 the Congress passed and the President signed Public Law 95-414, authorizing the Board of Regents to accept the transfer of land and improvements, collections, property and all other assets of the Museum of African Art. This transfer will be effected only after receipt of the appropriation, at which time the Smithsonian will become responsible for the presentation, care, and continued development of this important collection of African art.

The Museum opened to the public in its present quarters in the Frederick Douglass House at 316 A Street, N.E., in June, 1964. The Museum grew out of the small personal collection that Warren Robbins had begun while serving as a foreign service officer. The Museum, now occupying nine townhouses, owns more than 7,000 art objects, an archive of visual materials and an excellent and growing library. More than 1.5 million people have visited the Museum or attended its various extension programs since its opening. The MAA presently has the legal status of a tax free, nonprofit, educational institution and has its own Board of Trustees and National Council of prominent citizens. The Museum is controlled by the Members of the Corporation, a body of six persons which includes Mr. Robbins. Under Smithsonian management, a Commission for the Museum of African Art will be established in order to provide assistance to the Board of Regents concerning operation and development. At least ten members of the current Board of Trustees of the MAA will be appointed to the Commission's first three-year term. Five other members will be appointed also and the Secretary of the Institution and the Assistant Secretary for History and Art will serve as ex officio members.

The Museum is recognized throughout the art world as having one of the most important African collections. The latest major acquisition of the MAA is the archive of over 100,000 photographs and films, including 600 pieces of sculpture and artifacts, bequeathed by Mr. Elisofon, the late Time-Life photographer. In general, the collections concentrate in art of styles first produced for magical and religious purposes. In addition to its exhibition programs, the MAA also has a well-established and up-to-date collection inventory and extensive educational programs for children, college students, scholars and adults. Over 10,000 groups from all over the United States have participated in the Museum's special orientation sessions on African art and culture.

Public Law 95-414, which authorizes the Museum's transfer to the Smithsonian, calls on the Institution to be responsible for operating the MAA and pledges the "faith of the United States...that the United States will provide such funds as may be necessary for the upkeep of the Museum and the administrative expenses and costs of operation thereof...."

In order to meet our obligations under this law, and to convert persons currently employed by the Museum to Federal status, the Smithsonian Institution is requesting a supplemental appropriation of \$650,000 in FY 1979. Of this amount approximately \$275,000 represent salaries and benefits and \$75,000 is for other object costs from April-September 30, 1979. In addition, ten persons currently employed by the Museum will be supported with Trust funds as a result of their relationship with the Museum's auxiliary activities.

In addition to the funds designated for Salaries and Expenses, the Institution is requesting \$300,000, of which \$250,000 will be used on a one-time basis to bring the MAA's structures up to acceptable standards for health and safety for the public and staff as well as for the collections, and to meet appropriate building code provisions. An amount of \$50,000 will be required on an annual basis for general structural and systems repairs. The projects to be undertaken in FY 1979 are:

	(\$000's)
Modification Necessary to Improve Access and Mobility to the Disabled (Elevators, Ramps, Restrooms, etc.)	\$100
Fire Protection	75
Roof Repairs and A/E Design Work	75
General Structural and Systems Repairs	50

Although, in response to a Committee request, the Smithsonian will be studying alternative sites for the Museum, it is imperative for the safety and protection of the collection, the visitors and the staff that this R&R request be approved as well.

Resource requirements for the MAA, 30 full-time permanent positions and a total of \$750,000 (\$700,000 for the Salaries and Expenses Appropriation and \$50,000 for the Restoration and Renovation of Buildings Appropriation under the General Repairs and Improvements category), are incorporated into the FY 1980 Congressional budget and therefore it is not necessary to seek separately the annualized effect of this supplemental request.

Appropriation Language for Supplemental Request for the Museum of
African Art, FY 1979.

SMITHSONIAN INSTITUTION
SALARIES AND EXPENSES

An amount for the Museum of African Art, \$350,000.

STANDARD FORM 300
July 1964, Bureau of the Budget
Circular No. A-11, Revised.
500-101

Supplemental now requested, existing legislation

SMITHSONIAN INSTITUTION
SALARIES AND EXPENSES

Program and financing (in thousands of dollars)

Identification code	19 78 actual	19 79 estimate	19 80* estimate
33-0100-1-1-503			
<u>Program by activities:</u>			
10.00 Museum of African Art (obligations).....	. . .	350	. . .
<u>Financing:</u>			
40.00 Appropriation.....	. . .	350	. . .
<u>Relation of obligations to outlays:</u>			
71.00 Obligations incurred, net.....	. . .	350	. . .
72.40 Obligated balance, start of year.....	30
74.40 Obligated balance, end of year.....	. . .	-30	. . .
90.00 Outlays.....	. . .	320	30

* Annualized effect for FY 1980 appropriation is \$700 thousand. This amount is incorporated into the Institution's FY 1980 budget request.

Supplemental now requested, existing legislation

STANDARD FORM 300
 July 1964, Bureau of the Budget
 Circular No. A-11, Revised.
 500-101

SMITHSONIAN INSTITUTION
 SALARIES AND EXPENSES

OBJECT CLASSIFICATION (in thousands of dollars)

Identification code	19 78 actual	1979 estimate	19 80* estimate
33-0100-1-1-503			
Personnel compensation:			
11.1 Permanent positions.....	. . .	225	. . .
11.3 Positions other than permanent.	. . .	25	. . .
Total personnel compensation.	. . .	250	. . .
Personnel benefits:			
12.1 Civilian.....	. . .	25	. . .
21.0 Travel and transportation of persons.....	. . .	10	. . .
22.0 Transportation of things.....	. . .	5	. . .
23.0 Rent, communications, and utilities.....	. . .	5	. . .
24.0 Printing and reproduction.....	. . .	10	. . .
25.0 Other services.....	. . .	15	. . .
26.0 Supplies and materials.....	. . .	15	. . .
31.0 Equipment.....	. . .	15	. . .
99.0 Total Obligations.....	. . .	350	. . .

* Annualized effect for FY 1980 is \$700 thousand. This amount is incorporated into the Institution's FY 1980 budget request.

STANDARD FORM 300
 July 1964, Bureau of the Budget
 Circular No. A-11, Revised.
 500-101

Supplemental now requested, existing legislation

SMITHSONIAN INSTITUTION
 SALARIES AND EXPENSES
 PERSONNEL SUMMARY

Identification code	19 78 actual	19 79 estimate	19 80 estimate
33-0100-1-1-503			
Total number of permanent positions...	. . .	30	30
Full-time equivalent of other positions.....	. . .	3	6
Total compensable work years.....	. . .	17	38
Average GS grade.....	. . .	6.46	6.46
Average GS salary.....	. . .	\$13,225	\$14,019
Average Salary of ungraded positions..	. . .	\$11,206	\$11,669

STANDARD FORM 306
 July 1968, Bureau of the Budget
 Circular No. A-11, Revised.
 5010-103

Supplemental now requested, existing legislation

SMITHSONIAN INSTITUTION

Consolidated schedule of permanent positions to be paid
 from funds available to the Museum of African Art

DETAIL OF PERMANENT POSITIONS

	19 78 actual	19 79 estimate	19 80 estimate
33-0100-1-1-503			
GS-16.....	. . .	1	1
GS-12.....	. . .	2	2
GS- 9.....	. . .	4	4
GS- 7.....	. . .	5	5
GS- 5.....	. . .	6	6
GS- 4.....	. . .	3	3
GS- 3.....	. . .	5	5
Subtotal.....	. . .	26	26
Ungraded.....	. . .	4	4
Total permanent positions.....	. . .	30	30
Unfilled positions, end of year.....
Total permanent employment, end of year....	. . .	30	30

Appropriation Language for Supplemental Request for the Museum of
African Art, FY 1979.

SMITHSONIAN INSTITUTION
RESTORATION AND RENOVATION OF BUILDINGS

An amount for the Museum of African Art, \$300,000.

STANDARD FORM 300
July 1964, Bureau of the Budget
Circular No. A-11, Revised.
500-101

Supplemental now requested, existing legislation

SMITHSONIAN INSTITUTION
RESTORATION AND RENOVATION OF BUILDINGS

Program and financing (in thousands of dollars)

Identification code	19 78 actual	19 79 estimate	19 80* estimate
33-0132-1-1-503			
<u>Program by activities:</u>			
10.00 Museum of African Art (obligations).....	. . .	300	. . .
<u>Financing:</u>			
40.00 Appropriation.....	. . .	300	. . .
<u>Relation of obligations to outlays:</u>			
71.00 Obligations incurred, net.....	. . .	300	. . .
72.40 Obligated balance, start of year.....	100
74.40 Obligated balance, end of year.....	. . .	-100	. . .
90.00 Outlays.....	. . .	200	100
* Annualized effect for FY 1980 is \$50 thousand. This amount is incorporated into the Institution's FY 1980 budget request.			

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STANDARD FORM 300
July 1964, Bureau of the Budget
Circular No. A-11, Revised.
300 - 101

Supplemental now requested, existing legislation

SMITHSONIAN INSTITUTION
RESTORATION AND RENOVATION OF BUILDINGS

object classification (in thousands of dollars)

Identification code	19 78 actual	19 79 estimate	19 80* estimate
33-0132-1-1-503			
25.0 Other Services.....	. . .	200	. . .
26.0 Supplies and Materials.....	. . .	15	. . .
31.0 Equipment.....	. . .	85	. . .
99.0 Total obligations.....	. . .	300	. . .
* Annualized effect for FY 1980 is \$50 thousand. This amount is incorporated into the Institution's FY 1980 budget request.			

RELATION OF ANACOSTIA TO MUSEUM OF AFRICAN ART

What effect will the Museum of African Art collection have upon the operations of the Anacostia museum?

Mr. BLITZER. We hope there will be some cooperative ventures between the two, although essentially they are rather different. In fact, I would say quite different. The former is an art museum, about art from Africa. The latter has a collection, as you know, of Afro-American or black American art, a very important collection.

But the understanding has been that that will really become part of the National Collection of Fine Arts, and in fact physically those paintings have been there most of the time anyway, available for use by the Museum of African Art, or by the Anacostia Museum.

ARCHIVES OF AMERICAN ART

Mr. YATES. Has the Archives of American Art been brought up to date?

Mr. BLITZER. In terms of processing the collections, they are working away at it, yes, sir.

COOPER-HEWITT MUSEUM

Mr. YATES. You are buying cabinets for Cooper-Hewitt.

Mr. BLITZER. The thrust of all this is collection management and conservation.

Mr. YATES. All right.

PUBLIC SERVICE ACTIVITIES

What will the Assistant Secretary for Public Service do? You say that the Assistant Secretary for Public Service guides and supports the public service units in the development of programs to advance the Institution's objectives in education, publication, information, and performing arts. Why do you need him?

Mr. RIPLEY. We have an Assistant Secretary.

Mr. YATES. What does he do? It seems kind of like a utility infielder—handling all the trouble spots. Is that about right?

Mr. RIPLEY. We have a whole series of programs. The Smithsonian Press, the publications program in general, which is separate from the Press.

Mr. YATES. You have a coordinator of information, too, haven't you?

Mr. RIPLEY. He does not come under the Assistant Secretary for Public Service.

Mr. YATES. I see.

Mr. RIPLEY. Mr. Euell is the Assistant Secretary.

Mr. YATES. I thought he was a musician.

Mr. RIPLEY. He is a musician. I am a bird man. We play parts in a band.

Mr. YATES. I just don't picture Julian as being the Public Service Assistant Secretary, but I will from now on.

How do you stay with music? Every time I talk to you, we are always talking about music. We never talk about public service.

Mr. EUELL. Well, I think, Mr. Chairman, you always introduce the subject of music, so I just respond to your lead. I react to your suggestions.

Mr. YATES. All right. You are in the Office of Public Service?

Mr. EUELL. Yes.

Mr. YATES. You have telecommunications, education, visitor information, and the performing arts. Is that where the music, the performing arts and the drama come in?

Mr. EUELL. Yes.

Mr. YATES. Anything I should ask you about your program?

Mr. EUELL. I would certainly like you to ask anything you feel you have a question about. I would like to also add that I was a musician many years ago, at least 20 years. I am also a sociologist, and have studied and worked in other areas, including mental health at the Einstein College of Medicine and that kind of thing. So I have a varied background, not just music.

Mr. YATES. I stand corrected. You keep the Secretary informed and advised on public service programs and activities.

You must be doing a good job because the Smithsonian stands high in public esteem in the public in which I travel.

ANACOSTIA NEIGHBORHOOD MUSEUM

Now, why do you want to reduce the Anacostia Neighborhood Museum funds by \$25,000?

Mr. EUELL. We are reducing the funds because the traveling exhibitions that had been planned have been cut back. So we are not going to produce as many exhibitions as we thought we would.

Mr. YATES. Well, is that voluntary on the part of the Museum, or is that voluntary on your part?

Mr. EUELL. It is a combination.

Mr. YATES. Are they still going to be in full operation?

Mr. EUELL. Oh, yes.

Mr. YATES. All right.

DIVISION OF PERFORMING ARTS

You want \$327,000 for 1980 for the Division of Performing Arts. How did you arrive at that amount?

Mr. EUELL. Well, actually, Mr. Chairman, there are no increases in staff at all in any of the public service programs this year, in the FY 1980 request. This slight increase is to cover rising costs.

Mr. YATES. The total cost is \$327,000?

Mr. EUELL. Yes, but contained in that \$327,000 is the entire cost of operating that program on the Federal side. This includes a small increase requested for necessary pay. Other than necessary pay increases and slight increases in supplies and materials, no appreciable increases are requested for most of the other public service programs.

IES AGREEMENT WITH GPO

Mr. YATES. On page A-80 of your justification you say in fiscal 1978 the Smithsonian and the Government Printing Office concluded an agreement under which the GPO assumed physical responsibility for the international exchange of government documents on

a reimbursable basis. Then you say the necessary legislation was introduced in the 95th Congress, but not enacted.

What is the status of your agreement with GPO?

Mr. EUELL. Right now the status of agreement is pending.

Mr. YATES. Has the legislation been introduced, do you know?

Mr. EUELL. I would defer to John Jameson on that question. I am not sure whether it has been introduced or not.

Mr. JAMESON. It is expected that legislation to amend the existing legislation will be reintroduced this year as part of a comprehensive review of Title 44. The current situation is that the Government Printing Office is handling the distribution of government publications, Federal Register, Congressional Record and a number of others.

We are reimbursing the Government Printing Office for this service out of our appropriation. When indeed the legislation is enacted, we would make a one-time transfer from our appropriation to the Library's or GPO's appropriation, and thereafter that particular aspect of the International Exchange Service would not show up in our budget.

The balance of the program will continue, as noted in the last section on page A-80, that is the traditional work of the IES, is the handling of academic, museum, college, and other educational publications.

DIVISION OF PERFORMING ARTS ACTIVITIES

Mr. YATES. Let's go back to the Division of Performing Arts for a second. Did all your performances result in losses? Did you make any money at all on anything, or don't you try to make money on your performing arts?

Mr. EUELL. Well, they are not losses exactly. We just about break even, for the most part.

Mr. YATES. Do we read your chart right, on page D-12, that indicates that the Division of Performing Arts gave to the unrestricted general Trust fund a profit? It appears that your expenses were \$2,090,000 and the amount you made available was \$2,229,000. Do we read that correctly?

Mr. EUELL. Yes. That is mostly from the recordings.

Mr. YATES. So you are an asset to Mr. Ripley?

Mr. EUELL. I would hope we would be an asset to Mr. Ripley, the Smithsonian Institution and the American public.

Mr. YATES. You know how he looks at the income all the time. How extensive is your recording program?

Mr. EUELL. We have the classic jazz album, our first output, in 1973, which has done very well and is still selling very well. Since that time we have done a series of long-playing recordings, 12-inch recordings, totaling 23 albums.

We have just recently put out a Bach series.

Mr. YATES. Who does the Bach series? The reason I ask the question is I remember at one of the dinners I talked to Billy Taylor, and he thought that the Smithsonian should be recording distinguished artists for the future.

I wonder whether any office of government records, for example, classical musicians as well as jazz musicians. Does anybody in

government record Isaac Stern for posterity, or Duke Ellington for posterity? You have your records by Duke Ellington.

Mr. EUELL. Yes, but we had to go through quite a procedure with the recording companies. There are several problems. One is that most of these performing artists are under contract with recording companies. We had to go to them or to the estates of the musicians to get permission to use a lot of this material.

Mr. YATES. Does the recording company file copies of their albums with the Library of Congress in order to establish a copyright?

Mr. EUELL. They did that some years ago. Then they sort of dropped off. Now they are doing it again. So, there are a lot of copies of recordings at the Library of Congress, but they are not doing the actual recording. They are collecting records.

Now, how extensive their collections are and how much they cover, and also who they identify as being important is another question. I really have not looked at their list.

Mr. YATES. Maybe this is something we should take up with the National Endowment for the Arts, although this could be a Smithsonian program.

Mr. EUELL. As you will recall, Mr. Chairman, we just dropped the jazz oral history program as a result of the request from this committee not to ask for funds from the National Endowment for the Arts.

Mr. YATES. What were you doing with that?

Mr. EUELL. We were doing the jazz oral history project, identifying the older musicians who had been significant in the development of American music, particularly American jazz musicians. We will not be doing that after this year.

Mr. YATES. Why do you call that oral history?

Mr. EUELL. Because what we are doing was actually having eye-to-eye interviews with the artists and talking to them about their life, their work.

Mr. YATES. How expensive is that program?

Mr. EUELL. How expensive a program? Actually, the National Endowment has put about \$60,000 annually into that program since 1974.

Mr. YATES. Why don't you do it out of your own appropriations instead of asking the Endowment for the funds?

Mr. EUELL. One of the projects we plan to do is a series of monographs with an eye towards publication. We are going to interview individuals and collect data on individual musicians, rather than periods.

Mr. YATES. Is that the same thing you were doing?

Mr. EUELL. No. We were collecting oral histories on groups of musicians, interviewing groups of musicians who played during a certain period, for example, from 1927 to 1936. You had Louis Armstrong, Sidney Bechet, a whole host of very significant musicians at that time.

Then we moved to the next period. We were doing it like that, in groups. We think now that we should begin to line up and identify individual artists with the end product being a publication, a book about that person.

Mr. YATES. Is it more significant to have a book about that person or a sample of his artistry?

Mr. EUELL. If you can have both, I think it is important to have both.

Mr. YATES. How effective was your oral history program? Sometimes committees make mistakes.

Mr. EUELL. I think we were very effective because we identified the people who should have been interviewed, I am certain of that. We also carefully selected the interviewers who were very often contemporaries of those musicians, who could ask them the kinds of questions that the average person wouldn't know about.

We had some very interesting material. Now, that project will be continued, hopefully at Rutgers University. So all of our work hasn't gone down the drain in a sense.

Mr. YATES. I have the impression that NEA is now looking for somebody else to do the thing you are doing.

Mr. EUELL. We have suggested that they go to Rutgers University, if they want to continue this project; and it should be continued.

Mr. YATES. Can Rutgers handle it?

Mr. EUELL. Yes, Rutgers can certainly handle it.

Mr. YATES. As well as you did?

Mr. EUELL. I am not sure.

Mr. YATES. I think what the Committee had in mind was not the elimination of the project but the principle that the NEA constituency needed all of its funds, and that if government agencies thought that the projects were worthy enough to ask for funds, they should come in for them directly.

I would have hoped that if this were a good program that the Smithsonian would have asked for its continuation, out of its own funds, rather than going to NEA for it. Did you ask for money for the continuation of the program?

Mr. EUELL. Yes. We had asked for money before, several years, to work cooperatively with NEA.

Mr. YATES. Did we delete the funds?

Mr. EUELL. Yes. In fiscal year 1977, we requested, but did not receive, \$21,000 for partial support of this program.

Mr. YATES. Would that have been requested by the Smithsonian for this purpose?

Mr. RIPLEY. As far as I know, we have not prevented the Division of Performing Arts from asking for such funds.

Mr. YATES. Apparently there is a misunderstanding. We don't remember having deleted the funds from the Smithsonian. We just have the impression the Smithsonian didn't ask for the money of us.

Our action was to tell NEA not to provide funds for a Smithsonian project because Smithsonian could ask us directly for the money. I think that is probably the way it happened. At any rate, it sounds like a good project. If Rutgers is going to carry it on, I suppose that is the goal that is being carried out.

Would you place in the record by performing group the estimated cost, the estimated revenue, the actual cost, and the actual revenues and the profit or loss for fiscal years 1977 and 1978 of your performing arts activities?

Mr. EUELL. Yes.

[The information follows:]

FY 1978 PERFORMANCES SPONSORED BY DPA

Series/Performing Group	Estimate			Actual		
	Cost	Revenue	Profit/Loss	Cost	Revenue	Profit/Loss
American Country Music	\$10,200	\$10,800	\$ 600	\$10,313	\$ 7,732	(\$ 2,581)
Airmen of Note	1,000	-0-	(1,000)	1,523	-0-	(1,523)
American Popular Music	12,000	9,720	(2,280)	13,918	4,727	(9,191)
Musical Instruments	7,900	10,500	2,600	7,971	8,896	925
Hirshhorn MiniSeries	750	525	(225)	832	493	(339)
Jazz Connoisseur	5,400	3,750	(1,650)	6,682	3,082	(3,600)
Jazz Heritage	15,000	12,500	(2,500)	16,452	12,110	(4,342)
Music from Marlboro	6,600	7,500	900	6,924	7,446	522
People & Their Culture	5,500	4,000	(1,500)	6,289	4,946	(1,343)
The Blues	6,000	8,100	2,100	6,535	5,545	(990)
Theater Chamber Players	4,000	7,500	3,500	2,944	5,751	2,807
Total	\$74,350	\$74,895	\$ 545	\$80,383	\$60,728	(\$19,655)
Hirshhorn Mini Series						
Cantilena Players	CANCELLED					
Malmo Percussion	\$ 750	\$ 525	(\$ 225)	\$ 832	\$ 493	(\$ 339)
Jazz Connoisseur						
Art Farmer	1,800	1,250	(550)	2,175	1,084	(1,091)
Ran Blake	1,800	1,250	(550)	2,304	1,125	(1,179)
Dewey Redman	1,800	1,250	(550)	2,203	873	(1,330)
Total	\$ 5,400	\$ 3,750	(\$1,650)	\$ 6,682	\$ 3,082	(\$ 3,600)
Jazz Heritage						
Freddie Hubbard	\$ 3,000	\$ 2,500	\$ (500)	\$ 3,468	\$ 2,424	(\$1,044)
Dexter Gordon	3,000	2,500	(500)	3,453	2,516	(937)
Count Basie	3,000	2,500	(500)	3,291	2,439	(852)
Music of Jelly						
Roll Morton	3,000	2,500	(500)	3,457	2,485	(972)
Benny Carter	3,000	2,500	(500)	2,783	2,246	(537)
Total	\$15,000	\$12,500	(\$2,500)	\$16,452	\$12,110	(\$ 4,342)

FY 1978 PERFORMANCES SPONSORED BY DPA

Series/Performing Group	Estimate			Actual		
	Cost	Revenue	Profit/Loss	Cost	Revenue	Profit/Loss
Airmen of Note						
Tuba Jazz Consortium	\$ 200	\$ -0-	\$ (200)	\$ 170	\$ -0-	\$ (170)
Phil Wilson	200	-0-	(200)	172	-0-	(172)
Jerome Richardson	200	-0-	(200)	389	-0-	(389)
Ronnie Wells	200	-0-	(200)	385	-0-	(385)
Billy Taylor	200	-0-	(200)	407	-0-	(407)
Total	\$ 1,000	\$ -0-	(\$1,000)	\$ 1,523	\$ -0-	(\$1,523)
American Popular Music						
Alec Wilder & Friends	\$ 3,000	\$ 2,430	(\$ 570)	\$ 3,379	\$ 1,161	(\$2,218)
Concert Productions	3,000	2,430	(570)	4,585	2,266	(2,319)
Victorian Ballroom	3,000	2,430	(570)	1,454	1,051	(403)
Popular Songs of						
Victorian America	3,000	2,430	(570)	4,500	249	(4,251)
Total	\$12,000	\$ 9,720	(\$2,280)	\$13,918	\$ 4,727	(\$9,191)
Musical Instruments						
Schumann, Brahms,						
Cornelius	600	700	100	760	658	(102)
Music for Four Hands	600	700	100	604	416	(188)
Music from Aston						
Magna	600	700	100	572	716	144
Country Music & Dance	250	700	450	250	266	16
Singing Masters	250	-0-	(250)	-0-	-0-	(218)
Bach Gamba Sonatas	600	700	100	567	885	318
Violin Sonatas	600	700	100	668	750	82
Chamber Players	600	700	100	570	601	31
Music by Frescobaldi	600	700	100	607	592	(15)
Music for Oboe &						
Recorder	400	700	300	422	598	176
Country Music & Dance	200	700	500	173	227	54
Quatri Hotteterre	600	700	100	545	634	89
Music for America's						
Popular Instruments	500	700	200	561	707	146
Music for Fortepiano	500	700	200	553	506	(47)
Music of J.S. Bach	500	700	200	792	747	(45)
Chamber of Players	500	700	200	391	608	217
Total	\$ 7,900	\$10,500	\$ 2,600	\$ 7,971	\$ 8,896	\$ 925

FY 1978 PERFORMANCES SPONSORED BY DPA

Series/Performing Group	Estimate		Actual	
	Cost	Revenue	Cost	Revenue
				Profit/Loss
Music From Marlboro				
Beethoven, Gounod & Mozart	\$ 2,200	\$ 2,500	\$ 2,201	\$ 375
Mendelssohn & Tchaikovsky	2,200	2,500	2,426	(77)
Brahms & Schubert	2,200	2,500	2,297	224
Total	\$ 6,600	\$ 7,500	\$ 6,924	\$ 522
People & Their Culture				
Dance of West Java	\$ 2,000	\$ 2,000	\$ 2,593	(\$ 562)
Dance of Sri Lanka	1,500	-0-	1,354	(1,354)
Dance of Sri Lanka	2,000	2,000	2,342	373
Total	\$ 5,500	\$ 4,000	\$ 6,289	(\$1,343)
Blues				
Sonny Terry & Brownie	\$ 2,000	\$ 2,700	\$ 1,732	\$ 452
Mose Allison	2,000	2,700	2,724	(31)
Big Chief Ellis	2,000	2,700	2,048	(1,411)
Total	\$ 6,000	\$ 8,100	\$ 6,535	(\$ 990)
American Country Music				
Hank Thompson	\$ 2,700	\$ 2,700	\$ 2,856	(\$1,162)
James Talley	2,500	2,700	2,615	(1,109)
Hank Snow	2,500	2,700	2,215	612
Ernest Tubb	2,500	2,700	2,627	(922)
Total	\$10,200	\$10,800	\$10,313	(\$2,581)

FY 1978 PERFORMANCE SPONSORED BY DPA

Series/Performing Group	Estimate			Actual		
	Cost	Revenue	Profit/Loss	Cost	Revenue	Profit/Loss
Theater Chamber Players						
Schutz, Bach	\$ 800	\$ 1,500	\$ 700	\$ 450	\$ 1,368	\$ 918
Musgrave, Petrassi	800	1,500	700	751	926	175
Arrigo, Webern	800	1,500	700	648	1,447	799
Delago, Kolb	800	1,500	700	540	993	453
Musgrave, Hindemith	800	1,500	700	555	1,017	462
Total	\$ 4,000	\$ 7,500	\$ 3,500	\$ 2,944	\$ 5,751	\$ 2,807

SMITHSONIAN INSTITUTION PRESS

Mr. YATES. Who determines how active the Smithsonian Institution Press is? How may one use the Smithsonian Institution Press? Is it only for Smithsonian people or is it for the public? It is for editing, design, production and distribution of printed materials produced by historians, scientists and curators.

Mr. EUELL. Our own, primarily.

Mr. YATES. Not the public's?

Mr. EUELL. Primarily I think the major responsibility of the Press is to service our own scholars, our own scientists and historians.

Mr. YATES. All right. You say it is a fundamental extension of the Smithsonian's basic research laboratories and your monographs are published by them.

How do you decide? Do you get a request from Mr. Challinor for publishing something? Is that the way it works?

Mr. EUELL. No. The way it works is that, each museum has an allocation of money for publishing, which they identify. Most of the museums have a review process during which they decide what publications they want to try to publish in a given year.

They set a schedule in cooperation with the Press, which provides the editing, design, and production of the publication. They are the kind of liaison between the Government Printing Office and a given bureau.

Mr. YATES. Would it be better to let the bureaus go directly to the GPO rather than going through you?

Mr. EUELL. No, I wouldn't think so. I think the people we have in the Press are professionals in that area, and they very often can negotiate, and one has to negotiate with GPO very carefully to insure quality.

Mr. YATES. Does it increase the cost by using this kind of approach?

Mr. EUELL. I don't think so, basically.

MUSEUM TRAINING PROGRAMS

Mr. YATES. Page 87 of your justification indicates that you have training courses.

Mr. RIPLEY. Mr. Perrot?

Mr. YATES. Mr. Perrot, you teach seminars and workshops through the use of your staff to individuals that you employ. In other words, you are going for in-house training.

Mr. PERROT. Partly in-house training, Mr. Chairman, but primarily to be of service to the museum community at large in providing opportunities for museum personnel to brush up on new techniques and take advantage of our professional expertise.

Mr. YATES. Do you think you are the leader in the field of museum techniques in the country?

Mr. PERROT. I would say that we are in the front row, Mr. Chairman. We say that with modesty.

Mr. YATES. How many museums take advantage of your services?

Mr. PERROT. Primarily museum personnel, Mr. Chairman, who attend our workshops, workshops that are geared for 15 to 20 persons, and we offer about 30 of these a year.

In addition to that, we provide opportunities for nonstipend internships to museum professionals from this country or abroad who come to intern in various branches of the Institution, to study museological aspects, rather than the disciplinary aspects that are offered by the other programs referred to the other day.

Mr. YATES. You discuss with them management principles, conservation methods, design, production of exhibits, museum lighting techniques, development of educational and cooperative programs, museum budgeting, and accounting and management methods.

I don't see any fund-raising projects listed.

TRAINING IN DEVELOPMENT TECHNIQUES

Mr. PERROT. We have had some workshops, Mr. Chairman, on fundraising, which have been offered by the Office of Development in cooperation sometimes with outside experts whom we invite to supplement our own expertise.

Mr. YATES. These are all important activities, but judging by the letters I get from museums, fund raising is awfully important.

Mr. PERROT. In almost every workshop the subject comes up in one way or other.

Mr. YATES. I would think so.

Who does that for you? How do you go about teaching the raising of funds?

Mr. PERROT. There is an Office of Development at the Smithsonian Institution.

Mr. YATES. Who is the head of that?

Mr. PERROT. Mr. Symington, who is in the audience.

Mr. YATES. How does he go about it? May I ask Mr. Symington to answer the question?

Mr. PERROT. Certainly.

Mr. YATES. How do you raise money?

Mr. SYMINGTON. It is not easy. May I say, sir, it is getting more and more difficult.

Mr. YATES. What do you tell your museum people?

Mr. SYMINGTON. We have conducted a number of seminars, I and my associates. We review with them a system of objectives, studies, the resource material to use in seeking out which corporations and foundations are the appropriate ones for their particular mission.

Mr. YATES. You tell them how they can compete with Smithsonian on this?

Mr. SYMINGTON. We try to help them. Generally speaking, their fundraising efforts do not necessarily compete with ours.

Mr. YATES. All right. Thank you.

Mr. PERROT. We are not concerned about competition, Mr. Chairman. We think what is good for museums elsewhere is also good for us.

Mr. YATES. You do an effective job of fund raising as well.

Mr. PERROT. It has been said, sir.

Mr. YATES. Yes. Mr. Hardison said so. Now, you have experience as well.

STATUS OF MUSEUM SUPPORT CENTER

Tell us about the state of the support building.

Mr. PERROT. Mr. Chairman, I am delighted to report that we have made some major progress since last year. With the appropriation we received in 1978 and 1979, I am able today to present the conceptual plan as well as some of the specifications, and I have a book which describes this.

Merely to refresh your memory [pointing to several charts and plans], this is the ancient storage area the Institution has had since 1951 in which are located some of the buildings referred to earlier today, Museum of History and Technology storage building here, Museum of Natural History here.

Over the last few years, this tract of land adjacent to this property has been transferred to us by the GSA and the Department of Defense, and there we have begun to develop the first stage of a development which will extend into the next century.

What I would like to show you now is what we are proposing for this century, and hopefully with your approval to be able to start construction early next year.

This is the major building, which will be devoted almost entirely to the needs of the Museum of Natural History, as well as to the conservation needs of the Institution.

This building will be located in this area of the new land that we have acquired, acquired by transfer, and not by purchase.

Mr. YATES. As I remember, the square footage on the Support Center is 21,000.

Mr. PERROT. 338,000 gross, 255,000 net. This is divided in two parts, a major block of the building which will be independently controlled for air conditioning and other environmental controls, as well as fire protection, which will serve for storage purposes.

Opposite this, connected by a walkway, by a kind of street, is a section of the building which you see here in this projection, which will include laboratories, conservation facilities, offices, and various other support functions.

We wanted, as we have said before, for this building to be a good neighbor. Here you see a projection of the building seen from Silver Hill Road. Storage on the ground floor, but with sufficient height so we can add a mezzanine to it in time to maximize the amount of cubage available.

On this side, you can see the office and laboratory section of the building. The architects, Metcalf and Associates, have sited the building in such a way that it will be as unobtrusive as possible from the road, while at the same time maximizing the impact of a rather beautiful natural area, which has some old stands of trees which will be seen from the offices, laboratories and the library.

Here is a view of the building. Notice this group of setbacks. This building, by the way, is 600 feet in length. The series of setbacks help the building to follow the contour of the land, which is here noted by these broken lines.

So you see it is following the contour of the land while keeping a buffer of green between the main block of the storage units and the road.

Mr. YATES. What happens to your old part?

Mr. PERROT. This we will continue to use. We have already heard today that one of these buildings is going to be renovated for the use of the Museum of History and Technology. Most of the rest of

this complex is used by the National Air and Space Museum, as well as some of our other support functions. All of these are for storage.

We have here, Mr. Chairman, two buildings that in a sense are mini-museums of the National Air and Space Museum. They show the planes and other items that are rotated from exhibition on the Mall, and for which there is a great demand.

In this building here is the major conservation and restoration department, which is also available, on tour, to members of the public who are interested.

Mr. YATES. I think the record should show you are referring to the old section.

Mr. PERROT. Yes.

This is the plan as it now stands. We have these units, 150 feet wide by 300 feet deep, which are separated by firewalls. On this side are the various spaces available for offices, conservation, and curation of collections.

I would like to refer very briefly to the amount of space that is going to be available for the various functions. The storage component is 155,453 feet, which can be at a later date mezzanined so as to exploit a 19 or 20 foot high ceiling.

Here will be part of the Department of Anthropology on the first floor, with the rest of it on the second floor, to an aggregate of 21,000 square feet.

Box 1 is the Department of Botany. If you wish, I will provide for the record the square footage of all of these areas. We extend here to mineral science, biology, entomology, administration, a small section for food services, vertebrate zoology, invertebrate zoology, the sorting center and an office for the registrar, automatic data processing and so forth.

[The information follows:]

MUSEUM SUPPORT CENTER PROGRAM AREAS—NET USABLE SPACE ALLOCATIONS IN SQUARE FEET

Department	Office/ workroom	LAB	Collection storage	Total
Anthropology	13,210	6,900	53,323	73,433
Botany	2,300	1,275	9,500	13,075
Entomology	6,600	200	8,000	14,800
Invert. zoology	1,800	.....	11,500	13,300
Mineral science	800	700	5,000	6,500
Paleobiology	600	300	15,500	16,400
Vert. zoology	1,300	2,500	24,500	28,300
SOSC	11,220	180	15,700	27,100
Const. analyt. LAB	5,730	16,680	2,300	24,710
NM hist/tech .....	.....	2,000	10,130	12,130
Administration	800	.....	.....	800
Library/Xerox	3,759	.....	.....	3,759
Food service .....	.....	1,600	.....	1,600
X-ray .....	.....	500	.....	500
Alcohol storage .....	.....	270	.....	270
Photography .....	.....	2,000	.....	2,000
ADP/registrar	2,700	.....	.....	2,700
OPS	2,500	.....	.....	2,500
OPLANTS	500	500	.....	1,000
OBM	3,500	.....	.....	3,500

MUSEUM SUPPORT CENTER PROGRAM AREAS—NET USABLE SPACE ALLOCATIONS IN SQUARE FEET—
Continued

Department	Office/ workroom	LAB	Collection storage	Total
Ship. rec. and fumigation.....	.....	3,600	.....	3,600
Loading dock.....	.....	2,700	.....	2,700
Total net areas.....	57,319	41,905	155,453	.....

Total net building area: 254,677 square feet.¹

USE OF SUPPORT CENTER SPACE

I would draw your attention particularly to this large block which is devoted entirely to conservation. This block is the library which will be a major library on conservation and serve as well the other research activities that will take place in this complex.

In this section, the plan shows the main storage unit here with a street separating the storage unit from the offices and laboratories. What the architects have tried to do by exploiting the setback arrangement, is to provide as close an access as possible between the collections and the offices and laboratories of the departments, which will be available by merely walking across this roadway. This roadway, of course, will be fully enclosed and there will be the most elaborate security as well as fire detection provisions in this complex.

We are on target, Mr. Chairman. We expect to be able to start construction, with approval of the appropriation of \$20.6 million, which we hope that you will give so we can proceed with construction and occupancy by the latter part of 1982.

Mr. YATES. How many objects will those buildings be able to hold?

Mr. PERROT. We expect that up to 90 percent of the collection in the Department of Anthropology will be removed. We do not have an exact total to give you, but it will be approximately one-quarter of the number which are now at the Museum of Natural History. Possibly Mr. Duckworth is here, who could define that figure.

Mr. DUCKWORTH. We do not have an exact count.

Mr. YATES. You will not be storing any of Mr. Blitzer's things, then?

Mr. PERROT. There will be a very small area allocated to the Museum of History and Technology primarily for the collection of musical instruments or for such objects that require extraordinarily precise environmental controls, and with the approval of the division of musical instruments certain items can be placed in that area. There will also be the laboratory for the restoration of instruments and conservation for the department.

CONSERVATION OF COLLECTIONS

Mr. YATES. What happens to your conservation needs in your existing building which will contain objects that won't be transferred?

¹ Based on latest architectural analysis of space configuration.

Mr. PERROT. Mr. Chairman, each of our museums has a conservation facility having the personnel and material necessary to carry out the functions required by those particular collections. The Conservation-Analytical Laboratory will maintain its research functions in the building where it is located now, the Museum of History and Technology.

At the Support Center we propose to develop more laboratory space for actual conservation work. We intend to increase the number of staff so that we can eventually begin to attack our backlog which needs to be taken care of, and provide a training program for members of our staff as well as others who want to perfect their skills in conservation. We have a crying need for conservation in this country. We hope by the time the Support Center is on stream and we have started our cooperation with other training organizations and begin to produce people, that the market will be able to absorb them. May I plead with you, sir, that you consider conservation as being a very essential item.

Mr. YATES. I consider it very essential. That is why I am asking questions on it now. What happens to the paintings Mr. Blitzer has insofar as conservation is concerned? Do they require special temperatures, special rooms, or special handling, and do they have them?

