Ripley Praises Volunteer Work

Three hundred forty-five thousand, five hundred ninety-three.

That's the total number of hours devoted to volunteer work during the past year by 2,242 volunteers in the nation's capital and beyond.

Their varied contributions to Smithsonian activities and programs are outlined in this especially expanded issue of Torch. Secretary Ripley, in a statement to Torch, praised the volunteer effort, saying:

"This year, as for many years, the contribution of the volunteers to the success of the Smithsonian is tremendous. We can attempt to measure it in terms of what it would cost to hire people to perform the many duties carried out by our volunteers. But, in fact, there is no way of placing a monetary value on the dedication with which these men and women serve the Smithsonian. Their contribution is an invaluable one for which we are most grateful."

The largest single group of volunteers in 1978 were the education category, 820 men and women who guided tens of thousands of visitors through exhibits in a dozen museums. The volunteers also corresponded with visitors, held sessions in the education offices of individual museums, contributed 81,778 hours of time explaining exhibits to groups large and small.

Next in numbers were the independent volunteers, 544 people who work behind the scenes as non-staff volunteers. They dealt a total of 174,692 hours of personal attention ranging from piecing pottery shards to translating technical documents. This, incidentally, was the seventh year of the Independent Volunteer Placement Service, whose work is coordinated by Sally Coveal of the Visitor's Information and Associates' Reception Center.

The Friends of the National Zoo, or FONZ, make up the third largest group, with 370 men and women giving 41,569 hours in a variety of capacities at the Zoo.

Information volunteers, 311 strong this year, were trained through the VIAEC, directed by Mary Grace Potter. They staff the information desks at the Renwick and all Mall museums, except the Freer, 7 days a week from 10 a.m. to 4 p.m., and respond to telephone inquiries at the VIAEC.

The typical weekend information special volunteer, if there is such a thing, is a woman (88 of the 111 active weekend specialists were women), aged about 40 and involved in a full-time profession. She is probably fluent in a foreign language and, more likely than not, holds an advanced degree. Her energy is evident from the fact that 82 percent of these volunteers donate their time in addition to maintaining 40-hour-a-week careers. Overall, the information volunteers contributed 35,441 hours of free time this year.

Other groups of volunteers included the 102 people who devoted 2,390 hours to the Division of Performing Arts, the 79 who contributed 8,755 hours to Resident Associate Program activities and the 21 who served at the Chesapeake Bay Center for Environmental Studies for 1,100 hours.

For more details of volunteer activities, see pages 5-9.

Hirshhorn Hosts College Art Meeting

Director Abram Ler ner of the Hirshhorn Museum and Sculpture Garden will act as host for this year's 4-day annual meeting of the College Art Association to be held at the Washington Hilton Hotel from Wednesday, Jan. 31, through Saturday, Feb. 3.

The CAA is a professional organization of critics and historians in higher education and the museum field with an international membership of about 8,000 individuals and 1,800 institutions.

Between 4,000 and 5,000 people are expected to attend the meetings and concurrent activities in Washington, which are being coordinated by HMSG Curator for Exhibitions Cynthia Jaffe McCabe, who will meet during the CAA meetings, with the AAM professional standing committee becoming, for the first time, a liaison between memberships of both organizations.

Howard Fox, of HMSG's Department of Painting and Sculpture, will chair the panel, which will consider the problems faced by the curator who works with permanent art, such as site-oriented sculpture, performance pieces and temporary, disposable or edible art. Other curatorial groups with interests related to CAA concerns will gather in the same period. The Women's Caucus for Art will sponsor three panels, including: "A Capital Art: Washington's Public and Private Sectors," in which Resident Associate Program Director Janet Solinger will participate. Other Smithsonian events will include receptions at HMSG, NCFA, NPG and Renwick and the meeting and reception at the National Air and Space Museum on Friday, Feb. 2.

Stephen E. Weil, HMSG. The American Association of Museums Curatorial Committee, chaired by Cynthia Jaffe McCabe, will meet during the CAA meetings, with the AAM professional standing committee becoming, for the first time, a liaison between memberships of both organizations.

Community Mourns Wetmore, Past Secretary, Ornithologist

Dr. Alexander Wetmore, who served as the sixth Secretary of the Smithsonian from 1945 to 1952, died at his home in suburban Glen Echo, Md., on Dec. 7 at the age of 92.

