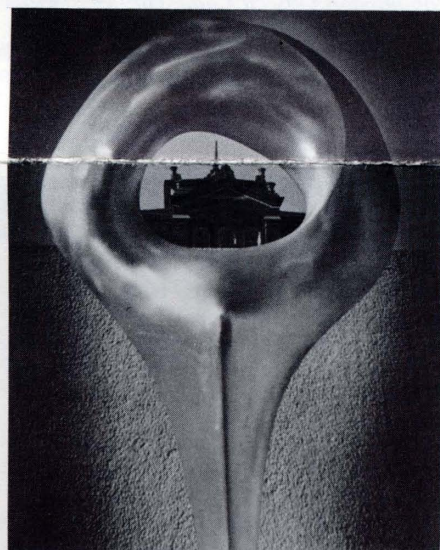




Pictured are two of the winning entries in the Second Annual Photography Contest sponsored by the Smithsonian Resident Associate Program.

The winners were chosen from more than 100 entries submitted in three categories. Winning photos shown here were taken by: Charles W. Rumph, Washington, D.C., first in the adult category with an eerie view of the entrance to the "castle" (note the face in the lantern), and by Earl A. Houseman, Annandale, Va., second in the adult category whose entry shows a tower of the Arts and Industries Building framed by a Hirshhorn sculpture. Other winners were Arnold Miles, Bowie, Md., who was first in the teenage category with an unusual view of the Mall from the Hirshhorn Museum, and Rick Keller, Falls Church, Va., first in the child



A&I Seen From Hirshhorn

North Hall of A&I To Close Sept. 1

The last section of the Arts and Industries Building still open to the public — the north hall displaying "famous firsts" in aviation and space flight history — will be closed September 1 so that renovation of the structure may proceed for the Bicentennial.

In a memorandum, Paul Perrot, Assistant Secretary for Museum Programs, said the museum shop in the building will stay open until then. The other three exhibit halls and the rotunda of the building have already been closed to visitors so that workmen can proceed with plans to restore the building to its appearance 100 years ago.

New Museum Shop Opens at NMHT

The Smithsonian's newest museum shop opened March 26 in the National Museum of History and Technology, just inside the Mall entrance.

Designed by the architectural firm of Becker and Becker of New Canaan, Conn., the elegantly appointed store is the first of a number of shops currently planned or under construction.

Other shops to open are: the 1876 Shop in the renovated Arts and Industries Building (Spring 1976); the National Air and Space Museum Shop (July 4, 1976), and a large new facility in the National Museum of Natural History (1977).

category with his entry taken through a sun shade on the terrace of the Museum of History and Technology. Their entries will appear next month in the TORCH.

The competition judges were: Jan Muhler, Associate Curator, Division of Contemporary Painting and Sculpture, National Collection of Fine Arts; Eugene Mantie, Photographer, National Portrait Gallery; David Haberstick, Assistant Curator, Division of Graphic Arts, NMHT; Arthur Gaush, Director, Office of Printing and Photographic Services, and James Wallace, Special Assistant to Mr. Gaush. The winners were honored at a special awards ceremony coinciding with the opening of the exhibition of winning photographs.

Employees Receive Performance Awards

The following employees have recently received Sustained Superior Performance Awards, in recognition of their outstanding performance "above and beyond the call of duty."

Smithsonian Tropical Research Institute
Mercedes Arroyo, Miguel A. Estribi
National Zoological Park — Walter C. Tucker, Harry I. Goodman, Michael E. Stewart, David A. Gregg
Office of Plant Services — Thomas J. Matthews, Zeff Richardson
Office of the Treasurer — Rhoda Garfinkle
Protection Division — Edward Pravlik
National Air and Space Museum — Hernan I. Otano
Museum Programs — F. Matilda Wells
National Museum of History and Technology — Grace Rogers Cooper
Office of Public Affairs — Diane Campbell
Special Act Awards have recently been presented to the following employees:
Museum Shops — Robert M. Dills
Office of Plant Services — Dean Jones
Office of Coordinator of Membership and Development — E. Jeffrey Stann

Airlines Establish New Ticket Office

SI employees who plan personal travel are invited to take advantage of the recently opened Scheduled Airlines Ticket Office (SATO) in the Main Justice Department Building.

The facility, operated by the Air Transport Association, can provide flight information, make reservations and issue tickets for personal travel on any regularly scheduled (i.e., non-charter) airline, world-wide. Hotel and rental car reservations to be used in conjunction with air travel can also be made through SATO.

The Office, located in room 1409, Main Justice, is most easily reached by using the Constitution Avenue entrance to the building. (For admittance to Main Justice, Government identification must be presented.)

Business hours are from 9 a.m. to 5 p.m., Monday through Friday. Travelers can call 739-5335 to discuss their travel requirements with SATO personnel and to make reservations.



THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

May 1975

SI to Start Construction Of NMNH Service Building

Construction is about to begin on a new three-level building inside the west courtyard of the National Museum of Natural History.

The largest addition to any existing SI building on the Mall in the last decade, it will give the Museum sorely needed space for public and employee dining rooms.

A school tour staging area that will include a conference room and four classrooms, as well as an Associates dining area, and an enlarged museum shop will be among the other facilities located in the new building's 45,000 square feet of space.

NMNH administrators are hopeful that the public dining area will be in operation a year from now when the predicted tidal wave of Bicentennial visitors begins flooding the Mall.

The NMNH public cafeteria is planned to seat 400 persons and will be similar in design but larger than the carousel snack bar area at the National Museum of History and Technology. At the present time NMHT with combined cafeteria and snack bar facilities that seat over 600 persons — is the only Mall museum other than the National Gallery of Art where the public can find a place to eat. The opening of the NMNH cafeteria in addition to a planned NMHT expansion and another 400-seat carousel snack bar in the new National Air and Space Museum, scheduled to open in July, 1976, will more than double tourist eating accommodations in SI's Mall museums.

