NCFA Celebrates Tenth

The Smithsonian

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Collins Named Under Secretary; Zisfein NASM Acting Director

The Board of Regents and Secretary Ripley have unanimously approved the appointment of Michael Collins to be under secretary of the Institution. Collins, who had been director of the National Air and Space Museum since 1971, assumed his new responsibilities on April 24.

"I am pleased that Mr. Collins has accepted this appointment to join the senior executive staff of the Smithsonian," said Ripley. "He has been a valued member of the Smithsonian community for seven years and has gained wide respect for his administrative skills and interests. I am certain that Mr. Collins' special talents will be invaluable to the management of the Institution's diverse program."

Collins succeeds the late Robert A. Brooks, who served as under secretary from 1973 until his death in April 1976.

Collins was born October 31, 1930, in Rome, Italy, to American parents. He graduated from St. Albans School in Washington, and received a Bachelor of Science degree from the United States Military Academy in 1952. He completed the Advanced Management Program of the Harvard Business School in 1974.

Collins was one of the third group of astronauts named by the National Aeronautics and Space Administration in 1963. In 1966, he piloted the Gemini 10 spacecraft during a three-day mission.

Collins' second space mission was that of Command Module Pilot during the historic Apollo 11 flight launched July 16, 1969. He remained in orbit while Neil Armstrong took the first steps on the moon.

Michael Collins

Also effective on April 24 was the designation of NASM Deputy Director Melvin Zisfein as acting director of the Museum. Zisfein has held the deputy position since coming to the Smithsonian in 1971.

Prior to his arrival here, Zisfein had been associate director of the Franklin Institute Research Laboratories in Philadelphia since 1966. He holds bachelor's and master's degrees, conferred simultaneously, from the Massachusetts Institute of Technology.

A search committee has been named to submit its recommendations for a new director of NASM to the Smithsonian Board of Regents.

Senator Pell Chairs Support Center Hearing

By Linda St. Thomas

Construction of the proposed Museum Support Center at Suitland, Md., was the subject of a hearing before the Senate Committee on Rules and Administration, chaired by Senator Claiborne Pell (D-R.I.), on Wednesday, April 12.

The Smithsonian has received $325,000 for planning the new facility and is requesting $375,000 in additional funding for fiscal 1979 to complete the process.

Secretary Ripley and Assistant Secretary for Museum Programs Paul Perrot testified before the committee on Senate bill 1059 which would authorize construction of the $21.5 million structure.

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It has been a privilege to work with Ripley, who has served as an example of what it means to be a public servant.

Michael Collins

Melvin Zisfein

Crowded conditions in the MNH attic will be alleviated by the support center.
How I Learned to Fly in One 10-Minute Lesson

By Linda St. Thomas

I knew I was in trouble when my flight instructor at the National Air and Space Museum explained the nine airplane instruments on his panel. This was the first day of my flight training in January, and I was concentrating on the three that he said I'd reached the ninth, I had forgotten the first. As I climbed into the General Aviation Trainer, which is identical to those used by student pilots, the "simulator aid" settled into his seat beside the cockpit and prepared for our takeoff. The GAT-1 trainer is one of three in NASM's new General Aviation Gallery devoted to non-airline and non-military flying. Everyone, including children, can fly the simulator with one restriction—the "pilot" must be tall enough to reach the controls.

I pushed the throttle, planted my feet on the rudder, checked the altimeter, and took off on an imaginary runway. It took a lot of coordination keeping one eye on the artificial horizon dot at all times so I wouldn't lose balance while pushing the right rudder, keeping the altitude at 4,400 feet and the speed at 80, and aiming for the break in the mountains painted on the wall.

The altitude dropped when I ignored the altimeter, and I crashed twice over a Utah mountain scene. Actually, I crashed three times, but the last one didn't count because the instructor made me nervous. Each of the disasters was announced by an ominous buzzer.

Not everyone is nervous in the simulators. An aid told me that a 12-year-old boy has been coming to the Gallery every day after school. When he grows up, he wants to be a pilot and he's practicing at NASM. After one ride is over, he just moves to the end of the line and waits for another turn. He was probably waiting for the leaves at 5:30.

Other exhibits in the Gallery prepared novices like me for the simulator. In a short movie, "You Can Fly," which is shown continuously in the History of Flight Theater, "Room 222" assures us that to fly all you need is "a little coordination and some training for takeoff."