Mr. PERROT. In some of our buildings environmental controls are very good and improving. For example, the Hirshhorn had some difficulties but it has now been balanced. In the National Portrait Gallery, and Collection of Fine Arts the nature of the building makes it extremely difficult to provide the proper environmental controls. At the Support Center we expect to have absolutely optimum conditions and the architects and engineers have been drilled in promising that we can obtain a 50 percent relative humidity plus or minus two or three percent and temperatures of 68 to 70 degrees.

Mr. YATES. What happens to Mr. Sadik's possessions in the meantime?

Mr. PERROT. I believe that studies are underway so certain areas can be segregated, climates developed that would be responsive to the need.

Mr. YATES. Is there such a program going on?

Mr. PERROT. Yes.

Mr. YATES. Is that under your direction?

Mr. PERROT. No, sir.

Mr. YATES. Does each of the museum directors have a responsibility for that?

Mr. PERROT. Each has a programmatic responsibility. But there is an engineering responsibility since it is an engineering problem.

Mr. YATES. Who is that, Mr. Jameson? In talking about the sculpture garden at Hirshhorn, I was told the bronzes are subject to deterioration and decay because of the atmospheric conditions. How are you protecting Mr. Sadik's Washington portraits, if and when he gets them? I assume you put them under glass as they did the Declaration of Independence?

Mr. JAMESON. I am not an expert in that phase, that is, the conservation of individual objects. I believe some of the sculpture

pieces which are outside have been treated, but I am not an expert in that.

Mr. YATES. Who is?

Mr. PERROT. I won't claim any expertise, but certain types of bronzes weather extremely well and others tend to decay more rapidly. We are fortunate in having in the Freer Gallery one of the most advanced laboratories and certainly the most expertise in the ancient bronzes. Bronzes will be treated, and I am sure are being treated, depending upon their needs. Of course, environmental conditions are changing. Conservators are confronted with problems that their forebears had no notion of. Many laboratories are involved with artificially aging bronzes and other metals, subjecting them to adverse conditions so as to be able to measure what the rate of decay is and find ways to prevent it.

Mr. YATES. I agree with you, but shouldn't the Smithsonian have someone in charge of the whole program?

Mr. JAMESON. I would like to speak after Mr. Perrot.

Mr. YATES. All right.

CONSERVATION-ANALYTICAL LABORATORY

Mr. PERROT. Mr. Chairman, we do have high expertise in our Conservation-Analytical Laboratory as well as the other laboratories. The overall monitoring of environmental conditions within the Institution is CAL's responsibility, and you will note in the budget this year there is a slight increase requested for devices to measure the temperature and humidity. We also have devices for measuring ambient air. We work closely with the National Bureau of Standards to find out what polluting elements there are in the air. We are in direct contact with the foremost experts in the field and we are constantly testing and searching for new methods, as well as developing methods in the laboratory to treat art objects.

The responsibility for the safe keeping of the collection is ultimately the Secretary's, but at an intermediate stage it is the responsibility of the museum director and of his staff to call upon the available conservation expertise. In other words, the conservation laboratories and personnel service with their expertise the professional staff of the museums. The relationship is excellent and the work is good. We do not have enough personnel. We have had great difficulty in recruiting appropriate personnel. As you will note, I do not know whether I am to volunteer information, but we have still four vacancies in our laboratory. We hope they are going to be filled by the latter part of this year.

Mr. YATES. How long have you been recruiting?

Mr. PERROT. We have had vacancies for the last several years and the reason is that not enough people are being trained nor have been given the opportunity to sharpen their expertise to the point where we feel they can be brought on board to be given very responsible duties. But we are making progress.

Mr. YATES. Mr. Jameson.

STRUCTURAL PROBLEMS RELATED TO CONSERVATION

Mr. JAMESON. I wanted to say that at a point the problem becomes an architectural-engineering one and there is an office

which reports to me that undertakes matters of that sort, but it is very much a collaborative working relationship between that office and the conservators, that Mr. Perrot speaks to, and the museum director and the staff. For example, the Fine Arts and Portrait Gallery subject came up a few minutes ago. We have had a survey of that building by a very competent firm in environmental controls that dealt with the entire building. A real problem in many of these old buildings is the transfer of moist air from inside to the outside where it tends to freeze in the structure of the building causing construction problems. So the ultimate solution might be the establishment of zone controls for individual or small groups of objects.

In many of our museums that is not a preferred approach. What we will now do in that building is translate the survey into a detailed plan and specifications with a funding plan that will enable us to correct problems in that building over a period of two to three years through our budgetary process. As you may have noted, we have been working at what we call heating, ventilating, air conditioning problems for a number of years because of the importance they have for the museum collections both in storage and on exhibit, we have added a new line item in what we call the Restoration and Renovation of Buildings account in order to give visibility and prominence to this important need.

PROTECTION OF HIRSHHORN SCULPTURE

Mr. YATES. Mr. Blitzer.

Mr. BLITZER. I did not want the impression to be left that the sculptures in the Hirshhorn Garden were desperately in danger. The museum has an excellent sculpture conservator and he is constantly in touch with that situation. You may remember the Henry Moore "King and Queen," seated figures, were off outdoor display and then were in the Museum for awhile. They discovered moisture was getting inside, and they solved the problem. The outdoor sculptures and metal are periodically treated, and I think, as Mr. Perrot said——

Mr. YATES. Are they coated?

Mr. BLITZER. It is a wax that is used on the bronze. As Mr. Perrot said, there are some bronzes that are not meant to be outdoors, like the Maillol figure we were talking about yesterday. I guess it depends on the particular patina. But the "Burghers of Calais" was obviously meant to be outside; the other ones outside are all treated.

MEETING HIGH CONSERVATION STANDARDS

About the Portrait Gallery, I think if we fall short, we fall short of an extraordinarily high standard, and conservators are never satisfied and that is probably their job. But I again would not want to leave the impression, because I think it is not accurate, that these sculptures are in desperate danger at all.

Mr. YATES. What about the question of the Collection of Fine Arts; are they being protected adequately?

Mr. BLITZER. It is the same situation as the Portrait Gallery because it is the same building. It is not ideal; it is not perfect in

terms of saving these for the next thousand years. We should certainly try to improve the conditions over the years.

Mr. YATES. Are your conditions as good as those in the National Gallery?

Mr. BLITZER. I simply do not know the answer to that. But I think they are at a high professional level but not perfect, and conservators are never satisfied until things are perfect.

Mr. YATES. How does one know? Do you have somebody looking at the paintings?

Mr. BLITZER. Oh, indeed. There are hygro-thermographs there measuring the relative humidity, recording the temperatures on a tape. It is less a matter of looking at the paintings because this is a process, if there is a threat, that will only be apparent after decades or centuries. It is more a matter of determining the right conditions and monitoring them. As you know, with Ryder there is a particular problem, but that is a problem really of Ryder because of the kind of paint he used; and extraordinary care has been taken with those. They have been sent to Cooperstown for special treatment. There is a special class of problems that contemporary artists are causing by using weird media.

Mr. YATES. Are the artists using house paints, paint brushes, and things of that sort?

Mr. BLITZER. Stuffed goats, and so forth.

Mr. YATES. Let's come back at 1:30.

STATUS OF COLLECTIONS INVENTORY

Mr. YATES. The committee will come to order.

Mr. Perrot, tell us how your inventory is going.

Mr. PERROT. It is going extremely well, Mr. Chairman.

Mr. YATES. You mean nothing is missing?

Mr. PERROT. We are not yet able to provide an Institution-wide report but we can tell you that things are progressing extremely rapidly. The Freer Gallery of Art has completed its inventory. It found one item that had been misnumbered and that has been corrected. The Museum of African Art collection will be transferred, presumably within the coming month and at that time there will be an inventory. The Hirshhorn Museum and Sculpture Garden completed its inventory of sculpture and decorative arts in the summer of 1978 and will complete another inventory of all works on paper in 1980.

The National Portrait Gallery will start in January 1980 a formal inventory. They have had an inventory ongoing ever since they were created, but now they are institutionalizing the process and every January are planning to inventory all of their collection.

NCFA has already started to inventory all items on loan. Since there are a large number of items on loan to agencies and government offices, they are starting on that and they will phase into the inventory process for the permanent collection.

Mr. YATES. Have they discovered any objects that were on loan to be missing?

Mr. PERROT. At one time, Mr. Chairman, there were a number of pieces that seemed to be difficult to track. I am not sure that the tracking has been completed yet. I would defer to Mr. Blitzer.

Mr. BLITZER. You may recall last year there was some publicity on things on loan to the Executive Office of the President.

Mr. YATES. Yes, that some people were taking with them.

Mr. BLITZER. Correct. Of the total of 257 items that were talked about, we were never willing to say they were missing—no one had been there physically to make sure they were there—204 have now been located and recorded and are in the records of the NCFA. Of the 53, the difference, 6 had been known to be missing as early as 1960 and they are irreparably gone.

Mr. YATES. What are the 6 items? Can you tell us?

Mr. BLITZER. No, but I can tell you the 47 we do have. I cannot tell you the 6. They are all posters or works of graphic art.

Mr. YATES. Posters or works of graphic art; no paintings?

Mr. BLITZER. I do not see a painting on the list.

Mr. YATES. Are you talking about the 47 or the 6? Let's stay with the 6 for the moment.

Mr. BLITZER. The list I have here, which is called "Outstanding Loans, Executive Office, 1946-76," includes the 6 and the 47, that is, it is the total of 53. Most of the artists I have never heard of and all of the works as far as I can tell—there are a couple of water colors here, one oil painting of an Eskimo man, two oil paintings of Eskimos.

Mr. YATES. Are these artists you do not recognize?

Mr. BLITZER. Yes, but that may be my ignorance. They are not towering figures at least.

Mr. YATES. Would you put that list in the record.

[The information follows:]

OUTSTANDING LOANS - EXECUTIVE OFFICES

1946 - 1976

Alphabetical Listing

artist, object	date lent, Museum Loan #
Auerbach-Levy, William <u>Quai Grand Augustine</u> 1935.13.190, etching	24 October 1969 ML 894
Burr, George Elbert <u>Winter Evening</u> 1935.13.41, etching	24 February 1969 ML 712
Catalano, Giuseppe <u>The Canal</u> 1935.13.48, etching	17 February 1969 ML 704
Citron, Minna Wright <u>Horses</u> (also called Farm Scene) 1962.8.17, watercolor	17 June 1967 ML 329
Crosman, Rose <u>The Clock Tour, Rouen</u> 1935-13.67	17 February 1969 ML 704
Dahlgren, William Charles <u>Evening Shadows</u> CSE 544, etching 1935.13.71, etching	1 March 1963 no ML #
Dahlgren, William Charles <u>Winter Shadows</u> CSE 71, etching 1935.13.71	1 March 1963 no ML #
Denby, Peter Rex <u>Valley Near Cades Cove, Tenn.</u> 1968.151.6, watercolor	10 July 1969 ML 836
Dodge, Frances Farrand <u>Old Bridge, Jackson Park</u> 1935.13.81	1 March 1963 no ML #
Drewes, W. <u>Canyon Entrance</u> 1968.9.92, woodcut	24 July 1970 ML 1016

artist	date lent, Museum Loan number
Euston, J. H. <u>Aspens in the Snow</u> CSE 44, 1935.13.94	17 July 1963 no ML #
Euston, J.N. <u>Pines Along the Shore</u> CSE 551, 1935.13.551	17 July 1963 no ML #
Gernand, John <u>Flowers</u> o/c L.1965.55.9 Lent by Olin Dows	14 July 1971 ML 2049
Giddens, Phillip <u>Port of Calvi, Corsica</u> 1935.13.108, drypoint	14 July 1971 ML 2049
Gray, Clive Untitled 1969.2.15, lithograph	15 October 1974 ML 5096
Hardie, Martin <u>Low Tide</u> CSE 144, drypoint	30 August 1965 no ML #
Havell, Robert <u>Panoramic View of New York from the East River</u> 1966.48.77, aquatint	6 October 1969 ML 889
Hayes, David Untitled 1966, gouache, L.1967.6.2 lent by Willard Gallery	25 March 1968 ML 555
Holmes, William Henry various titles:	
<u>A Maryland Meadow, Watts Branch</u> near Rockville 1930.12.7, watercolor	25 January 1946 no ML #
<u>Study of a Bridge</u> 1930.12.68, watercolor	18 January 1965 no ML #
<u>Maryland Dirt Road</u> 1962.4.4, watercolor	18 January 1965 no ML #
Holmes, Kenneth C. <u>Venice</u> CSE 157, drypoint	30 August 1965 no ML #

<u>artist</u>	<u>date lent, Museum Loan number</u>
"Houdon" <u>George Washington</u> xx6, plaster, bronzed	3 December 1946 no ML #
Hurley, Edward T. <u>Kentucky Backyard</u> CSE 594, aquatint	17 July 1963 no ML #
Hutty, Alfred <u>Northern Pines</u> CSE 588, drypoint	30 August 1965 no ML #
Inukai, K. <u>Force Field</u> L.1969.24.13, serigraph lent by Martha Jackson Gallery	26 March 1970 ML 975
Jacques, Berthe E. <u>Mill in Delft</u> CSE 482, etching	1 March 1963 no ML #
Jacques, Berthe E. <u>Palazzo Minelli, Venice</u> CSE 493, etching	30 August 1965 no ML #
Kelly, Ellsworth <u>Abstraction</u> L.1965.23, lithograph Anonymous loan	20 October 1965 no ML #
Leich, C. <u>New England Farm</u> CSE 604	9 June 1969 ML 798
Macouillard, L. <u>Looking Past San Francisco,</u> <u>California</u> 1966.36.127, watercolor	16 November 1967 ML 483
Moser, John Untitled 1969.30.3	December 1969 ML 926
Oldenburg, Claes Scissor Obelisk poster	3 July 1969 ML 830

artist	date lent, Museum Loan number
Palmer, Fanny <u>Catskill Mountains</u> 1966.48.7	16 January 1969 ML 670
Peixotto, Ernest C. <u>Lake Scene</u> 1963.6.54, drawing	9 March 1966 no ML #
Reep, Edward <u>Panorama of Farmer's Market, L.A.</u> 1966.36.158, watercolor	10 March 1969 ML 717
Sahlin, Carl Folke <u>Mayas of Yucatan</u> 1963.7.5, watercolor	21 July 1971 ML 2054
Skinner, Frank <u>A Picardy Orchard</u> 1935.13.299, etching	12 May 1970 ML 992
Sloan, John <u>Hondo Reservoir</u> 1965.19	10 December 1965 no ML #
Smith, N. <u>Tippecanoe Court House</u> 1968.151.11, watercolor	13 March 1969 no ML #
Soderberg, Edward G. <u>Leaping Ahead</u> CSE 675, drypoint	1 June 1972 ML 3082
Stokes, Frank W. various titles:	
<u>Poi -du-neh</u> 1955.4.80, oil on canvas	9 March 1966 ML 26
<u>Ko-Lo-Ting-wah, Eskimo Man</u> 1950.8.29, oil on canvas	"
<u>Meh-soh-neh, Young Eskimo Boy</u> 1950.8.34, oil on canvas	"
<u>Ah-ring-ah-do, wife of O-to-ne-ah</u> 1950.8.33, oil on canvas	"
Stamos, Theodoros <u>Abstraction</u> (poster)	11 September 1969 ML 874

artist	date lent, Museum Loan number
Sturgis, Lee <u>Spring</u> 1935.13.320	17 February 1969 ML 704
Thayer, Abbott Handerson <u>Male Wood Duck</u> , oil on canvas 1950.2.9	8 August 1962 no ML #
Thompson, D. (after A.R. Waugh) <u>New Orleans</u> 1966.48.32	6 February 1969 ML 692
Thompson, E.T. <u>Acadian Fishing Village</u> 1935.13.343, drypoint	24 February 1969 no ML #
Twitty, James <u>Old North Road</u> L.1969.5.2, acrylic on canvas	13 March 1969 ML 727
(Unidentified Artist) <u>The Park</u> 1966.48.35	6 October 1969 ML 889
Warhol, Andy <u>Flowers</u> (poster)	11 September 1969 no ML #

DETAIL OF INVENTORY EFFORTS AT VARIOUS MUSEUMS

Mr. YATES. What happened to your creamer and sugar bowl?

Mr. BLITZER. I guess Mr. Perrot is coming to that.

Mr. PERROT. The inventory at the Air and Space Museum has been ongoing since 1978. They have developed a highly efficient computerized system. They have also developed methods to measure the amount of space objects should be stored in.

Cooper-Hewitt has not had an inventory since its creation. That is progressing and it will be completed by 1983. They are also going to combine this with the photographing of the entire collection and mesh this into their cataloging procedures.

The Museum of History and Technology, with a collection of some 15 million items, has started an inventory of the most valuable items, which include the silver collections and jewelry collection and things of that kind. That is progressing well. They are gearing up and expect to have a complete inventory by 1983, which is a terminus the Secretary has assigned for all museums to complete inventory reports, actual inventory or a thoughtful inventory decision.

There are certain types of collections that are not inventoryable. For example, rocks that have no specific value. Inventory decisions will be made for such items as to determine how they should be accounted for.

Mr. YATES. What would you do with Dr. VanBeek's shards?

Mr. PERROT. A large proportion are brought in for study purposes and I believe a fairly large number will be returned to Israel at such time as the studies have been completed. Others will enter the collection. The shards, of course, are all numbered but not according to a museum inventorying system, but to an archaeological recording system so there is a way of—

Mr. YATES. There are drawers of these?

Mr. PERROT. Drawers, bags.

Mr. YATES. I saw them up there. Are those valuable?

Mr. PERROT. Individually, I believe that most of them have no value whatsoever. In the aggregate they have considerable value because they present a cross-section of the types that were made during a certain period. This is the kind of material upon which that archaeologists usually base their conclusions. Whether there are items of intrinsic value in this I would refer to those of my colleagues, who are more familiar with this specific find.

Mr. YATES. Which of your museums has the ancient pots and glass?

Mr. PERROT. Several do. There are collections of ancient glass at the Museum of Natural History, in the Freer Gallery of Art, some in the ceramic collection at the Museum of History and Technology, and a fairly large collection of ancient glass at the National Collection of Fine Arts.

Mr. YATES. Mr. Blitzer's guide is going to have to wander through the various museums.

Mr. PERROT. We are making a different kind of inventory locating the different kinds of collections, and we hope eventually to publish study guides in the same way as the Smithsonian Archives

publishes guides of archival resources, which are located in different parts of the Institution.

The Museum of Natural History has, of course, the largest burden in inventorying some 55 to 60 million items. There the process will take longer than had originally been anticipated, but I must say there is extraordinary vigor and aggressiveness on the part of the staff of the museum to get the job done. One of the byproducts is that it is not just an actuarial 1, 2, 3, but also a way of gaining intellectual control over what one has. This was not immediately apparent when the word "inventory" was mentioned, and there was some hesitancy on the part of many to really put themselves wholeheartedly into this.

Now a great discovery hunt is going on. The result is that the staff is pitching in and that we are having not only very valuable inventory records, determining where pieces are, but learning a great deal about their condition. This also allows cross-referencing of items from one specific collection to another where there may be similarities. We are learning about the amount of space that objects should take and the amount of space that objects are taking, thereby assuring that when we do move to the Support Center—and approximately a quarter of the items that will be inventoried will be moved into the Support Center—we will have a much better idea how much space they should take and what environmental conditions they should be under.

Mr. YATES. Is this unique among museums that an inventory be taken? Does the Metropolitan have an inventory?

Mr. PERROT. When I was there, Mr. Chairman, 30 years ago they had a regular inventory of their collections. However, the collections then, according to the director, did not amount to a million items, which is a very different proposition from the Museum of Natural History.

Also, there are millions of bugs, of which I believe between 40 and 50 percent or more are not yet identified, and, therefore, they are remaining there as items for further study. They are identified as to where they come from and under what conditions they were found.

It is a very different proposition from a Rembrandt print or a piece of jewelry that may have belonged to Marie Antoinette.

USE OF COLLECTIONS MANAGEMENT/INVENTORY APPROPRIATION

I have brought some samples of our inventory working documents. This is a typical sheet in the Department of Anthropology inventory which lists the various questions that are being filled in by the inventory staff. This staff has been retained, thanks to your generosity in allowing us an extra \$500,000 in this year's budget and which we are asking be matched in the coming year's budget. This has enabled us to hire specialized temporary staff to concentrate exclusively on the inventory process under the direction of curators.

We have made enormous progress in our ADP methodology. All is being put on computers and, in time, this will strengthen the apparatus for research and interpretation, which after all is what these items are about.

We allocated the \$500,000 which you granted for this year to the three different museums that had the most pressing needs, Natural History, History and Technology, and the Cooper-Hewitt, and kept a small amount in reserve for priorities that might develop in the latter part of the year. We intend to continue in the same mode this coming year and expect by 1983 that inventories will have been completed at least in all areas as far as decisions are concerned and in most areas insofar, as it were, eyeballing the objects.

Resources have been allocated within the other museums, in their regular operating activities. There are also inventories in process which will include information on the conservation aspects.

Mr. YATES. You forgot to mention Mr. Blitzer's sugar and creamer.

Mr. PERROT. Mr. Chairman, I think you are referring to an alleged Paul Revere—

Mr. YATES. No. Mr. Blitzer told us two items were missing last year.

Mr. BLITZER. Several pieces of silver were, and are, missing.

Mr. PERROT. A number of them were recovered, having been mislaid in other collections. I am not ready at the moment to give you a full report on an itemized basis, but if you would like a statement for the record.

Mr. YATES. I think we should.

[The information follows:]

STATUS OF SILVER COLLECTION

When the first inventory of the Silver collection of the National Museum of History and Technology's departments of ethnic and western cultural history, pre-industry cultural history, and costumes and furnishing was completed, it was found that out of 3,094 objects 209 could not be located. Thirty-four of these were subsequently found, leaving 175 missing. However, 92 objects were found that did not have catalogue numbers. Twenty-five of these appear to correlate with an equal number among the missing 175. Thus, at worst, 175 pieces are still missing, of which 25 may have been found. Records concerning these collections are not sufficiently descriptive to answer the question positively. It is entirely possible as the inventory of the Museum's collection proceeds, that objects now thought to be missing will be found in other departments.

REPORT ON MISSING OBJECTS

Mr. YATES. What other objects were missing in the course of your inventory? Did you find any?

Mr. PERROT. At the moment we are not able to give any report on this because we are still in the process of locating them except for such collections as jewelry, minerals and gems, where we know everything is there.

Mr. YATES. How do you know whether some of it is missing? In the case of Mr. Challinor's museums, with his millions of bugs, you don't know whether anything is missing because you never really listed them in the first place.

Mr. PERROT. They were not in many cases listed individually. They were listed by groups, and of course these are studied, identified, and are known by the curators. The curator recognizes whether this or that grouping is missing. I do not believe it is as important. Many of these bugs do not have intrinsic value but have great value in the sense that having to go and collect them again would be costly.

Mr. YATES. Last year you and the Committee agreed inventory was important for the Smithsonian because of its responsibilities to the nation to make sure that the objects were kept in as good condition as could be done. What is being done about that? In addition to taking inventories, are you looking at the condition of the objects themselves?

NUMBER OF OBJECTS REQUIRING CONSERVATION ATTENTION

Mr. PERROT. We are in almost all cases looking at the condition of the objects. And as you will note on the form I gave you, there is Condition 1 for objects in anthropology which means an object is all right. It may be in several pieces but it is not going to decay further. Condition 2 suggests that some remedial action should be taken. In addition, we have provisions for "remarks" that the person conducting the inventory makes. All this is plugged into the computer which will give us instantaneous recall and inventorying, as it were, of those items that need attention.

Mr. YATES. How many of the objects are deteriorating to the point where they require rehabilitation; do you know that?

Mr. PERROT. I would not venture a guess.

Mr. YATES. I do not mean the bugs, but Mr. Blitzer's paintings, for example.

Mr. PERROT. We do know a substantial portion of the collections would benefit from more attention. We do not yet have a complete inventory of condition reports. You will recall that a year and a half or two years ago we started a collections management study for the Institution and one of the recommendations of that study is that a complete inventory be made of conservation needs. The report of this inventory is expected shortly. I understand it is in draft. I have not seen it yet. It will give us when it is complete a handle on the estimated number of paintings that would need attention.

May I say, Mr. Chairman, and I forget at the moment whether it is you or Senator Pell who asked me if I could quantify the number of paintings in the United States that needed restoration. I rashly stated that I would provide such a figure, and then I went home and had a headache. We found, however, that we could provide an estimate based on the Inventory of American Paintings prior to 1914 conducted by the National Collection of Fine Arts. I asked them on the basis of 190,000 plus records what paintings they felt from the description needed some kind of attention. The answer was in the order of 90 percent. Then they added that they had photographs of about 50,000 paintings and from a visual observation and of the photographs probably 45,000 needed to have something done to them. The problem is awesome and it is getting worse all the time. The only way to prevent it is to have buildings that have environmental controls, and that have staffs that are sympathetic and understanding of the needs.

Mr. YATES. Are all those conditions at present in the Smithsonian collection?

Mr. PERROT. Yes. I believe that we are making major headway in that direction.

Mr. YATES. But "at present" is the word I used, not headway?

Mr. PERROT. At present I believe certain parts of some of our buildings need further attention.

Mr. YATES. Which ones?

Mr. PERROT. We mentioned the National Collection of Fine Arts, National Portrait Gallery. Certain parts of the National Museum of Natural History do not have environmental controls at optimum levels. But they are far better than found in many places, but that does not make them perfect. We do believe very strongly in the maintenance of our buildings and the development of the Support Center. We should think of conservation as being a guiding element and that has financial implications as well because what is acceptable for a department store is not acceptable for a museum.

Mr. YATES. You raise an interesting point. Will you be doing that in your Museum Support Center?

Mr. PERROT. At the Support Center we expect to have optimum conditions, the best available and specialized conditions where this is desirable.

Mr. YATES. Is this the reason Mr. Ripley is gathering \$50,000,000 from the special endowment to try to take care of those conditions?

Mr. PERROT. I believe so. He is here. I defer to him.

Mr. RIPLEY. If I might, Mr. Chairman, I could amend Mr. Perrot's very wise comments. A little more pessimistically I would say there is not a museum or library in this country today that is equipped to take care of all its objects properly.

Mr. YATES. We look at the article that appeared in The New York Times on Tuesday, December 12, headline "Museum Conditions Are Destroying Artifacts":

That article may go into the record at this point.

[The information follows:]

[From the New York Times, Dec. 12, 1978]

MUSEUM CONDITIONS ARE DESTROYING ARTIFACTS

(By Boyce Rensberger)

Thousands of irreplaceable examples of the art and technology of vanishing human cultures, housed in many of the country's leading science museums, are slowly deteriorating for lack of funds to give them proper care.

The objects include pottery, spears, baskets, boats, drums, clothing, toys, masks and hundreds of other kinds of artifacts. Collections of these objects constitute major bodies of evidence on the range of cultural variation and adaptability of which the human species is capable.

Many of the items were collected a century or more ago on expeditions to cultures that no longer exist. Although many such objects have been well preserved, others—perhaps the majority—have been crammed, sometimes carelessly, into the dusty attics and back rooms of the Smithsonian Institution, the American Museum of Natural History, Harvard University's Peabody Museum and other prominent institutions around the country.

Anthropology museums, traditionally poor, have found it especially difficult to raise money to care properly for their collections. As a result, insects and decay bacteria are eating away at artifacts made of wood, animal hide and other perishable materials. A lack of humidity control is causing many objects to shrink and crack or to swell with absorbed moisture. Wide temperature fluctuations are causing expansion and contraction that are fracturing brittle objects.

EVEN DUST IS A HAZARD

Sunlight shining through windows is fading the colors in ancient artworks. Even dust can be a hazard if it cannot be removed without scarring the object's surface. Overcrowding in storage spaces has caused damage to fragile objects.

Some museums lack proper fire protection systems. And, on occasion, whole collections have been decimated by leaky roofs and flooded basements.

"It's a tragic problem, and it's been a problem for a lot of museums for a long, long time," said Dr. John E. Yellen, the National Science Foundation's program director for anthropology. "This is a part of the cultural heritage of mankind, and it's either deteriorating because of poor storage conditions or it's badly curated—the written records pertaining to the object are lost or you can't find where the item's been stored—or, I'm afraid to say, both."

Meanwhile, as the artifacts crumble away, their value on the commercial art market is soaring. And, as a result, anthropologically valuable objects are moving at an increasing pace from museums, where they are available to scientists and students, into private collections.

"Museums that once thought they just had cluttered attics now find they are sitting on collections that in the art world are worth millions," said Dr. William C. Sturtevant, curator of North American ethnology at the Smithsonian Institution. "It's becoming very tempting for financially strapped administrators to look at their collections as potential revenue."

Dr. Sturtevant had campaigned among museum officials to stop such traffic. "Many of the most important anthropological museums are now participating in the art market," he said. "Unique objects that have never been adequately studied are leaking away and becoming separated from their documented histories as they pass from public museums into private collections, often via dealers and auction houses."

In 1977, representatives of nine major museums confirmed at a conference sponsored by the Council for Museum Anthropology, a professional group, that the problems created by lack of funds were serious.

"Improper storage, inadequate conservation and insufficient security are but a few of the constraints which prevent the handling of some of the oldest and most distinguished collections in the United States," the conference report said. "Strapped budgets and constant inflation leave museums helpless to cope with the magnitude of the deteriorated condition of these invaluable collections."

MORE THAN \$80 MILLION NEEDED

During the past year, the National Science Foundation began a small program to fund improvements in anthropology collections, awarding 12 grants ranging from \$10,000 to \$50,000. By contrast, figures gathered by the foundation from some two dozen museums around the country suggest that the total need is for well over \$80 million, most of it for new storage buildings.

Anthropology has always been close to the bottom of the foundation's list of priorities for funding, and the storage of artifacts is perhaps the least exciting reason to give for a grant. Many museums have relied on private philanthropy, but this source has declined.

"Funding for the care and management of collections is the most difficult money to get," said Dr. Thomas Nicholson, director of the American Museum of Natural History. "The heart and soul of any museum worth its salt are its collections. Without good collections, you can't attract the kind of scientific staff that a good museum needs. My aim is to make sure all this stuff is here a hundred years from now in satisfactory condition."

Although the American Museum has recently received several substantial private grants to upgrade storage, more money is needed.

KAYAKS STACKED IN TURRET

"There's good and bad here," said Dr. David Thomas, chairman of anthropology at the museum. "Our new textile room is a model. It has temperature and humidity control. The textiles are stored flat, not folded and stacked like they used to be. On the other hand, we've got some real problems in other areas."

High in one of the museums's ancient turrets, for example, are stacked a number of Eskimo kayaks, dog sleds and other large objects. The skin hulls have dried and split. Pieces of wood have cracked and fallen away. Some of the large objects have been battered in simply getting them up narrow stairs.

These objects are part of a collection of Polar Eskimo materials that is considered one of the most complete. Because the culture that produced these objects has largely disappeared, the artifacts represent modern civilization's only contact with a highly specialized technology by which human beings have adapted to one of Earth's harshest environments.

"We also have a big problem with our mummified material," Dr. Thomas said. This included dozens of desiccated human bodies, most of them from 1,500-year-old burials in Peruvian caves. "The New York climate is raising hell with these."

In some ways the situation is worse at Harvard's Peabody Museum, the repository of one of the largest collections of North American Indian materials, including the artifacts gathered by Lewis and Clark and paintings of Indians by John Weber, who accompanied Captain Cook on his third voyage to the New World 200 years ago.

SHOCKING CONDITIONS AT PEABODY

Professor C. C. Lamberg-Karlovsky, the Peabody's director, said conditions in the 100-year-old facility are "shocking." Along with the problems of temperature and humidity control, he cited a lack of smoke detectors and an antiquated sprinkler system that would flood an entire floor in response to a localized fire. The water would destroy more than the fire might. Colorful Indian costumes are subjected to direct sunlight coming through windows because there are no shades.

At the Smithsonian's National Museum of Natural History in Washington, conditions are similar. Delicate baskets are stuffed into one another and crammed into storage cabinets lining corridors. Many are cracked and disintegrating.

In the attic, drawers of Indian buffalo robes are packed so tightly that every time one is opened tufts of fur are pulled out. Fragile Zuni posts from the American Southwest are stacked next to furnaces where maintenance workers can bump and chip them. Drum heads have dried and cracked. Ancient textiles are stored on sheets of paper that give off an acid that attacks organic fibers.

"There's no question, We have some bad conditions here," said Vincent Wilcox, collection manager for the Smithsonian's anthropology department. "People think that the Federal Government gives us all the money we need. We're under just as tight a budget as any other museum and, for the most part, we're all facing the same kinds of problems."

THE 1979 TESTIMONY ON INVENTORY NEEDS

Mr. YATES. Let's go back to Mr. Blitzer and his silver. I read from part 5, page 440 of the 1979 hearings held last year:

In the case of the Museum of History and Technology, the result was not as cheering. There are things that we cannot find. Since we feel it is better for us to take the initiative in these cases, we announced that there are 100-some pieces of silver, mostly small, that cannot be located.

Mr. YATES. What kind of silver? What are the objects?

Mr. BLITZER. It ranges from Atlantic City souvenir spoons to expensive 18th Century sugar bowls and cream pitchers. We had an outside appraisal of the missing silver made. . . . The total value is in the vicinity of \$30,000. So it is not an enormous kind of loss, but I must say I think it is inexcusable and should be corrected and will be corrected.

Mr. YATES. How do you know other objects at the museum are not missing? Are you doing a total inventory?

Mr. BLITZER. A total inventory is staggering. There are about 15 million objects in that one museum. Many are postage stamps and coins. I don't think any locomotives are missing.

Mr. YATES. That is heartening.

Mr. BLITZER. If I may, I would like to say a couple of things about this.

In the first place, as you can see, our fiscal 1979 budget request for the Museum of History and Technology, which I may say was written before any of this had happened, indicates an emphasis on collections management, and a de-emphasis on exhibitions. We have been coming to this committee since fiscal year 1973 and have been asking for money for collections management and have been getting it. We have a good registrar's office. We are in good shape with acquisitions coming into the museum but we are living with 130 years of accumulation. This museum is a new entity put together from bits and pieces from all over the Institution.

We find, for example, that there is no one who can swear that something for which there was a card in the Bureau of Ethnology in 1890 ever really came to the Museum of History and Technology. Ultimately, it staggers me to say it, we are probably going to have to do an item-by-item inventory of everything in that museum.

Mr. YATES. 15 million objects?

Mr. BLITZER. Yes, sir. This will be a long-term project. Obviously we will start with the more valuable kinds of things.

Mr. YATES. You told us about gems and the projected growth of collections. May I take for granted everything is under control?

Mr. PERROT. It is, but we do need to maintain a pressure for at least four or five years.

Mr. YATES. How can we help you?

Mr. PERROT. By supporting us through the budget.

Mr. YATES. If we support you through the budget, you will deliver?

Mr. PERROT. Yes.

Mr. YATES. Arm you, and you will deliver. The arsenal for democracy.

I guess that is sufficient, except you had a hundred objects last year that were missing. You say most of them have been recovered.

Mr. PERROT. I do not have the reports.

Mr. YATES. Should I ask you the question or Mr. Blitzer?

Mr. PERROT. I will take the question and I will tell you I do not know.

Mr. BLITZER. I am afraid the answer is most of them have not been recovered. One of the benefits of the inventory is when it is done we will be able to give you an answer to that and any other question about the collections.

Mr. YATES. You and I should live so long.

OFFICE OF HORTICULTURE

When the Office of Horticulture participates in a flower show, how much does it cost you ordinarily? That just happened, didn't it?

Mr. PERROT. I do not have an absolute figure but I could provide it. Most of the flowers that were used came from our greenhouse and were returned to the greenhouse until such time as they could be placed on our grounds. In addition, a major part of the flower show display is going to be relocated in the Victorian Garden in the South Quadrangle. This was a temporary display built in such a way that it would have more life than just for the showing at the Armory. Thus, a great Victorian basket will be installed in the coming weeks. This will be a further interpretation of the kinds of floral arrangements that were used in the Victorian period. This effort had a dual didactic result at the flower show and now at the Smithsonian proper.

[The information follows:]

OFFICE OF HORTICULTURE PARTICIPATION IN A RECENT FLOWER SHOW

The cost of supplies to develop the garden ornaments which were exhibited at the Flower Show amounted to \$4,279 to which should be added the cost of in-house labor from the Office of Horticulture, the Office of Plant Services and the Office of Exhibits Central. Virtually all materials used, including flowering plants and bushes, were or will be re-used in the Victorian Garden and in other parts of the Institution's grounds.

NATIVE AMERICAN MUSEUM

Mr. YATES. Mr. Blitzer and I visited the Native American Museum several years ago and we were told by the Museum director at that time that many of his objects, which seemed to me to be irreplaceable—the baskets, ceramics, blankets, weavings, head-dresses and garments, moccasins, boats, arrows, everything that he had—were in terrible condition and were deteriorating because he did not have the funds for air conditioning. He had canoes that

were turning into dust. Would you happen to know whether that has been corrected?

There was some question as to whether the Smithsonian would take over that Museum at that time, and I think they decided they should not.

Mr. PERROT. The answer is, the situation has not been corrected. That Museum is hoping to inherit all or part of the U.S. Customs House in New York, and this will give it the amount of space necessary to properly interpret the collection. In addition, a major effort has been made to raise funds to curate the collection in the appropriate fashion since the endowment left by the founder was no longer sufficient to do so. I do not have precise figures, but I believe that the situation is better than it was at the time of your visit.

Mr. YATES. Let's hope so, because they were really first-rate objects.

Mr. PERROT. It is the greatest collection of Native American artifacts.

Mr. YATES. Can you tell me why Mr. Ripley did not want to take the Museum over?

Mr. PERROT. I was not aware that he had expressed this.

Mr. YATES. Didn't they want to come to you?

Mr. RIPLEY. They never formally offered it. When Mr. Rockefeller was Vice President he expressed great interest and urged us to go up and study it. It was just to make recommendations. We said we would. Beyond an informal visit, I do not recall anything ever happening.

Mr. PERROT. This was a time when the whole administration of that Museum was under the scrutiny of the Attorney General of New York State and there was a question of whether it could be transferred out of the state as a public trust.

NATIVE AMERICAN TRAINING PROGRAM

Mr. YATES. On page 89 of the justifications you say the museum training programs will continue consultation and continuation of surveys of Native American tribal museum needs. How are you cooperating in that? What are you doing?

Mr. PERROT. We have developed a Native American training program. We have a coordinator, and we are hoping to secure some foundation and other outside funds so we can bring Native Americans to Washington, as well as send members of our staff to Native American communities and engage in training activities that will enable them to take care of their heritage themselves.

Mr. YATES. Are there such museums in the country?

Mr. PERROT. There are a number on reservations or near reservations. A number of them were created by the Department of Commerce some years ago. They were created as structures, but not as programs, since they had no staff that was able to properly exploit these building facilities.

BUILDING MANAGER, SOUTH GROUP

Mr. YATES. Your justification indicates that you have overtime costs associated with part-time janitorial positions. You lost 2 per-

manent positions. Is the overtime attributable to the loss of those positions?

Mr. PERROT. In my area this was one of the major causes of overtime. We had a considerable amount of construction in the Arts and Industries Building. This is now phasing down. I do not believe this is going to be a continuing proposition. The number of full-time custodians needed can be reduced. During the summer months, when the buildings are intensively used, we plan to hire temporary personnel.