All of the food facilities to be installed in the new NMNH west courtyard building will be operated by the Marriott Corporation, which runs the NMHT kitchens.

Private Funds Used

Under terms of the contract to be signed between the Institution and Marriott for the NMNH operation, Marriott will make a substantial investment in the decoration, engineering, and architecture of the new building in return for a lease to operate the food services. SI will pay for construction of the west court building through private funds. T. Ames Wheeler, Smithsonian Treasurer, noted that to the best of his knowledge, this is the first time in Smithsonian history that private funds have been used for a project of this scope.

The NMNH public cafeteria will be open for lunch all year around and in the summer for supper. The NMNH employee area will serve hot cafeteria lunch food. The move of the Associates dining room to NMNH will double the capacity to serve Associates and will free the SI "castle" Commons dining room for use by the staff and Woodrow Wilson fellows.

The west courtyard where the building is to be constructed was originally an air shaft, meant to provide window space for air circulation in the days before the 60-year-old building had air conditioning. Until late last

year the space was occupied by a tin shed that at one time or another provided space for specimen storage, exhibit shops and a mammals preparation laboratory. The tin shed was demolished during January of this year (see the photo showing removal of Indian canoes stored in the building.)

Access From Rotunda

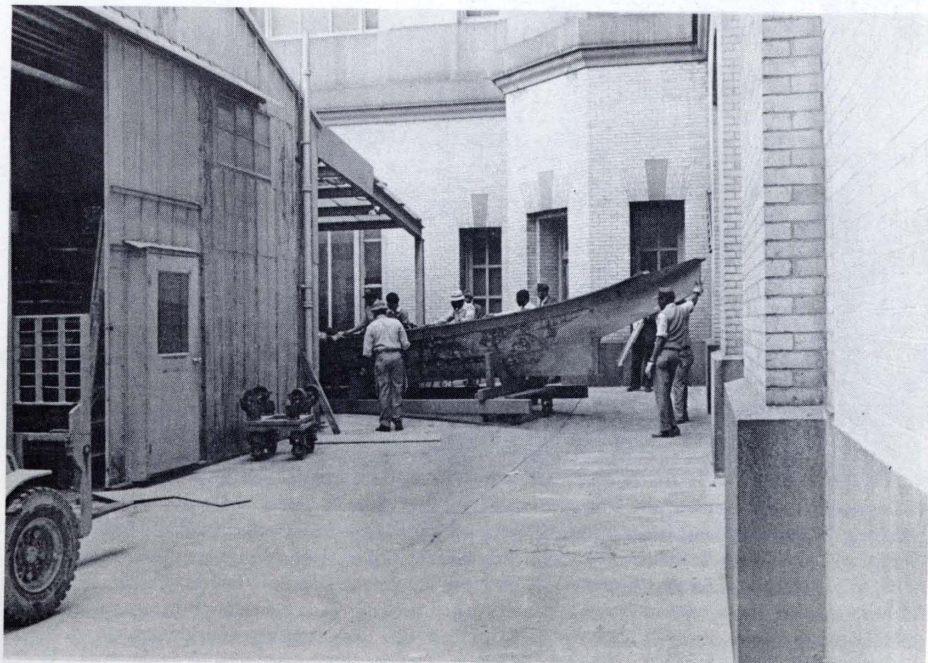
The three-level building is being designed jointly by Smithsonian and Marriott. Visitors entering the first floor of NMNH from the Mall will find direct access to the new building from the rotunda. Walking through the entrance to the new building they will either be able to stroll into the new museum shop, which NMNH Director Dr. Porter Kier hopes will include "the best natural science book store in the country," or into the public dining area. There will be a stairway down to the middle level of the new building where restrooms will be located.

The easy and convenient location of the new restrooms will remedy a situation that for years has made life miserable for many tourists. Guards at the first floor Mall entrance have noted that the most frequently asked question by persons coming into the building is "Where are the restrooms?" Unfortunately, the present location of public restrooms — at the east and west wings and at the Constitution Avenue entrance — has necessitated a long and often confusing walk.

In addition to the restrooms, the middle level of the new building will provide space for future expansion eventually including a space for a specimen reference library that will make natural history collections available to the public on a larger and more sophisticated scale than the Museum's present small Discovery Room. An amateur rockhound, for example, will be able to find many specimens in drawers that he can take to tables and study at his leisure.

The NMNH staff cafeteria will be separated by a partition from the Associates dining room on the ground floor. The entrance to the staff cafeteria will be across the hall from Room 60A where Anthropological Archives is located.

School tours coming into the museum from the Constitution Avenue entrance will enter the education area through the west hallway. There will be a lounge there where they can hang up their coats, leave their lunches, and receive orientation instructions from Office of Education docents before setting forth on their tour.



Workmen removing an Indian canoe from the shed in the west court of the Natural History Building to clear the site for the new service facilities structure to be built there.

About SI Women Council to Present Seminars

Beginning May 17, the Smithsonian Institution Women's Council will present a series of noontime seminars designed to acquaint interested SI employees with the different roles that women play in our society.

The first speaker will be Ms. Euphesenia Foster who has been detailed from the U.S. Justice Department, Bureau of Prisons, to the U.S. Labor Department, Women's Bureau, to coordinate International Women's Year activities relating to women offenders.