I stopped next at the computer for a quick test of my general aviation knowledge. It corrected, explained, and graded my answers to multiple choice questions on navigation, aviation terminology, flight mechanics, and weather. When my first choice was wrong, the question flashed on the screen again and again until I finally hit the correct answer.

After watching the film and mastering the quizzes, I had a chance to operate a "plane" from one of the five stationary cockpits. Using the small model plane in front of the trainer, I practiced the standard maneuvers: diving, climbing, and turning. There was also a hand-controlled unit for the handicapped visitors.

All with the help of an expert, I should have been ready for the flight, but before stepping into the simulator, I stopped to see a four-minute film on landing at Washington's National Airport. The screen is set within a display of cockpit instruments, so I got a pilot's-eye-view of the plane's approach from the north.

I'll use the beginner's types of privately owned planes sit in the center of the Gallery including the popular Piper J-3, often called the Model T of general aviation aircraft. Thousands of pilots experienced their first dual and solo flights in the noisy, taut, and uncomfortable cockpit of the Cub. By the time the last J-3 was produced in 1947, more than 14,000 had been built. The Cessna 185 in which Jerrie Mock, a Columbus, Ohio, homemaker became the first woman to fly solo around the world, also hangs overhead. And nearby is a Learjet, the first jet aircraft designed specifically for business flights. This Gears Lear Jet 23, known as "the fighting bus," flew on March 5, 1964, and logged 1,127 hours in its first flight testing program before retirement in 1966. Learjets are popular with many corporations because they offer high speed and exceptional climb performance (about 35,000 feet in 10 minutes).

Donald Lopez and Tim Wooldridge are the curators of NASM's General Aviation Gallery.

Typical Ault Holiday: Soaring Over Virginia

By Kathryn Lindemann

"Thousands of hours of sheer boredom interspersed by moments of stark fear" is how retired Colonel Ault describes his offer by Richard Ault, Smithsonian director of support activities, who is a frequent sight in tatter and tow planes. Ault was flying T-39's, six-pasenger jet trainers, when he was offered from the Air Force in 1971. He wanted to continue flying after retirement and began with a local club. He found, however, that prices were going up, and he wasn't getting to fly often enough. So in 1974, he got together with a group of pilots to form the Warrenton soaring Center in Virginia. They began with two gliders and one towsplane and now operate three towsplanes; five- or two-seat glider trainers; one-seat tow planes, a Learjet, the T-39, and a Cessna 182, beequipped VW bags used to tow the gliders in from the landing area.

An active duty Marine Corps colonel, a former United Airlines pilot, two former Navy transport pilots, and I, an aviator in flying make up the group, which is based at a grass-surface field in Warrenton, Va., in the summer. During the winter months, the operation moves to a small airport outside of Orange, Va., because of the hard-surface runway which is cleared of snow by the airport crew. "When the snow gets stuck up on the sides of the runway," said Ault, "you have to watch your wing tips, but gliding is only a secondary sport.

I had my first taste of flying in 1935 in a barnstormer in an open cockpit biplane, and I was hooked," said the veteran pilot. The service station at his hometown of Long Beach, Calif. "With only 39 hours and 17 minutes of flight time, I took up my first passenger: now my wife, and put the plane into a spin. Ginny's been a 'white-knuckler' ever since. They could hear her clear down to the ground yelling. Don't spin it, Art."

Ault, who joined the U.S. Army Air Corps in 1939, commented, "Even after a lifetime of flying, you never get that one or two hours flight time. I can never afford to get completely blank about it, just to make sure to find out and I am always learning." "I'm more used to powered planes and still think them best, but I'm sure they are an unusual feeling. Although there is no engine noise after you lose the towplane, you still can hear other airplanes over the air and the canopy with the wind blowing through it all alongside a bird traveling in mid-air." "Soaring can be achieved," said Ault, "under several different kinds of conditions: lift from thermals, patches of air with

Ewers Honored for Indian Study
With Show at Natural History

By Thomas Harvey

Dr. John Ewers, senior ethnologist on the Museum's Great Plains anthropology staff, is being honored in an MNH exhibit for his more than 40 years of study and writing of the Indian tribes of the Great Plains.

The exhibit, funded by the Women's Committee of the Museum, is on display in the Museum's west area and will feature the work of MNH staff and visitors. It shows photos of Ewers and his family and presents a large display that will feature the work of MNH staff as well as interviews with Ewers and his family.