OFFICE OF HORTICULTURE

Mr. YATES. You want \$140,000 for the Office of Horticulture. How much of that will be used at Silver Hill and how much around the museums? Do you have a breakdown?

Mr. PERROT. I will provide that for the record.
[The information follows:]

Detail of Office of Horticulture fiscal year 1980 request

Estimated costs for grounds maintenance at Support Center	\$25,000
Trash removal cost and temporary seasonal personnel in lieu of permanent positions	80,000
Supplies in support of Support Center maintenance, trash removal, and seasonal personnel	10,000
General supplies, contract for ivy control at the Smithsonian Institution Building, and maintenance of sprinkler system	25,000
Total fiscal year 1980 request for Office of Horticulture	\$140,000

SILVER JUBILEE COMMEMORATIVE MEDALS

Mr. YATES. The justification says:

The funds are used for supplies and equipment . . . and for special events related to national and international museological activities. In fiscal year 1978 a commemorative medal honoring the Silver Jubilee of Queen Elizabeth II was produced and distributed. Sales of this medal were not anticipated beyond fiscal year 1979. All proceeds from the project were used for production and distribution costs.

Did you ever recover the money that you put into that project?

Mr. PERROT. Not entirely. We have a number of medals that remain unsold. They are in sterling silver and possibly in time we may recover at least a substantial part of the value.

Mr. YATES. Are you still selling them for the same price?

Mr. PERROT. They were commemorative for the Jubilee and they have no other collection value. It would be unfair to those who had subscribed to them if we reduced the price. If anybody would like to order a medal, the order will be gratefully received.

Mr. YATES. How much are they?

Mr. PERROT. \$125.

Mr. YATES. I would think they would go well in Great Britain.

Mr. PERROT. Except they are dated.

Mr. RIPLEY. This was done in collaboration with two other organizations.

Mr. PERROT. The English-speaking Union and the Pilgrims.

CHARGE FOR MUSEUM PROGRAMS WORKSHOPS

Mr. YATES. Do you charge for training, exhibitions and techniques for workshops for museum professionals?

Mr. PERROT. We only charge a very small fee for such things as supplies that goes into a revolving fund.

TRAVELING EXHIBITION SERVICE

Mr. YATES. You want \$152,000 for the Smithsonian Traveling Exhibition Service for next year, which is 19 percent of the operating budget for the program. The balance is self-generated through fees charged for the services. That appears on page 101. Then you have a list of SITES exhibitions. How does it happen that you have an exhibition on French folk art?

Mr. PERROT. This was on loan and circulated in this country and I had nothing to do with it!

Mr. RIPLEY. I think this was initiated at the request of the French Government.

Mr. PERROT. Yes, in cooperation with SITES.

Mr. RIPLEY. We do many of these cooperative shows with foreign governments.

Mr. YATES. Now that Mr. Dicks has asked you to go to Seattle, do you need an increase in the budget?

Mr. RIPLEY. Mr. Chairman, we would welcome an increase in the budget for SITES because this would enable us to have more exhibitions available to the smaller museums of this country at lower cost.

Mr. YATES. Do you want to put into the record a list of those museums to whom you have sent SITES exhibitions. We don't have that really in this justification. We have a list of the shows but we do not have an indication of where they went. I know I saw one of the SITES announcements and it did tell us that.

Mr. PERROT. We have a list we can provide for the record as well as estimated attendance, which is approximately 4 million, I believe.

[The information follows:]

States Toured by SITES Exhibits
FY 1978

<u>State</u>	<u>Number of Bookings</u>	<u>State</u>	<u>Number of Bookings</u>
Alabama	9	Nebraska	5
Alaska	2	Nevada	6
Arizona	7	New Hampshire	3
Arkansas	3	New Jersey	17
California	39	New Mexico	6
Colorado	3	New York	35
District of Columbia	4	North Carolina	8
Florida	16	Ohio	12
Georgia	17	Oklahoma	9
Idaho	3	Oregon	9
Illinois	20	Pennsylvania	18
Indiana	9	Rhode Island	1
Iowa	13	South Carolina	5
Kansas	10	South Dakota	1
Kentucky	8	Tennessee	18
Louisiana	6	Texas	41
Maryland	13	Utah	3
Massachusetts	19	Virginia	17
Michigan	19	Washington	10
Minnesota	9	West Virginia	9
Mississippi	3	Wisconsin	13
Missouri	17		
Montana	6		

Estimated attendance for FY 1978 was 4.8 million visitors.

LIST OF EXHIBITORS BY STATES
FY 1978

ALABAMA

Huntsville, Huntsville Museum of Art
 Mobile, The Fine Arts Museum of the South
 Montgomery, Montgomery Museum of Fine Arts
 Birmingham, Lawson State Community College
 Sylacauga, Sylacauga City Complex
 Talladega, Talladega College
 Tuscaloosa, University of Alabama Art Gallery

ALASKA

Anchorage, Anchorage Historical and Fine Arts Museum
 Valdez, Valdez Heritage Center

ARIZONA

Scottsdale, Winfield Scott Plaza
 Phoenix, Entz-White
 Tucson, Tucson Museum of Art
 Scottsdale, Scottsdale Center for the Arts
 Tucson, Arizona Health Sciences Center Medical Library

ARKANSAS

Little Rock, Arkansas Arts Center
 Hot Springs, Arkansas Museum and Cultural Commission

CALIFORNIA

Hayward, Chabot College Library
 Los Angeles, University of Southern California School of
 Architecture and Fine Arts
 Riverside, Loma Linda University
 San Bernardino, California State College Library
 San Francisco, San Francisco African American Historical Society
 San Jose, San Jose Historical Museum
 Stockton, Pioneer Museum and Haggin Galleries
 Davis, University of California Davis Memorial Union
 El Cajon, Grossmont Community College
 La Habra, La Habra Children's Museum
 Los Angeles, California Museum of Science and Industry
 Canoga Park, Topanga Plaza
 Pomona, California State Polytechnic University Student Development
 Center
 Santa Ana, Bowers Museum
 San Diego, Fine Arts Gallery of San Diego
 San Francisco, Transamerica Corporation
 Westminster, Westminster Mall
 Canoga Park, Topanga Plaza Businessmen's Association
 Oakland, The Oakland Museum
 Pacific Grove, Pacific Grove Museum of Natural History
 Sacramento, E.B. Crocker Art Gallery
 Stockton, Stockton-San Joaquin County Public Library
 Claremont, Scripps College Lang Art Gallery
 Fullerton, Museum of North Orange County
 Los Angeles, Crafts and Folk Art Museum
 Pleasanton, Amadore-Livermore Valley Historical Museum
 Brea, Homart Development Co.
 Carmel, Sunset Community and Cultural Center
 San Bernardino, California State College at San Bernardino
 Santa Barbara, University of California at Santa Barbara Art Museum

COLORADO

Lakewood, Belmar Museum
 Colorado Springs, Colorado Springs Fine Arts Center
 Grand Junction, Historical Museum and Institute of Western Colorado

DELAWARE

Newark, University of Delaware Continuing Education
 Wilmington, Historical Society of Delaware
 Newark, University of Delaware Student Center

DISTRICT OF COLUMBIA

Federal Deposit Insurance Corporation
 Smithsonian Institution Renwick Gallery
 Smithsonian Institution Museum of Natural History

FLORIDA

Cocoa, Brevard County Museum, Inc.
 Jacksonville, Cummer Gallery of Art
 Orlando, The John Young Museum and Planetarium
 Tampa, Tampa Bay Art Center
 Jacksonville, Florida Publishing Company
 Gainesville, Santa Fe Community College
 Gainesville, University of Florida Grinter Gallery
 Jacksonville, University of North Florida
 Lakeland, Polk Public Museum
 Tampa, The H.B. Plant Museum
 Miami, Miami Space Transit Planetarium Museum of Science
 Tequesta, Lighthouse Gallery, Inc.

GEORGIA

Athens, University of Georgia Museum of Art
 Fort Valley, The Fort Valley State College
 Atlanta, Georgia State University
 Dalton, Carpet and Rug Institute, Inc.
 Albany, Thronateeska Heritage Foundation
 Waycross, Okefenokee Heritage Center
 Brunswick, Brunswick Junior College Library
 Atlanta, Handshake Gallery
 Atlanta, Jordan Thomas Library, Morris Brown College

IDAHO

Moscow, The University Museum
 Boise, Boise Gallery of Art
 Pocatello, John B. Davis Art Gallery

ILLINOIS

Chicago, Field Museum of Natural History
 Chicago, Museum of Science and Industry
 Chicago, R.R. Donnelly and Sons Co.
 Carbondale, Southern Illinois University Museum and Art Galleries
 Carterville, John A. Logan College
 Chicago, Financial Shares Corporation
 Cahokia, Parks College
 Decatur, Milliken University
 Oak Lawn, Oak Lawn Historical Society
 Champaign, University of Illinois
 Chicago, Museum of Contemporary Art
 Chicago, ArchiCenter
 Macomb, Western Illinois University Union

INDIANA

Anderson, Anderson College
 Ft. Wayne, Ft. Wayne Museum of Art
 Hammond, Purdue University
 Notre Dame, University of Notre Dame
 Indianapolis, Indiana-Purdue University
 Indianapolis, The Children's Museum of Indianapolis
 South Bend, The Art Center, Inc.

INDIANA (cont'd)

Muncie, College of Architecture and Planning, Ball State University
 Richmond, Art Association of Richmond

IOWA

Cedar Rapids, Cedar Rapids Community Schools
 Cedar Rapids, Indian Creek Nature Center
 Cedar Rapids, Cedar Rapids Art Center
 Davenport, Putnam Museum
 Mason City, Charles H. MacNider Museum
 Mt. Vernon, Cornell College Commons
 Ames, Brunnier Gallery
 Cedar Falls, University of Northern Iowa
 Ft. Dodge, Blanden Art Gallery
 Iowa City, University of Iowa Museum of Art
 Mt. Vernon, Cornell College

KANSAS

Logan, Dane G. Hansen Memorial Museum
 Topeka, Highland Park High School Library
 Dighton, Lane County Historical Museum
 Lawrence, The University of Kansas Museum of Art

KENTUCKY

Lexington, University of Kentucky Student Center
 Louisville, Museum of Natural History and Science
 Harrodsburg, Shakertown at Pleasant Hill, Kentucky, Inc.
 Louisville, J.B. Speed Art Museum
 Louisville, The Junior Art Gallery

LOUISIANA

Shreveport, Meadows Museum
 Baton Rouge, Anglo-American Art Museum
 Baton Rouge, Louisiana State University

MARYLAND

Baltimore, Baltimore County Library
 Rockville, Montgomery College
 Salisbury, Wicomico Council of the Arts
 Baltimore, Maryland Science Center
 Ellicott City, Ellicott City B&O Railroad Station Museum
 Frostburg, Frostburg State College
 Westminster, Western Maryland College
 Annapolis, St. John's College Art Gallery
 Baltimore, Walters Art Gallery
 Baltimore, The Peale Museum

MASSACHUSETTS

Springfield, Springfield Science Museum
 Fitchburg, Fitchburg State College
 Boston, Museum of Science
 Needham, Needham Public Library
 North Dartmouth, Southeastern Massachusetts University Art Gallery
 Pittsfield, Berkshire Community College
 Springfield, Springfield Science Museum
 Wellesley, Babson College Library
 Worcester, Worcester Polytechnic Institute

MASSACHUSETTS (cont'd)

Boston, National Center of Afro-American Artists
 Boston, Museum of Fine Arts
 Boston, Washington Street Concourse
 Lexington, Museum of Our National Heritage
 Milton, Curry College Library
 North Adams, North Adams State College
 Plymouth, Cranberry World Visitors' Center

MICHIGAN

Detroit, Detroit Historical Museum
 Detroit, Wayne State University
 Ypsilanti, Eastern Michigan University
 Brighton, Brighton State Bank
 Coldwater, Tibbets Opera Foundation and Arts Council
 Detroit, Detroit Historical Society
 Midland, Midland County Historical Society
 Southfield, Lawrence Institute of Technology
 Midland, Grace A. Dow Memorial Library
 Muskegon, Hackley Art Museum
 St. Ignace, Michilimackinac Historical Society
 Brighton, Brighton State College
 Dowagiac, Southwestern Michigan College
 Jackson, Michigan Space Center
 Kalamazoo, Kalamazoo Center
 Alpena, Jesse Besser Museum

MINNESOTA

Duluth, University of Minnesota Tweed Museum of Art
 Minneapolis, James Ford Bell Museum of Natural History
 Minneapolis, Midland National Bank of Minneapolis
 St. Peter, Gustavus Adolphus College Library
 Hinkley, Hinkley Fire Museum
 Minneapolis, Minneapolis College of Art and Design
 Stephen, City of Stephen

MISSISSIPPI

Jackson, State Historical Museum

MISSOURI

Kansas City, Kansas City Museum of History and Science
 Kirksville, Northeastern Missouri State University Art Gallery
 St. Louis, River Roads Shopping Center
 St. Louis, Washington University
 Warrensburg, Central Missouri State University Museum
 Joplin, Spiza Art Center
 Kansas City, Circulated by Mid-America Arts Alliance
 St. Louis, Museum of Science and Natural History
 St. Joseph, YWCA Women's Growth Center
 St. Joseph, St. Joseph Museum
 St. Louis, Washington University School of Architecture
 Warrensburg, Central Missouri State University

MONTANA

Billings, Western Heritage Center
 Missoula, Fort Missoula Historical Museum
 Billings, Yellowstone Art Center

MONTANA (cont'd)

Anaconda, Copper Village Museum
 Anaconda, Montana Art Gallery

NEBRASKA

Kearney, Kearney State College Memorial Student Union
 Lincoln, University of Nebraska College of Architecture
 Grand Island, Stuhr Museum of the Prairie Pioneer

NEVADA

Las Vegas, Clark County Library
 Elko, The Northeastern Nevada Museum
 Las Vegas, University of Nevada Museum of Natural History
 Carson City, The Nevada State Museum
 Reno, University of Nevada Fleischmann Atmospherium and Planetarium

NEW HAMPSHIRE

Durham, New England Gerontology Center
 Manchester, Currier Gallery of Art
 Manchester, St. Anselms College

NEW JERSEY

Princeton, Princeton University Art Museum
 Trenton, Trenton State College
 Newark, The Newark Museum
 Vineland, Cumberland County College
 Edison, Middlesex County College
 Montclair, Montclair Museum
 New Brunswick, Rutgers University Art Gallery
 Paramus, Bergen Mall Shopping Center
 Basking Ridge, Environmental Education Center, Lord Stirling Park
 Paramus, Bergen Community Museum
 Upper Montclair, Montclair State College
 East Rutherford, Henry P. Becton Regional High School

NEW MEXICO

Santa Fe, Institute of American Indian Arts Museum
 Albuquerque, Albuquerque Public Library
 Silver City, Western New Mexico University Museum

NEW YORK

Albany, Albany Institute of History and Art
 Flushing, The Queens Museum
 New York, Henry O'Tanner Gallery
 New York, Museo del Barrio
 New York, Museum of the City of New York
 Plattsburgh, Clinton Community College
 Rochester, Rochester Museum and Science Center
 Canton, State University of New York Southworth Library
 Clinton, E.W. Root Art Center
 Lockport, Kenan Center
 Kings Point, U.S. Merchant Marine Academy
 Oswego, Tyler Art Gallery
 Rochester, University of Rochester Memorial Art Gallery
 New York, New York Public Library
 Oneonta, Hartwick College
 Scarsdale, Scarsdale Historical Society

NEW YORK (cont'd)

Clinton, Hamilton College
 Greenvale, C.W. Post Art Gallery
 Loch Sheldrake, Sullivan County Community College
 Rochester, Lincoln First Bank of Rochester
 Syracuse, Everson Museum
 Utica, Munson-Williams-Proctor Institute
 Watertown, Jefferson Community College Gallery
 Albany, University Art Gallery
 Troy, Rensselaer County Historical Society
 Suffern, IBM-Sterling Forest
 Rome, Rome Art and Community Center
 Buffalo, Erie Savings Bank

NORTH CAROLINA

Greenville, East Carolina University
 Raleigh, North Carolina State University School of Design
 Charlotte, University of North Carolina
 Charlotte, Mint Museum of Art
 Dallas, Gaston County Art and History Museum
 Lumberton, Robeson County Educational Resource Center and Planetarium
 Raleigh, Meredith College

OHIO

Athens, Ohio University Trisolini Gallery
 Cincinnati, Cincinnati Museum of Natural History
 Cincinnati, University Club of Cincinnati
 Columbus, Columbus Gallery of Fine Arts
 Columbus, Ohio State University
 Columbus, Public Library of Columbus and Franklin County
 Oberlin, Oberlin College Wilder Hall Gallery
 Toledo, Toledo Museum of Art

OKLAHOMA

Ardmore, Charles B. Goodard Center for Visual and Performing Arts
 Langston, Langston University
 Stillwater, Oklahoma State University Gardiner Art Gallery
 Oklahoma City, Oklahoma Science and Arts Foundation
 Oklahoma City, Omniplex
 Tahlequah, Northeastern Oklahoma State University

OREGON

Corvallis, Oregon State University Memorial Union
 Corvallis, Oregon State University Horner Museum
 Portland, Washington Square Merchants Association
 Medford, Rogue Gallery
 Eugene, University of Oregon Visual Art Resources
 Eugene, University of Oregon Museum of Art

PENNSYLVANIA

Allentown, Muhlenberg College
 Easton, Lafayette College
 Millersville, Millersville State College
 Pittsburgh, Carnegie Museum of Natural History
 Indiana, Indiana University
 Mont Alto, Pennsylvania State University
 Valley Forge, Valley Forge National Historical Park

PENNSYLVANIA (cont'd)

Bethlehem, 1761 Tannery
 Greensburg, Westmoreland County Museum of Art
 Hershey, Hershey Museum of American Life
 University Park, Pennsylvania State University Department of
 Architecture
 Youngwood, Westmoreland County Community College
 Latrobe, Saint Vincent College Art Department
 Pittsburgh, University Art Gallery of the University of Pittsburgh

RHODE ISLAND

Providence, Rhode Island School of Design

SOUTH CAROLINA

Columbia, University of South Carolina
 Conway, Coastal Carolina College
 Due West, Erskine College Exhibition Center
 Greenville, Greenville County Museum of Art

SOUTH DAKOTA

Vermillion, University of South Dakota W.H. Over Museum

TENNESSEE

Memphis, National Bank of Commerce
 Oak Ridge, Highlandview Community Center
 St. Andrews, St. Andrews School
 Chattanooga, University of Tennessee
 Knoxville, University of Tennessee
 Memphis, Memphis Pink Palace Museum
 Chattanooga, Hunter Museum of Art
 Nashville, Cumberland Museum and Science Center
 Oak Ridge, Oak Ridge Community Art Center

TEXAS

Arlington, Arlington Community Center Art Gallery
 Austin, St. Edwards University
 Dallas, Northeast Texas Library System
 Dallas, Dallas Public Library
 Austin, L.B.J. Library
 El Paso, El Paso Museum of Art
 Ft. Worth, Pate Museum of Transportation
 Ft. Worth, Amon Carter Museum of Western Art
 Galveston, Galveston County Historical Museum
 Lufkin, Lufkin Historical and Creative Arts Center
 McAllen, McAllen International Museum
 Austin, University Art Museum
 Canyon, The Panhandle-Plains Historical Museum
 Denton, North Texas State University
 Houston, Gulfgate Shopping City
 Irving, University of Dallas
 Odessa, Presidential Museum
 Plano, Plano Public Library
 San Antonio, San Antonio Museum of Transportation
 San Antonio, Trinity University
 Tyler, Tyler Museum of Art
 Tyler, Broadway Square
 Odessa, University of Texas of the Permian Basin
 San Antonio, San Antonio Museum Association

TEXAS (cont'd)

Beaumont, Beaumont Art Museum
 Dallas, Dallas Historical Society
 El Paso, Loretto Academy
 Houston, Texas Southern University
 Midland, Museum of the Southwest
 Houston, University of Houston
 Waco, Parkdale School

UTAH

Salt Lake City, National Rifle Association Annual Convention
 Bountiful, Bountiful Art Center

VIRGINIA

Alexandria, Defense Documentation Center, Cameron Station
 Portsmouth, Portsmouth Community Art Center
 Salem, Roanoke College
 West Liberty, West Liberty State College
 Blacksburg, Virginia Polytechnic Institute and State University
 McLean, Central Intelligence Agency
 Wytheville, Wytheville Community College
 Great Falls, Great Falls Park
 Annandale, Fairfax County Park Authority
 Lexington, Washington and Lee University
 Norfolk, Rices-Nachmans
 Salem, Roanoke College
 Virginia Beach, Virginia Beach Arts Center

WASHINGTON

Everett, Everett Community College
 Kennewick, Kennewick School
 Pullman, Washington State University
 Seattle, Seattle Art Museum
 Seattle, Charles and Emma Frye Art Museum
 Spokane, Eastern Washington State Historical Society
 Walla Walla, Carnegie Art Center
 Toppenish, Toppenish Museum
 Tacoma, Tacoma Art Museum

WEST VIRGINIA

Morgantown, West Virginia University
 Parkersburg, Parkersburg Art Center
 Wheeling, Ogleway Institute
 Charleston, Charleston Art Gallery of Sunrise
 Elkins, Davis and Elkins College
 Point Pleasant, Mason County Public Library
 Athens, Concord College
 West Liberty, West Liberty State College

WISCONSIN

Green Bay, Neville Public Museum
 Manitowoc, Rahr-West Museum
 Milwaukee, Milwaukee Public Library
 Rhinelander, Nicolet College and Technical Institute
 Wisconsin Rapids, McMillan Memorial Library
 Platteville, University of Wisconsin College of Engineering
 Madison, Elvehjem Art Center
 Wausau, Leigh Yawkey Woodson Art Museum
 Milwaukee, University of Wisconsin Library

CANADA

Alberta, Edmonton, Provincial Museum of Alberta
 British Columbia, Victoria, Art Gallery of Greater Victoria
 Ontario, Toronto, Art Gallery of Ontario
 Ontario, Toronto, Royal Ontario Museum
 Alberta, Calgary, Glenbow Centre of Glenbow-Alberta Institute
 Alberta, Edmonton, Provincial Museum of Alberta
 British Columbia, Victoria, British Columbia Provincial Museum
 New Foundland, St. John's, Memorial University of New Foundland
 Art Gallery
 Manitoba, Austin, Manitoba Agricultural Museum
 Ontario, Hamilton, Art Gallery of Hamilton
 Ontario, Kingston, Queen's University Agnes Etherington Art Centre

NEW ZEALAND

Christchurch, Canterbury Museum

NATIONAL MUSEUM ACT

Mr. YATES. Up to now you have been describing the National Museum Act—the technical assistance which you give to other museums.

Mr. PERROT. This is here in Washington. Assistance given through the National Museum Act is to enable others to seek out assistance in perfecting collections management policies, and various subjects that will enhance the profession. In addition, the Act funds research and training in conservation, and research in museum management, preparation of publications relating to museum operations, and so forth.

Mr. YATES. Were there any applications you could not approve because of lack of money?

Mr. PERROT. Yes, Mr. Chairman. There were a number. I do not have an exact statistic but we know that one third of the grants were funded at only 40 percent of the amount requested by the applicants. Having limited funds forces one to have extremely high standards.

Mr. YATES. Do you operate this program in conjunction with the Institute for Museum Services?

Mr. PERROT. This is an independent program, Mr. Chairman, but we maintain very close contacts with the Institute, with the Endowments as well as the National Science Foundation, and thus can say absolutely straightforwardly that there is no duplication, that no project has been funded by two different organizations. In many cases we refer applications to the National Endowment if they seem more in keeping with their guidelines.

Mr. YATES. Would you put in the record a list of the recipients of your grants, the amounts and the purpose of the grants.

Mr. PERROT. Yes.

[The information follows:]

National Museum Act
Detail of Grants
FY 1979

Project Summaries November 1978

SEMINAR/WORKSHOP PROGRAM

79/121 American Association of Museums
1055 Thomas Jefferson Street, N. W.
Washington, D. C. 20007

Amount Requested: \$35,000
Rated: 3.80
Amount Recommended: \$20,000

The AAM requests support for a series of intensive workshops on the accreditation process for visiting committee members. The workshops will be scheduled to coincide with the meetings of the regional conferences and will review the philosophy and procedures of accreditation and reaccreditation of museums.

79/131 The Decorative Arts Chapter
of The Society of Architectural
Historians
c/o Metropolitan Museum of Art
New York, New York 10028

Amount Requested: \$11,590
Rated: 3.33
Amount Recommended: \$ 9,000

Support is requested for a conference on decorative arts archives to analyze archival collections and methodology in order to encourage the preservation of records pertaining to the decorative arts. Curators, archivists, conservators, and representatives from related professional groups will be involved. A survey of existing decorative arts archival collections will be distributed to professionals in the field prior to the conference and published later in the Newsletter of the Decorative Arts Chapter.

79/138 National Trust for Historic Preservation
740-748 Jackson Place, N. W.
Washington, D. C. 20006

Amount Requested: \$16,000
Rated: 3.67
Amount Recommended: \$14,500

The National Trust for Historic Preservation requests support for the 21st Annual Seminar on Historical Administration. The four-week seminar is intended to provide an intensive overview of administration for graduate students who plan to enter the

SEMINAR/WORKSHOP PROGRAM (Continued)

field and staff members already employed in museums, preservation projects, and historical agencies. The seminar program includes lectures by visiting faculty, examinations of museums and historic sites and oral and written presentations by seminar participants.

79/145 New Mexico Association of Museums
c/o Museum of International Folk Art
P. O. Box 2087
Santa Fe, New Mexico

Amount Requested: \$ 1,925

Rated: 3.50

Amount Recommended: \$ 1,925

The New Mexico Association of Museums requests support for a workshop on exhibit planning and design. The workshop will be conducted by Armintha Neal, Assistant Director, Exhibits and Collections at the Denver Museum of Natural History with the assistance of personnel from the Institute of American Indian Arts.

*79/149 Bay Area Art Conservation Guild
c/c Asian Art Museum of San Francisco
San Francisco, California 94118

Amount Requested: \$ 5,550

Rated: 3.67

Amount Recommended: \$ 5,550

The Bay Area Art Conservation Guild, in cooperation with the McCrone Research Institute, proposes to offer a course in microscopy for conservators. The course includes lectures and demonstrations on the basic use of the microscope with special emphasis on the identification and analysis of materials found in museum collections.

*79/160 New York State Office
of Parks and Recreation
Peebles Island, Waterford
New York 12188

Amount Requested: \$ 1,011

Rated: 3.00

Amount Recommended: \$ 965

Support is requested for a one-week seminar on the conservation of decorative arts and furniture. The seminar will be conducted by Professor Rostislav Hlopoff of the Cooperstown Graduate Program for the Conservation of Historic and Artistic Works and is offered to practicing museum conservators. The

SEMINAR/WORKSHOP PROGRAM (Continued)

seminar will include lecture and laboratory sessions.

- *79/172 New England Aquarium Corporation
Central Wharf
Boston, Massachusetts 02110

Amount Requested: \$11,000

Rated: 3.17

Amount Recommended: \$ 7,000

The New England Aquarium requests support for a one-week course on the recognition, treatment, control, and prevention of the diseases of exotic aquatic organisms in aquariums and zoos. The seminar is directed to curators of collections and biologists and includes lecture and laboratory sessions.

- 79/180 American Association for State
and Local History
1400 Eighth Avenue South
Nashville, Tennessee 37203

Amount Requested: \$44,518

Rated: 3.50

Amount Recommended: \$30,000

The AASLH requests support for a series of seminars designed for advanced museum and historical agency personnel. The seminar topics are: Management, Interpretation for Special Groups, Metal and Wood Conservation, Design and Production of Publications, Administration of Photographic Collections, and New Directions in Local History.

- *79/187 Southern Arts Federation
225 Peachtree Street
Atlanta, Georgia 30303

Amount Requested: \$ 4,000

Rated: 3.33

Amount Recommended: \$ 4,000

The Southern Arts Federation, in cooperation with museums and museum associations in the Southeast, requests support for three seminars for museum professionals in the conservation and care of collections. The seminars will address the conservation of paintings, prints and drawings, and textiles and furniture and are intended to define the role of the museum professional in preventive care and collection maintenance as well as the role of the conservator.

SEMINAR/WORKSHOP PROGRAM (Continued)

79/191 Association of Science-Technology Centers
 1016 Sixteenth Street, N. W.
 Washington, D. C. 20036

Amount Requested: \$17,331
 Rated: 3.20
 Amount Recommended: \$12,000

The ASTC requests support to conduct regional workshops on "Formative Evaluation as an Exhibit Design Tool." Workshops will include a basic presentation on measuring visitor behavior and learning in museum settings, followed by a series of practical exercises utilizing host museum exhibits. The Franklin Institute Science Museum, Philadelphia, The Lawrence Hall of Science, Berkeley/The Exploratorium, San Francisco, and The Milwaukee Public Museum are the proposed sites for the workshops.

79/192 The North Carolina State Museum
 of Natural History
 Raleigh, North Carolina 27611

Amount Requested: \$ 1,693.89
 Rated: 3.83
 Amount Recommended: \$ 1,694

The North Carolina State Museum of Natural History requests support to offer a seminar in the collection, preservation, and maintenance of natural history specimens. The week-long seminar will include field work on specimen collection and labeling and classroom sessions on the presentation and preparation of specimens and regulations governing their acquisition and maintenance.

STIPEND SUPPORT FOR MUSEUM INTERNSHIPS

*79/112 The University Museum
University of Pennsylvania
Philadelphia, Pennsylvania 19104

Amount Requested: \$16,049
Rated: 3.17
Amount Recommended: \$10,000

Support is requested for a one-year internship in the conservation of anthropological materials. The internship will be awarded to a graduate of a conservation training program.

79/116 The Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, Minnesota 55404

Amount Requested: \$39,155
Rated: 3.17
Amount Recommended: \$17,000

The Minneapolis Institute of Arts requests support to offer one-year internships in either education, administration, conservation, or curatorial practices. The program offers intensive work-study experience in the operation of a middle-sized museum. Interns are expected to carry-out a major project, participate in weekly seminars on general museum operations, a planned program of museum travel, and in regional or national museum conferences.

79/117 The Children's Museum
Museum Wharf
300 Congress Street
Boston, Massachusetts 02210

Amount Requested: \$ 9,173
Rated: 3.50
Amount Recommended: \$ 9,173

The Children's Museum requests support for two, nine-month internships in museum education. The Museum has an excellent record in training individuals from minority groups and offers intensive training in the utilization of museums as alternative teaching environments.

STIPEND SUPPORT FOR MUSEUM INTERNSHIPS (Continued)

79/141 Association of Science-Technology Centers
1016 Sixteenth Street, N. W.
Washington, D. C. 20036

Amount Requested: \$24,150
Rated: 3.67
Amount Recommended: \$16,500

The Association offers nine-month internships in five member institutions and requests stipend support from the National Museum Act. Interns receive basic museology instruction and extensive exposure to science centers' education, exhibit, and community service activities. The participatory education approach utilized by many science and youth museums is emphasized. The program is directed to individuals with experience in a museum or science center and graduate work in science, education, or museology.

79/152 Yale University Art Gallery
Box 2006 Yale Station
New Haven, Connecticut 06520

Amount Requested: \$26,732
Rated: 3.67
Amount Recommended: \$14,000

The Yale University Art Gallery seeks support for a one-year internship for individuals with a minimum of a B. A. degree and preferably an advanced degree. Interns will be involved with various aspects of museum operation, including exhibition planning, design, installation, catalogue writing, conservation and other activities undertaken by an active university museum.

79/159 Rochester Museum and Science Center
657 East Avenue
Post Office Box 1480
Rochester, New York 14603

Amount Requested: \$21,149
Rated: 3.50
Amount Recommended: \$14,000

Stipend support is requested for individuals receiving training in the theory and practice of museum and planetarium operations. Over a period of one year, interns will receive complete orientation in all operations of the Rochester Museum

STIPEND SUPPORT FOR MUSEUM INTERSHIPS (Continued)

and Science Center including the Strassenburgh Planetarium and the Cumming Nature Center, and will undertake in-depth training in specific aspects of museum operations.

79/162 Museum of Fine Arts
465 Huntington Avenue
Boston, Massachusetts 02115

Amount Requested: \$10,100

Rated: 3.33

Amount Recommended: \$ 9,000

Support is requested for a one-year internship in the Department of American Decorative Arts and Sculpture. The intern will receive instruction in the care, handling, and storage of collections, cataloguing and accessioning methods, the writing of gallery labels, object condition reports, and purchase recommendations. The intern will be expected to complete a major curatorial research project, involving the research, cataloguing, and interpretation of a collection of American glass.

79/183 New York Botanical Garden
Bronx, New York 10458

Amount Requested: \$60,681

Rated: 3.67

Amount Recommended: \$15,000

The New York Botanical Garden proposes to offer a one-year, postgraduate internship in curatorial techniques and herbarium management and requests stipend support from the National Museum Act. The intern will receive instruction on and participate in all aspects of museum work, including mounting, fumigating, sorting, filing, preparing labels, arranging loans, preparing specimens for shipment, keeping records, distributing duplicate specimens for exchange with other institutions, selecting unidentified specimens for specialists, and identifying specimens in plant families.

EXPEND SUPPORT FOR MUSEUM INTERNSHIPS (Continued)

79-198 University of Minnesota
 Department of Art History
 108 Jones Hall, 27 Pleasant St., S. E.
 Minneapolis, Minnesota 55455

Amount Requested: \$29,060

Rated: 3.50

Amount Recommended: \$12,000

Support is requested for internships for second year students at the University who are seeking the Master's Degree in Museology. The program provides one year of study in art history and museum methods and one year of supervised internship training in a museum in the area.

STIPEND SUPPORT FOR GRADUATE/PROFESSIONAL EDUCATION AND TRAINING

79/111 The University of Vermont
Robert Hull Fleming Museum
University of Vermont
Burlington, Vermont 05401

Amount Requested: \$14,870
Rated: 3.43
Amount Recommended: \$ 7,000

Support is requested for fellowships and internships for a second year students in the University of Vermont Graduate Program in American History and Museology. The program combines course work in American cultural history with practical and theoretical training in the use of museum techniques and visual materials in interpreting American history.

79/128 The George Washington University
Rice Hall-Sixth Floor
Office of Sponsored Research
Washington, D. C. 20052

Amount Requested: \$10,000
Rated: 3.14
Amount Recommended: \$ 4,000

Stipend support is requested for students in the Master of Arts in Teaching-Museum Education program at the University. The stipends will be used for students undertaking internships in museums throughout the United States.

79/132 The University of Delaware
Newark, Delaware 19711

Amount Requested: \$24,533
Rated: 3.83
Amount Recommended: \$ 9,000

Stipend support is requested for students in the Hagley Graduate Program. The museum training curriculum offers strong coursework in American History and preparation in the fundamentals of museum theory and practice.

STIPEND SUPPORT FOR GRADUATE/PROFESSIONAL EDUCATION AND TRAINING

79/134 The University of California
405 Hilgard Avenue
Los Angeles, California 90024

Amount Requested: \$17,500
Rated: 3.33
Amount Recommended: \$ 6,500

Stipends are requested for students in the Management in the Arts Program seeking the MBA degree. All students are required to take a core of management courses with museum internships and courses concentrating in arts management available for students seeking this speciality. Stipends from the National Museum Act will be available for students seeking careers in museums and visual arts organizations.

*79/165 Conservation Center
Institute of Fine Arts
New York University
1 East 78th Street
New York, New York 10021

Amount Requested: \$53,000
Rated: 3.83
Amount Recommended: \$44,000

Support is requested for graduate and post-graduate students at the Conservation Center. The Center provides a three to four year training course which includes studies in art history, and the theory and practice of conservation. An internship of at least one year in the conservation department of a museum in the United States or abroad is also a requirement of the degree program. One of the stipends will be available to a student for a post-graduate internship.

79/177 Yale University Art Gallery
2006 Yale Station
New Haven, Connecticut 06520

Amount Requested: \$18,270
Rated: 3.67
Amount Recommended: \$ 9,135

Support is requested for graduate students preparing for museum careers. The primary emphasis of the museum training program is scholarship in the History of Art or in American Studies, with special emphasis on the study of objects as art and cultural documents. Students are introduced to many aspects of

STIPEND SUPPORT FOR GRADUATE/PROFESSIONAL EDUCATION AND TRAINING
 (Continued)

museum operation including exhibition planning, design, installation, catalogue writing, filmmaking, conservation, collection policy, and other activities undertaken by the University Art Gallery.

79/190 The George Washington University
 Office of Sponsored Research
 Rice Hall--Sixth Floor
 Washington, D. C. 20052.

Amount Requested: \$ 8,000
 Rated: 3.67
 Amount Recommended: \$ 4,000

The American Studies Program of The George Washington University seeks fellowship support for M.A. and Ph.D. candidates who are preparing for Museum careers. The University cooperates with the Smithsonian Institution in providing students with specialized training and internships in aspects of collection management, conservation, exhibition, and interpretation.

79/203 The Institute for Studies
 in American Culture
 Cooperstown Graduate Program
 Oneonta, New York 13820

Amount Requested: \$71,550
 Rated: 3.50
 Amount Recommended: \$35,000

Support is requested for graduate students in the History Museum Studies Program and the Folk Studies Program. The academic program is combined with summer work projects and one-year internships in museums providing students with both an academic, theoretical, and practical preparation for museum positions.

79/212 The University of Michigan
 4080 Administration Building
 Ann Arbor, Michigan 48109

Amount Requested: \$16,000
 Rated: 3.50
 Amount Recommended: \$ 8,000

Support is requested for students in the Museum Practice Program. The Program centers around intensive seminars and lectures devoted to museum issues and includes museum internships. Students participating in this special program receive a Certificate in Museum Practice which is awarded only in conjunction with the M.A. or Ph.D. in a related academic field.

STIPENDS TO INDIVIDUALS FOR CONSERVATION STUDIES

*79/102 Greta Hansen
The George Washington University
Office of Sponsored Research
Washington, D. C. 20052

Amount Requested: \$ 3,614

Rated: 3.71

Amount Recommended: \$ 3,614

Support is requested for Greta Hansen to attend the course in Conservation Science at the International Centre for the Study of the Conservation and Restoration of Cultural Property in Rome, Italy. The four-month course includes lectures and laboratory work and is designed to provide a knowledge of the theory and technology of conservation; the structure of materials, environmental effects, the causes of deterioration, and possible solutions to basic scientific problems faced by a wide range of conservation specialists. Miss Hansen is particularly interested in applying the knowledge gained from the course to the conservation of anthropological and archaeological objects.

*79/103 Susan Paterson
The George Washington University
Office of Sponsored Research
Washington, D. C. 20052

Amount Requested: \$ 3,614

Rated: 3.43

Amount Recommended: \$ 3,614

Miss Paterson requests support to attend the Conservation Science course offered by the International Center for the Study of the Preservation and Restoration of Cultural Property in Rome, Italy. The four-month course is designed to cover basic scientific problems faced by a wide range of museum specialists and provide instruction in the theory and technology of conservation, the structure of materials and environmental effects. Miss Paterson is primarily interested in the conservation of archaeological objects and seeks information on international approaches to conservation problems and further experience with architectural and fine arts conservation.