One of the women on the Women's Council has recently won an adjustment to her complaint of sex discrimination that we believe will be of interest to other employees. She was awarded a grade promotion, back pay in the new grade, possible future training, and — most important — the opportunity to have a panel review her credentials as a professional scientist. The panel approach, which is to be institutionalized for technical, so-called semi-professional personnel, will be a vehicle for those who believe because of their professional accomplishments that their title should be that of a scientist. This panel thus creates a Smithsonian procedure for upward mobility into the scientific/curatorial core positions at the Institution.

On March 4, 5 and 6 members of the SI Women's Council attended an orientation training program conducted by LaVerne Love, SI Women's Program Coordinator. It was not only a very worthwhile and informative session, but also provided an opportunity for the members to become acquainted with both Smithsonian and other government agencies' programs.

Karen Ullrich and Jeannette Pierce represented the SI Women's Council at a workshop entitled "Feminine Statistics: How to use numbers to advance the federal women's program." The workshop was held February 24 at George Washington University. It was co-sponsored by the D.C. Charter Chapter of FEW and GWU Continuing Education for Women. Ms. Marian Cosgrove, who is in charge of Continuing Education for Women at the university, emphasized the opportunities for women who had not completed college, or had not gone at all, to take courses which could be used to ease them into registration at George Washington. On request, she will set up a course to fulfill the special needs of a given agency.

David Copus, Deputy Chief of the National Program Division, EEOC, gave a timely presentation of how he successfully used statistics in graphic forms against "Ma Bell" in the courts. Ms. Maxine Barron, Chief, Statistical Unit, CSC, and Ms. Florence Perman, Federal Women's Program Coordinator, HEW, told how to secure statistics and stressed the need for dedication, hard work and assertiveness in efforts to enhance opportunities for the hiring, training, and promotion of women in all of the federal service.

There was a workshop period in which all

present participated in making various types of graphs and charts to depict three distinct problems.

Ellen Myette, Assistant Curator at the Renwick Gallery of the National Collection of Fine Arts, attended the curatorship seminar sponsored by the American Association of Museums on January 27, 28 and 29 at the National Gallery of Art. The seminar consisted of several panel discussions about curatorial conflicts and responsibilities such as care of collections, exhibitions, public information, publications and research. Other panel discussions concerned the role and use of museum collections: the problems of collecting, lending, interpreting, deaccessioning, the museum labor market and the curator, and a proposed code of ethics for museum workers. The need for curators and museum educators to communicate about exhibition content and exhibition intent was stressed during all sessions of the seminar.

Members of the SI Women's Council were very pleased with the turnout of employees to see the cancer films March 19. A number of employees did not get a chance to view the films, so the Council has decided to reschedule them later in the spring. An announcement will give the date and time.

If anyone has information about outstanding women or women's activities which would be of interest to Smithsonian employees, please contact Mary Quinn on Ext. 5203.

FONZ Takes Over Zoo Food Service

As of April 1, the Friends of the National Zoo took over operation of all food services at the National Zoological Park.

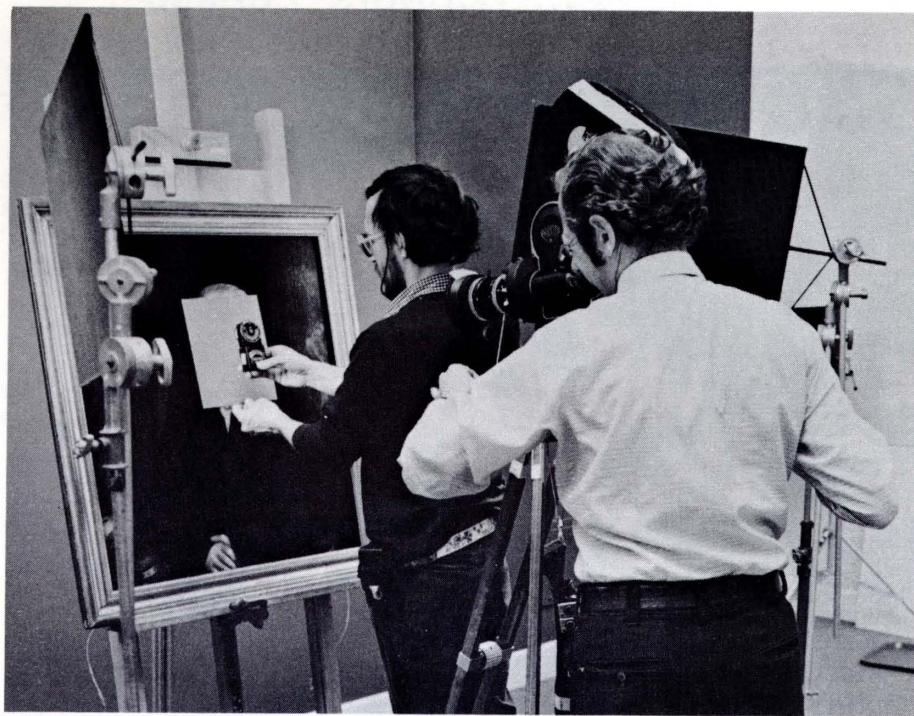
FONZ announced that emphasis this season will be on popular, fast food items, but with more diversity. All seating and service areas will be renovated. Mobile carts and kiosks throughout the park will dispense refreshments.

By next year, FONZ plans to have in operation an outdoor cafe with an international menu on the hill near the Bird House, and a Bavarian garden-style cafe atop the Panda House. An eight-sided kiosk near the Monkey House will specialize in scooped ice cream in many flavors.

Revenue from the food service operations will be used by FONZ to support education, research, and conservation programs at the Zoo.

SMITHSONIAN TORCH May 1975

Published for Smithsonian Institution personnel by the Smithsonian Office of Public Affairs, William O. Craig, Editor; Kathryn Lindeman, Assistant.