Ewers, a prolific writer, has published more than 100 monographs and books since joining the SI staff in 1946. He combines an anthropological background—his doctoral studies were in a Yale University seminar in art history—artistic interest in art that he studied at the Art Students League of New York—and has written extensively on the arts and crafts of the Plains Indians, documenting the changes in this aspect of Indian life from prehistoric times to the present.

One of Ewers' interests and an important source of historical knowledge has been his 40 years of work on photographs of the Tripiti tribes, which is in Smithsonian collections. This photographic exhibit also features an image of Ewers seated in the cockpit of his airplane, which appears in the 1955 Smithsonian Annual Report.

Ewers' own work has contributed to a vital fund of knowledge to his writings. One of the important Plains Indian tribes was the Blackfoot. Ewers first became interested in the Blackfeet when he studied under the noted Indian scholar Clark Wissler, and he had the opportunity to meet elderly Indians who became his informants.

"These old Indians born in the 1850's and 1860's had great stories. They still remembered the buffalo hunts and many of the ceremonies of that period. That generation is now gone," Ewers said.

Ewers has written before their lively accounts of traditional life, based upon their personal recollections and experiences, were preserved in Ewers' field notes and later incorporated in books and monographs he wrote that are classic studies of Indian culture.

Book Review

By Elizabeth McIntosh


The museum is worth its salt has wandered through the corridors of a mind-boggling exhibit at the Smithsonian and not wanted to meet the people behind the scenes who made it all possible?

In delightful Indian life is the story of a book, author Peggy Thomson has made those meetings possible. She opens Smithsonian doors to the reader. She meets the people who research, collect, and create exhibits.

All Smithsonian employees will relate in some way to Thomson's book because it tells the story of the people we are and what they do, and how the giant museum complex evolved and where it is going.

Thomson conducted research, vivid interviews with 22 Smithsonian people in art, history, and science as well as with maintenance staff, computer experts, conservationists, festival entrepreneurs, and zookeepers.

"People think bones are hard and cold," says Lucille St. Huyne, a physical anthropologist. And you proceed to find out how bones can be clues to the great game of physical anthropology sleuthing.

You also read about freezing-birds bob-cats, analyzing Chinese bronzes, laying out Victorian gardens, and carting beached whales to Washington.

And for an apt thumbnail sketch of managing the whole thing, Secretary Ripley explains: "It's like the old Hungarian horse act, where the man comes out jumping up and down on the rumps of eight or nine Percherons. You just have to keep jumping from ramp to ramp."

Thomson is the author of "On Reading Palms." She is a Washington-based magazine writer with a special interest in education and the outdoors. Illustrator Joseph Low attended the Art Students League and the University of Illinois. He is the author and illustrator of many children's books.

John Ewers

Richard Ault

warmer air around them; ridge lift, which depends on temperature and pressure gradient, and mountain lift are the air coming off the tops of the present rise 1,000 miles gilding with the local air and energy. Glider flying is the most popular of all the present movements, which is catching a wave of air something like a surfer catches an ocean wave.

Glider student takes instruction before taking to the skies, then learning the additional lessons, they get their glider rating from the Federal Aviation Administration based on the instructor's recommendations. There is a review every two years to keep pilots' licenses current: they fly with a certified flight instructor and complete a flying check and oral exam.
Taylor Discusses Ten Years of NCFA Scholarship, Exhibitions

By Susan Bliss

Assessing the decade since the National Collection of Fine Arts opened in the old Patent Office Building, Director Joshua Taylor said the Museum has emerged as an important center for the exhibition and study of American art.

Dr. Taylor admitted that his interest in coming to NCFA eight years ago was not just as an administrator, but as a scholar who saw the need for more institutions that could support serious research in the newly recognized field of American art.

"I wanted to see whether the museum could operate on the same level of scholarship as the best university art history department, and I believe we have shown that it can," Taylor said. "At the same time, we have carried on extensive exhibition programs and have organized and almost doubled the permanent collection.

The refinement of these standards and the development of scholarship at NCFA has been steady and will continue to be an important function of the museum, which annually sponsors about 10 postgraduate fellows and 15 student interns in training programs, weekly seminars, and individual research projects.

Facilities include a large area where scholars may work privately or discuss their findings with colleagues. In support of these activities are the research tools that have developed for their use. Taylor pointed to the Inventory of American Paintings Executed Before 1914, the Smithsonian Art Index, and a new cumulative index of exhibition catalogs to 1876.