STIPENDS TO INDIVIDUALS FOR CONSERVATION STUDIES (Continued)

*79/103 Karen Garlick
 Folger Shakespeare Library
 201 East Capitol Street
 Washington, D. C. 20003

Amount Requested: \$15,524
 Rated: 3.43
 Amount Recommended: \$11,350

Miss Garlick requests support for her third year of training in conservation binding at the Folger Shakespeare Library. The Folger Library conservator, Frank Mowery, will provide instruction in specific binding techniques and the structural and decorative components of historical binding styles. Supplemental training will be provided by Barclay Ogden of the Newberry Library and by paper conservators in the Washington, D. C. area. Miss Garlick has completed course work in chemistry and graduate work in Renaissance and eighteenth century literature.

*79/113 Virginia Caswell
 c/o Art Conservation Programme
 Queen's University
 Kingston, Canada K7L 3N6

Amount Requested: \$ 3,000
 Rated: 3.14
 Amount Recommended: \$ 3,000

Miss Caswell seeks support for studies leading to the Master of Art in Conservation at Queen's University. Miss Caswell has completed a Master's in Art History.

*79/122 Eryl J. Platzer
 c/o Art Conservation Programme
 Queen's University
 Kingston, Ontario
 Canada

Amount Requested: \$ 4,350
 Rated: 3.43
 Amount Recommended: \$ 4,350

Miss Platzer requests support for studies leading to the Master of Art in Conservation at Queen's University. Miss Platzer has completed a Master's Degree in Anthropology and plans to specialize in the conservation of archaeological and ethnographic materials.

STIPENDS TO INDIVIDUALS FOR CONSERVATION STUDIES (Continued)

*79/129 Thomas E. Solon
 United States National Committee
 of the International Council of
 Monuments and Sites (US/ICOMOS)
 Washington, D. C. 20005

Amount Requested: \$ 5,960

Rated: 3.57

Amount Recommended: \$ 5,000

Mr. Solon requests support to attend the course in architectural conservation offered by the International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome, Italy. The six-month course includes lectures, seminars, and practical field work and is designed to offer participants a survey of cultural and technical problems of architectural conservation.

*79/130 Michael J. Mills
 United States National Committee
 of the International Council of
 Monuments and Sites (US/ICOMOS)
 Washington, D. C. 20005

Amount Requested: \$ 4,000

Rated: 3.29

Amount Recommended: \$ 4,000

Mr. Mills requests support to attend the course in architectural conservation at the International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome, Italy. The six-month course includes lectures, seminars, and practical field work and is designed to offer participants a survey of cultural and technical problems of architectural conservation.

*79/133 Helen Ganiaris
 Art Conservation Program
 Queen's University
 Kingston, Ontario K7L 3N6
 Canada

Amount Requested: \$ 7,110

Rated: 3.29

Amount Recommended: \$ 6,100

Miss Ganiaris request support for her second year of study in conservation at Queen's University. Miss Ganiaris is specializing in the conservation of archaeological materials and will undertake a one-year internship in conservation after

STIPENDS TO INDIVIDUALS FOR CONSERVATION STUDIES (Continued)

completing her course requirements at the University.

- *79/139 Judith K. Golden
Colorado Historical Society
Colorado Heritage Center
1300 Broadway
Denver, Colorado 80203

Amount Requested: \$ 1,390
Rated: 3.86
Amount Recommended: \$ 1,390

Miss Golden, Photograph Librarian at the Colorado Historical Society, requests support to attend the course in the conservation and Restoration of Photographic Images at the Rochester Institute of Technology in New York. The four-week course provides intensive instruction in historic photographic processes and restoration techniques.

- *79/143 Barbara H. Christen
University of London
Institute of Archaeology
31-34 Gordon Square
London, WC1H 0PY, England

Amount Requested: \$ 7,152
Rated: 3.29
Amount Recommended: \$ 6,500

Miss Christen requests support for her third and final year in the Bachelor of Science Program in archaeological conservation at the University of London.

- *79/155 Stephen P. Koob
Institute of Archaeology
31-34 Gordon Square
London, WC1H 0PY, England

Amount Requested: \$ 6,673
Rated: 3.86
Amount Recommended: \$ 6,500

Mr. Koob requests support for his third and final year of studies in archaeological conservation at the University of London. Mr. Koob is particularly interested in the problems and methods of ceramic conservation.

EXPENSES TO INDIVIDUALS FOR CONSERVATION STUDIES (Continued)

*77/171 Jeanne McKee
Center for Archaeometry
Box 1105
Washington University
St. Louis, Missouri 63130

Amount Requested: \$ 7,187

Rated: 3.00

Amount Recommended: \$ 7,000

Miss McKee requests support to attend the Art Conservation Programme at Queen's University, Kingston, Ontario, Canada. The Master's of Art Conservation degree program at Queen's University is a two-year program which includes academic study and practical work. Miss McKee plans to pursue courses directed to artifact conservation.

*79/176 Evie Zachariades-Holmberg
Museum of Fine Arts
Research Laboratory
Huntington Avenue
Boston, Massachusetts 02115

Amount Requested: \$ 5,380

Rated: 3.14

Amount Recommended: \$ 5,000

Support is requested for a second year of training for Evie Zachariades-Holmberg in the Research Laboratory of the Museum of Fine Arts, Boston. Mrs. Zachariades-Holmberg has completed a three-year apprenticeship in conservation at the Fogg Museum and is undertaking specialized training in analytical techniques used in museum conservation.

*72/184 Janet Garbarino
c/o Department of Conservation
The Victoria and Albert Museum
London, England

Amount Requested: \$ 6,200

Rated: 3.86

Amount Recommended: \$ 6,000

Miss Garbarino requests support for an apprenticeship in textile conservation at the Victoria and Albert Museum in London. Miss Garbarino expects to complete a three-year program of training at the Victoria and Albert under the supervision of Mrs. Sheila Landi. The apprenticeship training is supplemented by courses in chemistry, museum climatology and theoretical studies of conservation methods and materials.

STIPENDS TO INDIVIDUALS FOR CONSERVATION STUDIES (Continued)

*79/193 Manuelita Lovato
Institute of American Indian
Arts Museum
Cerrillos Road
Santa Fe, New Mexico 87501

Amount Requested: \$ 3,103

Rated: 3.86

Amount Recommended: \$ 3,000

Miss Lovato requests support for a three-month training program under the direction of Dr. Valesquez at the Museum of Anthropology and the Coremans Center for Restoration of Cultural Property. The study program will emphasize the conservation and preservation of pottery, wood, metals, and murals. Miss Lovato is the Instructor in Curatorial Techniques at the Institute of American Indian Arts Museum.

*79/207 Anne Rosenthal
Kimbell Art Museum
P. O. Box 9440
Ft. Worth, Texas 76107

Amount Requested: \$13,511.48

Rated: 3.29

Amount Recommended: \$ 8,000.00

Miss Anne Rosenthal requests support to study advanced problems in the conservation of art on paper under the direction of Keiko M. Keyes. Miss Rosenthal's experience is largely directed to the conservation of paintings and she seeks further training to broaden her abilities to enable her to work with museums and historical agencies requiring the services of a conservator with a breadth of expertise.

*79/209 John Turney
Institute of Archaeology
Department of Conservation
31-34 Gordon Square
London W1CH 0PY, England

Amount Requested: \$ 900.00

Rated: 3.00

Amount Recommended: \$ 900.00

Mr. Turney requests support for studies in archaeological conservation at the University of London. Mr. Turney is curator of the Valdez Heritage Center and plans to return to Alaska after completing his training in conservation.

SPECIAL STUDIES AND RESEARCH

79/105 The University of Maryland
College Park, Maryland 20742

Amount Requested: \$45,018
Rated: 3.00
Amount Recommended: \$25,000

Support is requested to continue research to develop a method of evaluating the effects of environmental and human action on fabric supported paintings. The research program includes a comprehensive test program on fabrics, wood stretchers, grounds, and paint films. The results of materials testing will be used in the development of a mathematical model for numerical verification of the factors affecting the deterioration of paint film surfaces.

NATIONAL MUSEUM ACT

Project Summaries March 1973

TRAVEL FOR MUSEUM PROFESSIONALS

79/210 Allan D. Griesemer
University of Nebraska State Museum
Lincoln, Nebraska 68588

Amount Requested: \$1,854
Rated: 3.00
Amount Recommended: \$1,854

Mr. Griesemer requests support to study education programs and participatory exhibits in six natural history and physical science museums in the United States.

79/232 Laurence Libin
The Metropolitan Museum of Art
New York, New York 10028

Amount Requested: \$2,000
Rated: 3.43
Amount Recommended: \$2,000

Mr. Libin requests support to study musical instrument collections in the Midwest and West. Mr. Libin is particularly interested in the use of historic and ethnic instruments in education programs and methods to integrate performance with the display of instruments.

79/233 Mark S. Rich
The San Diego Zoo
San Diego, California

Amount Requested: \$1,095
Rated: 3.43
Amount Recommended: \$1,095

Mr. Rich requests support to study the care and management of cold-climate mammal species in zoos in the Northern United States and Canada. Mr. Rich's experience as a curator of mammals has been devoted primarily to tropical, subtropical, and temperate mammal species, and the proposed study will offer opportunities to expand his knowledge of the captive management and interpretation of cold-climate species.

TRAVEL FOR MUSEUM PROFESSIONALS

79/237 Estella Pate
Brooklyn Children's Museum
Brooklyn, New York 11213

Amount Requested: \$1,897
Rated: 3.29
Amount Recommended: \$1,897

Miss Pate requests support to study educational materials and management of major musical instrument collections in Great Britain. Miss Pate seeks to develop her abilities to work with musical instruments on a curatorial level and as a museum educator.

79/239 Geri Volpe
Talkeetna Historical Society and Museum
Talkeetna, Alaska 99676

Amount Requested: \$943
Rated: 3.71
Amount Recommended: \$757

Miss Volpe requests support for training in museum and collections management at the Alaska State Museum.

79/249 Terence Pitts
Center for Creative Photography
Tucson, Arizona 85719

Amount Requested: \$1,927
Rated: 3.00
Amount Recommended: \$1,927

Mr. Pitts requests support to study the management of photographic archives in museums and institutions in the United States and Canada. Mr. Pitts is particularly interested in cataloging and storage techniques and the preservation and conservation of photographic archives.

79/251 Stephen Barbata
Coyote Point Museum Association
San Mateo, California 94401

Amount Requested: \$1,413.60
Rated: 3.71
Amount Recommended: \$1,414.00

Mr. Barbata requests support to visit museums in the United States and Canada to study current exhibition approaches which synthesize natural history, ecology, and environmentalism. Mr. Barbata is specifically interested in the application of participatory exhibits for natural history and ecology, the maintenance costs of participatory

79/251, continued

exhibits, live animal habitats, and energy-saving lighting techniques.

79/261 Kathryn Hiesinger
The Philadelphia Museum of Art
Philadelphia, Pennsylvania 19101

Amount Requested: \$2,000
Rated: 4.00
Amount Recommended: \$2,000

Dr. Hiesinger requests support to study restoration methods of French ceramics at Sevres and Paris, and the manufacture and decoration of hard-paste porcelain at the Manufacture Nationale de Sevres. The collection of eighteenth- and nineteenth-century molds in the Archives de la manufacture will also be examined.

79/266 Michael Canoso
Harvard University Herbaria
Cambridge, Massachusetts 02138

Amount Requested: \$1,276.68
Rated: 3.43
Amount Recommended: \$1,277.00

Mr. Canoso requests support to visit herbaria and botanical gardens in the United States to study management of collections and in particular, the curation of large collections housed in compactors. Fumigation procedures are also a special concern of Mr. Canoso.

79/269 Judith Henson
Fernbank Science Center
Atlanta, Georgia 30307

Amount Requested: \$1,640
Rated: 3.57
Amount Recommended: \$1,640

Miss Henson proposes to study and compare the design, production, and use of permanent and traveling exhibits in science museums. The study will involve the examination of exhibit programs in museums in the United States and Canada.

79/270 Michael Alexander
Museum of Science
Boston, Massachusetts 02114

Amount Requested: \$1,532
Rated: 3.43
Amount Recommended: \$1,532

Mr. Alexander requests support to visit the Deutsches Museum in Munich and the Palais de la Decouverte in Paris to study and train in the operation of heavy current engineering devices utilized in museum exhibits. Mr. Alexander is primarily interested in the

79/270, continued

restoration of high voltage devices for exhibits and the techniques of displaying and demonstrating high voltage devices for the museum visitor.

79/277 Floyd Merenkov
The Denver Art Museum
Denver, Colorado 80204

Amount Requested: \$700

Rated: 3.29

Amount Recommended: \$700

Mr. Merenkov requests support to visit the Office of Protection Services at the Smithsonian Institution to study training procedures and materials for security officers, employee safety programs, and gallery protection procedures.

79/285 Leila M. Shultz
Intermountain Herbarium
Utah State University
Logan, Utah 84322

Amount Requested: \$1,899

Rated: 3.57

Amount Recommended: \$1,899

Miss Shultz requests support to visit herbaria and botanical gardens in the United States to study management of collections. Miss Shultz is particularly interested in the use of computer data processing systems in making specialized information more available to the public and the scientific community.

79/288 Kathryne Andrews
The Brooklyn Museum
Brooklyn, New York

Amount Requested: \$1,942

Rated: 3.57

Amount Recommended: \$1,942

Dr. Andrews requests support to visit public art workshops, art schools and museum in Cuba. Dr. Andrews proposes to study the national outreach program in the arts and its integration into the overall educational goals of Cuba.

SPECIAL STUDIES & RESEARCH

- * 79/213 The Winterthur Museum
Winterthur, Delaware 19735

Amount Requested: \$29,950
Rated: 3.71
Amount Recommended: \$15,000

The Winterthur Museum proposes to analyze and examine the chemical composition of a collection of manuscripts, documents, and leather bindings and to establish a correlation of the elements identified and features that show evidence of deterioration. By using an Energy Dispersive X-ray Fluorescence Analyzer, chemical elements will be identified without removing samples or defacing the item. It is hoped that the technical data obtained will provide guidelines for experts in paper conservation to protect or conserve documents.

- * 79/217 North Dakota State University of Agriculture
and Applied Science
Fargo, North Dakota 58105

Amount Requested: \$12,454
Rated: 3.71
Amount Recommended: \$ 8,000

The Polymers and Coatings Department at the University requests support to evaluate the feasibility and effectiveness of chemically bonding ultraviolet absorbers and antioxidants to an acrylic copolymer used in art conservation. It is proposed that chemical attachment of a UV absorber to the polymer will provide stabilization for a significantly longer time than is found with physical addition of a UV absorber. The principles developed may also be useful in a broad range of other art conservation and materials applications.

- * 79/244 Center on the Materials of the Artist
and Conservator
Carnegie-Mellon Institute of Research
Pittsburgh, Pennsylvania 15213

Amount Requested: \$15,000
Rated: 3.86
Amount Recommended: \$10,000

Support is requested to investigate the bleaching of paper by ultraviolet and visible radiation and to study the potential benefits and hazards involved in bleaching paper. The results of the investigation will be compared to those of a related study on the effects of traditional chemical bleaches on paper. Separate experiments will be conducted on the treatment of discoloration caused by heat and by light. The proposed research will seek to determine which method represents the least risk for future

79/244 continued,

Deterioration of papers containing lignin. Furthermore, in the course of the investigation, evidence may develop to determine whether the degree of discoloration of paper is an indication of its inherent instability or need for conservation treatment.

- * 79/245 The School of Textiles
North Carolina State University
Paleigh, North Carolina 27650
- Amount Requested: \$34,876
Rated: 3.71
Amount Recommended: \$15,000

Support is requested to continue research and studies of textile aging and degradation, and of chemical systems for preserving textiles. The research program involves the identification of suitable polymer resin systems for consolidation of textiles, the characterization of degraded historic textiles and the development of model degraded fabrics.

- * 79/255 Center for Archaeometry
Washington University
St. Louis, Missouri 63130
- Amount Requested: \$16,370
Rated: 3.71
Amount Recommended: \$10,000

Support is requested to continue research on the use of alkoxysilanes for the consolidation of decayed stone. The project will involve the testing of different types of stone consolidated with alkoxysilane mixtures and preparation of a complete bibliography on the use of alkoxysilanes in the consolidation of works of art.

- * 79/271 The University of the State of New York
Albany, New York 12234
- Amount Requested: \$24,959
Rated: 3.88
Amount Recommended: \$18,000

The New York State Museum in collaboration with the Association of Systematics Collections proposes a comprehensive study of biological damage to and destruction of specimens in natural history collections. The study will involve the identification of potentially destructive museum pests and their avenues of introduction into collections, a survey of fumigation techniques used by institutions which maintain collections, and a summary of governmental regulations affecting museum conservation.

* 79/275 Rochester Institute of Technology
Rochester, New York

Amount Requested: \$24,942

Rated: 3.63

Amount Recommended: \$ 5,000

Support is requested to develop and evaluate new methods of restoration for 19th century photographic prints. Accelerated aging and light stability tests will be conducted on samples of albumen paper fabricated by the project director in order to investigate the causes and mechanisms of deterioration. The second phase of the study will involve testing of potential restoration methods and the publication of the results.

PROFESSIONAL ASSISTANCE

- 79/238 National Conservation Advisory Council
c/o The American Association of Museums
Washington, D. C. 20007

Amount Requested: \$20,335
Rated: 3.83
Amount Recommended: \$60,000

The National Conservation Advisory Council (NCAC) requests support for studies of national needs in the conservation of cultural property in the United States and for the coordination and development of proposals to meet conservation needs. The NCAC has issued a series of reports on architectural conservation, libraries and archives, regional conservation centers, and scientific support for conservation. A position paper on energy shortages and attendant hazards to cultural property and a discussion paper on a national institute for conservation have also been released. During the coming year, the report on education and training will be published and a formal proposal prepared for a national institute for conservation. The NCAC also proposes to develop a comprehensive plan to identify and quantify the kinds and numbers of cultural materials in urgent need of conservation in the United States.

- 79/241 The American Association for State and Local History
Nashville, Tennessee 37203

Amount Requested: \$46,265
Rated: 4.00
Amount Recommended: \$25,000

Through a "Consultant Service to History Museums," the American Association for State and Local History proposes to help history museums and related organizations improve their efforts to present and interpret history to the public. The Association will provide the services of expert professional consultants to museums seeking assistance with specific problems.

- 79/280 American Association of Museums
Washington, D. C. 20007

Amount Requested: \$39,192
Rated: 3.86
Amount Recommended: \$20,000

The American Association of Museums requests support for activities and programs of the regional conferences. Funding from the National Museum Act will be used primarily to defray the expenses of conference publications and programs. Support for regional programs will serve to promote communications and community of purpose in the museum field and to provide opportunities to museum personnel for professional development.

79/283 The Association of Systematics Collections
 Museum of Natural History
 The University of Kansas
 Lawrence, Kansas 66045

Amount Requested: \$26,597
 Rated: 3.75
 Amount Recommended: \$18,000

The Association of Systematics Collections proposes an inter-disciplinary study of museum computerization. The proposed study will investigate current and past applications of computers to collection management and catalog records in particular. The study will generate a resource document for museums, containing an introduction to computers for museum personnel, detailed information on past and present projects, a review of systems currently in use in museums, and an overview of computer technology outside the museum field that might be applied to museum projects.

STIPEND SUPPORT FOR GRADUATE/PROFESSIONAL EDUCATION & TRAINING

Special Review

79/194 Bank Street College of Education
 New York, New York 10025

Amount Requested: \$35,000
 Rated: 3.13
 Amount Recommended: \$10,000

Support is requested for students in the Master's Degree Program in Museum Education. Bank Street College offers a full-time academic program which is directed to students preparing for careers in museum education and a degree program designed for the working museum professional. Both programs focus on academic content in museum education and curriculum development, and include intensive field assignments in school and museum settings.

Mr. PERROT. We could also provide for the record a copy of our report on grants since 1972 which lists all the grants that we have made and their purposes.

[The information follows:]

Introduction

The National Museum Act of 1966 reaffirmed the Smithsonian Institution's traditional role of assisting other museums and authorized the Institution to strengthen its activities of service to them. In 1972, funds were first appropriated to carry out the specific purposes of the Act, and a formal grant program was initiated at that time. During the subsequent years, more than \$4.5 million in grants have been awarded to make possible a continuing study of museum problems and opportunities, both in the United States and abroad; to encourage research on museum techniques; and to support the training of career employees in museum practices.

The program report that follows lists the grants that have been awarded under the National Museum Act in fiscal years 1972 through 1978. They show the scope of contributions being made to the nation's museums through this legislation. Although the specific categories of funding and procedures have been refined through the years, all grant projects have addressed one of three general areas of support representing the major concerns of the National Museum Act:

(1) *training for museum personnel*, supporting seminars and workshops for members of the museum profession, stipends to individuals for conservation studies, stipends to individuals for graduate or professional education and training, stipends for museum internships, and travel grants to individuals for study of museum operations and practices in the United States and abroad;

(2) *special studies and research projects*, supporting original research and studies to investigate critical museum problems;

(3) *professional and technical assistance projects*, enabling eligible organizations and institutions to extend professional and technical services to the museum profession.

In recent years, the priorities of the National Museum Act have reflected the pressing needs of museums in the United States and throughout the world for improved conservation techniques and trained conservation personnel. During the past seven years, over \$1.4 million has been directed to proposals dealing with the study of conservation problems, research leading to new or improved conservation techniques, and training of museum conservators. In 1978 alone, nearly one-half of the grants (34 of 73) were awarded for conservation. In the following list of grants, the asterisk identifies the projects that reflect this strong commitment to improving the state of museum conservation.

Throughout the development of the National Museum Act Grant Programs, the Smithsonian Institution has relied heavily on the expertise and guidance of an Advisory Council of ten museum professionals, who represent a cross-section of museum interests and disciplines as well as various regions of the United States. The Council plays an active role in determining the policies governing the grant program and reviews and evaluates applications for support. In funding proposals, the Advisory Council requires that projects be of substantial value to the museum profession as a whole and must contribute to the improvement of museum methods and practices or to the professional growth of individuals entering or working in the museum field.

In keeping with the National Museum Act's mission of assistance to the museum profession, it is important that the results of the projects it supports be available to all who can benefit from them. Many of the projects have provisions for publishing and distributing the results to the profession. In addition, the National Museum Act maintains copies of all project reports in the Museum Reference Center of the Office of Museum Programs at the Smithsonian Institution where they are available for study.

Persons interested in obtaining information on the specific projects listed here or on the National Museum Act programs and current guidelines should contact the National Museum Act, Smithsonian Institution, Washington, D.C. 20560.

FY 1978

Training for Museum Personnel

\$482,000 (\$181,000 for Conservation)

Fiscal Year 1978

Training for Museum Personnel

American Association
for State and Local
History, Nashville,
Tenn.

Advanced seminars for museum
personnel on fund raising,
administration of the outdoor
history museum, museum/
school programs, techniques and
uses of oral history, use of
audiovisuals, and recruitment
and involvement of membership

The American
Museum of
Natural History,
New York, N.Y.

* Internships in the conservation
of archaeological textiles

Asia House Gallery,
The Asia Society,
New York, N.Y.

Travel grant for Terry Jane
Tegarden to examine storage
facilities and handling of Asian
art collections in museums in
the United States

Association of
Science-Technology
Centers, Washington,
D.C.

Stipends for internships in
science-technology centers

Seminars on long-range
planning for senior museum
personnel

Conservation Center,
Institute of Fine Arts,
New York University,
New York, N.Y.

* Stipend support for graduate
and post-graduate students
undertaking training in art
conservation

* Support for Geoffrey Martin, a
chemist, to pursue a special
course of study in scientific
and research methods used in
the examination and conser-
vation of works of art

Cooperstown Graduate
Programs, N.Y.

Stipend support for first-year
students enrolled in the History
Museum and Folk Studies
Program of the Cooperstown
Graduate Programs

Denver Art Museum,
Col.

Internship support for students
in their second year of the
master's program in History
Museum and Folk Studies

* Travel grant for Imelda DeGraw
to study management and con-
servation of textile collections
at museums in the United States

Field Museum of
Natural History,
Chicago, Ill.

Travel grant for Christine
Niezgodna to observe sample
preparation techniques and the
use of the scanning electron
microscope at the palynological
laboratory at the National
Museum of Natural History,
Smithsonian Institution

George Washington
University,
Washington, D.C.

Stipends for students enrolled
in the Master's Program in
Museum Education

Stipend support for M.A. and
Ph.D. candidates enrolled in the
American Studies Program who
are preparing for museum careers

The Hagley Museum,
Wilmington, Del.

Internship in curatorial practice

Indianapolis Museum
of Art, Ind.

* To support Harold Mailand's
studies and training in textile
conservation at the museum's
laboratory

Intermuseum Labora-
tory, Oberlin, Ohio

To support a post-graduate
internship for Zahira Veliz at
the Conservation Laboratory of
the NCFA, Smithsonian Institution

International Museum
of Photography,
Rochester, N.Y.

To support Nancy Hall-
Duncan's doctoral studies at the
Institute of Fine Arts, New
York University

Fiscal Year 1978
Training for Museum Personnel

Maxwell Museum of
Anthropology,
University of New
Mexico, Albuquerque

- * Support for Marian Rodee to attend a course in textile conservation at the Textile Conservation Centre in England

Metropolitan Museum
of Art, New York, N.Y.

Travel grant to Nobuko Kajitani for technical and historical studies of Pre-Columbian fabrics in collections in Peru

**The Minneapolis
Institute of Arts,
Minn.**

2. Internship for graduate-level students in conservation, curatorial practice, or education

- Travel grant for Lotus Stack to study textile conservation techniques at the Metropolitan Museum of Art

Museum of African
Art, Washington, D.C.

To support Frederick Lamp's studies for a doctorate in Art History at Yale University

**Museum of Early
Southern Decorative
Arts, Winston-Salem,
N.C.**

Fellowship support for a summer institute in material culture and museum training, offered in conjunction with the University of North Carolina, Greensboro

Museum of Fine Arts,
Boston, Mass.

To support C. Tung Wu's
doctoral studies in Chinese Art
at Harvard University

Travel grant for Leslie Smith to visit museums in Japan and Taiwan to study traditional techniques for the conservation of silk textiles

Support for Evie Zachariades-Holmberg to pursue training in conservation and analytical techniques at the Museum's research laboratory

Fiscal Year 1978
Training for Museum Personnel

**The Museum,
Michigan State
University,
East Lansing**

Travel grant for Kurt Dewhurst and Marsha MacDowell to study exhibition design and interpretive programs at major folk art and ethnographic collections in Scandinavia and Western Europe

National Trust for
Historic Preservation,
Washington, D.C.

Four-week seminar on historical administration for beginning professionals

The Newberry Library,
Chicago, Ill.

Travel grant for Barclay Ogden to visit European institutions to study and document the small production techniques and procedures used in the conservation of library materials

The New York
Botanical Garden
New York, N.Y.

Travel grant for Stephen Crisafulli to visit major herbaria in the United States to study general operating and record-keeping procedures for specimen preparation and packing

New York Zoological
Society, New York,
N.Y.

Internships at the Bronx Zoo and the New York Aquarium in animal behavior, collection management, and education

North Carolina State
Museum of Natural
History, Raleigh

Seminar on modern techniques
of model and accessory making
for use in museum exhibits

The Philadelphia
Museum of Art, Pa.

To support Ellen Jacobowitz's doctoral studies at Bryn Mawr College. The graphic work of Lucas van Leyden is the topic of her dissertation.

The Pierpont Morgan
Library, New York,
N.Y.

Internship in curatorial practice with specialization in Mediaeval and Renaissance Manuscripts

Fiscal Year 1978
Training for Museum Personnel

Fiscal Year 1978
Training for Museum Personnel

Queen's University,
Kingston, Ontario,
Canada

Stipend support to Linda Gale Scheiffer for a summer internship in conservation at the University of Pennsylvania Museum

• Support for Helen Ganiacis to intern at the Walters Art Gallery conservation laboratory

Rochester Museum
and Science Center,
N.Y.

Stipend support for internships in museum and planetarium operations

Rosary College
Graduate School of
Fine Arts,
Florence, Italy

Support to Alexander Katlan for graduate studies in art conservation and restoration

The Science Museum
of Minnesota,
St. Paul, Minn.

To support Jean Madsen's studies at the Anthropology Conservation Laboratory, Smithsonian Institution

Semitic Museum,
Harvard University,
Cambridge, Mass.

Travel grant for Lynne Hollingshead to examine material in Near Eastern museums to test further the application of computer and statistical methods to analyze and classify glyptic art

The Solomon R.
Guggenheim Museum,
New York, N.Y.

To support Linda Konheim Kramer's doctoral studies at the Institute of Fine Arts, New York University

U.S. National
Committee of the
International Council
of Monuments and
Sites, Washington,
D.C.

Support for Andrea Mones to attend the course in architectural conservation offered by the International Centre for the Study of the Preservation and the Restoration of Cultural Property in Rome

★ Support for Deborah Ritzenberg to attend the Fundamental Principles of Conservation Course at the International Centre for the Preservation and the Restoration of Cultural Property in Rome

★ Support for Richard Dozier to attend the Architectural Conservation Course at the International Center for the Study of the Preservation and the Restoration of Cultural Property in Rome

University of
California,
Los Angeles

Stipends for students seeking an MBA in Arts Management

University of
California Herbarium,
Berkeley

Travel grant for John Strother to study curatorial methods and collections management at selected herbaria in the United States

University of
Cambridge, England

➤ Support for Gina-Marie Romeo to study painting conservation at the Hamilton-Kerr Institute, University of Cambridge

University of
Delaware, Newark

Internship support for students in the museum studies program

Stipends for students enrolled in the Hagley Program in American Studies who are pursuing museum careers

Stipends for students in the Winterthur Program in Early American Culture

✧ Stipend support to Christine Leback for post-graduate study

Fiscal Year 1978
Training for Museum Personnel

University of Florida,
Gainesville

in the conservation department of the Tate Gallery, London

To support Susan Tate's attendance at the Fundamental Principles of Conservation Course offered by the International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome

University of London,
Institute of
Archaeology, England

To support Barbara Christen's second year of study in the conservation of archaeological materials

To support Mark Richardson Gilbert's doctoral studies in conservation

Support to Natalie Firnhaber for studies in archaeological conservation

Support to Julia Seton for studies in archaeological conservation

University of
Michigan, Ann Arbor

Fellowship support for students enrolled in the graduate museum practice or history of art/museum orientation programs

Stipend support for Marjorie Swain, of the University Museum; for dissertation research on the relationship of Paul Cézanne and Camille Pissarro during the 1870s

University of
Minnesota,
Minneapolis

Internship support for second-year students enrolled in the Master's Degree Program in Museology

Fiscal Year 1978
Training for Museum Personnel

Washington
Conservation Guild,
D.C.

* A workshop for museum conservators on the use of the polarizing microscope for identification of materials

Whitney Museum of
American Art,
New York, N.Y.

* Support for Barbara Gina McKay to apprentice in painting conservation under Margaret Watherston

Yale University
Art Gallery,
New Haven, Conn.

Stipend support for students in the graduate program in the History of Art or American Studies who are preparing for a museum career

Internships in museum operations for graduate students

Zoological Society of
San Diego, Calif.

Travel grant for James Bacon to visit selected European zoological gardens to examine exhibition and interpretation programs and to study collections management policies

FY 1978

Special Studies and Research

\$35,000 (\$35,000 for Conservation)

Rensselaer
Polytechnic Institute,
Troy, New York

> For research on the separation and spectrophotometric identification of organic pigments in works of art

North Carolina State
University, Raleigh

> To study the physical and chemical characteristics of degraded historic textiles with emphasis on the identification of suitable polymer resin systems for consolidation of textiles

FY 1978

Professional Assistance

\$203,000 (\$123,000 for Conservation)

Alaska State Museum,
Juneau

> To establish a conservation services project to assist Alaskan museums with the preservation of collections

American Association
for State and Local
History, Nashville
Tenn.

To support a consultant service to assist history museums improve the quality of their operations and services to the public

American Association
of Museums,
Washington, D.C.

Program and publication support for six regional conferences of the AAM

Association of
Systematics
Collections,
Lawrence, Kansas

A program for the dissemination of information to the natural history museum community on wildlife laws and regulations at the state, national, and international level affecting the acquisition, transport, and maintenance of biological specimens

Museum of Fine Arts,
Boston, Mass.

To prepare a multiparameter index of conservation records as a model for the establishment of a computer-based interacting system of data banks for conservation laboratories

National Center of
Afro-American Artists,
Boston, Mass.

Support for the activities of the National Association of African American Museums during its first year of operation

National Conservation
Advisory Council,
Washington, D.C.

Support for studies and publications to develop a comprehensive plan for meeting the national needs for conservation of historic and artistic works

FY 1977

Training for Museum Personnel

\$461,000 (\$169,000 for Conservation)

Fiscal Year 1977

Training for Museum Personnel

Allyn Museum of Entomology, Sarasota, Fla.	Travel grant to Jacqueline Y. Miller to study the collection of Castniidae at the British Museum	Conservation Center, Institute of Fine Arts, New York University, New York, N.Y.	* Stipend support for graduate and post-graduate students undertaking training in art conservation
American Association for State and Local History, Nashville, Tenn.	Five advanced seminars for history museum personnel on the administration of photographic collections, administration of outdoor history museums, public outreach and community involvement, federal government and the cultural organization, and fund raising	Cooperstown Graduate Programs, N.Y.	Stipend support for students in the History Museum and Folk Studies program who are preparing for careers in museums and historical societies
Association of Science-Technology Centers, Washington, D.C.	Support for a workshop on innovative approaches to informal learning for professional staff members of science museums	Dwight D. Eisenhower Presidential Library, Abilene, Kans.	Internship support for students in their second year of the master's program in history museum studies ^ Support for Lorena Orvananos to apprentice in textile conservation at the Los Angeles County Museum of Art
California Museum of Science and Industry, Los Angeles	Travel grant to Michael L. Mock to compare educational programming and exhibits of science, industrial, and technological museums in the United States and Europe	The Foundation of the American Institute for Conservation, Winterthur, Del.	^ A workshop on pigment studies
The Children's Museum, Boston, Mass.	Travel grant to Janet A. Kamien to study special education programs and participatory exhibits at museums in the United States and Canada	George Washington University, Washington, D.C.	Fellowship support for M.A. or Ph.D. candidates in the American Studies program who are preparing for museum careers
College of the Holy Cross, Worcester, Mass.	Stipend support for Geoffrey Martin to study the non-destructive treatment for bronze corrosion at the Museum of Fine Arts, Boston	Georgia Agrirama Development Authority, Tifton	= Travel grant to Charles Thomas Barger on to study restoration and preservation methods at the Smithsonian Institution and Old Sturbridge Village
Columbia Zoological Park, S.C.	Travel grant to Alan H. Shoemaker to study animal care, exhibit design, and propagation related to felids at American museums and zoological parks	Hawaii Museums Association, Honolulu	A seminar on legal matters for museum administrators in Hawaii and the Pacific region
		Honolulu Academy of Arts, Hawaii	Support for Rhoda J. R. Komuro to participate in a training program at the Textile Conservation Centre at Hampton

Fiscal Year 1977
Training for Museum Personnel

Fiscal Year 1977
Training for Museum Personnel

	Court Palace and in courses at the Courtauld and the Victoria and Albert Museum	Museum of Fine Arts, Boston, Mass.	Stipend support for a one-year internship in the Department of American Decorative Arts and Sculpture
International Museum of Photography Rochester, N.Y.	Stipend support to Rodney S. Slemmons for training in paper conservation		Support for C. Tung Wu for doctoral study at Harvard University in the field of Chinese art history
Kelsey Museum, University of Michigan, Ann Arbor	Stipend support for Stephanie Weinrich to apprentice in archaeological conservation at the Rijksdienst voor het Oudheidkundig Bodemonderzoek in the Netherlands	The Museum of Texas Tech University, Lubbock	Stipend support for graduate students in the Museum Science Program
Laguna Gloria Art Museum, Austin, Tex.	Travel grant to Judith Sims to study education programs in United States museums and community art organizations	New England Aquarium Corpo- ration, Boston, Mass.	A seminar to provide training on the conservation of established collections of exotic aquatic organisms in aquariums and zoos
Marion Ownbey Herbarium, Washington State University, Pullman	Travel grant to Joy Dell Mastrogioseppe to study curatorial techniques at selected herbaria in the western United States	The New York Botanical Garden, New York, N.Y.	Travel grant to Linda D. Marschner to visit six major cryptogamic herbaria in the United States to compare methods of preserving specimens
Missouri Botanical Garden, St. Louis	Stipend support for Kendra D. Lovette to study methods of book and paper conservation at the Preservation Office of the Library of Congress		Travel grant to Eileen K. Schofield to study curatorial methods at major herbaria comparable to the New York Botanical Garden in size and variety of collections
Museum of African Art, Washington, D.C.	Stipend support to Frederick Lamp for doctoral studies in African Art at Yale University	The New York Public Library, New York, N.Y.	Support for Lilly Hollander to study techniques of paper conservation at selected American institutions and to attend the conservation school at the National Bibliothek in Vienna
Museum of Early Southern Decorative Arts, Winston-Salem	Fellowship support for a summer institute in material culture and museum training, offered in conjunction with the University of North Carolina, Greensboro	Norwegian-American Museum, Decorah, Iowa	Support for a five-day workshop on immigrant ethnic museums

Fiscal Year 1977
Training for Museum Personnel

Fiscal Year 1977
Training for Museum Personnel

Oakland Museum Association, Calif.	A three-day workshop on the acquisition, conservation, documentation, storage, and use of historic costumes	investigate television and cable-access facilities involved with museum programming
Pacific Regional Conservation Center, Bishop Museum, Honolulu, Hawaii	A series of workshops to provide basic training in theoretical and practical aspects of conservation for museums in the South Pacific * Stipend support for internships in the curatorial conservation of library and archival materials and in the remedial conservation of ethnographic and historical artifacts	Travel grant to Terrell Hillebrand to study registration procedures at major museums in the eastern United States
Philadelphia College of Textiles and Science, Pa.	Stipend support to Mayda S. Goodberry for an apprenticeship in conservation of organic materials at the University of Pennsylvania Museum	Travel grant to Barbara J. Burgan to study conservation education programs at museums, zoos, and aquariums in the United States
Philadelphia Museum of Art, Pa.	Stipend support for an internship in museum education Stipend support for Ellen Jacobowitz for doctoral studies on Northern Renaissance art at Bryn Mawr College	* Travel grant to Carney E. S. Gavin to study the Nuzi tablets and conservation techniques at the Iraq Museum
Rochester Museum and Science Center, N.Y.	Stipend support for internships in museum and planetarium work	Travel grant to Susan Ferleger to study the use and presentation of modern art collections in Europe
Rosary College Graduate School of Fine Arts, Florence, Italy	Stipend support for Alexander W. Katlan to continue studies in the college's art restoration and conservation program	To offer, on behalf of the Mountain-Plains Regional Conference, a workshop on the legal and ethical aspects of museum collections and their records
San Francisco Museum of Art, Calif.	Travel grant for Robert A. Whyte to study the use of television in museums and to	* Stipend support to Lisa Minette Morris for training in techniques of textile conservation and visits to conservation laboratories in Great Britain and the Continent
The Santa Barbara Museum of Art, Calif.		
Seattle Art Museum, Wash.		
Sedgwick County Zoological Society, Wichita, Kans.		
Semitic Museum, Harvard University, Cambridge, Mass.		
The Solomon R. Guggenheim Museum, New York, N.Y.		
State Historical Society of Colorado, Denver		
Textile Conservation Centre, Ltd., Hampton Court Palace, East Molesey, England		

Fiscal Year 1977
Training for Museum Personnel

- ^a Stipend support to Linda Ellen Pillers for a one-year internship at the Textile Conservation Centre
- ^r Support for Harry J. Hunderman to participate in the architectural conservation course at the International Centre for the Study of the Preservation and Restoration of Cultural Properties, Rome, Italy
- U.S. National Committee of the International Council of Monuments and Sites, Washington, D.C.
- University of Arkansas, Fayetteville
- University of Delaware, Newark
- University of Denver (Colorado Seminary), Denver
- Stipend support to Margaret J. Hoffman for training in the conservation of archaeological and ethnographic materials at the Anthropology Conservation Laboratory, Smithsonian Institution
- Stipend support to Christine Leback for post-graduate study in the conservation department of the Tate Gallery, London
- Fellowship support for students in the Winterthur Program in Early American Culture
- Fellowship support for students in the Hagley Program in American Studies who are preparing for professional careers in museums
- Internship support to enable students in the museum studies program to work under professional supervision in museums
- Stipend support for the museum studies program of the Department of Anthropology to train

Fiscal Year 1977
Training for Museum Personnel

- students for positions in archaeological, ethnological, art, or historical museums
- University of Kansas Museum of Art, Lawrence
- University of London, Institute of Archaeology, England
- University of Michigan, Ann Arbor
- University of Minnesota, Minneapolis
- University of New Mexico, Albuquerque
- Stipend support for David Park Curry to complete doctoral studies in art history at Yale University
- ^a Stipend support for Julia Seton to continue studies in conservation of archaeological materials
- Stipend support for students in the graduate museum practice or the history of art/museum orientation programs
- Stipend support for Marjorie Swain to undertake dissertation research on the relationship between the painters Camille Pissarro and Paul Cézanne in the 1870s
- Fellowship support for students in the museology program of the Department of Art History who are preparing for professional careers in museums or art centers
- Internship support for students in the second year of the university's master's degree program in museology
- ^r Stipend support to Marlys Franc Thurber for training in architectural conservation at the International Centre for the Study of the Preservation and the Restoration of Cultural Property, Rome, Italy

Fiscal Year 1977
Training for Museum Personnel

FY 1977

Special Studies and Research

\$82,000 (\$47,000 for Conservation)

University of South Dakota, Vermillion	* Stipend support to Gary Stewart for a study of the conservation and restoration of antique musical instruments at the Smithsonian Institution	Conservation Center, Institute of Fine Arts, New York University, New York, N.Y.	* For research and systematic evaluation of new conservation materials
University of Vermont, Robert Hall Fleming Museum, Burlington	Stipend support for students in the graduate program in American history and museology	The Historical Society of York County, York, Pa.	To develop a procedure for cataloguing American hand-woven blankets and coverlets made primarily in the nineteenth century
University of York, Heslington, England	* Stipend support to Amy Hecker for studies at the University of York, Institute of Advanced Architectural Studies, leading to a diploma in conservation studies	North Carolina State University, Raleigh	* For a study of textile aging and degradation mechanisms and of chemical systems for preserving textiles
Yale University, New Haven, Conn.	Stipend support for Patricia Kane of the Yale University Art Gallery to complete dissertation research on seventeenth-century American silver	University of California, Institute of Geophysics and Planetary Physics, Los Angeles	* To collect and analyze dye plants that might aid in the identification and conservation of pre-Columbian Peruvian textiles
Yale University Art Gallery, New Haven, Conn.	Fellowship support for graduate students in the History of Art or the American Studies programs who are preparing for museum careers	University of California, Riverside	To develop microanalytical chemical sample preparation techniques for radiocarbon dating typically encountered in museum-related studies
	Stipend support for internships in museum operations		

FY 1977

Professional Assistance

\$186,000 (\$81,000 for Conservation)

Alaska State Museum, Juneau	To establish a conservation services project to assist Alaskan museums with the preservation of collections
American Association for State and Local History, Nashville, Tenn.	To develop and distribute slide/tape units on conservation techniques for historic houses To upgrade the operations of history museums by providing the services of professional consultants
American Association of Museums, Washington, D.C.	Program and publication support for six regional conferences of the AAM
Contemporary Arts Museum of Houston, Tex.	A survey of flood-damaged collections leading to development of recommended conservation treatment
Johnstown Flood Museum, Pa.	To survey flood-damaged collections and the conservation treatment required
National Bureau of Standards, Washington, D.C.	Seminar on the search for ancient tin, part of an international symposium on archaeometry and archaeological investigation
National Conservation Advisory Council, Washington, D.C.	Support of research, meetings, and publications to develop a comprehensive plan for meeting the national needs for conservation of historic and artistic works
New England Regional Conference of the AAM, c/o DeCordova Museum, Lincoln, Mass.	To support the field representative program that serves museums in New England through workshops, consultation, publications, and other technical services

Fiscal Year

1976

*National
Museum**Act**Grants*

FY 1976

Training for Museum Personnel

\$479,000 (\$125,000 for Conservation)

(Including Transition Period)

Alaska State Museum,
Juneau

Travel grant to Dan Monroe to study museum education programs at selected museums in the United States and Canada

The American Academy in Rome,
New York, N.Y.