FILMMAKERS AT NPG — Charles Guggenheim cameramen have been filming at the National Portrait Gallery to produce a 27½ minute film with the working title of "The American Pantheon." The purpose of the film is to give new visitors an overall introduction to the building, collections and role of the Gallery. The film should be in use by November in the Gallery Orientation Room.

1876-Style Plant Decorations Featured in A&I Restoration

Horticultural decorations will play an important part in recreating a 19th-century appearance in the Arts and Industries Building which is now undergoing restoration for the nation's Bicentennial celebration next year.

A conservatory to be installed in the building will "evoke the horticultural extravaganza of the Centennial Exhibition of 1876," said James R. Buckler, Smithsonian Horticulturist.

At that exhibition in Philadelphia, there was a Horticultural Hall 350 feet long, 160 feet wide and 65 feet high, which remained there until Hurricane Hazel hit the area in 1954. The hall contained numerous varieties of plants including many palms and ferns.

Plans for the A&I Building include an octagonal basin in the rotunda containing a fountain surrounded by a planter 18 inches wide and 22 inches deep. The planter will contain changing seasonal floral displays comparable to those of the 1870s and 1880s such as poinsettias at Christmas, Easter lilies in the spring, begonias in June and July, and chrysanthemums in the fall.

At the points of the octagonal basin will be giant palms 18 to 20 feet tall. Cascading tropical plants such as philodendron and ferns are planned for the four balconies facing the rotunda. Each entrance into the rotunda will have on either side 18 to 20-foot Kentia palms planted in large tubs.

Areas of the building other than the rotunda also will be decorated with plant life. Approximately 120 major palms or tropical trees are planned for the building. These will be changing seasonal flowers in pots on the balcony areas with benches arranged in various patterns.

The balconies of all the halls will contain plantings as well as the ground floors of the north, east and west halls. Ground floor plantings will not be installed in the south hall, as it will contain war machinery and military exhibits. The balcony above the south hall will contain upright trees rather than cascading plants.

In the north hall there is planned a row of seven benches with 18 to 20-foot palms in orangery boxes typical of the period, underplanted with ivy and other plants. The recently constructed galleries of the north hall will contain cascading plants probably weeping figs.

The west hall will open on to a Victorian garden with the balcony containing Australian tree ferns, crotons, *Cibotium* ferns, Boston ferns and spider plants.

"We are also trying to find or duplicate Wardian cases which were very ornamental, and totally enclosed the plants in glass," Mr. Buckler said. "During the 19th century, Dr. Nathaniel Ward invented the Wardian case or fernery which today we know as a terrarium. These cases were very beneficial to the field of horticulture since they enabled the shipment of plants from other parts of the world without exposure to salt water air and other damaging influences."

From old photographs the Horticultural Services Division staff has identified the types of tubs, including their banding, and other details as well as the plants used in the original exhibition.

The selection of plants to be shown in the A&I Building will also be based on listings of horticultural exhibits in the *U.S. Centennial Commission Official Catalogue*. For example, the U.S. Department of Agriculture exhibit at the Centennial Exhibition of 1876 in Philadelphia contained such plantings as mahogany, cocoa, and guava trees. The Smithsonian horticultural staff is attempting to obtain such trees for the Bicentennial exhibition.

To obtain hard-to-find plants, a major exchange program has been established by the Horticultural Services Division. This involves soliciting plants from other institutions such as the Longwood Gardens or the Winterthur Museum, both located in the Wilmington, Del., area. These institutions are willing to donate large surplus plants or cuttings for propagation.

Over the last year, a large number of plants were obtained by the Horticultural Services Division in this manner. Many of these will go into the A&I Building. In addition, HSD is searching Florida and California nurseries for large trees to be used in the exhibition.

The South Yard west of the A&I Building is also being transformed. Part of this area will become a Victorian garden, possibly containing benches, fountains and urns as well as plants.

The small SI greenhouse presently located in the South Yard will be replaced by a recently leased area at the U.S. Soldiers' and Airmen's Home containing 23,000 square feet of greenhouse space and two acres of nursery space. A portion of this will be used to produce seasonal plantings for the A&I conservatory and for rotation of tropical plantings. Previously the plants were grown in the small SI greenhouse which has only 800 square feet.

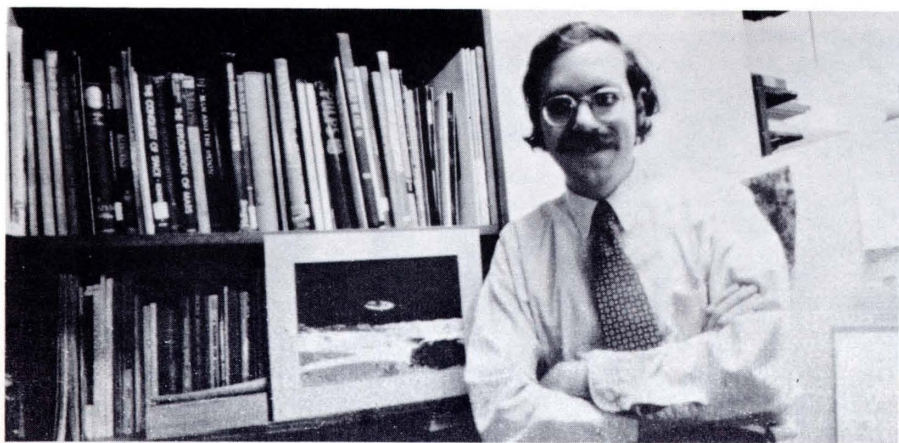
"All this should add up to a grand horticultural exhibit in the Arts and Industries Building and help to recreate the feeling of the Philadelphia Centennial Exhibition of 1876," Mr. Buckler concluded.