In addition, the Archives of American Art, which shares space with the NCFA-NPG library, is an immensely valuable depository of historical materials. Furthermore, the character of a work of art can be analyzed with greater accuracy through association with the conservation lab, where art is restored to optimum condition before going on display.

"The development of these tools reflects, in its way, the importance we attach to artists and trends that may not be considered glamorous right now, but which represent serious aspects of American art and as such deserve study," Taylor said.

Some NCFA exhibitions have brought to light some of the country's finest young artists, the director continued, including Lilly Martin Spencer, Romaine Brooks, and W.H. Johnson. Publications relating to some of these shows are considered basic to the study of American art.

"On the other hand," Taylor continued, "we have looked back at the wonderful exuberance and creative strength of Robert Rauschenberg. " NCFA's exhibition in 1976 was the largest museum retrospective to date of work by this well-known contemporary artist.

"We are also conscious of the word 'national' in our name. As a national collection, we are dedicated to the study and exhibition of work from all parts of the country," Taylor said, mentioning last year's show of contemporary California art and next month's exhibition of contemporary Asian works. Future shows will continue the examination of art from other areas of the United States.

Whether through exhibitions, tours, community outreach, or special facilities such as the Discover Graphics program where high school students learn about the museum by using NCFA facilities, Taylor sees teaching as the museum's major service to the public.

"We want to remove boredom and passivity from the museum experience," he said. "so we have taken advantage of the distinctiveness of our building's handsome architecture. For example, when I first came to NCFA, it struck me that the Granite Gallery was a perfect place to hang drawings and prints. The scale of the room and the variety of its spaces encourages people to stop and look at smaller works of art.

"In other areas, we have placed paintings so as to provoke unexpected comparisons. A Childe Hassam painting of Marblehead placed in a gallery across the corridor, but in view of a Japanese-influenced Whistler of a similar subject, may pique the visitor's curiosity and lead to his own investigation."

"The education department's role is integral to our function. We recognize the difference between a response to factual information and a response to art. We have experimented with many ways to encourage the latter without ignoring the former. Our chief interest, however, is in a visitor's interaction with the work of art, not his memorization of facts about it," Taylor said.

There are special qualities to life at NCFA which have made possible its ambitious program and also a certain impact in the museum world, the director feels. He said the staff was continually teaching themselves about the museum profession and passing the information along to others through their museum intern program.

"We are also interested in our own internal life," said Taylor. "Organization is very important as is the sense each office has of its impact on other offices. We are fiercely independent, but we do not build internal empires. I think that each staff member shares a sense of what this museum is about. And all this makes it a very nice place to work."

For other Smithsonian people who would like to celebrate NCFA's anniversary, Taylor suggested the eight-lecture series on the history and collections of the museum, which began at the end of April. The lectures, which are free and open to the public, are held Wednesdays in the NCFA-NPG Lecture Hall at 12:30 p.m.

From the NCFA Photograph Archives . . .

The museum's courtyard entrance before and after installation of George Rickey's "Twenty Four Lines" . . .

In 1962, the Lincoln Gallery housed offices of the Civil Service Commission (below). At right, the gallery as it looks today . . .

President Lyndon Johnson spoke at the NCFA dedication on May 3, 1968. The museum opened to the public on May 6.
By Mary Combs

As a young artist of the San Ildefonso Pueblo, Barbara Gonzales began her career in pottery that is in its eighteenth century. Today, she is ninety-six and matriarch of five generations of potters whose work is currently on exhibit at the Renwick Gallery through August 13.

With her husband, Julian Martinez, whom she married in 1904, she has not only perpetuated an ancient art but has developed and enriched its tradition. Like their ancestors, the potters of San Ildefonso build their pots from the clay, painstakingly shaping them to achieve a symmetry and organic abstraction from that produced by a potter's wheel.

The earliest works in the exhibit are decorated with black-on-black ware, a lost art which they had rediscovered earlier in the century. In 1908 Martinez and Julian were directed by Edgar Hewett, director of the Museum of New Mexico, to attempt to photograph the complete form of glossy black pottery which had been found in archeological digs near San Ildefonso. Maria reconstructed the old forms, and Julian succeeded in discovering a firing technique which produced the black-on-black ware, a lost art which they had rediscovered earlier in the century.

Early examples of the work are simple and direct, using the densities of the techniques of producing a matt black design on a polished surface was recognized by the pottery of their work which is so widely recognized today. Among the decorative designs he employed were marvellous, birds, geometric patterns, the puma, feather, and the plumed water serpent or eftchin.