* Support for Carol Grissom to study conservation techniques for panel paintings at the Istituto Centrale del Restauro in Rome, Italy

American Association for State and Local History, Nashville, Tenn.

A series of specialized seminars for history museum personnel on interpretation for the handicapped, administration, conservation of paper artifacts, exhibit catalogues, and business operations

American Association of Museums,
Washington, D.C.

A national symposium and three workshops on the application of current learning theories to museum education

American Institute for Conservation,
Washington, D.C.

* Support for John Krill to study paper conservation at the Division of Paper History at the Royal Library, The Hague

The American Museum of Natural History, New York, N.Y.

* Stipend support for internships in textile conservation

Arts Alaska, Inc.,
Anchorage

* Support to Mary Pat Wyatt for training at the Smithsonian Institution's Anthropology Conservation Laboratory, with special attention to Alaskan native materials

Association of Science-Technology Centers,
Washington, D.C.

Support for workshops on museum effectiveness in science-technology centers

Fiscal Year 1976

Training for Museum Personnel

Association of Systematics Collections,
Lawrence, Kans.

A workshop on the applications, procedures, and guidelines for institutional implementation of SELGEM

The Baltimore Museum of Art, Md.

Support for Ann Boyce Harper in final year of master's program in art history

Center for Creative Photography, University of Arizona,
Tucson

Travel grant to Harold Jones to study general operations, processing, and archival storage of photographic collections

Cleveland Museum of Art, Ohio

Stipend support for students in the museum studies program of the Cleveland Museum of Art and Case Western Reserve University

Conservation Center, Institute of Fine Arts,
New York University,
New York, N.Y.

* Fellowships and post-graduate internships in art conservation

Cooperstown Graduate Programs, N.Y.

Stipend support for students enrolled in the history museum and Folk Studies Program of the Cooperstown Graduate Program who are preparing for careers in museums and historical societies

The Denver Art Museum, Col.

Travel grant to Joyce Herold to study archaeological museums in the Mediterranean and Eastern Europe.

Dumbarton Oaks,
Washington, D.C.

* Travel grant to Susan Boyd to study Byzantine decorative arts and related conservation techniques in Great Britain and Germany

Fiscal Year 1976
Training for Museum Personnel

- Fogg Art Museum, Cambridge, Mass.** Travel grant to Eunice Williams to study eighteenth century French drawings in major European collections.
- George Washington University, Washington, D.C.** Support for Toby Raphael to study conservation of Latin American artifacts at the Paul Coremans Study Center for Restoration and Preservation of Cultural Properties, Mexico City
- Stipend support for M.A. or Ph.D. candidates in the American Studies program who are preparing for museum careers
- Georgia Museum of Art, University of Georgia, Athens** Travel grant to Janice Stanland to study registration methods at selected New York City art museums
- The Hispanic Society, New York, N.Y.** Support for Dorothy Kostoch to complete requirements for a doctorate in the history of art at Columbia University, with concentration on Spanish Mediaeval studies
- International Museum of Photography, Rochester, N.Y.** Support for Nancy Hall-Duncan to complete requirements for a doctorate in art history at the Institute of Fine Arts, New York University
- Los Angeles County Museum of Art, Calif.** A curatorial internship for a graduate student in art history
- McDonnell Planetarium, St. Louis, Mo.** Travel grant to Lawrence Gmoser to study technical design and exhibit techniques at selected planetariums

Fiscal Year 1976
Training for Museum Personnel

- The Metropolitan Museum of Art, New York, N.Y.** Travel grant to Nobuko Kajitani to study fabric technology at the Museo Nacional de Antropologia y Arqueologia in Lima, Peru
- Museum of African Art, Washington, D.C.** Stipend support for museum internships in exhibition and graphic design
- Museum of Afro-American History, Roxbury, Mass.** A series of seminars on black history museums at selected locations in the United States
- Museum of Fine Arts, Boston, Mass.** Travel grant to Barbara Shapiro to study a collection of prints, drawings, and letters by Camille Pissarro at Oxford, England
- Museum of International Folk Art, Santa Fe, N.M.** Travel grant to Charlene Cerny to study Mexican folk art collections, storage, and exhibitions
- National Trust for Historic Preservation, Washington, D.C.** Support for the seminar on historical administration at Williamsburg, Va.
- New MUSE Community Museum of Brooklyn, N.Y.** Travel grant to Charlene Van Derzee to study exhibition design and the development of African art collections
- Philadelphia Museum of Art, Pa.** Stipend support for internships in museum education
- The Putnam Museum, Davenport, Iowa** Travel grant to Janice Hall to study conservation techniques for ethnographic collections at the Anthropology Conservation Laboratory, Smithsonian Institution
- Rochester Museum and Science Center, N.Y.** Stipend support for internships in museum and planetarium work

Fiscal Year 1976
Training for Museum Personnel

Fiscal Year 1976
Training for Museum Personnel

San Antonio Museum
Association, Tex.

Travel grant to Claudia Eckstein to study registration methods at the Kimbell Art Museum, the Amon Carter Museum, and the Los Angeles County Museum of Art

San Francisco Maritime Museum, Calif.

Travel grant to David Hull to study operations of museum libraries and significant maritime collections in the United States

The Solomon R. Guggenheim Museum, New York, N.Y.

Support for Linda S. Konheim to complete requirements for a doctorate in art history at the Institute of Fine Arts, New York University

Southwest Research Center and Museum, Bishop College, Dallas, Tex.

Travel grant to Harry Robinson, Jr., to study general museum operations and programming, primarily in black history museums

U.S. National Committee of the International Council of Monuments and Sites, Washington, D.C.

Support for Ellen T. McDougall to attend the architectural conservation course of the International Centre for the Study of the Preservation and the Restoration of Cultural Property in Rome, Italy

University of California/California Academy of Sciences, Davis

Stipend support for a cooperative museum internship program

University of California, Davis

Travel grant to Thomas Dixon to study ethnographic and archaeological conservation at the Ozette archaeological project, Neah Bay, Washington

University of Delaware, Newark

Funding for ten museum interns to apply principles taught in the university's museum studies program to actual museum situations

University of Denver (Colorado Seminary), Denver

Stipend support for the museum studies program of the Department of Anthropology

University of Kansas Museum of Art, Lawrence

Support for David Park Curry to study for a Ph.D. in art history at Yale University

University of London, Institute of Archaeology, England

* Support for Beth Revesman to pursue archaeological conservation training at the University of London's Institute of Archaeology

University of Michigan, Ann Arbor

Stipend support for students in the graduate museum practice or the history of art/museum orientation programs

University of Wisconsin, River Falls

Travel grant to David Burzynski to study permanent collections and registration procedures at the Brooklyn Museum, the National Collection of Fine Arts, and the Dayton Art Institute

Washington State University, Pullman

* An international conference on conservation of waterlogged wood

Wyoming Archives and Historical Department, Cheyenne

A workshop at the Wyoming State Museum to train representatives of county museums in collection policy and management, interpretive techniques, and general museum operations

FY 1976

Special Studies and Research

\$177,000 (\$99,000 for Conservation)

- The American Academy in Rome, New York * Research in the use of ultrasonics for art conservation
- American Association for State and Local History, Nashville, Tenn. Preparation of the final volume of the *Guide to Historic Preservation, Historical Agencies and Museum Practices: A Selective Bibliography*. Completed project includes data base on a punch card retrieval system
- Conservation Center, Institute of Fine Arts, New York University, New York, N.Y. * Research and evaluation of materials and techniques of paper conservation, especially as applied to paintings and collages on paper supports
- Council for Museum Anthropology, c/o Texas Tech University, Lubbock A study of methods for training curators of anthropology and the development of a prototype training program
- Georgetown University, Washington, D.C. * Research on conservation of miniature paintings on ivory and vellum
- University of California, Riverside To develop a high precision radiocarbon dating system for milligram samples
- University of Illinois at Chicago Circle Research and development of a personnel policy manual for museums
- University of Maryland, College Park Research on the deterioration of paint film surfaces to develop a method of evaluating the effects of environmental and human action on fabric supported paintings

FY 1976

Professional Assistance

\$236,000 (\$70,000 for Conservation)

- American Association for State and Local History, Nashville, Tenn. * To develop and distribute slide/tape units on conservation techniques for historic houses
To upgrade the operations of history museums by providing the services of professional consultants
- American Association of Museums, Washington, D.C. Program support for the six regional conferences of the AAM
- Association of Systematic Collections, Lawrence, Kans. To provide the natural history community with information on the laws and regulations concerning collection, maintenance, and transport of biological specimens
- Brookhaven National Laboratory, Upton, N.Y. * A conference on establishing computer based data banks for conservation information.
- International Council of Museums, Paris, France Support for the ICOM Documentation Centre microfiche program
- International Council of Museums Committee of the American Association of Museums, Washington, D.C. An international conference on the problems of museum storage to investigate optimum conditions for the preservation and retrieval of objects in storage
- Merrimack Valley Textile Museum, North Andover, Mass. * To explore the feasibility of establishing a regional textile conservation center
- National Conservation Advisory Council, Washington, D.C. * Support of research, meetings, and publications to develop a comprehensive plan for meeting the national needs for conservation of historic and artistic works

Fiscal Year 1976
Professional Assistance

Regional Conference of Historical Agencies, Manlius, N.Y.	* Program of assistance to local historical societies and museums in the basic care and conserva- tion of collections	.
Texas Historical Foundation, Austin	A two-part conference with museum personnel from the United States and Mexico to discuss general policies of museums and historic sites, conservation policies, and the development of community museums	•
University of Nebraska State Museum, Lincoln	To cooperate with the Mountain -Plains Museum Conference in preparing and distributing a handbook on museum education programs	

Fiscal Year

1975

National

Museum

Act

Grants

FY 1975

Training for Museum Personnel

\$328,000 (\$58,000 for Conservation)

Fiscal Year 1975

Training for Museum Personnel

American Association for State and Local History, Nashville, Tenn.	A series of specialized seminars for history personnel on use of historical photographs, training museum docents, demonstration and interpretation of crafts, the museum store, and historic planting and landscaping	Conservation Center, Institute of Fine Arts, New York University, New York, N.Y.	Funding for ten scholarships and two post-graduate internships in conservation of works of art
American Association of Mammalogists, New York, N.Y.	A one-week seminar on techniques and equipment to implement a national network for retrieval of information from collections of recent mammals	Cooperstown Graduate Programs, N.Y.	Fellowships for ten graduate students in the History Museum and Folk Studies Program
American Association of Museums, Washington, D.C.	A series of workshops for visiting committee members conducted by the Accreditation Commission in order to clarify procedures and improve on-site evaluations	Fernbank Science Center, Atlanta, Ga.	Travel grant to Ginger Rutherford to study the utilization of media in educational programs conducted by science museums
American Association of Zoological Parks and Aquariums, Wheeling, W. Va.	A workshop for top-level management of nonprofit zoological parks and aquariums	George Washington University, Washington, D.C.	Fellowship support for two M.A. or Ph.D. candidates in American Studies who are preparing for museum careers
American Numismatic Society, New York, N.Y.	A nine-week graduate seminar on the care and management of numismatic collections.	Huntington Library and Art Gallery, San Marino, Calif.	Travel grant to Ronald E. Tank to visit the Morgan Library, the Horton Bindery, and the Library of Congress to learn additional skills in repair and restoration of vellum documents
Association of Science-Technology Centers, Washington, D.C.	Workshops for professional staff members at applied science museums on communications and public affairs in science museums and on science museums and the schools	Indiana University Art Museum, Bloomington	Travel grant for Adelheid M. Gealt to study museum storage techniques at selected museums
The Baltimore Museum of Art, Md.	Support for Ann Boyce Harper to attend graduate school for a master's degree in art history	John E. Conner Museum, Texas A&I University, Kingsville	Travel grant for Jimmie R. Picquet to study educational programs at Old Sturbridge Village, New York State Historical Association, and the Museum of the Rockies
Buffalo and Erie County Historical Society, N.Y.	Support for Richard M. Hurst to complete the Ph.D. degree in history	Junior Arts Center, Los Angeles, Calif.	Travel grant to James W. Volkert to visit institutions in England, Holland, and Germany for an international perspective on children's involvement in art

Fiscal Year 1975
Training for Museum Personnel

- Los Angeles County Museum of Art, Calif.** A curatorial internship for a graduate student in art history planning a professional museum career
- Mendocino County Museum, Willits, Calif.** Travel grant for Sandra Metzler-Smith to study presentation of natural and ethnic history exhibits at the Smithsonian Institution, the Denver Museum of Natural History, and the Museum of New Mexico
- The Metropolitan Museum of Art, New York, N.Y.** Travel grant for Linda Lovell to study education programs at the Louvre
- Museum of Northern Arizona, Flagstaff** Travel grant to Frances Ann Hitchcock for participation in the Institute of Archaeology and British Museum Seminar in Conservation in London
- Museums Collaborative, Inc., New York, N.Y.** Ten seminars on museum operations planned by and for professional educators in New York City's museums, zoos, and botanic gardens
- National Trust for Historic Preservation, Washington, D.C.** Support for the seminar on historical administration at Williamsburg, Va.
- Neversink Valley Area Museum, Cuddebackville, N.Y.** Exchange program between the chief administrators of two museums dealing with canal history to observe varying methods of educational activities
- New York State Historical Association, Cooperstown** A seminar on the care and management of photographic collections
- Oklahoma Science and Arts Foundation, Oklahoma City** Travel grant to R. P. Olowin to study planetarium programming philosophy at the Henry Hudson

Fiscal Year 1975
Training for Museum Personnel

- Oregon Historical Society, Portland** Three, one-day workshops on museum techniques to provide further training for personnel of small museums throughout Oregon, Washington, and Idaho
- Saint-Gaudens National Historic Site, Windsor, Vt.** Travel grant to John H. Dryfooth to visit selected European museums to study the depiction of artists' lives through studios preserved as historic sites
- Texas Historical Commission, Austin** An eight-day seminar in museum administration at Winedale Inn, University of Texas, for selected applicants from museums in Texas, New Mexico, Oklahoma, and Arkansas
- University of Delaware, Newark** Travel grant for Cindy Sherrell to visit museums and museum service organizations in England, Holland, and Denmark, for programs applicable to small museums
- University of Michigan, Ann Arbor** Funding for ten museum interns to work under professional supervision in museums chiefly in the northeastern Atlantic region
- University of Science and Arts of Oklahoma, Chickasha** Fellowship support for three students in the graduate program in museum practice
- A three-week workshop on developing educational programs for museums

Fiscal Year 1975
Training for Museum Personnel

FY 1975

Special Studies and Research

\$121,000 (\$56,000 for Conservation)

Washington
Archaeological
Research Center,
Neah Bay, Wash.

Travel grant to Gerald and Janet Grosso to visit museums and laboratories in northern Europe and Great Britain that have experience in conserving waterlogged wood.

Washington Region
Conservation Guild,
D.C.

A seminar on the corrosion of bronze and other ancient metals

Western Association
of Art Museums,
Oakland, Calif.

Seminars and follow-up consultations on museum public relations, legal problems, security, exhibition design, and collection policy

American Association
for State and Local
History, Nashville,
Tenn.

Research toward publication of the conservation volume of the *Guide to Historic Preservation, Historical Agencies and Museum Practices: A Selective Bibliography*

American Association
of Youth Museums,
Charlotte, N.C.

Study and report of youth-oriented museums and related education programs

Conservation Center,
Institute of Fine Arts,
New York University,
New York, N.Y.

Research and evaluation of materials and techniques of paper conservation

Heckscher Museum,
Huntington, N.Y.

Research on neutron activation and autoradiography of paintings

Museum of the
Hudson Highlands,
Cornwall-on-Hudson,
N.Y.

Studies to develop inexpensive and versatile enclosures to exhibit aquatic or semi-aquatic birds and mammals

Tekart Associates,
University of
California, San Diego

An analysis of laser-cleaned surfaces of Etruscan artifacts in order to determine the correct laser energy for cleaning pottery in different states of preservation

FY 1975

Professional Assistance

\$209,000 (\$103,000 for Conservation)

American Association for State and Local History, Nashville, Tenn.	To provide professional assistance to staffs of historical museums and societies through audiovisual training units on techniques of museum operations, communication, and interpretation
American Association of Museums, Washington, D.C.	Support for ICOM Committee of the AAM and the international exchange program for museum professionals Support for the publication of <i>Museum News</i> Program support for the six regional conferences of the AAM Preparation of a code of ethics for the museum profession
Association of Systematics Collections, Lawrence, Kans.	Support for a publication program of information bulletins and the proceedings of a symposium on "Systematics and the Law"
National Conservation Advisory Council, Washington, D.C.	Support of research, meetings, and publications of the program to develop a comprehensive plan for the nation's conservation needs
New England Regional Conference of the AAM, c/o De Cordova Museum, Lincoln, Mass.	Initiation of a field representative program to provide liaison among museums of the region

Fiscal Year

1974

*National**Museum**Act**Grants*

FY 1974

Training for Museum Personnel

\$253,000 (\$41,000 for Conservation)

Abby Aldrich
Rockefeller Folk Art
Collection, Williams-
burg, Va.

American Association
for State and Local
History, Nashville,
Tenn.

American Association
of Museums,
Washington, D.C.

American Association
of Zoological Parks
and Aquariums,
Wheeling, W.Va.

Anchorage Historical
and Fine Arts
Museum, Alaska

Association of Science-
Technology Centers,
Washington, D.C.

Bernice P. Bishop
Museum, Honolulu,
Hawaii

Travel grant to Donald R.
Walters to study and photo-
graph the folk art collections
and outdoor folklife museums
of Scandinavia, West Germany,
and Switzerland

A series of specialized seminars
for history museum personnel
on interpretation of historic
house museums, living historical
farms as museums, demonstra-
tion and interpretation of
handcrafts, construction of
museum exhibits, and preserva-
tion and display of documentary
materials

Support for seminars in
museum administration

An in-service training program
for administrators and curators
on general administration and
business management of zoos
and aquariums

Travel grant to Mary Pat Wyatt
to research Alaskan material
outside the state and to study
care of ethnological material at
museums in Scandinavia and
Scotland

Workshop for professional staff
members at applied science
museums on science education
programs and on financial
support for science museums

Travel grant for Lynn Davis
Colvin to study the acquisition,
organization, and preservation
of photograph collections

Fiscal Year 1974

Training for Museum Personnel

Travel grant for Mary Wood
Lee to study library/archive
and museum facilities that serve
as regional centers

The Brooklyn Chil-
dren's Museum,
New York, N.Y.

The Brooklyn
Museum, New York,
N.Y.

The Children's
Museum, Boston,
Mass.

The Children's
Museum,
Indianapolis, Ind.

Cleveland Museum of
Art, Ohio

Columbia River
Maritime Museum,
Astoria, Oreg.

Travel grant to Philip Knitzer
to study innovative learning
and exhibition techniques at
major science and natural
history museums in the western
United States

Travel grant for Sylvia H.
Williams to examine opera-
tions and study collections in
several European museums
known for their African
collections

Travel grant to Elaine H.
Gurian to study exhibit content,
staffing, design, and production
at selected museums in the
United States and Canada

Travel grant for Dwight S.
Crandell to study exhibit plan-
ning, exhibit design, educa-
tional programs in selected
American museums

Fellowships for the art museum
studies program, a doctoral
program in art history in con-
junction with Case Western
Reserve University

Travel grant to Michael Naab
to study educational programs,
exhibit design, lighting, storage,
record keeping, and other
maritime museum practices

Fiscal Year 1974
Training for Museum Personnel

Fiscal Year 1974
Training for Museum Personnel

Conservation Center,
Institute of Fine Arts,
New York University,
New York, N.Y.

Fellowships and post-graduate
internships in conservation

Fernbank Science
Center, Atlanta, Ga.

Joint travel grant for Dave
Foreman to study with the chief
taxidermist at the Milwaukee
Public Museum and for Bob
Connell to study with an expert
in background painting at the
Illinois State Museum

Houston Museum of
Natural Science, Tex.

Travel grant for Carolyn
Summers to gain training as a
solar observatory operator and
to study interpretation at
several planetariums and
observatories

Indianapolis Museum
of Art, Ind.

Travel grant to Martin J.
Radecki to study paper con-
servation techniques in England

John E. Conner
Museum, Texas A&I
University, Kingsville

Travel grant to Jimmie R.
Picquet to examine the appli-
cation of audiovisual techniques
to exhibits and to study cultural
heritage programs at museums
in West Texas, New Mexico,
and Colorado

Los Angeles County
Museum of Art, Calif.

A five-day seminar in registra-
tion techniques for museum
registrars in the Western
United States

Stipend support for a museum
internship for a graduate
student in art history

Maine State Museum,
Augusta

Stipend support for trainees in
the museum apprentice pro-
gram.

Milwaukee Art Center,
Wis.

Travel grant for Mary Rae to
study educational and outreach
programs at selected museums

Museum Computer
Network, Inc., State
University of New
York at Stony Brook

A seminar on computer usage
in museums

Museum of Cultural
History, University of
California,
Los Angeles

Travel grant to Sarah F.
O'Conner to study methods of
conservation of basketry mate-
rials at museums in England,
Germany, Switzerland, and
France

Internship support for minority
individuals in the museum
studies program

Museum of Fine Arts,
Boston, Mass.

Travel grant to Susan
MacMillan to study the curation
of textile collections in
European museums

Travel grant for Wendy Ann
Cooper to study American
decorative arts collections and
methods of storage and con-
servation

Museum of the Fur
Trade, Chadron, Nebr.

Travel grant for James A.
Hanson to study techniques of
collection, conservation, and
exhibition of seventeenth- to
nineteenth-century manufac-
tured commercial export objects

Museum of New
Mexico, Santa Fe

Stipend support for two
museum internships

National Trust for
Historic Preservation,
Washington, D.C.

Stipend support for ten partici-
pants in the seminar on
historical administration at
Williamsburg, Va.

Fiscal Year 1974
Training for Museum Personnel

Fiscal Year 1974
Training for Museum Personnel

Oklahoma Science and Arts Foundation, Oklahoma City	Travel grant to Michael Blakeslee to study children's programs and exhibits at the Ontario Science Center and the Boston Children's Museum
Robert Hull Fleming Museum, Burlington, Vt.	A series of workshops in museum methods for small museums, art centers, and historical societies in the state of Vermont
Roswell Museum and Art Center, N.M.	Travel grant to Wendell L. Ott to study exhibit installation and storage techniques at selected art museums
The St. Louis Art Museum, Mo.	Travel grant for Mrs. James B. Fisher, Jr., to study eighteenth- and nineteenth-century porcelains in Germany, Holland, and England
Schoellkopf Geological Museum, Niagara Falls, N.Y.	Travel grant to John Krajewski to gain advanced knowledge in the field of earth science from visits to the Field Museum of Natural History, Milwaukee Public Museum, and the University of Michigan Museum
The Society for the Preservation of New England Antiquities, Boston, Mass.	* Travel grant to Daniel M. Lohnes to study conservation and exhibition of photographic materials
Texas Historical Commission, Austin	An eight-day seminar in museum administration at Winedale Inn, University of Texas, Austin
University of Colorado Museum, Boulder	Travel grant to Mary Ann Tomasko to observe educational programs of museums in the eastern United States and Canada

University of Delaware, Newark	Ten internships for students of the museum studies program
Utah Museum of Natural History, Salt Lake City	Travel grant for Rulon Nielson to study exhibit techniques at museums in Washington, New York, and Chicago
William Hayes Ackland Memorial Art Center, Chapel Hill, N.C.	Travel grant for John M. Wisdom to study the exhibition and storage of French nineteenth-century oil sketches in European museums.

FY 1974

Special Studies and Research

\$146,000 (\$60,000 for Conservation)

Fiscal Year 1974

Special Studies and Research

American Association of Museums, Washington, D.C.	To prepare for publication a series of nine research-based articles in <i>Museum News</i> on special areas of museum operations and practices	Museum of the Hudson Highlands, Cornwall-on-Hudson, N.Y.	To evaluate interpretive approaches to exhibiting live, small mammals
Carnegie Museum of Natural History, Pittsburgh, Pa.	To investigate the attitudes of non-visitors to a natural history museum in order to determine what factors inhibit people from visiting such a museum	New York State Historical Association, Cooperstown	To prepare for publication an expanded and revised edition of <i>Guide to Historic Preservation, Historical Agencies and Museum Practices: A Selective Bibliography</i>
Conservation Center, Institute of Fine Arts, New York University, New York, N.Y.	5 To monitor and evaluate the effectiveness of materials and techniques used in paper conservation	University of Illinois at Chicago Circle, College of Business Administration	A study and report on the effect of collective bargaining on museum management
Heckscher Museum, Huntington, N.Y.	5 To investigate neutron activation in the study of nineteenth-century American paintings	University of Minnesota, University Gallery/Center for Ancient Studies, Minneapolis	* To study the variable factors in basic conservation of pottery
Intermuseum Conservation Association, Oberlin, Ohio	To evaluate the relative effectiveness of packing materials in reducing damage to works of art caused by shock and vibration during transit		
Isabella Stewart Gardner Museum, Boston, Mass.	* To investigate the use of trialkoxysilanes for the conservation of stone		
Lawrence Hall of Science, Berkeley, Calif.	To research the effectiveness of an exploratory environment of science-technology exhibits and activities		
Museum of Cultural History, University of California, Los Angeles	To observe and analyze the effectiveness of museum programs in disadvantaged communities in Mexico		
Museum of Fine Arts, Boston, Mass.	7 To establish the first United States center for dating by thermoluminescence		

FY 1972

Professional Assistance

\$80,000

American Association for State and Local History, Nashville, Tenn.	To establish a consultant service to small history museums on exhibition policies, record keeping, elementary conserva- tion techniques, general administration, and other museum practices
American Association of Museums, Washington, D.C.	Training sessions on fund raising and fiscal management at the six regional conferences of the AAM
American Museum of Natural History, New York, N.Y.	Support for <i>Curator</i> , a quarterly journal for the museum profession
Kansas Historical Association, Topeka	To establish a traveling museum information center and training laboratory to provide technical assistance for small museums throughout Kansas
U.S. National Com- mittee of ICOM, Washington, D.C.	Support for the activities of the U.S. National Committee of the International Council of Museums

FY 1972

Training for Museum Personnel

\$196,000 (\$48,000 for Conservation)

American Association for State and Local History, Nashville, Tenn.	Five training workshops for staff members of history museums
American Association of Museums, Washington, D.C.	Three workshops in museum administration for persons employed in the museum profession
Colonial Williamsburg Foundation, Williamsburg, Va.	A seminar at Williamsburg on the administration of historical organizations and agencies
Fisk University, Nashville, Tenn.	<ul style="list-style-type: none"> ➤ To extend services in museum training through workshops on exhibition and conservation techniques for local, regional, and urban museum personnel
International Institute for Conservation of Historic and Artistic Works—American Group	<ul style="list-style-type: none"> ➤ A seminar on the scientific approach to paper conservation
Maine State Museum, Augusta, Me.	A museum apprentice program to train museum technicians
New York State Historical Association, Cooperstown	<ul style="list-style-type: none"> • Fellowships for twenty students for summer work/study projects in conservation • Fellowships for the internship program in conservation, Cooperstown Graduate Program
U.S. National Committee of ICOM, Washington, D.C.	To develop a program of international exchange between foreign and American museum professionals
University of Delaware, Newark	To support development of the museum studies program in conjunction with area museums

FY 1972

Special Studies and Research

\$83,000

American Association for State and Local History, Nashville, Tenn.	To prepare a publication on the interpretation of historic house museums
American Association of Museums, Washington, D.C.	To establish a curriculum study committee to evaluate current museum training programs and develop a curriculum in museology
National Museum of Natural History, Washington, D.C.	To prepare a series of articles on exhibit evaluation for <i>Museum News</i>
New York State Historical Association, Cooperstown	To publish reports from a series of conferences on the development of a national program for management of the resources in systematic biology
University of Wisconsin, Milwaukee	To prepare for publication an expanded and revised edition of <i>Guide to Historic Preservation, Historical Agencies and Museum Practices: A Selective Bibliography</i> in six volumes
	Research, design and application of visitor response and feedback devices to facilitate visitor learning in the museum environment

FY 1973

Special Studies and Research

\$98,000 (\$42,000 for Conservation)

American Association of Museums, Washington, D.C.	To support research for the AAM 1973 <i>Museum and Financial Salary Survey</i>
The Corning Museum of Glass, Corning, N.Y.	Scientific research and the evaluation of new methods for the conservation of flood-damaged books in a museum library
Indiana University Museum, Bloomington	A research project in conservation techniques through polyethylene glycol consolidation of cracked wooden ethnographic artifacts
Madison County Historical Society, Oneida, N.Y.	To prepare a field report on the society's craft documentation project
New York State Historical Association, Cooperstown	To prepare for publication an expanded and revised edition of <i>Guide to Historic Preservation, Historical Agencies and Museum Practices: a Selective Bibliography</i>

FY 1973

Professional Assistance

\$178,000 (\$5,000 for Conservation)

American Association for State and Local History, Nashville, Tenn.	To develop slide/tape training units on museum techniques for historical society and museum personnel
	To offer consultant services to history museums
Kansas Historical Association, Topeka	Support for a traveling museum information center and training laboratory to provide technical assistance for small museums throughout Kansas
Merrimack Valley Textile Museum, North Andover, Mass.	* To organize a New England Document Conservation Center to offer conservation services on a regional basis
Museum Data Bank Coordinating Committee, c/o University of Arkansas Museum, Fayetteville	To establish an organization for the communication of data bank information to museums and coordination of existing museum data banks
U.S. National Committee of ICOM, Washington, D.C.	Support for the activities of the U.S. National Committee of the International Council of Museums
W. H. Over Dakota Museum, University of South Dakota, Vermillion	To provide on-site training in museum techniques at small museums throughout the state

FY 1973

Training for Museum Personnel

\$267,000 (\$89,000 for Conservation)

Fiscal Year 1973

Training for Museum Personnel

American Association for State and Local History, Nashville, Tenn.	A series of specialized seminars for history museum personnel on audiovisual interpretation, small museum architecture, museum publications, museum business operations, and historic house restoration techniques	Sheldon Jackson College, Sitka, Alaska	A three-week museum course to train local natives in the collection and preservation of their cultural heritage
American Association of Museums, Washington, D.C.	One-day workshop on museums and the Bicentennial at each of the six AAM regional conferences	Texas Historical Commission, Austin	An eight-day seminar in museum administration at Winedale Inn, University of Texas, and one-day seminars in six different areas of the state
The American Museum of Natural History, New York, N.Y.	A special session on urban issues and urban museums at the regional conferences of the American Association of Museums	U.S. National Committee of ICOM, Washington, D.C.	An international exchange program for foreign and American museum professionals
Conservation Center, Institute of Fine Arts, New York University, New York, N.Y.	* Fellowships and post-graduate internships in conservation	Washington Conservation Guild, Washington, D.C.	* A week-long workshop on microscopy for conservators
Missouri State Council on the Arts, St. Louis, Mo.	Two training sessions on museum techniques for organizations that utilize traveling exhibits		
Museum of Cultural History, University of California, Los Angeles	Program and fellowship support for ethnic minorities in the university's museum studies program		
National Trust for Historic Preservation, Washington, D.C.	A seminar on the administration of historical organizations and agencies at Williamsburg, Va.		
New York State Historical Association, Cooperstown	* Fellowships for the internship program in conservation, Cooperstown Graduate Program		

FY 1974

Professional Assistance

\$184,000 (\$13,000 for Conservation)

American Association for State and Local History, Nashville, Tenn.	To provide professional assistance to historical societies and museums through audiovisual training units on museum techniques
American Association of Museums, Washington, D.C.	To sponsor a day of instructional sessions on financial management of museums at the six regional conferences of the American Association of Museums
International Council of Museums, Paris, France	To develop a microfiche program for the Museum Documentation Centre
Museum Data Bank Coordinating Committee, c/o The Strong Museum, Rochester, N.Y.	Support for a special study committee to communicate data bank information to museums and to coordinate efforts among existing museum data banks
National Conservation Advisory Council, Washington, D.C.	Support for a study of the nation's conservation needs
Pesbody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Mass.	Support to re-establish the Council on Museum Anthropology
The Solomon R. Guggenheim Museum, New York, N.Y.	Support for the ICOM-Committee for Modern Museums colloquy in the United States, focusing on the relation of modern art museums to their public
U.S. National Committee of ICOM, Washington, D.C.	Support for the formation of the ICOM Committee of the American Association of Museums to merge the efforts of the AAM and the U.S. National Committee of the International Council of Museums

Fiscal Year

1973

*National**Museum**Act**Grants*

NATIONAL INSTITUTE FOR CONSERVATION

Mr. YATES. I notice on page A-107 you propose to create a National Institute for Conservation and the development of a comprehensive plan to identify and quantify the types and members of cultural materials in urgent need of conservation in the United States. Will that require legislation?

Mr. PERROT. That, in all probability, will. This is not a Smithsonian program as such; this is in the hands of the National Conservation Advisory Council, which has been funded by the National Museum Act. Its purpose is to chart the future course in conservation policy for the United States.

Part of this is a suggestion that a National Institute of Conservation be created. In making this study the National Conservation Advisory Council is carrying out one of the mandates of the National Museum Act which called for a study of the advisability of such a body, and this is what the council is doing.

Mr. YATES. Do you think this will be part of the Institution if it ever comes into existence?

Mr. PERROT. I would not think so at the present time, Mr. Chairman, but I am unable to project the future climate. At the present time it is clearly not the intention this be part of the Smithsonian.

Mr. RIPLEY. May I ask a question?

Mr. YATES. Sure, you may.

Mr. RIPLEY. If the National Conservation Advisory Council, which is funded by the National Museum Act, wishes to hold a conference and wishes to make a recommendation to the Congress which might be published, does this require legislation for them to undertake this activity?

Mr. YATES. I think you better ask that of "Judge" Powers.

Mr. POWERS. My impression would be that it does not require legislation. If the National Academy of Sciences, for example, receives a grant to institute studies under the National Research Council, that published study does not have to go back each time and require congressional authorization to exist. The published study is an open document, a public document, which may make recommendations to the Congress or anyone else, which may or may not be acted upon. But I do not think it requires legislation in itself to exist.

Mr. YATES. I do not know the answer to that, I am afraid.