Magazine Cited For Recycle Article

Smithsonian magazine has been selected a first-place winner in the National Association of Recycling Industries 1974 media awards contest.

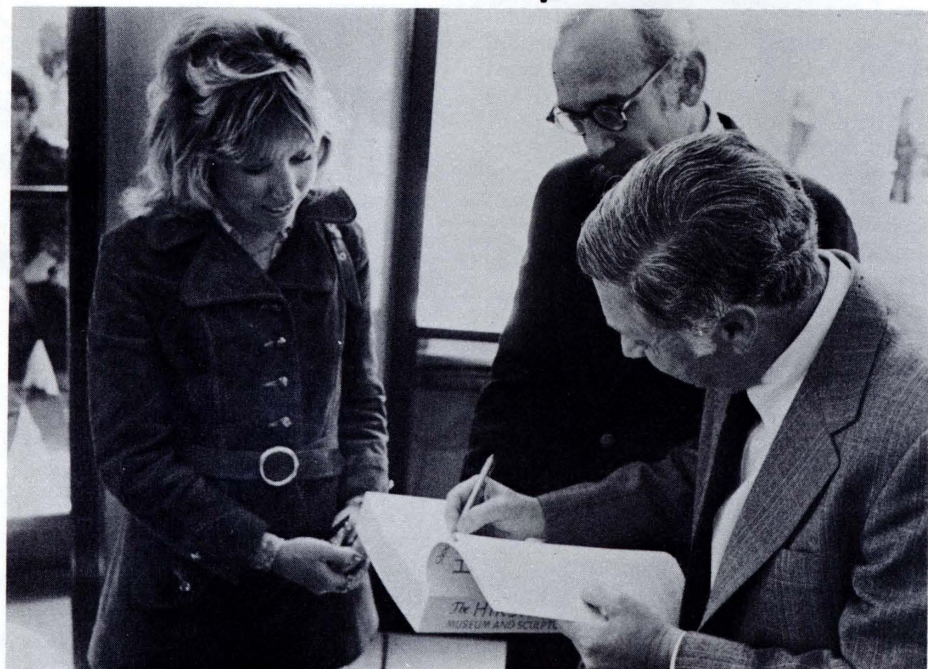
The award, in the magazines category, is for \$500 and specifically cites an article by Jane Stein in the May 1974 issue entitled "Plans Are Piling Up to Handle the Bottle and Can Problem."

A framed citation and a check were to be presented at NARI's annual convention in New York April 14 to a representative of the magazine.



SATURN SEEN — Ron Miller, an artist in the National Air and Space Museum's Presentations and Education Division, received the "Best in Show" first-place award for his painting "Saturn as Seen from Iapetus" in the category of professional astronomical art at the Boskone XII science fiction convention. The conclave, held in Boston from February 28 thru March 2, is the annual convention of the New England Science Fiction Association. Mr. Miller, shown here with his award-winning painting, is a specialist in space-oriented paintings and has received many awards for his outstanding work including: "Best Astronomical," Discon II, World Science Fiction Convention, Washington, D.C., September, 1974; "Best of Show," Minicon Science Fiction Convention, Minneapolis, Spring 1974; "Best Astronomical," Torcon II World Science Fiction Convention, Toronto, September 1973. He executed the Saturn painting for a book *Worlds of Tomorrow, a Traveller's Guide to the Solar System*, with text by Lynn Bondurant, Education Specialist, Presentations and Education Division, NASM, to be published later this year.

Lerner Reviews Hirshhorn's First Months of Operation



Mrs. Kaylene Bauer of Las Vegas, Nev., was recognized April 2 as the millionth visitor to the Hirshhorn Museum since its opening October 4. Here Abram Lerner, Director, is shown autographing a copy of the Hirshhorn inaugural book for Mrs. Bauer as Charles Blitzer, Assistant Secretary for History and Art, looks on. Mrs. Bauer also will get a free subscription to *Smithsonian* magazine.

Abram Lerner, Director of the Hirshhorn Museum and Sculpture Garden, discussed the Hirshhorn's first months of operations and the aims and operations of art museums in general, in a speech at the museum March 10 before the Smithsonian Luncheon Group.

Mr. Lerner noted that the Hirshhorn's attendance had exceeded 800,000 since it opened to the public last October 4 (it subsequently reached the million mark — see the accompanying photo). However, he noted that "numbers alone do not a museum experience make."

"It is a truism that what really counts is the individual visitor's degree of personal involvement and aesthetic experience," Mr. Lerner said.

"But we are all practical men (and women) here, and none of us would pretend indifference to numbers which signify visitors, allies, clients, or consumers. . . . What is the significance of such a large attendance in a museum of modern art, and how can we account for the great popular success of museums which are among the youngest public institutions in our nation? The first three major art museums in the U.S. — the Boston Museum, the Corcoran Gallery and the Metropolitan Museum — were incorporated in 1870. In fact, the first public museum, The Louvre, was opened in 1793.

"One of the intriguing things about the large attendance here at the Hirshhorn is the fact that it has exceeded all our expectations. Even if we reckon with the novelty of our building, the quality of the collections and our new presence on the Mall, the response has been greater than we imagined.