Many of the pots are displayed in free-standing cases so that they may be viewed in various media and the artist's development is represented. The earliest works are of his life and work.

Exhibitions of pottery to other areas of interest within the collection will be mounted at HMSG over the next several months, focusing on Henry Moore, whose collection will be presented as a group for the first time. The exhibition will open on September 15.

SMITHSONIAN TORCH

By Helen Keller

A small exhibition at the Renwick Gallery and her professor, Anne Sullivan Macy, will open at the National Portrait Gallery on May 14 in commemoration of Better Hearing and Speech Month. The show will feature plaster life masks of both women and an original photograph of the two which was taken at about the time the masks were made. Other highlights include one of the first full-scale presentation editions of Helen Keller's book, "Story of My Life," with a poem from the debut edition, and a number of photographs of corresponding. In all, more than 200 items from the Sullivan to Michael Agnagno, director of Perkins School for the Blind, details Helen's progression over three and a half decades of Sullivan's tutelage.

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Sports

By Susan Foster

Jogging may be likened to a new pair of shoes—most who try it have to break into the regimen gradually before it becomes comfortable. But once initial obstacles are overcome, jogging becomes second nature for many.

Thanks to the Interagency Jogging Council, which sponsors lunchtime runs around the Tidal Basin, five Smithsonian employees with varying degrees of enthusiasm for the sport have taken up the battle against self-imolation. They have found that running is not only beneficial.

Dave Dance of computer services claims that he used to have problems running around a city block.

"I was fat, lazy, and happy," Dance said about his pre-jogging condition. Now, 10 pounds lighter, Dance said he is physically stronger and more mentally alert.

"Jogging was something that just happened for me," he said. "I'm not a distance runner. I'm mostly looking for speed."

In the Council's monthly 1.8-mile jog, which brings employees from other agencies together in competition, Dance logged an 11-minute, 30-second run. He'd like to trim that to 10 minutes flat.

Karen Huntington, District 12's central site controller, is another SI employee who jogs around the Tidal Basin.

"I'm a not a hard line runner," she said. "I haven't jogged much more than around

Bronze Age Tombs To Be Shown in New Hall

By Thomas Harney

The contents of two Early Bronze Age tomb shafts from on island near the Dead Sea have been brought to the Smithsonian for a new permanent exhibit hall about the rise of Western civilization opening June 8 at the Museum of Natural History.

MNH physical anthropologist Dr. Donald Ortner excavated 33 Jordanian tomb shafts during an expedition last summer, and in an unusual gesture the Jordanian Government has made SI a gift of a representative sample of this grave material for the exhibit.

Two of the chambers, including a skeletal remains of eight Bronze Age individu­als, and the artifacts buried with them, will be displayed in the hall just as they were discovered by Ortner after his crew had spent days carefully excavating the eight-foot-deep shafts leading to the chambers. SI exhibits central staff have reconstituted exact duplications of the chambers from wood and paper-mache.

"When the original bone, pottery vessels, and other artifacts that we found in the tombs are placed in the chambers we've re­produced, they will look much the same as they did when I first shined my flashlight on them, feeling though I had rolled back 5,000 years of time," Ortner said.

One of the tombs, the elder, by about 150 years, is associated with the period of the city developed at the site. In the later, more densely populated period, changes took place in burial practices, as illustrated in the later tomb. Thus the display gives insight into one of the exhibit's main themes—the emergence of cities that accompanied the development of Western civilization.

The large cemetery where Ortner exca­vated the tombs is just to the south of the town of a fortified town which some scholars have identified with the ancient Biblical city of Sodom. Today the area of the town and the cemetery is called Bab edh-Dhra and is under study by a team of scientists under the aegis of the American Schools of Oriental Research in Cam­bridge, Mass.

Ortner went to Jordan at the invitation of these scientists to recover a large group of skeletons for research at SI so he could attempt to clarify the relationship of the Early Bronze Age people at Bab edh-Dhra to other Near Eastern populations.

The SI football team was successful in its first two outings beating Herman's Athletic Club, 13-0, and Leonie's, 20-0.

Ken Samuel's of computer services gets credit for breaking the season high in the second half of the game against Leonie. Samuel's picked off an intercep­tion at the 35-yard line to set up the first touchdown with 15 minutes remaining in the game. The second touchdown was scored on a 50-yard pass.