Mr. POWERS. It seems to me it is a contract like anything else that is undertaken with funds presumably in hand. If you require funds for this special study, then I would assume you would appeal for such funds under your existing legislation.

Mr. PERROT. Funds are secured for the study. It is the matter of implementation that still remains to be investigated further.

AMERICAN STUDIES AND FOLKLIFE PROGRAM

Mr. YATES. What is an endangered cultural species? I read from page 110:

The American Studies and Folklife Programs have a long-range commitment to the preservation and revitalization of sectors of American culture whose existence is endangered by the encroachment of the institutions of advanced technology. The underlying program goal is the protection of endangered cultural species and the

maintenance of traditional alternatives in aesthetic values and artistic styles that characterize the rich variety of American subculture * * *

Mr. BLITZER. I think that is very rich language.

Mr. YATES. I think it is beautiful language.

Mr. BLITZER. I assume this applies to something like preservation of, let us say, folk poetry as practiced in the Appalachian Mountains, or traditions in music or language, which could be described as subcultures within the broad cultural spectrum of America, ethnic or traditional subcultures which are not necessarily ethnic. Both of these, it seems to me.

Mr. YATES. You talk about the programs as being part of a long-range commitment to the preservation and revitalization of sectors of American culture. What do you mean by the long-range commitment? Why is that a different commitment than your Smithsonian commitment?

Mr. RIPLEY. I think this is also rather rich language. I am sorry, I had not read this over carefully before but I would quibble as a semanticist about this.

Mr. YATES. Would somebody like to tell us what it means?

Mr. BLITZER. I would be happy to have a chance to rewrite this justification, but only in these rich rhetorical passages. When it gets down to what they are doing—

Mr. YATES. There is so much of it that is dull, we don't mind some rich language allusions occasionally, but I found that kind of intriguing, to know about the long-range commitment and how much money you are alloting to it and what the endangered cultural species were. It is an interesting phrase, isn't it?

Mr. BLITZER. You caught me flatfooted two years ago when you asked me what is folklife. Last year I brought in the definition in the American Folklife Preservation Act of 1976 and then you did not ask me.

Mr. YATES. I will ask you now, if you would like.

Mr. BLITZER. The official definition of American folklife by the Congress of the United States is "* * * the traditional expressive culture shared within the various groups in the United States: familial, ethnic, occupational, religious, regional; expressive culture includes a wide range of creative and symbolic forms such as custom, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, handicraft; these expressions are mainly learned orally, by imitation, or in performance, and are generally maintained without benefit of formal instruction or institutional direction."

Mr. YATES. That was probably written by the same person who wrote this.

Mr. BLITZER. I think you are absolutely right. If I may say, folklife, as an academic discipline, is a relative newcomer on the scene and it is made up of people, with great enthusiasm, who feel an enormous sense of mission to do this. I think that sense of mission is reflected here.

Mr. YATES. But aren't you and the Library of Congress engaged in competing folklife programs?

Mr. BLITZER. Not at all. This is a document of March 1977, which is signed by Bess Lomax Hawes, Director, Folk Arts Program, NEA; Alan Jabbour, of the Library of Congress; and Ralph Rinzler,

who runs the Smithsonian's Folklife Program. It spells out not a kind of eternal working relation, but a particular cooperative arrangement, the goal of which is to stimulate people in various parts of the country to take an interest in folk traditions in their regions of the country, and in particular to encourage them with the help of these three organizations to have activities like our Folklife Festival, which is a national one.

What is referred to as "endangered cultural species" is simply the fact that our civilization becomes more homogenized day by day, not only within the United States but around the world. If you go to India, as I did recently, and stay in an Intercontinental hotel, it feels as though you never left home.

FOLKLIFE ACTIVITIES

Mr. YATES. It sounds as though this field is unending, doesn't it? Look at the research that you undertook. "In fiscal year 1978 two ethnographic films with an accompanying monograph on traditional Anglo-American potting techniques and on Ojibwa drum-making were completed. A series of four videotapes with accompanying instructional manuals on the subject of children's singing games and lore was prepared using materials from the Festival's Children's Area presentations. Three additional tapes and a final monograph for this project will be completed in fiscal year 1979.

"Also for fiscal year 1979, planned activities include the continued documentation of data amassed in the 12 years of Festival production (of which 140,000 feet has already been sound-synchronized and logged, and a working archive of sound tape recording and videotape has been established); finishing of a monograph and accompanying research film of British ballad styles; and the completion of a film on open market vendors in the District of Columbia."

Mr. BLITZER. A great many of these, Mr. Chairman, are byproducts, if I can call them that, of our own Folklife Festival. Most of this film footage was produced at the Folklife Festival.

If there is a general strategy, it is really to let people in the rest of the country know how we have run our festival. It is to this end that we are working with the Endowment, and the Center at the Library of Congress.

Mr. YATES. As a result of your efforts, have you made the endangered cultural species less endangered?

Mr. BLITZER. I was looking at this 1977 document the other day. It talked in particular about a kind of pilot program in Nevada. Now on page A-112, two years later, it's an actual project.

Mr. YATES. You mention small field work presentation projects which will be organized in Reno, Nevada on the Mexican-American Cinco de Maio. That looks like Portuguese instead of Mexican, doesn't it?

Mr. BLITZER. Yes, sir.

Mr. YATES. In Elco the project will show you how to do field work for presentations of traditional craftsmen; in Fallon the projects will aid the Portuguese-American community in re-establishing a traditional 'festa'; and in Ely the projects will help the organization of Yugoslav or other multi-ethnic presentations.

How do you decide which of these to undertake? Who decides it?

ADVISORY COUNCILS

Mr. BLITZER. Attached to the Smithsonian we have a Folklife Advisory Council. I hate to proliferate these bodies.

Mr. YATES. How many do you have? We found out about the Smithsonian Council. Now we are finding out about the Folklife Council. How many advisory councils do you have?

Mr. BLITZER. Every one of the art museums has a board, commission or council.

Mr. YATES. All three of them?

Mr. BLITZER. No, just one. The Hirshhorn has a board.

Mr. YATES. There is no council, then?

Mr. BLITZER. Correct. The National Collection of Fine Arts has a commission. The Portrait Gallery has a commission. The Museum of African Art, if it comes to us, will have a commission. The Archives of American Art has a board. Cooper-Hewitt has an advisory council.

It is all the same thing, really. The Hirshhorn is slightly different. The Freer has a visiting committee. These are traditional names that have been used. The Folklife Advisory Council is primarily a body of people from the whole Smithsonian who care about folklife, to which have been added two or three of the leading academic authorities.

I may say there are very real issues within the folklife world, about what the proper approach is. We are trying to sort this out to some extent ourselves.

Then in addition to that, as I say, we are working with the Library of Congress Folklife Center and with the Arts Endowment Folklife Program.

Mr. YATES. How do you decide which of these projects to plunge into? Who decides that? You have your council. The council submits recommendations to Mr. Ripley or to you?

Mr. BLITZER. To the director of the program and then to me.

Mr. YATES. Who is the director of the program?

Mr. BLITZER. Ralph Rinzler.

Mr. YATES. He gets the recommendation and submits it to you?

Mr. BLITZER. Yes.

Mr. YATES. And then it goes through the regular finance procedure. Is this funded federally or by private funds?

NEVADA FOLKLIFE PROJECT

Mr. BLITZER. This pilot project in Nevada we are talking about is cooperatively funded. If I might read you one paragraph from the 1977 document, "We, Smithsonian Institution, NEA, and LC have a pilot project to propose that we are all very excited about. The Foresta Institute, a 17-year-old private foundation for ecological education located on a 40-acre ranch halfway between Reno and Carson City, Nevada has been sending out an educational tourmobile throughout Nevada for some years now.

"Through this means, they have already located many traditional crafts people and performers. They came to the NEA folk arts program and the S.I. folklife program for financial and technical

assistance in mounting some kind of festival program, and were delighted when our model of an outreach festival was mentioned."

So really the three institutions together decided that this was an interesting pilot project. They do not intend, I believe, and I hope, to go into every one of the 50 states and show them how to do a folklife program. That is one reason we are making instructional films.

Mr. YATES. How much money was made available for the Nevada undertaking?

Mr. BLITZER. The proposal here was that the Smithsonian was willing to put up to \$30,000 of its folklife appropriation into this to cover costs of field work, that the NEA folk arts program pursuant to panel approval will set aside a matching \$30,000 to cover production costs for the festival, upon application, and so forth.

Mr. YATES. How did it get along before you came along?

Mr. BLITZER. They didn't, I think. I think that is the point.

Mr. YATES. Didn't you read about an interesting tourmobile?

Mr. BLITZER. There was an ecological education foundation that had been sending this tourmobile around. They had come across these folk performers and craftsmen but they are an ecological organization.

The question then was how to make use of these people. Again, the idea has never been that the Smithsonian or the Library—I am not sure about the Arts Endowment—was going to get into the business of funding state, local or regional folklife festivals.

The idea, in this case, was to see whether through advice, publications, films, consultations and field work we could show them how to do it. There has been some talk, although I don't think this has been resolved that Mr. Perrot's office, as part of his program of assistance to museums around the country, might actually distribute some of these educational materials to museums that would like to know how to do festivals.

By now we know quite a lot about that. We have done it for 12 years, I guess.

FUNDING FOR FOLKLIFE FESTIVAL

Mr. YATES. Is this program being expanded?

Mr. BLITZER. What we are asking for here is a program increase of \$100,000 of appropriated funds to underwrite the Washington, D.C. National Festival of American Folklife. This is to go along with an increased allotment of Smithsonian unrestricted funds.

The point of that, as the justification says, is really to give them a base they can count on in advance. It has been a kind of a nightmare for all of us to try to run this substantially out of funds raised sometimes when it is already too late to get commitments from people we would like to bring to the festival.

My vision of this is that it should end up as what architects refer to as "add-alternates;" that is, there will be a basic program for which we will, with your help, know the money exists. In this case, we hope for \$200,000 of Federal funds and \$150,000 of Smithsonian Trust funds.

Mr. YATES. You have a program change in the justification. You say, "For most of its 12-year history, the Festival of American

Folklife has relied for its financing on annual fund raising efforts on the part of the Smithsonian staff."

What does that mean? Who has raised the money—Mr. Ripley?

Mr. BLITZER. Mr. Rinzler, and Mr. Morris in the Division of Performing Arts were the kind of cutting edge.

Mr. YATES. Where do they get the money from?

Mr. RIPLEY. Corporations, states, foundations, almost every source you can think of.

Mr. BLITZER. McDonald's Corporation.

Mr. RIPLEY. Trade unions have given quite a lot.

Mr. YATES. You say, "This process, though usually successful in the end, has made coherent planning for the Festival very difficult because its financial base has been insecure and subject to the unpredictability of such grants. Beginning in fiscal year 1979, the Smithsonian is committing some of its nonappropriated Trust funds to help stabilize the Festival's funding base. This will continue to be the case in future years. For fiscal year 1980, this nonappropriated Trust fund support will total about \$150,000. At the same time, an additional \$100,000 in Federal funds is requested for fiscal year 1980. The total resources available to the program will then total \$350,000; \$200,000 in Federal funds and \$150,000 in Trust funds. The program thereby would be provided with the stability of funding it desires."

Do you contemplate this kind of arrangement for the foreseeable future?

Mr. BLITZER. I would hope so. Last October's Festival, I may say, cost \$323,000.

Mr. YATES. How many staff persons do you have administering it now? You want an additional staff of eight employees?

Mr. BLITZER. No, no.

Mr. YATES. How many administer it now?

Mr. BLITZER. Well, the total staff of this program, which includes American Studies and Folklife Programs on the Federal side, is four permanent people. There are ten part-time ones, but they are people who come and help out during the Festival. They are not full-time Federal employees.

Then there are eight Trust funded staff. We don't propose to change that at all. So there are 12—I would subtract two for the American Studies part of this line item—so roughly 19 or 20 full-time and part-time people. They do the Festival, plus all of these research, and outreach programs, and so forth.

Mr. YATES. Will they still raise private funds?

Mr. BLITZER. As you see, we project a small amount in our fiscal year 1980 estimate. But I think again using the add alternate model, the important point is that the basic program be established and the funding be assured in advance.

All of these things take time. You have to be in touch with these participants and invite them to come to Washington. If the Festival is in October and the funding doesn't turn up until July, we are in trouble.

INTERNATIONAL ENVIRONMENTAL SCIENCE PROGRAM

Mr. YATES. All right. Let's turn to the International Environmental Science Program, for which you want \$397,000. Why do you need that money? Aren't you already covering those expenses from facilities, where your staff is employed in the National Museum of Natural History, the Zoo, the Radiation Biology Laboratory, and so forth?

Mr. CHALLINOR. This program has been in operation since about 1971. We are not asking for any new funds for this program, merely I think \$3,000 or so for necessary pay increases. This particular program is an interbureau effort to monitor environmental changes in Panama and on the Chesapeake Bay, and to explore crucial environmental areas abroad.

The places where we are now working are the southern part of the country of Nepal. We are working in Brazil, in the Amazon basin. We are working in the highlands of New Guinea. In all these cases we are working with local organizations.

The Brazilian Government has actually allotted cruzeiro funds for us to work in Brazil, just as the kingdom of Nepal has provided us with certain facilities in their country.

This is in the long tradition of the Smithsonian, to do research work in remote areas abroad where the habitat is becoming increasingly fragile and crucial.

As you know, we are spending a great deal of time now trying to understand what happens when the tropical forest is cut down. One of the projects we are doing within this program is to study the forests in Amazonia with Brazilian colleagues. That program involves scientists from several bureaus working together.

We have found the most effective way to carry out this kind of research is to centralize the administration of these funds within the Office of the Assistant Secretary rather than allot them specifically to individual bureaus.

This has worked well, and we have now a large corpus of publications dealing with the results of the research that we have done, in the last six or seven years.

We are able to get outside funds to match almost this total amount. So this is seed money, and it has attracted funds from outside organizations, such as the World Wildlife Fund.

RESEARCH AWARDS PROGRAM

Mr. YATES. Let's talk about the Smithsonian Research Awards Program. How much of this is to be done with Federal funds, and how much with Trust funds?

Mr. CHALLINOR. The Smithsonian Research Awards Program has always been a totally Federally funded operation. We are asking now for \$60,000 new dollars to bring us from about \$397,000 to \$457,000.

One reason why we need the \$60,000 new dollars; is to bring us to the funding level where we were in 1976. You recall that the committee two years ago would not allow us to ask for any more funds.

We abolished the Smithsonian Research Foundation and have restructured the administration of this awards program so that it fits all Federal guidelines.

The awards are made to individual Smithsonian scientists on a competitive basis. The proposals are reviewed by a distinguished outside—that is, non-Smithsonian—panel that meets once a year.

Mr. YATES. We have a letter from the National Science Foundation signed by its director, Richard C. Atkinson, dated February 8, and that may go into the record at this point.

Mr. CHALLINOR. This letter was solicited at the request, I believe of this committee or the Senate committee.

[The information follows:]

NATIONAL SCIENCE FOUNDATION
WASHINGTON, D.C. 20550



OFFICE OF THE
DIRECTOR

February 8, 1979

Honorable Sidney R. Yates
Chairman, Subcommittee on Interior
and Related Agencies
Committee on Appropriations
United States House of Representatives
Washington, D. C. 20515

Dear Mr. Yates:

The FY 1979 appropriations Conference Report for the Smithsonian Institution contains the following language: "the Smithsonian is to require that the review panel for the research awards program (regardless of fund source) include a majority of reviewers who are not federal or private employees of the Smithsonian Institution. The Regents are requested to ask the National Science Foundation to establish the panel." We understand that this requirement extends also to the Institution's Special Foreign Currency Program awards.

The Foundation is pleased to comply with the conference report and has established the following understanding with the Smithsonian Institution. It is our feeling that because the Institution is responsible for these programs whose subject matter is closely related to research efforts of the Institution, the Smithsonian should undertake the process of selecting panel members on the basis of their scholarly capabilities and ability to recognize quality research and scholarship in all areas of Smithsonian studies. The Institution will submit recommended panelists for the Research Awards and Foreign Currency Program review to the Foundation. The Foundation will review the credentials of the panelists and certify their competence. Furthermore, the Foundation will determine that the panels include a majority of reviewers who are not employees of the Institution. Each year the Foundation will receive from the Smithsonian names of new panelists and will certify their competence. The Foundation believes that this procedure will insure a scholarly and objective review of the proposals submitted.

We trust that this plan will meet with your approval.

Sincerely yours,

Richard C. Atkinson
Director

FUNDING CEILING FOR AWARDS

Mr. YATES. Well, if you funded this program with Trust funds, wouldn't you avoid the Federal funding ceiling of \$20,000?

Mr. CHALLINOR. We have set in the past a \$20,000 ceiling on awards. We now have found in the last two years that this is becoming increasingly impractical as a ceiling. For this coming cycle of proposals that will be reviewed in May, we have raised the ceiling to \$30,000.

But this is strictly a 100 percent federally funded program and always has been.

Mr. YATES. How many more awards will you fund? Have you any idea?

Mr. CHALLINOR. We maybe could fund two or three at the most, if we get that \$60,000.

Mr. YATES. Would you place in the record the number of grants that were made under \$5,000, between \$5,000 and \$10,000, \$10,000 and \$15,000 and \$15,000 and \$20,000.

Mr. CHALLINOR. We will be happy to furnish that for the record.
[The information follows:]

SMITHSONIAN INSTITUTION RESEARCH AWARDS PROGRAMS 1978-1979

379

Awards made up to \$5,000

<u>Principal Investigator</u>	<u>Title of Proposal</u>	<u>Museum</u>
Mason Hale	Biochemical Systematics of the Lichens Genus <u>Usnea</u> in Tropical America	NMNH
Paul Hanle	Study of European Archives in History of Aerodynamics and Modern Physics	NASM
Kate Kirby-Docken	Calculation of Potential Curves and Wavefunctions for Small Astrophysically Interesting Molecules	SAO
Harold D. Langley	The First Century of Medicine in the U.S. Navy, 1798-1898	NMHT

Awards made between \$5,000 and \$10,000

Fred A. Franklin	An Investigation into the Stability of Orbits in the Outer Part of the Asteroidal Belt	SAO
Kurt Fredriksson	The Anatomy of Chondrites: The Composition of Lithic Fragments and Clasts vs Bulk, Chondrules, and Matrix	NMNH
E. M. Gaposchkin	Thermal Convection Models--Subduction Zones	SAO
Richard Grant	Permian Brachiopods of Greece and Turkey: Living Habits and Extinction Patterns	NMNH
Richard S. Houbrick	Ecology and Systematic Studies of Gastropods of the Family Leptosomatidae	NMNH
John L. Kohl	An Experimental Study of the Dielectronic Recombination Process	SAO

<u>Awards made between \$5,000 and \$10,000 cont'd.</u>		
Robert F. C. Vessot	Test by Computation the Concept of a Correlated Linear Doppler Tracking System	SAO
Thomas R. Waller	The Living Scallops of the Western Atlantic - A Study of the Effects of Ocean Dynamics on Evolution and Biogeography	NNNH
Charles A. Whitney	Designing and Breadboarding of Stellar Radial Velocity Spectrometer	SAO
<u>Awards made between \$10,000 and \$15,000</u>		
Richard Benson	Paleoecology and Crises in Atlantic "Deep-Sea" Circulation	NNNH
Nathaniel P. Carleton	A Study of Infrared Emission Lines from Galactic Nuclei	SAO
Edward Fireman	Neutrinos in Nature and the Law of Baryon Conservation	SAO
W. Ronald Heyer	Speciation Patterns of Neotropical Frogs Determined from Quantitative Immunological and Morphological Evidence. I. Speciation Patterns in the Frog Genus <u>Leptodactylus</u>	NNNH
W. Duane Hope	A Monographic Study of the Marine Nematode Family Leptosomatidae	NNNH
Eugene S. Morton	An Experimental Study of Intraspecific Variation in Pair Formation Behavior in the Carolina Wren: Behavioral Impediments to Gene Flow in Continuously Distributed Passerine Bird	NZP
Herbert Schnopper	The Continued Testing of Microlithographic Transmission Grating Efficiencies	SAO

<u>Awards made between \$10,000 and \$15,000 cont'd.</u>		
Alan Smith	Ecology and Evolution of Plant Form in the East African Giant Senecios	STRI
Hindrik Wolda	Fluctuations in Abundance of Insect Population in Nonseasonal Tropics	STRI
<u>Awards made between \$15,000 and \$20,000</u>		
Mitchell Bush	The Physiological and Hematological Changes in Exotic Animals During and After Physical Restraint, Chemical Immobilization and General Anesthesia	NZP
Arthur H. Clarke	Studies on the Ecology, Life History, Systematics and Zoogeography of the Freshwater Mollusks of Central America	NMNH
Clifford Evans	Prehistoric Human Ecology of the Rio Cuapore Area of Western Brazil and the Eastern Lowlands of Bolivia	NMNH
Erle G. Kauffman	Why do Evolutionary Rates Vary? A Test of the Marine Ecosystem	NMNH
Maurice Margulies	Characterization of m-RNA Bound to Chloroplast Photosynthetic Membranes	RBL
G. Gene Montgomery	Comparative Energy Economics of Sympatric Mammalian Anteaters with Different Foraging Strategies: A Field Study Using Doubly-Labeled Water	STRI
Rudolph E. Schild	Proposal for the Development of a Low Light Level Imaging System for the Multiple Mirror Telescope	SAO
Daniel A. Schwartz	To Develop a CCD X-ray Imager for Astrophysical Applications	SAO

Awards made between \$15,000 and \$20,000 cont'd.

Bruce Smith

The Emergence of the Middle Mississippi Cultural
Tradition in the Cairo Lowland, Missouri

NMNH

Daniel J. Stanley

Oceanography and Sedimentology of the Hellenic
Trench, Ionian Sea: Mediterranean Basin (MEDIBA)
Project

NMNH

ADMINISTRATION

Mr. YATES. For administration of the program, you want more Federal money, a \$383,000 increase, which is mostly Federal. Is there any reason for that? You would rather use Federal than private funds?

Mr. JAMESON. This is the administration line item of the Smithsonian budget which has approximately 16 organization units of an administrative and technical nature. As you may recall from prior testimony, these activities are supported both from Federal appropriations as well as from unrestricted Trust fund allotments because it has been our position that since these activities are supportive of the Institution as a whole, they should be individually supported, both with Federal dollars and our Trust fund dollars.

So, you will see in the table at the top of page A-125, the Federal funds and the nonappropriated unrestricted general.

This is the balance we try to maintain in this section of the budget. But yes, there is a request for ten additional Federal positions and \$383,000 in this request.

Mr. YATES. Mr. Jameson, will you put in the record for fiscal years 1978, 1979, and 1980 the positions and funding by source for each of the offices shown on page 125?

Mr. JAMESON. Yes, sir. I have that here.

[The information follows:]

DETAIL OF ADMINISTRATION LINE

FY 1979 Base

SOURCE OF FUNDING

	Federal		Unrestricted Trust				Restricted Trust		Federal Grants & Contracts	
	F/T Pos	\$	General		Special Purpose		F/T Pos	\$	F/T Pos	\$
			F/T Pos	\$	F/T Pos	\$				
Office of the Secretary	14	393	10	759			1	62		
Under Secretary	2	82	2	90						
Assistant Secretary for Admin	11	423	2	72						
General Counsel	9	363	4	147	-	5	-			
Treasurer	31	798	61	1,854	-	2				
Coordinator for Public Info.	18	515	7	218						
Audits	9	285	2	50						
Computer Services	26	759	17	474	-	36	-	3		
Equal Opportunity	8	223	1	13						
Facilities Planning & Eng Svcs	31	924	7	166						
Management Analysis Office	10	288	3	47						
Personnel Administration	37	1,287	13	306						
Programming and Budget	6	171	5	135						
Supply Services	27	632	10	131						
Contracts	-	-	6	230						
Travel Services Office	3	48	2	34						
Memberships & Development	-	-	8	231	-	13	-	5		
TOTAL	242	7,191	160	4,957	-	56	-	70	-	-

DETAIL OF ADMINISTRATION LINE
FY 1980 Estimate

SOURCE OF FUNDING													
Federal		Unrestricted Trust				Restricted Trust				Federal Grants & Contracts			
		General		Special Purpose		F/T		Trust					
F/T	\$	F/T	\$	F/T	\$	F/T	\$	F/T	\$	F/T	\$	F/T	\$
Pos		Pos		Pos		Pos		Pos		Pos		Pos	
14	399	10	592					-	21				
2	83	2	92										
10	394	2	74										
10	392	4	156	-	2								
31	804	61	1,935	-	2								
18	549	8	226										
9	293	3	67										
29	899	17	510	-	42			-	3				
8	230	1	14										
35	1,090	7	213										
10	305	3	53										
41	1,410	14	344										
6	175	5	140										
27	657	10	137										
-	-	6	241										
2	44	2	37										
-	-	8	240	-	14			-	5				
252	7,724	163	5,071	-	60			-	29			-	-

Office of the Secretary

Under Secretary

Assistant Secretary for Admin

General Counsel

Treasurer

Coordinator for Public Info.

Audits

Computer Services

Equal Opportunity

Facilities Planning & Eng Svcs

Management Analysis Office

Personnel Administration

Programming and Budget

Supply Services

Contracts

Travel Services Office

Memberships & Development

TOTAL

TOTAL

PERSONNEL ADMINISTRATION INCREASE

Mr. YATES. You want \$110,000 and four jobs to administer the Civil Service Reform Act and the Panama Canal Treaty.

Mr. JAMESON. Yes, sir.

Mr. YATES. Did Smithsonian meet the Civil Service Commission standards before the Reform Act was enacted?

Mr. JAMESON. Yes, sir.

Mr. YATES. Is there a Civil Service review of Smithsonian personnel practices available? Have you ever had a review?

Mr. JAMESON. We have had them on occasion. There is not now one scheduled, but it certainly can happen at any time.

I might say on that point, one of the reasons for this budget request is that under the Civil Service Reform Act the Office of Personnel Management is delegating to agencies, the Smithsonian included, substantially more responsibilities for managing portions of the Civil Service personnel management functions.

I think this will put a special additional premium on making sure that things are done properly. We have examined the Civil Service Reform Act and developed for each of the major titles of that act an implementation plan which works out to about 26 staff-years.

Mr. YATES. I am going to vote. I will be back.

[Short recess.]

Mr. YATES. Will the new personnel system at STRI differ from the present system? Put an explanation in the record of any differences.

Mr. JAMESON. The quick answer, Mr. Chairman, is we don't know as yet. We have been operating under the Canal Zone Merit System for a number of years. There will be some new employment system coming out of the pending legislation.

We don't know anything about the details of that system, but I suspect it will vary. We will put something in the record.

[The information follows:]

STRI PERSONNEL SYSTEM

The future of the employment system at STRI is in a state of flux, pending the enactment of legislation implementing the Panama Canal Treaty. It is clear, however, despite the differences in both the House and Senate bills that certain modifications will be necessary in the existing system. Specifically, compensation to American nationals and third-country nationals for expenses overseas will be modified. Such compensation might take a variety of forms ranging from differential allowances to recruitment and retention provisions. In addition, such items as home leave, schooling of dependents, etc., will change as of October 1, 1979. It is important to recognize that STRI is a small unit in the present canal zone, but unlike other agencies, will have a continuing concern for scientific research in Panama past the year 2000. The Smithsonian would like to maintain a flexible employment system that will continue to allow it to attract, maintain and compensate an international workforce at STRI, including U.S. and third-country nationals. The present proposals pending in Congress are predicated on the fact that there will be a diminishing U.S. workforce culminating in its withdrawal by the year 2000. Upon passage of the implementing legislation, the Smithsonian, if allowed, will choose a system which it deems best to cover its employees from October 1, 1979 beyond the life of the Panama Canal Treaty.

OFFICE OF FACILITIES PLANNING AND ENGINEERING SERVICES

Mr. YATES. "The Office of Facilities Planning and Engineering Services provides various planning, engineering, architectural and related administrative services for the Institution and its physical plant."

In fiscal year 1979 that office developed and administered over 300 construction and construction related projects.

My goodness, that is a lot of projects, isn't it? Give me an example of what one of those projects would be, Mr. Jameson.

Mr. JAMESON. Well, one is the matter we were talking about this morning, the heating, ventilating and air conditioning system in the Fine Arts and Portrait Gallery. Other projects are the Renwick facade and the new dormitory facility at the Mount Hopkins Observatory.

Mr. YATES. You want four more positions and \$147,000 to create a planning capability which would provide management with a broader comprehension of future needs, and provide for some increased use of outside consultants.

How many consultants do you use now?

Mr. JAMESON. We normally budget out a small amount of money out of this account, about \$20,000 a year, for the occasional use of an expert on a particular subject matter.

Mr. YATES. Give us an example of what you use a consultant for.

Mr. JAMESON. We used a consultant, not paid from this budget, for the Quadrangle project to help us develop the internal space requirements and space allocations.

Mr. YATES. That would be an architect?

Mr. JAMESON. As it happened, he is an architect and a space planner.

Mr. YATES. Would you place in the record the amount of money associated with the four positions and what they are for, how much for outside consultants, and how much for support costs?

Mr. JAMESON. Yes, sir.

[The information follows:]

FISCAL YEAR 1980 REQUEST FOR FACILITIES PLANNING

The four positions requested by the Office of Facilities Planning and Engineering Services are: supervisory architect, GS-14; architect planner, GS-12; architectural technician, GS-9; and clerk-typist, GS-5. The remaining funds of the request will finance outside consultants (\$25,000), and increased support needs of machine rentals, printing services, supplies, and equipment (\$19,000).

OFFICE OF COMPUTER SERVICES

Mr. YATES. For the Office of Computer Services, you want three more jobs and \$121,000. Is this an area where the funds should be provided to the program and not to the Computer Services Office?

Mr. JAMESON. This request is for the Office of Computer Services. Perhaps I don't understand your question.

Mr. YATES. Under each of the collection management items they provide funds for computer services. Shouldn't it be under the Computer Services Office? Are these under the Computer Services Office?

Mr. JAMESON. Congress provided in the 1979 appropriation \$500,000 for collections inventory. Under Paul Perrot's direction, the plans for the inventories began to be developed.

It was recognized at that point that the resulting special workload in terms of computer services would probably come in about year two of the program. This position could be from within the appropriation for collections inventory, but we view collections inventory management in this particular office as covering a fuller range of activity. I have here or can place in the record some indication of the collections inventory and management activities for which this new position is required.

Mr. YATES. I think you should put an explanation in the record. [The information follows:]

OFFICE OF COMPUTER SERVICES

The one new position and \$38,000 for the Office of Computer Services (OCS) and the centralized collections management/inventory fund are sought for fiscal year 1980 in order to strengthen the Institution's overall collections management program. The centralized fund has been established to accelerate the Institution's most urgent inventory needs, and plans call for the completion of basic inventories in all museums by fiscal year 1983. This special effort to accelerate the inventory process, however, is only a part of the total collections management program. Additional resources in the amount of \$38,000 are being requested separately under the Administration line item to supplement base resources of OCS and sustain its capability to meet routine and continuing needs in the collections management area. Efforts associated with the accelerated inventory program will, of course, increase OCS' workload during the next five years. The completion of the initial comprehensive inventory by fiscal year 1983 will demand even greater support from OCS in subsequent years in order to maintain, expand and work with the automated systems developed as a result of the inventories.

A small portion of the \$500,000 special appropriation for collections inventory will be made available to the Office of Computer Services in fiscal year 1980, if needed, to meet special needs associated directly with the accelerated inventory effort where base resources cannot accommodate these needs. During fiscal year 1979, for example, it is estimated that a small portion of the special collections inventory appropriation will be made available to OCS to (1) provide systems analysis support to initiate the inventory for the Cooper-Hewitt Museum, (2) expand data entry computer capabilities needed for collections management applications, and (3) train OCS staff in the use of this equipment.

Fiscal year 1979 federal base resources in the collections management area within OCS were devoted to the following projects, among others:

1. Creation and publication of a catalogue for the Dibner Collection of rare books, and creation of an oral history file for the Smithsonian Libraries.
2. Development of a portrait survey system for the National Portrait Gallery.
3. Analysis for a locator system and an index of nineteenth century art for the National Collection of Fine Arts.
4. Biographical source file and specimen slide system for the National Air and Space Museum.
5. Query system for the Smithsonian Institution Archives.
6. Animal loan file and preliminary analysis for an animal management system for the National Zoological Park.
7. Completion of a pilot inventory project for prints and decorative arts objects for the Cooper-Hewitt Museum.
8. Analysis and programming in support of the anthropology inventory at the Museum of Natural History in addition to data entry assistance for an inventory of mammals, mollusks and reptiles; support for cataloguing crustacea, fishes, echoderms, worms and reptiles.

In addition to these specific projects, the Office of Computer Services provides consultation services to all museums and art galleries for other inventory projects. During fiscal year 1980, in addition to continuing support for these projects, analysis will begin on data processing and communications support for the Museum Support Center, and on developing photographic file inventories and retrieval systems associated with the Institution's collections.

COLLECTIONS INVENTORY USE OF COMPUTERS

Mr. PERROT. Mr. Chairman, I would just like to add a footnote to this. The inventory process has forced us—and this is one of the most valuable aspects—to put us more under the mechanics of cataloging and information management.

This is focusing primarily in terms of delivery systems to this particular office. This is the reason why it needs to be strengthened in any case.

Mr. YATES. All right. That makes sense.

OTHER FISCAL YEAR 1980 ADMINISTRATION REQUEST

You want \$46,000 for the Office of Supply Services, Management Analysis, Public Affairs and Congressional Liaison. Will you break down that figure in the record, please?

Mr. JAMESON. Yes, sir.

[The information follows:]

DETAIL OF FISCAL YEAR 1980 REQUEST

An amount of \$46,000 has been requested to provide adequate funds for the Offices of Supply Services, Management Analysis, Coordinator of Public Information, and Congressional Liaison. The limited base funding available to these offices has not been adequate to absorb the higher cost of supplies or to compensate for the larger portion of funds that must be devoted to pay the salaries of on-board staff. The additional funds requested will be used to defray these costs.

Office of Supply Services (supplies; contractual services for equipment maintenance, etc.).....	\$12,000
Management Analysis Office (supplies and equipment)	10,000
Coordinator for Public Information (salary and benefits; supplies).....	6,000
Congressional Liaison (salary and benefits; supplies and equipment)	18,000
Total	\$46,000

ADMINISTRATION—RESTRICTED TRUST FUNDS

Mr. YATES. Included in the restricted funds category are endowment requests for ornithological research, foundation grants for the International Council on Bird Preservation which is administered by the Institution, annuity payments for former Under Secretaries of the Institution, and funds to cover seminars and meetings for scholarly activities at the Institution.

How does it happen that you make payments to a former Under Secretary of the Institution out of this? Is that part of your annuities program?

Mr. JAMESON. Yes, sir. The Secretaries and Under Secretaries of the Institution have traditionally been paid from the unrestricted Trust funds.

Mr. YATES. Is that where your annuity payments are made? You have an annuity fund for this purpose, is that what you are saying?

Mr. RIPLEY. Yes.

Mr. YATES. Where do you get money for the other items, such as foundation grants for the International Council on Bird Preservation?

Mr. RIPLEY. This comes from our general appeals for foundation support, which of course just happened to include this, along with

50 or 60 other similar memberships and subscriptions in international organizations.

Mr. YATES. What about the ornithological research grant? Is that the same thing?

Mr. RIPLEY. That may be a bequest that comes in for specific purposes. We often get bequests with restricted purposes.

Mr. YATES. How many bequests do you get a year?

Mr. RIPLEY. Well, it varies, of course.

Mr. YATES. For example, how many bequests did you get last year?

Mr. RIPLEY. We could supply that for the record.

Mr. YATES. Furnish the amount of money and what they are for.

Mr. RIPLEY. Yes, indeed.

[The information follows:]

BEQUESTS RECEIVED BY THE INSTITUTION IN FISCAL YEAR 1978

In fiscal year 1978, the Smithsonian received bequests, for the following purposes:
Donor and purpose:

	<i>Amount</i>
Anna Boller Beach Estate—To fund the restoration of ship models donated to the Division of Naval History	\$1,342.50
Estate of David E. Finley—For use by the National Portrait Gallery	2,500.00
Estate of Mr. Howard S. Gale—Unrestricted purpose	56,751.80
Frank M. Pray Residuary Trust—Unrestricted purpose	40,761.02
Estate of Dr. Atherton Seidell—To make "the published results of scientific research more widely available to those able to use them for the advancement of science."	1,164,718.84
The Estate of Marcia Brady Tucker—To support the work of the International Council for Bird Preservation	30,000.00

In addition to these testamentary bequests, the Institution also received gifts and grants from approximately 3,000 individuals, corporations and foundations in fiscal year 1978 totalling \$468,000 for unrestricted purposes and \$2,467,000 for restricted purposes.

SCHOLARLY MEETING FUNDED BY RESTRICTED TRUST FUNDS

Mr. YATES. You also use the restricted Trust funds for seminars and meetings for scholarly activities of the Institution. Would you put in the record how many there were in 1977 and 1978 and who attended these meetings?

Mr. RIPLEY. Yes, we will provide that for the record.

[The information follows:]

FISCAL YEAR 1977 SCHOLARLY MEETINGS AND SEMINARS FUNDED FROM RESTRICTED TRUST FUNDS

The meetings referred to in the budget justification whose expenses are paid from restricted funds are the programs conducted by the Smithsonian Men's Luncheon Group. The group consists of 82 individuals from outside the Smithsonian who are interested in the scholarly activities of the Institution. The group holds five luncheon meetings a year at which a speaker, selected by the Smithsonian, discusses his area of interest and expertise. The full costs of the program totalled \$5,430 in fiscal year 1977 and \$5,078 in fiscal year 1978, and were reimbursed to the Institution by the attendees at these lectures. The speakers for fiscal years 1977 and 1978 are listed below:

FISCAL YEAR 1977

November 1976—Dr. Froelich Rainey, Director, Land Preservation Fund, Nature Conservancy.

December 1976—Dr. Joshua Taylor, Director, National Collection of Fine Arts.

February 1977—Mr. Alfred Friendly, Author and former Managing Editor of the Washington Post.

March 1977—Mr. John Brademas, Congressman, 3rd District, Indiana.

May 1977—S. Dillon Ripley, Secretary, Smithsonian Institution.

FISCAL YEAR 1978

November 1977—Dr. William Fitzhugh, Chairman, Department of Anthropology, National Museum of Natural History.

December 1977—Mr. John Kinard, Director, Anacostia Neighborhood Museum.

February 1978—Mr. William Warner, Author and Special Projects Assistant, Office of Membership and Development, Smithsonian Institution.

March 1978—Dr. David Challinor, Assistant Secretary for Science, Smithsonian Institution.

May 1978—Mr. Miles Roberts, Curator, Mammals Unit, National Zoological Park.

SUPPORT SERVICES

Mr. YATES. You had a sizeable increase for printing, photographic and building services, which appears on page A-130, between fiscal years 1978 and 1979. What was the reason for that?

Mr. JAMESON. Mr. Chairman, page A-130 is an aggregate summary of the several activities that follow thereafter. These are Printing and Photographic Services, Plant Services, and Protection Services.

FUNDING OF RENTAL SPACE

One of the reasons for the significant increase is the inclusion between 1978 and 1979 of a portion of the rent funds that have now been picked up with trust funds, in the amount of \$394,000.

Mr. YATES. How much comes from Federal and how much from the restricted funds?