"Perhaps we underestimated the public's interest in modern art. Perhaps we had no precedent for measuring the cultural sophistication which already exists in the Washington area, although the great success of the Kennedy Center should have alerted us. The museums in Washington, like other public institutions here, are tuned in on tourism. The months between April and October yield the largest attendance, a unique audience representing the broadest cross-section of the nation. Our experience suggests a new possibility — namely that since October to April represents the off-tourist season (excepting the Christmas holidays) we can assume that the large crowds which have come here are residents of the Greater Washington area, Maryland and Virginia. In fact, it appears we may have a hard-core art audience after all who can be counted on to attend exhibitions on a regular basis. . . . In any case, almost all of the surveys undertaken within the past few years indicate that although personal reactions to aspects of the visual and performing arts may vary, the public at large recognized the importance of museums, theaters and concert halls in improving and enhancing the quality of modern life."

Mr. Lerner quoted figures from a survey in 1972 of public attitudes and participation in the arts and culture in New York state. He said one of the interesting facts that emerged was that there was virtually no difference in the stress that different income groups place on the desirability of theaters, concert halls and art museums. Among other findings, 80 per cent of those polled said they had a great

deal of respect for scientists while only 25 per cent said they had any unusual respect for art or theater critics. In the middle were poets and painters for whom 43 per cent had a great deal of respect — the same percentage as those who said they had unusual respect for businessmen.

"Whatever the growth of cultural interest has been," he continued, "it is fair to say that the museums have played a significant role. From their beginning 100 years ago, the museums in the United States were people oriented — perhaps not quite in deed but certainly in pronouncement. . . . Unlike similar institutions in Europe whose artistic riches were part of their national patrimony, American museums were essentially importers, buying their masterpieces wherever they could get them. Fortunately America was wealthy and the men who represented Big Business felt it their obligation, for a variety of reasons, to support museums. In addition to forming great personal collections which eventually reverted to the public, they lent their talent for organization and administration to the budding museums with the same energy they normally used to make money, raise thoroughbreds, buy yachts and titled sons-in-law. . . .

"In any case, one must be grateful for this unique benevolence, for without it, it is doubtful that our museums could have proliferated so widely and so quickly in 100 years. It is true that the control of many of these institutions rested in the hands of small but powerful groups who jealously presided over all phases of their museum's activities. But much of this has changed. The need for state and local aid has had a democratizing effect, as has the growth of new generations of art collections and new wealth. With this has come a new and enlightened view of museum education. The earlier patronizing resolve to edify the respectable workingman has been replaced by a more pragmatic program which strives to make the museum an instrument of public education in the visual arts, not infrequently functioning as a center for all the arts. Most museums today budget as much for education as for curation. It is a common sight to see hundreds of school children in the museums escorted not by their grade teachers, but by docents specially trained for this purpose. Since we opened our doors we have had over 13,000 children and over 9,000 adults escorted through the exhibition galleries by 65 docents. Indeed the demand for such service has been so great we are now training 90 new docents which will give us a total of 155 docents, all of whom yearn to tell you and your families what makes modern art so exciting.

"In changing times institutions must either adapt to new conditions or perish. Museums have adapted to new circumstances, new audiences and to new technology. The invention of the incandescent lamp and the motor car probably cannot be overestimated as factors which helped to popularize museums

and explode attendance figures. There is increasing concern on the part of museums to create a pleasant and instructive ambience in which visitors can experience sensations and discoveries which enlarge and intensify their emotional and intellectual horizons.

"That is our ambition here, and in this respect we differ little from our grandparents — our methods are contemporary but our intentions are not so different after all. 'The increase and diffusion of knowledge among men' remains our greatest imperative. This noble sentiment, enunciated by James Smithson, an Englishman, has a Whitmanesque grandeur which I find irresistible and inevitable.

"The museum is a perfect vehicle for that purpose. It differs from the solemn depositories of yesteryear in that its intention is more clearly understood. A century ago it was felt that only neo-classical or gothic recreations were the proper receptacles of culture. I understand it very well since I think it had the virtue of creating a mood which prepared the visitor for an unusual experience. Unfortunately, its very size and solemnity overawed the visitor and eventually produced boredom and weariness. Installations were dull, unimaginative and pedantic. We have learned how to make museums attractive without sacrificing their educational mission.

A Special Mission

"We are a museum of modern art and we have a very special mission. Modern art is often difficult; it arouses suspiciousness by its very newness and departure from traditional forms; it makes great demands on the viewer and often confuses us by its variety and vigor. When we think we have it at last, it changes like Proteus under our very eyes. And yet it speaks to us of our time and is somehow familiar. This familiarity, bred by decades of modernism which has influenced the architecture we live in, the clothes we wear, the shapes and color of our daily existence, affects even the most skeptical. Not too long after we opened I walked into a gallery and to my amazement, saw a young mother diapering her baby on the carpeted floor. It is not a practice I would encourage, but it was somehow indicative of a new breed of museum visitors, comfortable and at home among modern paintings and sculpture. It is to this curious, eager, skeptical, enthusiastic, naive, questioning, demanding, appreciative audience we address ourselves.

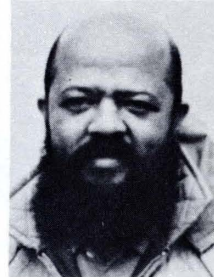
"In all of this, business and men of business can play an important role. Increasingly, the private business sector, the large corporations, and foundations have become welcome allies of the art museums, enabling us to carry through exhibitions and educational programs that would be impossible without such generous support.

"Your understanding of the museum's role is exceedingly important. I go back to my previous reference to the survey on public respect. You recall poets, painters, and businessmen enjoyed the same percentage of public respect. Let's see if we can't bring it from 43 to 100 per cent."

Jesse Merida Of NMNH Dies

Jesse Eugene Merida, 43, a museum specialist in paleobiology for the Smithsonian's National Museum of Natural History, died April 4 after apparently suffering a heart attack at his home in Seat Pleasant, Md.