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If you're interested in women's fashions, step over to the Museum of History and Technology and study the work of Gilbert Adrian, the most popular American designer of the 1940's. A small exhibit on Adrian's first floor includes clothes and photos of Adrian fashion which have been donated to the Smithsonian costume collection during the past year as a result of Curator Claudia Kidwell's search for examples of his work. Adrian, whose suits, such as the one pictured at right, are marked by slim skirt and taper­ped jacket with shoulder pads and are considered to have been the first truly American silhouette. The exhibit, which will run through July, was organized by Barbara Dickstein and designed by Richard Virgo.
**The Division of Musical Instruments in cooperation with the Friends of Music at the Smithsonian and the Office of Printing and Photographic Services produced a beautiful color poster of 18th-century musical instruments in the Museum of History and Technology.**

[Image of a musical instrument]

**A Poster for Music**

**Sign Language Classes Offered at MHT, NHC**

By Linda S. Thomas

Professor John C. Greene emits a history of science from 1780 to 1820 could be written without even mentioning the work of Benjamin Franklin. Most monumental ideas and discoveries, such as new classification systems and still new movements in physics and chemistry, came out of Europe. Yet he has found enough material to keep him busy working on a book about this subject for nearly 25 years.

"In the 19th century, science developed in the United States regionally with Philadelphia, Boston, New York, Charleston, and Cincinnati as centers. But people everywhere were interested in the practical applications of this scientific research," explained Greene, a visiting historian at the Museum of History and Technology.

"The popular phrase in those days was "useful arts." Scientists were often eager for a scientist to find support for utilitarian projects rather than pure science research.

Chemistry was very popular because of its applications in manufacturing, pharmacology, and the studies of soils and minerals. Chemist Joseph Priestley, one of the discoverers of oxygen, spent 10 years in the United States, from 1794 until his death in 1804, trying to popularize his ideas in an effort to refute the new French chemistry.

The belief that plants and animals can never become extinct—a concept that is often criticized today—was the belief that was so popular in 1790s, as evidenced by the number of species that are now extinct.

During this period, the federal government started to take a more active role in the development of science in America. The government made a decision to establish a national scientific society in 1790, and this decision led to the establishment of the American Philosophical Society, the leading scientific organization in the United States.

However, President Jefferson conceived and planned the Lewis and Clark expedition to the West. They returned with archeological specimens, plants, and data on languages of now-extinct Indian tribes. Jefferson also headed the American Philosophical Society, the leading scientific organization, for 20 years.

During his stay at the Smithsonian, Greene is spending six months at the Smithsonian finishing his research on these trends and developments in early American science. His book, "Science in the Age of Jefferson," will be published by Harper and Row.

In this period, Greene mentioned, mounds "stirred up no end of speculation," according to Greene. Americans wanted to know about these buildings and what they were built for and why. Because they were unlike anything the Indians had built in recent years, some people speculated that the builders must have been Mexican or other foreign peoples.

A history professor from the University of Chicago came to the National Museum six months ago to tour the Smithsonian's finish his research on the history of science in America. Not all his decisions were as beneficial to science, according to Greene. The Jefferson-supported plans to move the capital from Philadelphia to Washington and then to a center for many scientists, may have retarded the formation of a national scientific society.

*The idea for the poster came from Helen Falk, an information specialist in the Department of Education, who was often eager to find support for educational projects rather than pure science research. She visited the museum and was impressed by the various scientific instruments on display. She suggested creating a poster to promote the museum's educational programs.

**Sign Language Classes Offered**

The Smithsonian Institution offers sign language classes to the deaf community. The classes are taught by deaf instructors and are designed to provide a comprehensive understanding of American Sign Language (ASL). The classes cover various aspects of ASL, including vocabulary, grammar, communication strategies, and cultural competencies.

**Word Choice and Words from the Opening Ceremony of the Smithsonian Sym-**

"Healing Peopling of America," is available through the museum shops to employees and visitors. The price of $5.50 ($6 for Smithsonian Associates and staff) will go to support continuing education programs in ASL.

**Family Pack**

Words and music from the opening ceremony of the Smithsonian Symposium, "Healing Peopling of America," is available through the museum shops to employees and visitors. The price of $5.50 ($6 for Smithsonian Associates and staff) will go to support continuing education programs in ASL.