Mr. JAMESON. We are speaking here primarily of two activities. We are speaking of the L'Enfant Plaza building, which is slightly under \$500,000 in rent, about \$360,000 of that is paid for now from unrestricted Trust funds; and the Service Center Building, which is on North Capitol Street, where approximately \$32,000 of the \$445,000 total rent is paid with Trust funds. This is the cost of the museum shop storage space in that property.

PRINTING AND PHOTOGRAPHIC SERVICES

Mr. YATES. Who is in charge of your printing and photography?

Mr. JAMESON. James Wallace.

Mr. YATES. Who decides who should have the facilities of the printing and photography laboratories available? How does somebody get photographic services?

Mr. JAMESON. It is done almost entirely on a work order basis. The curator, exhibit person, administrator, or potential publisher, who has a requirement for photography, uses a standard form.

Mr. YATES. Suppose Mr. Blitzer wants some photography done in one of the museums. How does he go about getting it done?

Mr. JAMESON. He would put in a work order. If it is for one of his museums, I think it would come directly from that museum.

Mr. YATES. Would it go through Mr. Blitzer, then, or does it go directly to the printing service?

Mr. JAMESON. I think more times than not it would go directly to photographic services. For instance, if a reason came up at one of these hearings for some photographs for yourself, Mr. Blitzer would

go back to his office and put in a call to the appropriate museum, saying, "I need X number of photographs. Would you get them for me." They would take care of the paperwork.

Mr. YATES. Is it all official work that is done by the service?

Mr. JAMESON. To the best of my knowledge, yes sir.

Mr. YATES. Do you recover any of the costs from those who ask for the work?

Mr. JAMESON. We have no pay system internally. Although, occasionally, if an activity needs photographic or duplicating printing work, shall we say, needs it in a hurry, and wishes to pay for overtime expenses, we will ask that particular customer to pay the overtime associated with that activity. But other than that, there is no reimbursement. The public does pay for work it orders.

PROTECTION SERVICES

Mr. YATES. Tell us about vandalism. Any vandalism in the last year?

Mr. JAMESON. We had about 330 total incidents, which is approximately the same level as the previous year.

Mr. YATES. Give us an example of what happened.

Mr. JAMESON. When I say 330, those are total cases of incidents.

Mr. YATES. Were any paintings slashed?

Mr. JAMESON. I am not aware of any paintings slashed. There was one painting discovered in the National Collection of Fine Arts recently that had some very fine marks on it which one of our alert guards detected. They could not tell whether it was recent or from times past.

We have lost a rock out of the geology moon rock hall in the Museum of Natural History. We have not had major incidents.

Mr. RIPLEY. Not a moon rock, though.

Mr. JAMESON. Not a moon rock, but it was in the hall that has moon rocks.

Mr. RIPLEY. A piece of a meteorite, I think. I would hate to lose a moon rock.

Mr. YATES. I am still not clear on vandalism.

Mr. JAMESON. The number of cases of vandalism were: 1974, 49 cases; 1975, 45; 57 in 1976; 42 in 1977; and 43 in 1978.

Mr. YATES. I see you have canine teams after hours, and plain clothes officers. Do you feel your security forces and equipment are adequate at the present time?

Mr. JAMESON. It is a little hard to tell, Mr. Chairman. It is a little like life insurance. You may not know how much you need until you have a serious problem. We do have in the five-year plan which we have provided to this committee a requirement for adding some guards over the next five years.

You will note in the justifications this year we are asking for some part-time people to staff our coatrooms so that we can put the guards who have been on duty in the coatrooms out on the floor, to serve the public.

PROPRIETARY ALARM SYSTEM

Mr. YATES. What is a proprietary alarm system?

Mr. JAMESON. Essentially one that will be under the control of the Smithsonian. For many years we have used the ADT system. We believe we can do a more effective job of being responsive to alarm signals if we have it in house.

Mr. YATES. How much will it cost?

Mr. JAMESON. Roughly \$1.5 million. We have spent about \$400,000 since 1976 on the purchasing and installation of devices in halls. The major effort will be to link up all these devices to the control rooms, our control rooms that exist in individual museums, as well as the central guard office control room that exists in the S.I. building.

This will monitor people touching things or accidentally bumping into objects, fires.

Mr. YATES. What does that mean when you say people touching things? If somebody touches a painting, does this sound an alarm?

Mr. JAMESON. Yes, sir, it may well.

Mr. YATES. Do you have sensors on each of your paintings?

Mr. JAMESON. We have sensors on many things, yes, sir. I don't know whether it is on every item, but on a large percentage of the items which are easily accessible to public touch.

Mr. YATES. Each of the paintings at the Hirshhorn has a sensor?

Mr. JAMESON. I believe some of them do, sir.

Mr. YATES. That's interesting. I wasn't aware of that.

Mr. RIPLEY. Certain cases that contain very valuable objects contain sensors.

Mr. JAMESON. For instance, I made a night tour recently in the coin hall of the Museum of History and Technology, partly to see how the new summer aides were doing on their second night of duty.

A visitor had stepped into the house, in an adjoining hall, which is a skeleton of an 18th century house, and that set off the alarms. But we walked up to the coin hall to see what would be the responsiveness.

The security people I was with bumped into certain objects. Indeed, they do cause alarms to go off. We were interested in response time.

The point is that the alarms and lights do go off, buzzers sound and so forth. But you need people reasonably close to the source of the problem to check to see if it is a real problem or simply a false alarm. Occasionally systems do malfunction, and we have some false alarms.

Mr. YATES. That is helpful, too, isn't it?

HEALTH SERVICE

Let's turn to health service. Four health units are operated for emergency calls, staff, and visitors. In 1978 the unit provided 33,482 treatments. That is a lot, isn't it?

Mr. JAMESON. It was down substantially from the previous year.

Mr. YATES. How did you happen to become so healthy?

Mr. JAMESON. I asked that question of our health people. Why fewer? They say fewer people came to the health unit. That is the obvious answer. We don't know why fewer people came to the

health unit. I assume people were simply being more careful on escalators, in halls and walking up and down stairs.

PENDING LAW SUITS

Mr. YATES. Are you being sued by anybody?

Mr. JAMESON. I think normally we are sued by somebody. It wouldn't be an average year otherwise.

Mr. YATES. How many tort suits are there against you?

Mr. JAMESON. Can I refer to Judge Powers?

Mr. YATES. Judge Powers, how many tort suits are you defending?

Mr. POWERS. There are always half a dozen or more. We have a total of about 20 cases pending against us.

Mr. YATES. Have any resulted in judgments against you?

Mr. POWERS. Not recently. A lady was getting a taxi in front of the Museum of History and Technology building and ran more or less over the fountain, fell and broke something. It was alleged that the fountain was dangerous because it did not have large stripes on the edge of the steps to warn this lady she was going to go down a step.

We lost that one and that cost \$30,000. That is the only one in recent years. We put a stripe on the step.

Mr. YATES. Do you defend those suits yourself or hire a lawyer?

Mr. POWERS. Most of those cases are defended by the Justice Department or the U.S. Attorney's Office.

Mr. YATES. You save money that way, don't you?

Mr. POWERS. A lot.

Mr. YATES. In one instance you lost \$30,000.

Mr. POWERS. That judgment is large enough so it is automatically paid by the Justice Department.

Mr. YATES. They didn't appeal?

Mr. POWERS. No, they decided not to appeal.

ALLOCATION OF REMAINING EGYPTIAN POUNDS

Mr. YATES. We have talked about the Special Foreign Currency Program a little bit.

When we talked about this subject before, Mr. Ripley, we talked about your conversations with the State Department, which apparently has taken over the foreign currency for Egypt. It was a fairly recent conversation.

Is there anything else you can tell the Committee what the plans of the State Department are except for the construction of its embassy? Is that going to cost the full \$93 million?

Mr. RIPLEY. No. I think they just want to put a significant portion of the money in escrow for the future building needs and gradually to wind down services to organizations such as the Smithsonian, which have for a number of years been asking the Congress for annual support for cultural activities.

We haven't had any specific answer, although we did have a letter on April 23 from the State Department in which they said, "You are correct in your understanding that we recommended to the Office of Management and Budget that excess foreign currency

be reserved for the construction of certain buildings in Egypt and for the American University in Cairo."

Now, this rather implies, by putting a hold on that money, that that is the end of the availability of that whole sum for the future. This is what we complain about, what we feel badly about, because of the national interest in universities and other institutions that work with us, in continuing these activities in archeology, in history of various kinds with Egyptian institutions.

We feel this kind of work is very meritorious, and that it has long-term cultural and intellectual value, which actually make friends as well as creating interesting and important information on Islamic, Pharoanic, geological and other aspects of history.

We feel that the Egyptians also appreciate this work and this relationship with American institutions and, therefore, we are upset about it.

ZOO CONSTRUCTION

Mr. YATES. Let's turn to the construction program for the Zoo. You want \$250,000 for a parking facility design. How long will it take to design that, once you get the money, if you get the money?

Mr. RIPLEY. I think Dr. Reed should answer that. As you will recall, Mr. Chairman, we have been talking to this committee for many years about our hopes to develop a parking facility which would remove 12 acres of present black-top surface, flat ground, in the park, and thereby make that area more available for public use and for exhibit purposes.

Mr. YATES. How long will it take to get your design into shape?

Mr. REED. It will take us about a year.

Mr. YATES. From the date you let the contract?

Mr. REED. Yes from the date we let the contract on the design. Actually, we have the preliminary sketches as to how the design would go. We will have to take it through the Fine Arts and the Planning Commissions, however.

They have had preliminary reviews on this, so I don't think there will be any trouble there. We are ready to go into working drawings as soon as we receive the design money.

Mr. YATES. Mr. Reed, if my memory is correct, you wanted to build up the Front Royal Conservation and Research Center for animals in isolation.

Mr. REED. Very much so.

Mr. YATES. Why do you want a visitor education center there? Why do you want visitors at all?

Mr. REED. We are under constant pressure from many people, some members of Congress, as to when we are going to open it up to the public, and what are we going to do for the public.

Our answer to this was that we would build a small visitor's center, into which the people were invited. It will be on the top of a nice knoll, where the Army had a race track at one time for their horses.

They will be able to see much of the area. They will be able to overlook the campus, overlook some of the pastures. We will show them pictures and slides and let them look through field glasses. They would not actually visit the main animal areas. They would

not get down to where the animals are. But they would be able to see what we are doing.

Mr. YATES. You are paying for this with appropriated funds?

Mr. REED. We are paying for it with appropriated funds if it is the will of Congress.

Mr. YATES. If you don't get the appropriated funds, you don't get a visitor center?

Mr. REED. That is right.

Mr. YATES. Just that simple. All right. So far you have been pretty good at keeping within your estimates on cost.

Mr. REED. I am surprised.

Mr. YATES. Are you going to have the same splendid record with your general services and parking facilities?

Mr. REED. We will, but of course you realize that when we come to ask for the appropriation for that facility, we will do it in the dollars of that day. Right now we are talking about 1978 dollars. We just cannot make any predictions.

Mr. YATES. You do not have any input to the Wage and Price Council?

Mr. REED. I don't think we do.

ESTIMATE OF RENWICK FACADE REPAIR

Mr. YATES. Let's talk about Restoration and Renovation of Buildings. You were losing the facade of the Renwick Gallery, weren't you?

Mr. JAMESON. Yes, sir.

Mr. YATES. Are you still losing it?

Mr. JAMESON. Yes, sir. As you may have noticed, we put protection over the entrance to the Renwick so visitors would not get conked. Scaffolding surrounds much of the building.

Mr. YATES. Do I remember correctly you told us last year the cost would be \$800,000?

Mr. JAMESON. Yes. We now think it may be much more expensive than that.

Mr. YATES. Once we plunge in we have no recourse.

Mr. JAMESON. We estimate that approximately 80 percent of the veneer, if you will, the facade, of the building, will have to be replaced over the next two or three years.

Mr. YATES. What happened last year? What was your estimate of size that would have to be replaced last year?

Mr. JAMESON. Very much less than that. We did not have the scaffolding up last year. We now have had a firm at work for approximately a year, and they are going over the building with essentially a fine-tooth comb.

Mr. YATES. Is that a good tool to use?

Mr. JAMESON. Well, maybe we should use a pick-ax. The condition of the exterior is much more significantly serious than we thought a year ago. Much more of the stone is in danger of coming down.

Mr. YATES. It is about four times more expensive this year?

Mr. JAMESON. Yes, sir.

Mr. YATES. How firm is this estimate?

Mr. JAMESON. We have a range of approximately \$3 million to \$5 million depending on the kind of new stone that might be put up, from precast to actually quarrying stone and carving it. Mr. Ripley has asked us to keep studying that particular aspect to see if the job cannot be done less expensively. One of the concerns we have had is matching the color and texture of the stone that would be left, but it would be well in terms of cost, we think, to determine what the new stone should be.

Mr. YATES. Does that mean your estimate of \$5.5 million may increase or decrease?

Mr. JAMESON. I am quite sure it will not increase.

Mr. YATES. It will not increase?

Mr. JAMESON. Yes.

Mr. YATES. Is there a chance of it going to \$850,000?

Mr. JAMESON. Very slim.

Mr. YATES. Where do you want to settle?

Mr. JAMESON. I would like to settle on about \$4 million at this point.

Mr. YATES. That is not too bad. That is a \$1.5 million reduction. Should we wait until you tell us how much money you think we need?

Mr. RIPLEY. I think we should ask for about \$4 million now. I cannot tell you the degree of frustration we feel about the project of restoring the Renwick Building, which was done under GSA auspices beginning in 1968. This absolutely flawless new technique invented in Belgium, which involves casting the stone out of dust of the old stone from molds designed to look exactly like the old stone was said to be 100 percent perfect, and has turned out to be unsatisfactory. So we are stuck. We feel very embarrassed to have to come back to this committee to say that this system was not right.

I have suggested, Mr. Chairman, to our colleagues that in view of the well-known characteristic of brownstone, which the ornamental part of the building is made of, to be relatively weaker and more subject over the years to environmental pollution, we might not investigate the possibility of simply going to another kind of stone even though it may be of a different color. This would be, architecturally, unpleasing perhaps, but it might be very practical. We could possibly do it and save a good deal of money in the process. I am so frustrated with the problem of this stone that I could spit tacks. I hate the fact we have to come before this committee.

HIRSHHORN FACADE

Mr. YATES. Let's take a look at what we discussed last year. Last year we were interested in the physical condition of the Hirshhorn. There had been some question about the cracks that were supposed to be occurring. In part 5, page 447 of our 1979 hearings I asked Mr. Blitzer about the condition and he said:

Mr. Blitzer. I think perhaps Mr. Ault can give you a more informed response.

Mr. Ault. The Hirshhorn condition has not been further aggravated.

Mr. Yates. We want to know whether it has improved.

Mr. Ault. It has remained essentially the same. We have a few exterior cracks where we are experiencing some weeping from the exterior of the building.

Mr. Yates. Is that from people who don't like the way it looks or what do you mean by weeping?

Mr. Ault. It is an exuding of some moisture from within the building. It is settling. It is a situation involved with the roofing material.

Mr. Yates. Mr. Ault, it has been a year since you and the committee talked about it. Wouldn't you have known about it by this time?

Mr. Ault. Indeed we have been trying, sir, but we have a new building in an extremely complex form. A building problem of that sort is very difficult to correct quickly. It is nothing that is of a critical nature so far as the structural integrity is concerned. We are trying to do something to prevent it from becoming aggravated.

Mr. Yates. Last year on page 696 the question was asked: "When will repairs on the Hirshhorn Museum be started and when finished?"

"The answer given was that:

"The Smithsonian professional architectural and engineering staff is conducting a thorough investigation into the problems to determine the extent of actions to be taken. Once they are determined, a schedule will be established for any corrective work. It should be noted there is no danger of structural failure of the building."

But a year has gone by. Are we no closer to the solution?

Mr. Ault. I believe we are. As I say, we have accomplished some additional corrective work on the roof, on the flashing and the sealing of the roof itself, which we hope will help.

Mr. Yates. What does the architect say? Have you asked the architect about it?

Mr. Ault. Yes, we have, sir. Frankly, we did not get much satisfaction.

Mr. Yates. He just designs a circular building and then goes on to other pursuits?

Mr. Ault. It was handled through GSA.

Mr. Yates. What did they say?

Mr. Ault. They, too, have been a little perplexed and baffled about this.

Mr. Yates. I guess as far as you know, then, currently the building will have to keep on weeping for a while?

Mr. Ault. No. We hope that this last roof sealing and additional flashing put on will correct it, sir.

Mr. Yates. What do you do about cracks in the structure?

Mr. Ault. The other cracks, the residual cracks in the underside of the building are going to be replastered.

Mr. Yates. Without knowing what caused the cracks?

Mr. Ault. We are quite sure that it is settling. This is not at all unusual for that kind of structure.

Mr. Yates. You say if upon conclusion of the investigation you believe all or some of the problems result from workmanship performed by the construction company, you will ask GSA to assess appropriate liabilities. Is that still possible?

Mr. Ault. It is possible, but not highly probable at this late date.

Mr. Yates. Has the bond been discharged?

Mr. Ault. I believe it has. It would have to be determined to be a residual.

Mr. Yates. You say the contracting officer at GSA is responsible for the determination of whether repairs are covered by insurance. Do you know the answer on that?

Mr. Ault. That is correct.

Mr. Yates. Will you try to get an answer from the contracting officer at GSA? I would think we should have had it by this time."

The information was later furnished.

Mr. RIPLEY. Of course, the lowest bid doesn't always mean you are going to get the best construction.

We never get any contractual liability, either. The Kennedy Center contractor has no liability. He made some kind of petty settlement.

Mr. YATES. Should this be in the hands of "Judge" Powers?

Mr. RIPLEY. I think the Hirshhorn is a different story.

Mr. YATES. I mean the question of liability.

Mr. RIPLEY. I don't know about liability.

Mr. YATES. Shall we ask "Judge" Powers?

Mr. POWERS. I hate to sound like Mr. Ault in that quotation, but the matter is for the GSA. They execute the contract and they are

responsible for the decision as to whether it contains the provisions that you suggested for liability.

Mr. YATES. What is the status of it? Have you talked to GSA?

Mr. POWERS. I have not myself, but my understanding was that the time is past for suing the contractor.

Mr. YATES. Who gave you that understanding?

Mr. POWERS. I never pursued it myself. My office has never gone into the contract. I think it must have come from Planning Services.

Mr. JAMESON. We went back to GSA. At that time they were finishing up on the claims that did at that time pertain to the building. All efforts on our part to get the contractor to undertake more work for the building in terms of corrective action or sue the contractor, GSA was simply not interested in pursuing because they had determined that the contractor already had performed to the extent of his responsibilities under the contract.

Mr. YATES. Do you want to put into the record a history of your conversations and correspondence with GSA?

Mr. JAMESON. I would be happy to.

[The information follows:]

HISTORY OF HIRSHHORN CLAIMS

After the Smithsonian Institution took beneficial occupancy of the Hirshhorn Museum and Sculpture Garden in May 1974, the Contracting Officer of the General Services Administration (GSA) discontinued sending the Institution weekly construction progress reports. Since that time the staffs of Smithsonian and GSA have met and discussed problems such as sidewall staining and roof repairs, although there do not appear to have been formal communications between Smithsonian and GSA with respect to such post-construction matters.

The GSA Contracting Officer has expressly affirmed that all possible recourse has been taken against the contractor pursuant to the contract, including assessment for delay damages. Because the contractor had performed according to the contractual requirements, a final settlement was effected in accordance with standard GSA contracting policies, so that neither GSA nor the Institution has any further recourse against the contractor. Therefore, the Smithsonian has assumed responsibility for funding all subsequent repairs and for managing the related architectural/engineering and construction contracts.

CLAIMS AGAINST CONTRACTOR

Mr. YATES. Did you have correspondence with them?

Mr. JAMESON. I wasn't involved at the time. I will check on it.

Mr. YATES. Who was involved? Were you involved, "Judge"?

Mr. POWERS. My memory is refreshed now.

Mr. YATES. That was quick.

Mr. POWERS. These matters needing correction are not very important elements compared to the very large \$3 million lawsuit that we were involved in with the contractor generally, which I may say he won in substantial part because of a failure of the architect and certain other things that occurred at the initial phases of construction causing delay. You know how the Hirshhorn stands on four large feet or columns. There was a mixup about the model for those columns, their size and proportions.

This being a GSA contract, the contractor's claim was handled through the GSA Board of Contract Appeals. The legal services were provided entirely by GSA. The original demands from the contractor against the government exceeded \$3 million. The whole

thing was settled over a year ago by GSA for about \$1,000,000. That settled all issues, pro, con, and counterclaims, of which there were a number.

Mr. YATES. Was the architect liable at all?

Mr. POWERS. I do not recall whether there is still a pending claim against the architect or not.

Mr. YATES. Can somebody give us an answer?

Mr. RIPLEY. We can supply that.

[The information follows:]

STATUS OF CLAIM AGAINST ARCHITECT

Following a review of the architect's role in preparing the specifications for the Hirshhorn Museum, GSA made a formal demand against the architect, Skidmore, Owings & Merrill, for \$1,043,393 on the basis of alleged "negligence in design." This is the amount that was awarded by the GSA Board of Contract Appeals to the contractor resulting from the ambiguous specifications for a complicated scale model it was required to build before any construction could begin. The architect is contesting liability, and it is expected that this issue will be in litigation for some time.

CURRENT STATUS OF HIRSHHORN FACADE

Mr. RIPLEY. These cracks were very small and minor compared to that sort of thing.

Mr. YATES. What is the condition of the cracks now?

Mr. JAMESON. May I give you a status report on the exterior of the Hirshhorn?

Mr. YATES. Please do.

Mr. JAMESON. Much of the basic building frame is exposed and is not wrapped in a second material, therefore the results of concrete shrinkage are readily visible to the public and to us. While they appear to be construction faults and serious, in reality they are cosmetic and superficial.

Mr. YATES. You did not prepare this?

Mr. JAMESON. No.

Mr. YATES. Who prepared this?

Mr. JAMESON. Mr. Reiss, who is in charge of our Office of Facilities Planning and Engineering Services.

Mr. YATES. He says nothing important is going on.

Mr. JAMESON. It is important esthetically and also to guard the internal integrity of the building to correct these problems.

Over the past year we have had several contracts to rectify the problem. We have resurfaced the parapet with a waterproof seal and have vented the roof surface to allow moisture to escape. Moisture was coming through the facade but could not get out through the roof. We also are now soliciting bids for a construction contract to repair caulking and to provide ventilation ports on the sidewalls which will eliminate staining.

I think we are well along in correcting the crack problem and the appearance of those cracks.

Mr. YATES. Whose fault was this? Was this the failure of the architect, or of the design itself? Is Mr. Reiss here?

Mr. JAMESON. Yes.

Mr. YATES. Mr. Reiss, is this a failure of the architect's design?

Mr. REISS. It was basically a lack of understanding of how—

Mr. YATES. On whose part?

Mr. REISS. Possibly the architect, the original designers, or it may have been the construction in that there is no way for the moisture to get out of the building and there was a vapor pressure buildup. This we believe is causing some of the transmission through the concrete and the efflorescence which occurs as a result of it.

Mr. YATES. What are you doing now? Do you have an architect looking at it?

Mr. REISS. As Mr. Jameson was saying, we are letting a contract to relieve the pressure between the structural wall and the curtain wall so that the moisture can get out, if it does get between the walls, instead of staying there, building up and forcing its way out through the curtain wall material itself.

Mr. YATES. Has this affected the interior?

Mr. REISS. I don't believe so. It seems to be mostly the exterior cosmetics.

Mr. YATES. How much will this cost?

Mr. JAMESON. The overall cost for rehabilitation of the Hirshhorn facade is expected to be under \$165,000.

Mr. YATES. Why did you let the contract instead of GSA?

Mr. JAMESON. As you know, our major projects are indeed handled for us by the General Services Administration. For most of our projects, however, we have the capability of doing much of the work ourselves or obtaining outside consultants for technical problems. We can save to some degree the GSA's overhead and management costs.

Mr. YATES. I am not criticizing you for it. I just think maybe it is a good idea.

Mr. JAMESON. I think there is probably some rule of thumb. We have not tackled a multimillion-dollar construction project, although I will say that the Zoo has performed quite effectively in managing their own construction program.

AIR AND SPACE MUSEUM

Mr. YATES. What about Air and Space? Did you have any problems as a result of GSA handling it?

Mr. JAMESON. If we can stay on roofs and facades the same problems exist at NASM and at History and Technology, both of which have roof problems. There are working areas and storage areas under each of these problem areas. I think new buildings and old buildings have problems. We have roof and facade problems really in every one of our buildings, which is why we established a subaccount under the R & R account.

Mr. YATES. Does this mean that Mr. Perrot should have a special fund for the roofs and terraces of his facility?

Mr. JAMESON. We assume that the Support Center is going to be very well designed and very well constructed at this point, sir.

Mr. YATES. Is GSA doing it?

Mr. JAMESON. Yes, sir.

Mr. YATES. Is that a valid assumption?

Mr. JAMESON. I do not think the fact that we have had some problems with these buildings should be taken as a blanket criticism of the architects or GSA.

Mr. YATES. It just happens that the Kennedy Center was pretty much of an architectural and construction mess when it was finished. After 10 years, we are still pouring \$4.5 million into reconstruction of the walls, roofs, and the terraces. That is a substantial amount. Maybe your troubles are just beginning with some of your museums.

Mr. JAMESON. This is why we feel so strongly about this Restoration and Renovation of Buildings Account, which I think maybe is a slightly misnamed. We are not just restoring and renovating old and new buildings for the buildings' sake; we are greatly concerned with the contents of those buildings and the need to maintain an adequate envelope for collections within those facilities.

HIRSHHORN MUSEUM REPAIRS

Mr. YATES. How much do you say the repairs for the Hirshhorn are?

Mr. JAMESON. \$165,000.

Mr. YATES. I asked the question again last year about the liability and someone put this into the record:

GSA managed construction of the Hirshhorn Museum and Sculpture Garden and, in effect, Smithsonian was a client. The warranty for that construction expired some time ago. Since that time, superficial cracking in the facade of the structure has been observed which led to some leaks and staining of the surface. Additional sealing and installation of flashing on the roof were accomplished to correct these problems. We are now seeking the services of an expert consultant to advise us on restoring the facade to its original appearance. Additional superficial cracks detected in the under surface of the coffers were determined by both GSA and the Smithsonian engineers to be the result of settling rather than latent defects in the construction of the building. These can be readily repaired by caulking and resurfacing as necessary.

Mr. JAMESON. I have information on the consultant fund, if you would like us to provide it.

Mr. YATES. What you are telling me is what you put in last year was not correct; right? It was just partially correct? You have to take much more extensive corrective measures?

Mr. JAMESON. I think it requires more than we suspected a year ago.

Mr. YATES. Let's turn to the Renwick and see what you said last year about the Renwick:

Mr. Yates. What is the condition of your other buildings that house your museums other than Hirshhorn? What about Freer and the building in which the National Collection of Fine Arts operates?

Mr. Blitzer. They all have their regular maintenance problems. The Freer roof is being worked on.

Mr. Yates. What happened to Renwick?

Mr. Blitzer. In Renwick there is a problem that parts of the ornamentation on the front fall off. There is a long, complicated investigation now about who is at fault, whether it was the contractor who did the work or the architect.

Mr. Yates. Is GSA involved in this?

Mr. Blitzer. GSA did manage the original contract for restoration in 1968, but is not involved in the current repair project. This current repair has been undertaken by a highly reputable firm which specializes in this kind of historic restoration.

Mr. Yates. What is its condition now?

Mr. Ripley. Mr. Yellin has some information about that.

Mr. Yellin. Mr. Chairman, we are seeking \$590,000 under the Restoration and Renovation Account for 1979 for roof repair, including the Renwick as well as the Hirshhorn, the Natural History Building, and Fine Arts and Portrait Gallery Building.

Mr. Yates. You are talking about ordinary maintenance and repairs. I am trying to find out about extraordinary conditions. The Renwick is undergoing an extraordinary change.

Mr. Jameson?

Mr. Jameson. We initiated design work to replace and repair the exterior of the Renwick in May. The initial construction phase will begin next month. We have \$300,000 that has been appropriated to the Smithsonian under the Restoration and Renovation Building Account. We now estimate this to be on the order of half a million dollars which will be requested over the next couple of years and will be placed in the budget.

Mr. Yates. What has to be done for the half million dollars?

Mr. Jameson. As I understand it, there are two phases, the removal of any damaged—

Mr. Yates. Do you have a construction official who is in charge of that project? You are not, are you?

Mr. Jameson. No, sir.

Mr. Yates. Who is?

Mr. Jameson. It would be a representative of our office of facilities planning that would be the Smithsonian representative.

Mr. Yates. What has to be done?

Mr. Jameson. The project has to be designed in terms of both the removal—

Mr. Yates. What is its condition that requires that it be done?

Mr. Jameson. There were pieces that were falling off the facade.

Mr. Yates. Is the roof bad or the wall bad or what?

Mr. Blitzer. I believe it is a matter of finding the proper way of anchoring these into the structure. The structure is sound. There was a restoration of the original facade of the building which consisted of a sophisticated process of making molds.

Mr. Yates. Would you furnish a detailed report to the committee about what the condition of the Renwick is and what has to be done and what the cost is likely to be and when you contemplate that it will be repaired? I take it from what you have said that no such extraordinary disability or problem exists with respect to any of the other Smithsonian buildings?

A detailed report was put in. I am not going to read it. It is Part 5, Page 450, of our 1979 Hearings.

Now you are saying last year's news is now bad news; right? How much are you going to spend on the Renwick? Last year you said you were going to spend \$550 thousand.

Mr. JAMESON. We had a range of three to five, and I agreed a little earlier today we would settle for 4.

Mr. YATES. What is it going to be next year?

Mr. JAMESON. It won't be more .

Mr. YATES. It won't be more. Can it be less?

Mr. JAMESON. Less than \$4 million? We are trying.

Mr. YATES. When will you let us know?

Mr. JAMESON. Reuben Genero is the firm that has the scaffolding up on the Renwick and is doing the dusting of the surface, the removal of the areas that are in danger of falling. They are doing scale drawings of the facade so when we get to the point of restoring we will know exactly how to do it. I don't know when that will be. I believe by the end of the summer that design effort is estimated to be completed.

Mr. YATES. Do you need the \$4 million this year?

Mr. JAMESON. What we asked for in the 1980 budget was a start on the renovation of the exterior.

Mr. YATES. How much are you asking for?

Mr. JAMESON. \$600,000. The focus of that estimate was to purchase the stone materials. It seemed to us whatever materials that we used for the exterior we would stand a better chance of getting them all at once.

Mr. YATES. I think we'd better get a report from you before hand, so we'll know where we are going, and we can also see what the amount is likely to be. So report to us when you are through with this phase of the activity.

[The information follows:]

STATUS OF RENWICK REPAIRS

The Renwick Gallery of Art Building was acquired by the Smithsonian and restored by the General Services Administration in 1968. At the present time, the Renwick's exterior stone facade is in a hazardous condition. Extensive examination of this condition has provided the Institution two alternative repair solutions, which are currently being studied to determine which is the most cost effective, permanent and in keeping with the building's status as a landmark. One method involves replacing the facade with natural stone similar to the original in texture and color while the other would replace the stonework with precast concrete which is more pollutant-resistant than the stone but less pleasing aesthetically. When further test results are available this summer, a decision will be made on which method will be used. The Smithsonian will then formulate a more detailed schedule of repair work and associated costs. At that time, a full report will be transmitted to the committee.

The fiscal year 1980 budget contains a request for \$600,000 for this project. Regardless of which solution is selected for the repair, a commitment of "start-up" funds will be required. These funds would be used either to purchase the stone or to develop a mold and aggregate for the precast concrete stones.

HISTORY AND TECHNOLOGY TERRACE REPAIRS

Mr. YATES. You want another \$200,000 to repair the terrace of the History and Technology Building. That is \$150,000 over the cost that you suggested it would be last year.

Mr. JAMESON. \$950,000 now I think is a firm figure. About 50 percent of the repair work has been done. There is no doubt that the cost escalation you have seen over a few years is caused by phasing these projects over two or three budget years in order to advance on as many fronts as we could, handicapped access, fire protection, et cetera.

PHASED FUNDING OF R. & R. PROJECTS

Mr. YATES. Is it more desirable to ask us for more money to get the job done than has to be done? Are you going as quickly as you should be going?

Mr. JAMESON. It is desirable to get as much money as we can to get a particular job done as quickly as possible.

Mr. YATES. Tell us about it. Just slicing the salami isn't going to do it. If you are going to save money by getting the job done more expeditiously, I do not know why you don't tell us that.

Mr. JAMESON. We are proposing a very significant increase in this particular account over last year.

Mr. YATES. You are not ready for \$4 million on Renwick yet. You don't know what you are going to need?

Mr. JAMESON. No, sir, but we are ready for \$4.9 million, which is the total amount of our request for all these categories, which is a very substantial increase over last year. I think it is quite clear that our physical plant has increased, particularly since 1964 with the completion of the Museum of History and Technology Building and then subsequently the Fine Arts and Portrait Gallery, the Renwick and others.

Mr. YATES. Maybe it is better not to build so much.

Mr. JAMESON. We think it is very important to keep them in good repair.

Mr. YATES. But maybe we should not build any more new buildings until we repair the old ones.

Mr. JAMESON. We have tried to maintain in our budget over the last several years a balanced program of providing new services to the public, new programs, while we maintain the old structures.

Mr. YATES. Who is building Mr. Perrot's building, GSA?

Mr. PERROT. Yes.

Mr. YATES. How much more do you want for the terraces?

Mr. PERROT. If I have anything to do with it, there will be no terraces.

Mr. YATES. What shall we do on this? How do you want to handle this? Do you want to come back and tell us what you really need to get the work done expeditiously? I don't know that we will give you the money.

Mr. JAMESON. On the Renwick?

Mr. YATES. Yes.

Mr. JAMESON. We would like to come back as quickly as we can. It will be before the end of the summer.

Mr. YATES. What about the terraces at History and Technology?

Mr. JAMESON. We know quite well what is required there. We have done about 50 percent of the work, and we have a pretty firm idea of the kind of work involved.

Mr. YATES. So we can take the justification as firm. What about Hirshhorn?

Mr. JAMESON. We are budgeting money for terrace and garden repairs. I don't think we need any more money than we have asked you for Hirshhorn for the budget year.

Mr. YATES. What about Air and Space?

Mr. JAMESON. There is still a small balance in its construction account.

Mr. YATES. Will that take care of both needs?

Mr. JAMESON. For the immediate future, but not past, I would guess, fiscal year 1980.

Mr. YATES. What about beyond fiscal year 1980? You said that will take care of your needs past fiscal year 1980. What are your needs beyond that?

Mr. JAMESON. We haven't formulated our budget for 1981.

Mr. YATES. Will you have any needs for Air and Space, which is a brand new building?

Mr. JAMESON. May I refer to a list?

Mr. YATES. You do as you wish. I think you should put a condition report into the record on all of your buildings and what the projected costs are.

Mr. JAMESON. Yes, sir.

Mr. RIPLEY. We would like to do that very much, Mr. Chairman.

Mr. YATES. Let's find out about the status of your physical plant. [The information follows:]

PHYSICAL PLANT CONDITION REPORT BY FACILITY

INTRODUCTION

The Smithsonian Institution has ten major museum buildings ranging in age from 3 years to over 100 years old. In addition, the Institution, which is responsible for repairing and maintaining its buildings, manages many other structures and 14,500 acres of land used for collections management, research, conservation, education and administration. Heavy public use of these facilities, general deterioration because of age and weathering, visitor and staff safety requirements and improvements needed to keep pace with program changes demand substantial resources and regular attention to Smithsonian buildings and their mechanical and electrical systems. This report summarizes resource requirements of \$46.7 million as funds necessary for the Smithsonian to continue operating as a museum and research facility.

Heightened awareness of the importance of environmental control within museum buildings for the proper conservation of collections has increased the need to improve the heating, ventilating and air conditioning (HVAC) systems in all buildings, especially those where equipment has exceeded normal service life. Conservation requirements are particularly difficult to meet in the older buildings, which were not originally designed to provide these special conditions. Consistent temperature and humidity are necessary for the preservation of artifacts.

General maintenance and HVAC projects that require funds from the Institution's Restoration and Renovation of Buildings account include: designing and constructing new HVAC systems; repairing or replacing parts of mechanical, electrical and plumbing systems, such as coils, cooling towers, water lines, pumps, pipes, transformers, electrical switchgear, cables and motor control centers; balancing HVAC systems; installing emergency generators; and removing obsolete equipment. Other essential maintenance projects include painting, repairing floors and interior walls and ceilings, and reglazing windows, among others.

It is apparent that a number of extensive exterior maintenance and repair projects are needed for many buildings, both old and new. Masonry facades require scheduled programs for caulking and pointing. Roofs, windows and walkways must be maintained on a periodic basis. Water leaks in roofs and on terraces with subsequent damage have become a great problem. In recent years, deficiencies discovered in the Institution's newer buildings have resulted in the need for major repair projects.

An overall upgrading and modernization of the Institution's fire detection and suppression systems are needed in all buildings to achieve an adequate level of protection. Sprinklers, smoke detectors and fire doors need to be installed; sufficient egress capability must be provided. The importance of dependable and comprehensive fire protection coverage cannot be overemphasized.

Greater awareness and attention to the needs of disabled people and the enactment of related legislation have resulted in additional requirements for all of the Institution's facilities in order to make them as accessible as they ought to be to all visitors and staff. Although this need is provided for in new exhibit and construction projects, most buildings still require interior modifications to reach acceptable standards. Projects in this area for a number of build-

ings include lifts and ramps for building access, elevators, and restroom modifications.

Health, safety and security considerations also present needs for altering buildings. Asbestos insulation at the Silver Hill Facility, for example, must be removed and/or contained and replaced with acceptable materials to eliminate a hazard. Safety ladders and platforms must be installed in equipment rooms in several buildings. Better lighting is needed outside the buildings to improve security.

The Institution also has placed emphasis on developing its research facilities at the Smithsonian Tropical Research Institute in Panama, the Smithsonian Astrophysical Observatory at Mt. Hopkins, Arizona, and at the Chesapeake Bay Center. Additionally, alterations of existing space are required to meet program needs and changes, such as those of the Smithsonian's central library in the Museum of Natural History and the Conservation Analytical Laboratory in the Museum of History and Technology, both of which need room to expand.

MUSEUM OF HISTORY AND TECHNOLOGY

The Museum of History and Technology was constructed in 1964 and contains 750,000 sq. ft. of exhibit, support, administrative and conservation space. The building is fundamentally sound; however, many of its support systems are in need of repair and/or replacement. Some systems need to be upgraded to improve protection of the building and its contents and to meet standards for environmental control.

Two critical items required to accomplish necessary repairs and system improvements are development of a master plan to upgrade the fire detection and suppression system and continuance of terrace repairs to solve leakage over usable space. Other items include: restroom and exhibit alterations for disabled access; safety equipment and alterations for the conservation and photographic laboratories; replacement of deteriorated chilled water and heating coils, pumps, condensate return, air handling units and the main cooling tower; removal or containment of asbestos insulation in mechanical equipment rooms; refurbishment of the fountain control and pumping system; site work, sidewalk replacement, snow melting equipment renovation, study replacement of shade awning, and recaulking building facade; and renovation of high voltage/high amperage electrical switching and control equipment.