Mr. Merida was known to thousands of Washington area youngsters for his lively role in interpreting paleontology to the public. He was a popular lecturer in public schools throughout the area and was the museum's principal contact with



Mr. Merida

people who sought identification of fossils. He also led a number of geological field trips for the Smithsonian Resident Associates.

Mr. Merida participated in several oceanographic survey trips, the latest being a scientific expedition to the Kerguelen Islands in the South Indian Ocean.

Dr. Porter Kier, Director of MNH, praised Mr. Merida for the tremendous sparkle, humor and goodwill he brought to this work and for his lively relationships with the public.

"He was known to practically everyone who ever brought a fossil to the museum, and those of us who worked with him over the years had a great respect for the intelligence and dedication that he brought to his work," Dr. Kier said.

Mr. Merida, one of a small number of black scientists active in paleobiology, received his A.B. degree in geology from the University of Wichita in Kansas in 1959. He was a geologist for the Wofford Oil Co. of Wichita after graduation and later was a soil surveyor for the Wichita Chemical and Testing Laboratory.

Mr. Merida worked for the U.S. Geological Survey's paleontology and stratigraphy branch from 1961 to 1967 when he joined the Smithsonian's paleobiology department.

He leaves his wife, Doris; a daughter, Lisa, and a son, Kevin, as well as his parents, Mr. and Mrs. Jesse J. Merida, who live in Wichita. Services were held April 9 and burial was in Harmony Memorial Park.

Audubon Nature Foray

The Audubon Naturalist Society of the Central Atlantic States will sponsor a three-day "Natural History Foray" May 16, 17 and 18, consisting of 18 different field trips. Dr. Porter Kier, Director of the National Museum of Natural History, is honorary chairman, and other NMNH scientists will participate. Deadline for reservations is May 8. For further details contact the Audubon Naturalist Society at 8940 Jones Mill Road, Washington, D.C. 20015.



AYER AD COLLECTION — Taking part in the presentation to the Smithsonian March 10 of a 75-year collection of advertising by the New York firm of NW Ayer ABH International were (from left) Neal W. O'Connor, company chairman; Brooke Hindle, Director of the National Museum of History and Technology; Robert Bach, senior vice-president and director of corporate communications for the firm, and Dr. John N. Hoffman, curator of NMHT's Collection of Business Americana. The Collection will be significantly enhanced by the Ayer gift of 400,000 proofs of advertisements published in newspapers and magazines between 1889 and 1960. Dr. Hindle called the advertising collection "a valuable historic record of changes in American consumption and lifestyles." Included are the company's first ads for the Ford Model A, and proofs of ads which launched a number of famous theme lines.

Volunteers at NMHT Prepare 'We the People' Exhibit Items



Three of the student volunteers, (from left) Deborah Ritter, Eleanor Wright, and Diane Pryor, put the finishing touches on items for the "We the People" exhibit.

By Kathryn Lindeman

Preparing more than 5,000 items for the Bicentennial exhibition "We the People" is the formidable task undertaken by a group of volunteers, under the guidance of Barbara Coffee, Museum Specialist in the Division of Political History of the National Museum of History and Technology.

The group is made up of students, housewives, retired persons and others, some of whom already work as docents in the NMHT tour program. Many of the volunteers are referred to the Division of Political History through the docents program and the information volunteers program.

The volunteers working on the "We the People" exhibit include several who help out on a regular-schedule basis and others who come in whenever possible.

Mary Ellen Kay, one of the volunteers who also works as a Highlights docent in MHT, said: "I fell in love with the Smithsonian when I visited Washington in 1968. Then when we moved here recently the first thing I thought about was that I could spend time in the Smithsonian. I began as a docent because I wanted to share all these great exhibits with the visitors. Then I discovered that help was needed in the Division of Political History to prepare objects for a new exhibit. I have worked on sewing of suffragette banners, steaming of band uniforms and many other jobs and I love it all. Now I spend about three days a week at the Smithsonian."

Emily Lellouche originally came to the Institution four years ago as a volunteer in the docents program. About a year later she began working with the Division of Political History on preparation of items for exhibit. Mrs. Lellouche, who also is employed at a local department store, has wide experience in the fashion field. As a volunteer she has put her background knowledge and sewing skills to work and has performed many other tasks including cataloging of items.

Mrs. Lellouche said, "I really enjoy my work at the Smithsonian — the total surroundings are exciting. But I think it is the people, who show such enthusiasm and like their work, and touching such historic items that I like the most. You can become a part of it."

There are basically two kinds of work the volunteers perform: sewing and cleaning. This work involves primarily textile and paper objects, but also includes such items as airplane seats, a space helmet, and even a stuffed penguin.

The textile items such as banners and flags must be backed with fabric for protection. This is often a very delicate operation since many of the fabrics are old and fragile. The large quilts have had to be sewed with curved needles on to an egg-crate type frame for display purposes. Textile items are not pressed with an iron because of the possible damage from extreme heat under pressure, but they are sometimes steamed to remove as many wrinkles as possible.

Margaret B. Klapthor, Chairman of the Department of National and Military History, said: "The work of these volunteers has saved the Smithsonian Institution thousands of dollars. It has been a

remarkable example of public service. To see these women seated around a big table in our preparation room, working together to back a banner or flag, is reminiscent of quilting bees of the 19th century. And it seems to give the same satisfaction to these modern women as that enjoyed by their grandmothers."

The cleaning phase of the volunteers' activities involves many methods of careful cleaning of various fragile objects. For example, vacuuming of textile items requires the use of a fiberglass screen over the fabric and holding the vacuum cleaner above but close to the fabric so that the material is not pulled into the cleaner.

Dusting involves the use of special cloths, cleaners and techniques, depending on the objects.