**Adelyn Breskin, consultant for 20th-century painting and sculpture at NCA, was a subject of an article by Paul Richard in the Washington Post.** "Old age often brings it a hardship of the vi-
Newsmakers

By Johnnie Douthit

Martin Bell, director of jazz programs at DPAA, and Bill Blackboard, editors of "The Smithsonian Collection of Newspaper Comics," appeared on NBC's "Today" show to discuss this recent Smithsonian Institution Press publication. Williams was also interviewed on Washington's WJLA-TV about the book.

Claudia Oakes, assistant curator in the Department of Aeronautics at NASM, recently spoke to the Arlington Optimist Club about the special interest and participation in the Holton-Arms School's "Potential of Women Day.

Lisa Taylor, director of the Cooper-Hewitt, and James Goode, curator of the Smithsonian Institution Building, served on a panel for the administration of grants to be given by the National Endowment for the Arts.

Manuel Melender, public information officer, DPAA, have a live performance of operatic and concert repertoire on WTOP radio in April.

Walter Boyle, curator in NASM's Department of Aeronautics, delivered a lecture on the Silver Hill Museum to the Society of Logicians Engineers. The talk was followed by a tour of the facility.

Smithsonian photographer Dante Penland won first place in the professional division of the annual "International" color slide contest sponsored by the Mineralogical Record. The award-winning photograph is of the "Philip Oakes, 1930s." Two members of the Smithsonian Institution Building, 1625 L Street, NW, and will be open a new season of activities for Smithsonian employees. Among the anticipated events will be more intramural sporting events, a vehicle they cite as necessary to the political struggle and emergence of women in this country. It includes the table on the Declaring the Rights of Women, also written for the first women's rights convention at Seneca Falls, banners used by suffragists to picket the White House in 1878, and even one of Bella Abzug's hats. Joining Abzug in the presentation were Olympic swimmer and torch-runner Donna DeVarona and Judy Carter, the President's executive-in-law, who presented the 3,000-mile relay and in Houston.

A special tribute to Radio City Music Hall, presented by Bella Abzug, was awarded by Rockefeller Center, Inc., "one of the largest contracts on record for the decoration of a theater." Deskey designed all the furniture, lamps, and fabrics. Several years ago, Deskey donated to Cooper-Hewitt a large number of working designs for some of his projects carried out during the 1930's. The Deskey gift also included three drawings by Erez Reeves who had been chosen to design the Radio City Music Hall carpet. The Museum has in its collection five drawings, contributed by Deskey, the resident Associate Program's assistant director for programming. A special tribute to Radio City Music Hall.

In 1848; the scroll; the torch which symbolizes the continuity of women's history collection. Among the objects given were: the torch carried by relay teams from Seneca Falls, N.Y., where the first women's rights convention was held in 1848; the large "women" banner which served as a stage backdrop; the gavels, buttons, badges, original documents, pamphlets, brochures, conference programs, and tape recordings.

In accepting the artifacts, MHT Director Brooke Hindle cited the historical theme that "women being currently being developed in the women's history collection. "The objects," Hindle said, "are representatives of that theme. Particularly the torch which symbolizes the continuity of women's movement. They will join Susan Anthony's gavel." The Smithsonian collection traces the history of the struggle and achievements of women in this country. It includes the table on the Declaring the Rights of Women, also written for the first women's rights convention at Seneca Falls, banners used by suffragists to picket the White House in 1878, and even one of Bella Abzug's hats. Joining Abzug in the presentation were Olympic swimmer and torch-runner Donna DeVarona and Judy Carter, the President's executive-in-law, who presented the 3,000-mile relay and in Houston.

A concern of each speaker was the ultimate passage of the Equal Rights Amendment. A special tribute to Radio City Music Hall.

The decoration of the Radio City Music Hall interior was done under the direction of the Cooper-Hewitt museum's "Exhibition of Women," which opened in April to open a new season of activities for Smithsonian employees. Among the anticipated events will be more intramural sporting events, a vehicle they cite as necessary to achieve full and complete equality for women.

A slide show of the conference, "Declarations of American Women," acquainted the first time in Houston, with the goal of that conference: to assess the state of the American women's movement, to invite your suggestions. Membership information and cards may be obtained from any executive committee member. The Association continues to seek interested employees who would like to serve on committees.