It is estimated that \$5.0 million will be required to accomplish these necessary repairs and improvements.

MUSEUM OF NATURAL HISTORY

This Museum was completed in 1911 and identical east and west wings were added in 1963 and 1965. A cafeteria, Associates dining and educational space were added in 1976, bringing the total building area about 1,000,000 sq. ft. The building and its support systems are generally in good condition with certain exceptions. The heating and air conditioning system needs to be studied to determine the cause and cure for the current imbalance. The main cooling tower is in need of repair and many antiquated elements of the electrical system need to be replaced. The most important requirement at this facility is the continued phased installation of a fire detection and suppression system for the protection and preservation of the

building and collections.

To comply with safety and environmental criteria, a saw dust collection system must be installed in the cabinet shop. Windows must be replaced and weatherstripped. Rooms which house the scanning electron microscope and microprobes must be cooled. Work platforms are needed at elevated air handling equipment. The dome and roof of the original building must be inspected for necessary repairs. The Smithsonian central library requires additional stack and research space.

The projected cost for the repairs needed for this building is \$6.3 million.

SMITHSONIAN INSTITUTION BUILDING

The Smithsonian Institution Building, constructed in 1847 to 1855, includes about 10,000 sq. ft. exhibit space. Gross floor area is approximately 150,000 sq. ft.

Presently, the building lacks adequate smoke and fire detection devices. Portions of the slate roofing must be repaired and the interior water damaged areas restored. The main entrance portecochere must be repaired, and exterior security lighting provided. Power transformers must be replaced and the old units carefully disposed of in conformance with environmental restrictions. A thorough study to improve air circulation is required for the basement.

Cost of the items required for this building is approximately \$0.5 million.

ARTS AND INDUSTRIES BUILDING

Constructed in 1880, the Arts and Industries Building houses over 168,000 sq. ft. of exhibit and Institution support space. The most recent restoration and renovation of the interior and entrances was completed for the Bicentennial celebration. Partial roof and sash replacement has been completed over the four main halls.

Additional HVAC modifications must be done to maintain the temperature and humidity required for the protection of the delicate artifacts. A continuation of the roof replacement is required. Caulking gutters and downspouts, window frames, grilles and mortar pointing must be accomplished. Areas not included in the past restorations must be completed. Unsightly roof-mounted mechanical equipment must be removed and substitute heating and cooling provided. Obsolete electrical transformers, cooled with a liquid now considered carcinogenic, must be carefully removed and systematically disposed of. Electrical high voltage cables must be replaced and exterior security lighting installed. The restrooms must be modified to permit complete accessibility for the handicapped.

Cost of necessary repairs are estimated to be some \$4.2 million.

FINE ARTS AND PORTRAIT GALLERIES

This historic structure, originally built to house the U. S. Patent Office, was constructed in four segments around an interior court and when completed in 1867 was the largest office building in the United States containing over 374,000 sq. ft. Originally used to house the nation's treasury of art and history, it contained models of early American patent inventions. It served as a military hospital and barracks during the Civil War and was the site of President

Lincoln's second Inaugural Ball. Later, the Department of the Interior and the U. S. Civil Service Commission occupied the building. By act of Congress, the historic facility was restored during the period 1964 to 1968. In 1968, the Smithsonian opened two museums, the National Portrait Gallery and the National Collection of Fine Arts, in this building. Much work remains to be done on this facility to preserve and protect the structure and the collections contained therein. One of the most important requirements is the removal and/or containment of the sprayed-on asbestos in the attic areas and the subsequent reinsulation of the space. No cost has been developed for this item at this time because of the complexity of the problem.

Additional sprinklers and smoke detectors must be installed. Critical to maintaining the collections by providing a stable temperature and humidity is the need to rebuild the HVAC system and seal the masonry walls from internal humidity infiltration. Restrooms and mezzanines must be made accessible to the disabled. The building facade needs pointing and caulking and portions of the roof require repairs. The expansion of supporting office space into the garage area is an immediate requirement.

The cost of the items to restore this structure has been estimated to total \$6.4 million.

NATIONAL AIR AND SPACE MUSEUM

The NASM Building opened in July 1976, providing 550,000 sq. ft. of display and support space in addition to basement parking for the Mall visitors. Unprecedented numbers of visitors have put a strain on many of the facilities within the building.

Many blocks of stone cladding on the building are allowing the intrusion of moisture through seams of softer stone strata which have been dissolved by the action of wind and rain.

The terrace paving block at street level is cracking and disintegrating. Its repair is critical to prevent moisture from penetrating the waterproof seal and eroding the steel framing below. Caulking between facade stones has failed, here again allowing water leakage to the interior.

Electric transformers for the entire building are operating at levels exceeding the recommended service. There is no redundancy or reserve electric power available.

Maintenance platforms at elevated mechanical air handling units must be constructed so as to provide a safe work space for mechanics.

Interim food service trash storage must be reconstructed and refrigerated to eliminate vermin and odors.

Restrooms must be rebuilt to allow for disabled access. To match the demands of the popular museum, expanded and additional office support space must be generated.

The elevated steel trusswork in the exhibit areas must be painted.

The projected cost for required repairs to the National Air and Space Museum is \$2.6 million.

RENWICK GALLERY OF ART

The present Renwick Gallery of Art building was constructed in 1859 to house the original Corcoran Art Gallery, and was acquired and restored by the General Services Administration in 1968, for the Smithsonian.

The building's mechanical systems and interior are in good condi-

tion. The exterior stone facade, however, is in a hazardous condition. Extensive examination of exterior conditions has provided two alternative solutions which continue to be studied to determine which is the most cost effective, permanent, and in keeping with the landmark status of this structure. Currently, the Institution is requesting \$600,000 in FY 1980 to initiate this project following a decision in the next several months to replace the present stone with either natural stone or precast concrete. Both plans require commitments in terms of start-up costs--the purchase of stone on the one hand or the effort involved in developing molds and sources of aggregate on the other. Major repairs to the roof and windows, as well as renovation of public restrooms for use by disabled visitors, installation of a stand-by emergency generator, improved environmental control, and improved security systems for the protection of artifacts are also anticipated at this time, and, including the facade work might require funding of \$5.8 million over the next 5 to 10 years.

FREER GALLERY OF ART

The Gallery, constructed in 1923, encompasses approximately 140,000 sq. ft. of display, storage, research and administrative space. A major modification of the heating, ventilating and air conditioning equipment is imperative. Heating and ventilating equipment, including electrical switchgear, has exceeded its scheduled service life. A courtyard enclosure is under design.

Chilled water supply and return lines and domestic water lines require replacement. Additions are required to the fire and smoke detection and suppression systems. An emergency generator is needed.

Skylight repairs are necessary to eliminate water intrusion. Interior limestone, stained by leaking water, must be replaced. Better lighting in public areas and access for the disabled throughout the building must be provided.

The cost for these repairs is estimated to be \$2.1 million.

SILVER HILL FACILITY

The storage, restoration and auxiliary NASM museum complex at Silver Hill, Maryland, is comprised of 35 pre-engineered metal buildings on 21 acres of ground, the first of which was constructed in 1953. Total floor area for facility is approximately 312,000 sq. ft. with the condition of the buildings ranging from fair to good. The recent acquisition of an adjacent 82 acres will be the site of a Museum Support Center, currently under conceptual design.

The most urgent need throughout the facility is the removal and/or containment of the sprayed-on asbestos insulation in several storage buildings on the site. This material, even in the lower fiber count levels, has been classified as detrimental to health and safety. Every effort must be expended to eliminate the hazard.

Additional fire detection and suppression systems must be installed throughout most of the buildings on the site.

Electrical service, by far inadequate as installed, must be improved, and controlled environments should be constructed within some storage buildings for the protection of artifacts susceptible to temperature or humidity variations.

Almost all structures require exterior painting and several roofs are leaking. Adequate administrative office and control areas are needed for staffing.

The total estimated cost for the noted items is \$2,3 million.

CHESAPEAKE BAY CENTER FOR ENVIRONMENTAL STUDIES

The Chesapeake Bay Center maintains laboratory space for estuarine and terrestrial research. The Center maintains 2,600 acres. Buildings comprise approximately 30,000 sq. ft. of administrative and work area, in addition to mobile labs, shop and ancillary buildings and wharf facilities. Additionally, several small islands in the Bay are included as part of the Center. The overall quality of the buildings varies from poor to good.

Funds are needed for grading and improving the access drive to the building complex. The present water supply system is inadequate for increasing demands and for needed fire suppression. Therefore, a new fresh water supply, storage and distribution system is required. Fire and smoke detection systems and sprinkler networks must be installed.

New laboratory facilities are necessary to allow for the expanded research programs projected in the improvement program of the Center.

The Jefferson Island pier and shoreline have deteriorated from exposure to the severe elements. Unless the shoreline is protected, unchecked erosive forces will rapidly reduce the Island land area.

The expected cost for improvement items at the Center is \$2,1 million.

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

The Hirshhorn Museum and Sculpture Garden was completed in 1974 for the housing of over 7,000 works of art donated to the Institution. Exhibit and support space encompass 165,000 sq. ft., and the plaza and sculpture garden provide an additional 158,000 sq. ft. of open display area. Generally, the building is sound, although selected work must be accomplished.

At this time one of the most needed improvements for the sculpture garden is an extension of the work presently underway to provide full access for the disabled. Ramping and resurfacing must be provided along with proper lighting and drainage, etc.

The street level plaza surfacing is deteriorating due to the action of deicing salts and water. Temporary repairs are underway, but the eventual replacement of the entire terrace with a more stable and/or durable material is required.

The electrical system for the Museum must be improved to provide the safety requirements dictated by Smithsonian regulations.

Visitor volume has created congestion in the building lobby (5,500 sq. ft.). It has been determined that an expanded enclosed lobby must be provided to permit the traffic to flow more evenly to the exhibit areas.

The second floor open balcony offers an inspiring view of the Mall area. Enclosing the balcony will permit the visitor full use of this area year-round.

Correction of sidewall staining and leaking are presently funded and are not considered as a requirement for future funding at this time.

The projected cost for repairs and improvements to this Museum and Garden is \$2.0 million.

COOPER-HEWITT MUSEUM

Built in 1901 by Andrew Carnegie and acquired by the Smithsonian Institution in 1969, the Museum and the adjunct Miller House comprise 79,000 sq. ft. of area with a fenced garden between buildings. The Museum interior was restored in FY 1975.

The mansion is in need of garden walkway repairs; repair, reglazing and repainting of windows; fencing repairs and repainting; masonry pointing; and roofing improvements to prevent deterioration of the building. The glassed conservatory requires additional heating and ventilation.

The projected cost for these repairs and improvements is \$0.3 million.

SMITHSONIAN TROPICAL RESEARCH INSTITUTE

The Smithsonian Tropical Research Institute (STRI) is composed of structures originally constructed for the Panama Canal Company in Balboa, Canal Zone, for military defense facilities at Naos and Galeta, and for research organizations at Barro Colorado Island. A host of 50 buildings scattered throughout the Panama Canal Zone and over 7,000 acres of land provides the base for tropical marine and terrestrial environmental research. The condition of the structures ranges from good to poor.

Some of the improvements for the facility are: completion of the Tivoli Building, which serves administrative/laboratory purposes; relocation of Coral Ecology Lab; expanding the Ancon Library facility by covering the existing inner court space to provide 1,650 sq. ft. of stack area; replacement of storage depot and repair of deteriorated wood structures, which include kitchen, dormitory/eating facility and cottage, at Barro Colorado Island; and installation of smoke detection system and sprinklers in Building 359, to be used for laboratories.

The projected cost to complete this work is \$2.4 million.

SMITHSONIAN ASTROPHYSICAL OBSERVATORY - MT. HOPKINS

In 1968, the Smithsonian installation at Mt. Hopkins, Arizona, was dedicated. Until May 1979, when a Multi-Mirror Telescope began routine operation, the facilities included a 10 meter gamma ray dish and support building, a 0.5 meter and 1.5 meter telescope with support structures, water storage facilities, maintenance buildings and dormitory/dining facilities.

Several improvements and alterations are necessary. An important need is to continue road improvements from the Summit to Amado. These improvements include realignment, stabilization, drainage, insloping, paving and widening of the further sections of the roadway which are now considered unsafe and require constant repair caused by the area's recent severe weather.

It is necessary to develop kitchen and dining facilities for staff and scientists in close proximity to the Multi-Mirror Telescope (MMT). Additionally, funds are needed to respond to the further housing needs of scientists and staff for night sleeping on the mountain by converting a satellite tracking building to a night sleeper.

The present Amado base camp facilities lack the necessary area for office space, storage, orientation which would provide order and

permanence needed for the facility's operations center and public orientation building for the Observatory. Funds are needed to develop such a facility on an appropriate site on the Amado access road.

The total estimated cost for Mt. Hopkins improvements is \$4.2 million.

RADIATION BIOLOGY LABORATORY

The Radiation Biology Laboratory is presently housed in a rented facility in Rockville, Maryland.

Because of inadequate facilities, it is necessary to design and construct a new research complex. A likely site for the complex would be at the Smithsonian Institution's property in Front Royal, Virginia.

Toward this goal \$0.3 million is required for the design of this structure.

ANACOSTIA EXHIBITS PRODUCTION LABORATORY

The Anacostia Exhibits Production Laboratory located on Fort Stanton Park property was completed in 1974. The Building contains 11,000 sq. ft. of shop, storage and administrative space. Except for leaking at the clerestory sash, the building is in good condition.

The 14,000 sq. ft. of parking area remains in unstable condition. It is planned to pave the drive and parking lot as well as locate the Research Department from its current rental space to the Production Laboratory, at a projected cost of \$0.1 million.

FIRE PROTECTION SURVEY

Mr. YATES. You need \$425,000 for sprinkler and smoke detection installations. How is this money going to be spent?

Mr. JAMESON. We have undertaken this year a master plan for the Museum of Natural History building, which is judged to have our most significant requirements for fire protection. That study was undertaken out of money that you appropriated in fiscal year 1978.

The estimate on that particular program is on the order of \$4 million, also.

Mr. YATES. \$4 million is required to safeguard property such as the building and collections, against the hazards of fire. In fiscal year 1978 an overall plan was initiated, and the installation of the sprinkler detection and water distribution system is now underway.

Mr. JAMESON. Yes, sir. We have done a good bit of this in connection with the installation of new exhibits, which seemed timely to do this kind of work and minimize the disruption to the public and to the staff.

We will continue the work in the Museum of Natural History in the current fiscal year with approximately \$250,000 that is available. For fiscal year 1980, we are asking for a further \$300,000. The balance of the estimate of \$725,000 for fire protection is for projects, Museum of History and Technology and so forth.

Mr. YATES. That is in your justification. \$4 million is what your total cost will be, right?

Mr. JAMESON. Yes, sir, for the Museum of Natural History.

Mr. YATES. Is that all going to be Federal funds?

Mr. JAMESON. Yes, sir.

DISABLED ACCESS AND SAFETY

Mr. YATES. You want \$500,000 for safety, security, correction of hazardous conditions and access for the disabled. Last year you received \$325,000. Where did you use it?

Mr. JAMESON. The primary effort has been on the north and south entrances to the Museum of Natural History, restrooms in the Smithsonian Institution Building, access to the Renwick, and for continuing work on the Hirshhorn Sculpture Garden.

Mr. YATES. What kind of information do you make available to the public so that handicapped visitors will know the location of entrances, facilities, routes, and so forth?

Mr. JAMESON. I am not sure I can answer that. I believe it appears in our bulletins, individual museum guides and brochures for those buildings.

Mr. YATES. Is this part of public service?

Mr. EUELL. A lot of handicapped information is disseminated by the Visitors Reception Center located in the castle. The Center operates seven days a week and fields at least 200,000 calls a year, many of which are from people inquiring about what is available for handicapped visitors.

A pamphlet designed by the Center is a basic reference resource for handicapped access information and is distributed through information desks that are manned by volunteers. We now are completing an additional advanced booklet for the handicapped in co-

operation with the Office of Public Affairs, the Visitor Reception Center, and the museum bureaus.

So, we are constantly working on this project.

Mr. PERROT. The international symbol for entrances for the handicapped is used in all of our buildings.

Mr. YATES. Last year you had a list of projects for the handicapped access and correction of hazardous conditions. Page 561 of the hearing record for 1979 was your response. The question was: Provide by year, by structure, where improvements have been made and where they are expected to be made. You go through 1980.

Will you still adhere to the schedule that appears there?

Mr. JAMESON. Yes, sir.

Mr. YATES. All right.

Would you place in the record how much you expect to spend in connection with the installation of your sawdust exhaust mechanism for the cabinet shop, the improvement of exterior security lighting for several buildings, and so forth?

Mr. JAMESON. Yes, sir.

[The information follows:]

DETAIL OF IMPROVEMENTS FOR SAFETY, SECURITY AND ACCESS FOR DISABLED

Items included in the request for safety, security and access for the disabled are as follows:

Restroom modifications (Renwick).....	\$15,000
Restroom modifications (Fine Arts and Portrait Galleries).....	45,000
Restroom modifications (Arts and Industries Building).....	11,000
Entrance access (Freer).....	50,000
Entrance Access (Smithsonian Institution Building).....	30,000
Elevator 3rd floor (National Portrait Gallery/Fine Arts and Portrait Galleries).....	68,000
Garden improvements (Hirshorn Museum).....	210,000
Sawdust exhaust, Cabinet Shop (Natural History Building).....	15,000
Security lighting (Smithsonian Institution and Arts and Industries Buildings).....	9,000
Security lighting (Natural History Building).....	12,000
Gallery security (National Portrait Gallery/Fine Arts and Portrait Galleries).....	25,000
Window security grilles (Arts and Industries Building).....	10,000
Total request.....	\$500,000

HEATING, VENTILATION, AND AIR CONDITIONING

Mr. YATES. You are requesting \$588,000 for heating, ventilating and air conditioning repairs. Was this included in the general repairs and improvement line in last year's budget?

Mr. JAMESON. Yes, sir. We put it under that category. As I mentioned this morning, however, I think it has assumed sufficient importance to the Institution that it requires making it visible, and some have consolidated these needs under a single subheading in this account.

Mr. YATES. All right. Now you want \$64,000 to build a new chilled water supply and return line for the Freer. Does it make sense to do that now, when you are just on the verge of launching a new building for Freer?

Mr. JAMESON. The heating, ventilating and air conditioning plant of the Freer Gallery is roughly 25 years old. It continues to work

but should be replaced. The present system would be retained as a back-up system.

We have had a study this year on the requirements for that building. We think it makes sense to begin to implement a new modernized system for the Freer.

Mr. YATES. How do they take care of their objects now, if they don't have an adequate system?

Mr. JAMESON. We have a system, ancient though it may be, which seems to work fairly adequately. But it is in increasing need of maintenance and repairs. There is always the risk that it could break down.

Mr. YATES. How many times has it broken down recently?

Mr. JAMESON. I will have to supply that.

Mr. YATES. Maybe you should supply that for the record. Tell us how recently it has needed repairs and the nature of the repairs and cost for the system.

[The information follows:]

FREER HEATING, VENTILATING AND AIR CONDITIONING REPAIRS

During the past 42 months, 169 emergency repairs, during which time the system was out of operation, were made to the Freer's heating ventilating and air conditioning (HVAC) system, in addition to 888 routine repairs. Repair costs during the past two years have totalled approximately \$52,000 for labor and \$12,000 for repairs. It should be pointed out that replacement parts and materials for the existing HVAC system are often difficult to procure. At times, parts must be fabricated by the Office of Plant Services at high cost in terms of staff time. Moreover, the Freer's temperature and humidity requirements for proper care of its valuable artifacts are difficult to maintain.

FREER RENOVATION

Mr. YATES. You are undertaking a major rehabilitation program for the Freer, are you not? What is the total cost likely to be?

Mr. JAMESON. Mr. Chairman, the estimate that we have for the internal work that would be required in the Freer to make the existing building more useful is approximately \$2 million.

Mr. YATES. Your justification indicates you want \$588,000. Then you say, "Included in the amount requested is approximately \$64,000 to construct a new chilled water supply. . . . Completion of the rehabilitation of Freer's HVAC systems, which are now in marginal operating condition, following numerous repairs, is planned for fiscal year 1981 and is expected to cost approximately \$700,000. An additional \$270,000 will be needed for fiscal 1980 to plan properly and design a replacement for upgrading the components of the HVAC systems at the Fine Arts and Portrait Galleries Building."

What is the total cost for your rehabilitation of Freer? \$2 million, you say?

Mr. JAMESON. Yes, sir.

Mr. BLITZER. Excuse me. I think you are talking about different things. I think the figure in the budget, the \$700,000, is to replace the heating, ventilating and air conditioning system of the present Freer Gallery.

Mr. YATES. I am going beyond that. What will be the cost of the total rehabilitation?

Mr. BLITZER. As part of the whole South Quadrangle project?

Mr. YATES. Oh, no. What is the \$2 million for? I thought it was only for present Freer.

Mr. BLITZER. As part of that whole project. If there is the new building and the link between the two buildings, then \$2 million should be spent within the Freer.

Mr. YATES. Suppose you don't have the link? How much should be spent?

Mr. BLITZER. It depends on how much we were allowed to do.

Mr. YATES. I am trying to find out whether you do have a program for Freer unlinked and what the cost would be.

Mr. BLITZER. At this time we don't.

Mr. YATES. The only program you have is \$700,000 for the air conditioner and \$64,000 for the chilling unit?

Mr. BLITZER. That is correct.

Mr. YATES. You don't have any other programs for Freer?

Mr. BLITZER. We have other plans for the Freer.

Mr. YATES. Such as what?

Mr. BLITZER. One plan that I happen to be fond of is one for covering over the courtyard with glass, which would make a very large additional area available for museum purposes that cannot be used now.

Mr. YATES. You mean covering the atrium?

Mr. BLITZER. Correct. It would also vastly improve the circulation pattern for visitors within the museum.

Mr. YATES. What would that cost?

Mr. BLITZER. We don't know. We are just at the phase now of having someone dig holes in the basement to see what there is down there that might hold this up.

Mr. YATES. Would there be additional space for your staff?

Mr. BLITZER. Mostly visitor amenities, really, and circulation and some exhibitions. The new director also has plans for upgrading all the exhibit galleries, relighting and reinstallation of a lot of the collection. It is hard to put a price tag on that.

FINE ARTS AND PORTRAIT GALLERIES

Mr. YATES. You have the Fine Arts and Portrait Galleries. You have a rehabilitation projected cost of \$4 million in three or four years. What does that include? Is that for air conditioning, too?

Mr. JAMESON. Complete replacement of the air conditioning system.

Mr. YATES. Put that in the record, together with a schedule of when you expect to spend the money.

[The information follows:]

FINE ARTS AND PORTRAIT GALLERIES BUILDING HEATING, VENTILATING AND AIR CONDITIONING SYSTEM

Construction funds will be spent for the following: demolition; automatic temperature controls; air apparatus, ducts, and humidifiers; chillers, pumps, piping, and reheat coils; air and water balancing, and dampers; waterproof slabs; electrical wiring; window replacement; insulation and vapor barriers; and humidity sensors.

The schedule for accomplishing this work would cover a three-year construction period. The first year would involve the demolition, mechanical space construction and installation of chillers, pumps and other necessary equipment. The second and third years will involve the installation of ductwork and vapor barriers on walls and the balancing of the system. This work is phased throughout the building in order to allow for the least possible disruption of programs.

MOUNT HOPKINS OBSERVATORY

Mr. YATES. Now we turn to Mr. Challinor's Mount Hopkins, Arizona observatory site. Mr. Challinor has seen to it that an appropriate article has been placed in the new issue of the Smithsonian magazine on his telescope.

Mr. CHALLINOR. This was appropriately timed for the opening of the telescope in two weeks.

Mr. YATES. You want \$505,000 for your observatory site, of which \$330,000 is for the design and construction of a dining and common room building at the summit. Right?

Mr. CHALLINOR. Yes, sir. We are constructing during this present fiscal year a dormitory for day sleepers who will be using the new telescope. There is an additional building to be constructed during the next fiscal year, 1980, to allow the people who are working up there a place to eat.

Mr. YATES. In 1978 you received \$240,000 for a day room.

Mr. CHALLINOR. Construction has started on that, Mr. Chairman. The building should be well underway this summer.

Mr. YATES. You want \$330,000 for a dining recreation building for fiscal 1980.

Mr. CHALLINOR. That is for the next fiscal year, so the people working up there will have a place to eat and sit when they are not using the telescope.

Mr. YATES. In 1981 you want \$275,000 for a night dormitory. In 1982 you want \$30,000 for maintenance. Then you want another day dormitory in 1981 for \$271,000, a wickiup renovation for \$40,000 in 1981, and \$290,000 for a night dormitory in fiscal year 1982.

Isn't it cheaper to build all this at one time?

Mr. CHALLINOR. It would be ideal, Mr. Chairman, to get the funds to build the whole thing at one time. However, there are some logistic problems. If we had that much construction going on at the top of the mountain at one time, the road probably couldn't withstand all the construction traffic that would have to be present.

Mr. YATES. Then you would have to build a new road.

Mr. CHALLINOR. We would have to build a new road. Our schedule now is try to build in order of priority those buildings that we need to operate the instruments that we have there.

Mr. YATES. Why don't you build all the day dormitories you need, instead of building one in 1978 and another one in 1981? Or two night dormitories?

Mr. CHALLINOR. We have day sleepers and night sleepers. Most of the work is done at night by astronomers so they are the ones that have to sleep during the day.

Mr. YATES. Do they use the night or the day dormitory?

Mr. CHALLINOR. The people who work during the night looking through the telescope must sleep during the day, so we are asking this year, fiscal 1980, for \$330,000 to build a dining facility and common room adjacent to the day sleeper dormitory that is being built at the summit during fiscal 1979.

Mr. YATES. What is the difference between a day and a night dormitory as far as the physical appearance?

Mr. CHALLINOR. Primarily you need better sound insulation during the daytime because of construction work and activity like that that will be going around the outside of that general area, so there is not as much noise getting in during the daytime.

Construction usually stops at night, so that your night dormitory does not need the same sound insulation that a day sleeping dormitory needs. So, we are asking this for fiscal 1980, \$330,000 for the dining facility at the summit for the new multiple mirror telescope.

We are asking for \$25,000 to repair the wickiup. The wickiup is a smaller metal prefabricated dormitory that we have at the 7,000 foot level, for the observers on the 60-inch telescope. This is about two and a half miles by road from the summit and about 1,000 below the summit.

Finally, we are asking for \$150,000 for paving the road from the 7,000 foot elevation to the 8,000 foot elevation where the new telescope will open next week. This is very important to reduce the amount of dust from the traffic, resulting from construction and moving astronomers back and forth. Such dust interferes with observation through the telescope.

Mr. YATES. If you didn't build the dormitories, you wouldn't have the dust, would you?

Mr. CHALLINOR. Yes, but then we wouldn't have the people to work up there. Dust particles also result from vehicle traffic on improved portions of the road.

Mr. YATES. Where do they sleep now?

Mr. CHALLINOR. Observations have just started. They are sleeping at the wickiup, which is two and a half miles away, and 1,000 feet below the summit.

When the telescope becomes fully on line, the demand for time on the telescope will be such that it will be terribly expensive to try and shuttle people that two and a half miles up a twisting mountain road from the existing dormitory, which is the wickiup, to the site at the top of the mountain.

Also, you must remember this is a dangerous road to drive at night.

Mr. YATES. But they drive it at dusk and stay there all night, and at dawn the light is back, isn't it?

Mr. CHALLINOR. Ideally, but sometimes also you will get snow and rain and what not at the top of the summit, so the light isn't always that good.

Mr. YATES. Why don't you put some cots in the telescope room?

Mr. CHALLINOR. The telescope, as you recall, is moving all the time, too, so it would be like you were on a revolving ship if you tried to put dormitories in the telescope mount itself. It would not be very practical.

Mr. YATES. How much room is there in the room where the telescope is installed?

Mr. CHALLINOR. The lid for the telescope has small rooms around it at different levels where scientific equipment and laboratories are located, so that we can plug in automatically through various video and computer arrangements to read what the telescope is seeing.

Today you no longer look through an eyepiece when you look through a big telescope. You are recording it on plates or video-

tape, so you can come back and see what the telescope saw 15 minutes ago or half an hour ago, and you have a continuous record of its observations.

Mr. YATES. That is a very disillusioning statement.

Mr. CHALLINOR. Nonetheless, as I told Senator Bible seven years ago, in the Senate, if he came out to Mount Hopkins, we would put an eyepiece on that telescope. But don't ask us. It would be an expensive thing to do.

Mr. YATES. All right. You have taken all the romance out of stargazing.

How is the \$260,000 that we gave you last year used for site development?

Mr. CHALLINOR. Some of that \$260,000 we had to assign towards the construction of the day sleeper dormitory at the top because the bids came in higher than we had anticipated. So we have had to postpone some of the road construction that we had hoped to be able to do in fiscal year 1979.

However, we saved some on the power system, so we could trade off against that. That bid came in I think a little lower than we had anticipated. We also completed development of the water system.

Mr. YATES. You have indicated how you spent the money for roads. Yet your justification says it has become desirable to redirect a portion of the funds appropriated for road improvements in 1979 to complete an essential water supply system.

Mr. CHALLINOR. As we proceed with the development of the top of that mountain over the years, it is sometimes difficult to predict exactly what the costs of getting water up there or even getting construction material up there to do these various proposed projects.

Mr. YATES. Are you suggesting that getting the water up there is a part of road construction?

Mr. CHALLINOR. No. I am suggesting that we may have used some of the money that we had anticipated spending for road access to the summit to complete the water system, that the bid for the power construction job came in slightly under what we had originally anticipated.

Mr. YATES. So you use the money for the water.

Mr. CHALLINOR. We used the money for water and the dormitory, the bid for which came above that amount that we had originally thought it would cost.

Mr. YATES. What happens to the appropriations process?

Mr. CHALLINOR. We try to keep the committee informed of what we are doing because we cannot always predict exactly on the button what each of these costs will be.

Mr. YATES. I thought you were the head of science.

Mr. CHALLINOR. I am, sir. The main job, as I see it is to get the projects done that we present to the Congress.

Mr. YATES. I thought you had predictability.

Mr. CHALLINOR. We try honestly to predict, but some of these factors are very often beyond our control.

Mr. YATES. There is an old story that I used in my newsletter that reminds me of the time that a young scientist was sent to

advise Professor Niels Bohr of the fact that he had just won an award.

He walked into Professor Bohr's office. There tacked above the door was a horseshoe. He was startled by this. He turned to Professor Bohr and said, "Professor, an objective, distinguished scientist like you believes in horseshoes?" Dr. Bohr shook his head and smiled and said, "No, of course I don't. It is nonsense. But I am told that horseshoes bring good luck whether you believe in them or not."

So, I suppose that some of your predictability requires horseshoes.

Mr. CHALLINOR. Two horseshoes.

NATURAL HISTORY BUILDING LIBRARY

Mr. YATES. Funds have been appropriated for the project of installing mezzanines in the library area of the Natural History building?

Mr. JAMESON. Approximately fiscal year 1971, fiscal year 1973, and fiscal year 1975.

Mr. YATES. Before I do that, I should tell Mr. Challinor, if you are going to use money for other purposes, you should let the committee know. Did you advise the committee you were going to use some of the funds appropriated for roads for building the day dormitory?

Mr. CHALLINOR. I believe that was done, sir, but I can certainly check.

Mr. YATES. I just want to make sure. I think Mr. Mohrman's pride—on behalf of the subcommittee—would be hurt if you didn't do that.

Mr. CHALLINOR. We hoped he could come up to the summit so he could see what we are doing. Unfortunately, he hurt his leg, as you know.

Mr. YATES. He will be there.

Mr. JAMESON. This is the Natural History building, Mr. Chairman. As I recall, in 1971 there was an appropriation to complete a partial mezzanine of the space on the ground floor.

Mr. YATES. Does it make sense to expand these at a time when you want funds to design the central library, as you do?

Mr. JAMESON. The plan, as I understand it, is that there will continue to be a very strong library program in the Museum of Natural History building. The books and supporting services will stay in that building.

We are trying to take advantage of the very high ceilings in that 1908 or 1909 structure, by making it more habitable, and improving the environmental conditions of the people that work there.

Mr. YATES. We would want that, of course. Does using mezzanines do that?

Mr. RIPLEY. It is traditional in library installations in old buildings to install mezzanines.

TROPICAL RESEARCH INSTITUTE

Mr. YATES. You want \$195,000 for the STRI library, to cover over 1,650 square feet of parking area, between the two wings of the library. Is this going to be the total cost?

Mr. CHALLINOR. That is the estimated cost today. We think that is a reasonable prediction of costs in Panama. We do know that the ground around it and the foundation of the existing structure is strong enough to support a roof over this courtyard.

Mr. YATES. How much of that money will go for your day dormitory, when you find out you have more than enough?

Mr. CHALLINOR. We don't mix Panama and Mount Hopkins.

Mr. YATES. All right.

Will you put in the record a breakdown of the cost elements, how much for design, how much for construction, and how much for projects?

Mr. CHALLINOR. Yes, sir, we will.

[The information follows:]

STRI LIBRARY DESIGN

In fiscal year 1979, an amount of \$12,000 was made available for the design of the proposed addition to the STRI Library. Construction, estimated at \$195,000, will involve building exterior and interior walls and extending the heating, ventilating and air conditioning systems as well as the electrical and plumbing systems from the existing structure.

NET AUXILIARY INCOME

Mr. YATES. I think we have covered everything, haven't we?

Mr. RIPLEY. Is there anything we have not covered?

Mr. RIPLEY. I don't see it at this point.

Mr. YATES. Let's look at D-3, Schedule 1. Why is the net income from auxiliary and bureau accounts sharply decreasing in 1979?

Mr. RIPLEY. The net income from which accounts, Mr. Chairman?

Mr. YATES. From auxiliary and bureau accounts, approximately the fifth or sixth line. You see auxiliary and bureau accounts, revenues.

Mr. RIPLEY. Net income.

Mr. YATES. \$9 million goes to \$11 million in 1978 from 1977 and it goes down from \$11 million to \$7.6 million in 1979, and then to \$6.3 million, projected for 1980.

Mr. RIPLEY. I think we discussed that at the first part of the hearing in my opening statement with respect to increased costs of services and the fact that this is a budget which is not fixed in openings in the way that a federal budget is and that our anticipated expenses had been considerably higher due to costs associated with the private activities, the trust fund activities.

Mr. YATES. Why is it going down, then?

Mr. RIPLEY. That is why, because we found that paper costs have gone up substantially. Mr. Wheeler, will explain further.

Mr. WHEELER. Paper, printing. The costs have gone up about a million this year over the previous year.

Mr. YATES. There was a \$4 million drop in net income between 1978 and 1979, and then you are going to lose another million dollars?

Mr. RIPLEY. Yes.

Mr. YATES. Did you lose \$4 million in one year?

Mr. RIPLEY. We did not lose it, but expenses went up.

Mr. YATES. But you don't have the income?

Mr. RIPLEY. No, but you project out a year ahead of time and then you have a combination of circumstances.

Mr. YATES. What accounts for the extra \$4 million in expenses? Paper costs were not that much. Obviously it was one of the items. Put it in the record, Mr. Wheeler.

[The information follows:]

EXPLANATION OF VARIATION BETWEEN FISCAL YEAR 1978 ACTUAL AND FISCAL YEAR 1979 ESTIMATED NET INCOME

As indicated on page D-3, Schedule 1 of the fiscal year 1980 budget justification, the net income from the Smithsonian's auxiliary and bureau activities was projected to decrease by \$3,991,000 from fiscal year 1978 to 1979 and by a further \$1,241,000 from fiscal year 1979 to 1980. It must be pointed out that these earnings estimates were prepared almost one year ago in the light of then current economic estimates (i.e., lower interest rates, commencement of a recession, lower consumer purchasing levels, etc.). Since that time, it has become obvious that these factors have at least been postponed. Therefore, current fiscal year 1979 earnings projections have been improved but it is still probable that they will fall below results of fiscal year 1978.

The following major factors outline the reasons for the decline in the projections of net revenues:

FISCAL YEAR INCREASE (DECREASE) IN NET REVENUES

[In thousands of dollars]

Activity	1978 actual	1979 budget	1978-79 variance	1980 estimate	1979-80 variance
Magazine.....	7,568	5,820	(1,748)	5,200	(620)
Exposition books.....	2,105	780	(1,325)	466	(314)
Performing arts.....	253	.....	(253)	(25)	(25)
Shops/mail order.....	638	360	(278)	423	63
Other associates programs.....	(127)	(500)	(373)	(518)	(18)
All other.....	1,194	1,180	(14)	853	(327)
Total.....	11,631	7,640	(3,991)	6,399	(1,241)

Included above in the "All Other" category are the results of the NASM theatres which were estimated to fall nearly \$400,000 in fiscal year 1980 because of increased operating costs and substantial expenditures for replacement equipment.

These originally budgeted declines from fiscal year 1978 to fiscal year 1979, and from fiscal year 1979 to fiscal year 1980 were primarily the result of the five auxiliary programs detailed above:

(1) Projected gross revenues from the Smithsonian magazine were estimated to be \$1,400,000 higher in fiscal year 1979 than in fiscal year 1978; but this is more than offset by an estimated increase of some \$3,200,000 in costs of paper and printing, "fulfillment," postage, salaries, administration, and a rental assessment for space occupied on Mall facilities (the latter recommended by the House Surveys & Investigations staff). These same factors contributed to the projected \$620,000 further decline in fiscal year 1980 over fiscal year 1979.

(2) In 1978 the Smithsonian Exposition Books program published the immensely popular Smithsonian Experience general interest book. In budgeting for fiscal year 1979 and fiscal year 1980, it was considered most unlikely that the success of the initial book would be duplicated with subsequent offerings while here again higher costs were to be expected.

(3) The Division of Performing Arts offered in fiscal year 1978 a major promotion of recordings to our Associates, which proved very popular. Just as with the Exposition Books program, forecasts did not call for this success to be duplicated in fiscal year 1979 and fiscal year 1980. It should be noted, however, that the recent offering of the Bach series will substantially improve the earlier fiscal year 1979 projections.

(4) Museum shops and Mail Order operations have been adversely affected by higher salary costs, relocation and start-up costs of the new mail order fulfillment center, and by rental fees now charged.

(5) Fiscal year 1979 and fiscal year 1980 projections for Associates programs other than the Magazine provided for significantly higher fixed costs and efforts to reach wider audiences. The Resident Associates program called for additional tours and classes for Washington residents without any significant increase in fees. Our Visitors Reception Center in the "Castle" provides an ever-increasing number of visitors with a wealth of information about the Smithsonian. The Regional Program of the National Associates which sends Smithsonian shows, classes and exhibits to a number of major cities each year has been expanded. The Institution is absorbing the bulk of these costs.

Finally, it should be said that the Institution is continually reviewing the status and financial projections of all auxiliary and bureau activities, although a formal budget document is generated only annually. The formal budget process for these (and all) Trust fund activities is now underway for the fiscal year 1980 and 1981 budget years and the Committee will be kept fully informed of changes in such budgets as they are developed.

CLOSING REMARKS

Mr. YATES. Mr. Ripley, if you have nothing more to add, it has been a very long day and you are entitled to go back to your office and rest for a few minutes before you take up your other work. Thank you very much.

Mr. RIPLEY. Thank you very much, Mr. Chairman.

SMITHSONIAN INSTITUTION LIBRARIES



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