In cleaning paper objects, great care must be taken to avoid tearing the edges or damaging the paper in any way.

Before the items can be put on exhibition, they are examined to determine their condition and a decision is made as to how the object is to be handled and what procedure should be used to refurbish it. Some items are referred to the Conservation Analytical Laboratory when technical scientific skills are needed for restoration.

Most of the objects, however, are being prepared by the volunteers who have been working on the items since the spring of 1974. With the exhibit due to open in June 1975, time is a pressing factor.

The volunteers find that their background skills in sewing, such as embroidery or making their own clothes, are helpful. They are trained by Miss Coffee to put their skills to proper use in dealing with delicate textiles or other objects.

Student volunteers with the Division of Political History work on cataloging and research as well as preservation of objects. If a student feels that museum work is a potential career he can get a good idea of the types of work available in a museum by working as a volunteer.

In one case, a group of volunteers made a special trip to MHT from southern Maryland in response to an emergency call for repairs on an old and fragile 48-star flag.

Another project performed by volunteers was the cleaning of more than 30 papier mache mannequins — a very time-consuming project.

"Though background skills are always helpful for volunteers performing the tasks necessary to prepare the large collection of items for 'We the People,'" Miss Coffee commented, "the most necessary elements are common sense and patience. Without the help of these volunteers who are giving their time and energies to help in preparation of this exhibit, the work just wouldn't get done."

Shropshire Heads Solar Energy Unit

Dr. Walter Shropshire, Jr., Assistant Director of the Smithsonian's Radiation Biology Laboratory, was recently elected Chairman of the American Section of the International Solar Energy Society.

The American Section has nearly 2,000 members and has as its aim the fostering of science and technology in the application of solar energy. It encourages basic research in solar energy as well as applied research and development.

The Society has been in existence for the past 20 years but has only recently become very active in furthering the use of solar energy as an alternate source of energy. With the current popular interest in the use of solar energy, the society is growing exponentially. In July an international meeting will be held at the University of California in Los Angeles where research workers from all over the world will assemble to exchange information about the latest progress in the use of solar energy.

Dr. Montali Is N.Z.P. Pathologist

The National Zoological Park has announced the appointment of Dr. Richard J. Montali as pathologist in its Office of Animal Health and Pathology.

Dr. Montali comes to the Zoo from The Johns Hopkins University School of Medicine where he was the director of Animal Pathology Service since 1971.

He is a graduate of the University of Connecticut, Cornell University and The Johns Hopkins University School of Medicine. His honor societies are Phi Kappa Phi, Phi Zeta and Alpha Zeta. He is the author or coauthor of 16 publications in veterinary medicine.

Estes Appointed Director of Exchange Service

John E. Estes has been appointed Director of the International Exchange Service, effective March 2.

Mr. Estes joined the Smithsonian in October 1962 and has held a variety of positions

MHT Curator Is Author of Article

Anne Wood Murray, Curator Emeritus in the Division of Costume and Furnishings, Department of Cultural History, at the National Museum of History and Technology, is the author of a lengthy article on the history of men's trousers which has been printed in a prestigious German publication.

The article, "From Breeches to Sherryvalls," appears in English in *Zeitschrift der Gesellschaft für historische Waffen-und Kostumkunde*. It is illustrated with a number of old prints including some from the National Gallery of Art.

Mrs. Murray begins her history with the appearance of breeches in England and in other parts of Europe about 1570, and traces the development of trousers through the appearance of such garments as "slops," "knickerbockers," and "sherryvalls" (pantaloon buttoned on the outside of the leg).

Deitzer Joins RBL As Plant Physiologist

Dr. Gerald F. Deitzer has joined the staff of the Smithsonian's Radiation Biology Laboratory as an environmental plant physiologist.

Under the direction of Dr. William H. Klein, RBL Director, Dr. Deitzer will conduct research on light-regulated processes of plants under environmentally controlled conditions.

A native of Buffalo, N.Y., Dr. Deitzer holds a Ph.D. in botany from the University of Georgia and a Bachelor of Science degree from the University of Buffalo. For the past four years Dr. Deitzer has conducted investigations on the cyclic phenomena of metabolism in flowering plants at the University of Freiburg, Germany.

A Birthday Surprise for Dr. Angel



Dr. Stewart (left) and Dr. Angel pose in front of the portrait.

When FBI Special Agent Fred Wallace visits Dr. J. Lawrence Angel, curator of physical anthropology several times each month, it is nearly always with a vinyl plastic bag of bones in hand.

The Smithsonian tradition of helping the FBI laboratories to identify unknown human skeletal remains was initiated several decades ago by Dr. T. Dale Stewart, now emeritus physical anthropologist and research adviser to the National Geographic Society.

Dr. Angel admits to being somewhat unnerved when Special Agent Wallace made an unusual request some weeks ago — to take his picture for the files. With almost daily stories in the press about domestic surveillance activities, Dr. Angel concluded

that the FBI simply decided it couldn't be too careful about who was handling its bones.

The real reason for the FBI's special interest in Dr. Angel's picture was revealed on March 21. Dr. Stewart had asked the FBI to photograph Dr. Angel for his own covert purpose of painting an oil portrait of him.

The 15 by 20-inch portrait was presented by Dr. Stewart at a Department of Anthropology party to celebrate Dr. Angel's 60th birthday. Inexplicably, it was announced that the party was to celebrate the birthday of Robert Jurmain, a predoctoral research fellow in physical anthropology. Jurmain confessed that his birthday was actually in July. The anthropologists surmised that to assure complete secrecy, the Jurmain birthday was devised as a story to allay any suspicion on Dr. Angel's part.