Officers: Michael Alaim, president; Vincent Turner, first vice president; Ann Gilsip, second vice president; Thelma Davis, secretary; Cora Shores, treasurer; Dorothy Jacobs, assistant treasurer. Committee Chairpersons: Alice Blake, George Ford; Kathy James, Frankie Free, Edgar Greenspan, Sandra Gilstrap, second vice president; Thelma Turner, Willie Dillard, Leroy Jefferson, Marvin Joy, Benjamin Howard.

Dante Penland's award-winning "candelaibra" photo, personal assistant in the Office of Personnel Administration, recently received a $25 cash award for her suggestion which resulted in improved emergency fire evacuation procedures and lock systems for the employment office.

Fred Voss, research historian at NGP, spoke to the Maryland Historical Society in April on the subject of Henry Clay.

Audrey Davis, curator in MHT's Division of Transportation, is working on "The Second Symposium," a meeting of the Joint Atlantic Seminar of the Joint Atlantic Seminar of the Study of Navigation at the Boston Museum of Science.

The Resident Associate Program will co-sponsor two symposia, one on Mexico and one on Japan, to be funded by the National Endowment for the Arts and the National Endowment for the Humanities fall and spring. RAP will serve as a consultant and audience source for both symposia. This year's symposia will focus on Mexico's people, art and culture, economic development, political development, and key issues in Mexican-U.S. relations through lectures, poetry, art, photographs, film, and performances. Sponsored with Meridian House International of Washington, the symposium will extend from September 29 through November 1978 in these three areas:...
When visitors follow the trails through the National Zoo to see their favorite animals, they may wonder how complicated it is to keep track of the 2,294 inhabitants. This is the job of Judith Block, a Zoo employee who keeps tabs on each Zoo animal by means of a record system which includes any information available on new animals as well as what happens to them at the Zoo. Block, a Zoo employee, also arranges for shipping the animals and keeps up on affecting animal management. She was interviewed by Torch staff writer Kathryn Lindeman.

Q. What information about each animal is filed?
A. Our records show when we got the animal, how it was housed and cared for, its descendants and antecedents, and birthing or hatchling history. Since we must be able to tell each individual from every other in a herd or similar group, our records must also show an animal’s leg band, ear tag, stripe pattern, horn shape, or other identifying characteristics. The hardest part is knowing what information to keep—10 years from now, an unexpected aspect may become critical. A good example of how critical it can be is shown by records we kept on the housing of some of the monkeys. We were puzzled and very much concerned by a number of monkey deaths. After the pathologists found blackening and evidence of lead poisoning, we needed to track which animals had been housed in enclosures with lead-based paint. Those young monkeys chewed on the bars just as small children might, and the results were sad.

Q. For what purposes is the information used at the Zoo?
A. We use the information to learn from the animals and keep them well so they live long and reproduce and may be managed as captive populations. We can provide it’s history from our records. There are other zoos that confirm that it is the same for them.

Q. How do people outside the Zoo use the information?
A. We often get requests for information on a particular animal or group from the general public. Teachers who bring schoolchildren for a lesson on monkeys, for example, may call in advance and ask for the sex and age structure of the group.

Keeping complete records also aids our programs with other zoos. Very few animals are replaced from the wild these days, most of them are captive bred here or in other zoos. We supply each other and the records provide complete genealogies and make population management possible. With more than 100 animals on loan from other zoos and the same number loaned out, we are able to actively manage the groups on an interzoo basis.

The information is also used to complete annual questionnaires for use in studies, which are international population studies. On the rhinoceros, for example, it might show which group was born most often, and with what rate of infant viability. Q. What kinds of shipping arrangements are made?
A. Shipment are sometimes very complicated. A shipment container, for example, might come from Sri Lanka as a Bicenntennial gift involved tons of paperwork with a lot of different agencies. After all that work, it happened to be that animal get off the track and it came to the Zoo in the middle of the night to watch the arrival. In another instance, some monkeys were being shipped to the Zoo, but there was a delay because the animals were housed with other monkeys which could not be brought into the country. After many phone conversations, we settled the problem: the U.S. dispatch agent in Miami spent an hour and a half carefully scraping the food out of the crates and avoiding the whole thing.

Q. How does the registrational system operate?
A. When the Zoo was in the 1890’s, the Smithsonian’s practice of assigning animal numbers was to assign a number to each. Under that system, there were used more than 46,000 numbers. Even though most of these animals are dead, we still have information about them which may prove helpful in present studies.

Correction
Professor Charles Harvard Gibbs-Smith is the first occupant of the Lindbergh Chair of Aerospace History at NASM, not in residence as given in the April issue of Torch.