An internationally known ornithologist, Dr. Wetmore was one of the world's leading specialists in avian fossils who, over 4 decades of research and writing, greatly added to the store of knowledge about birds of tropical America.

"The Smithsonian community is saddened by the death of Alexander Wetmore," Secretary Ripley said in a statement. "This gentle and affectionate man, loved by all who knew him, made invaluable contributions to the Smithsonian and to the science of ornithology. To him we owe a major portion of our knowledge of avian evolution as well as of the living birds of Central and South America.

"I doubt that any man who served in so many responsible capacities was ever regarded with more affection and admiration than Alexander Wetmore. In his character and personality were the gifts of understanding and compassion possessed by very few."

Dr. Wetmore was associated with the Smithsonian for more than 50 years. He joined the Institution's staff in 1924 as superintendent of the National Zoo. Raising in that position for less than a year, early in 1925 he became assistant secretary for science at the Smithsonian and director of the Museum of Natural History.

He continued as assistant secretary until 1945, when he was elected to serve as the Smithsonian's sixth Secretary, succeeding the late Dr. Charles G. Abbott. A memorial service for Dr. Wetmore was held in the Smithsonian Castle on Dec. 18. Dr. Wetmore, who had been in declining health for several years, was interred at a family plot near Ichaha, N.Y., following cremation.

Born in North Freedom, Wis., on June 18, 1886, Dr. Wetmore developed an interest in natural history at an early age. His first published work was "My Experience with a Red-Headed Woodpecker," written when he was 13. At the age of 19, he obtained his first museum job, as an assistant at the University of Kansas Museum.

In 1910, Dr. Wetmore took his first government position with the Biological Survey, then a bureau of the Department of Agriculture. After receiving his B.A. degree from the University of Kansas in 1912, he was promoted to assistant biologist with the Survey and came to Washington where he began work in the Survey's studies of the food habits of North American birds. During his 14 years with the Survey, Dr. Wetmore spent a year in South America studying migratory shorebirds, investigated the food habits of brown pelicans in Florida, led the Tangier exploring expedition to the mid-Pacific sponsored by the Survey and the Bishop Museum of Honolulu, studied lead poisoning in wild fowl on Utah's Bear River marshes and published many scientific papers. He also continued his academic studies, receiving his M.S. degree in 1916 and his Ph.D. in 1920 from George Washington University.

A Tribute

Alex Wetmore, affectionately and administratively known as "A.W.," to his colleagues in the Smithsonian, took extraordinary interest in the work of young scientists. He always had time for questions at meetings, and a significant part of his large correspondence was personal response to scientific queries from graduate students who had come across his earlier work in the course of their own research. There are few obscure corners of ornithology where his pioneering work or observations have not had an impact.—George Watson, Curator of Birds.

(See 'Torch,' Page 3)

A. W. Wetmore, Director of the Smithsonian Institution, 1924-1952, as Secretary, and Naturalist.

(Photograph by A. A. Nee, courtesy National Museum of History and Technology, Smithsonian Institution.)
Natural History Gets a New Look

By Thomas Harney

The new green and orange banner hanging over the main Mall entrance of the Museum of Natural History symbolizes the brighter, more attractive, contemporary public face the Museum has shaped over the past 5 years.

Ten feet wide and 20 feet high, the new banner depicts an elephant—the MNH symbol—balancing on the Museum's trunk. It was designed by Richard Molinaro of the Office of Exhibits.

"The banner conveys an invitation to step inside and learn something about natural history but have some fun at the same time," Gene Beiben, exhibits chief, said. Sightseers sometimes confuse the Natural History building with nearby massive and forbidding structures. The 80th birthday of the building, for example, is symbolized by a human skull.

Color-coordinated banners were also designed by Molinaro to hang at the entrances to exhibit halls around the Museum's Rotunda. A visitor entering the building from the Mall today sees immediately what the Museum offers in its main exhibit halls.

Each banner is emblazoned with the title of the exhibit and a stylized symbol. The hall of Ocean Life and Vertebrates, for example, is symbolized by a human skull. These titles and symbols are reproduced on maps of the building available free at a Rotunda information desk. Thus, the banners are part of an orientation system helping visitors in finding their way through the Museum without becoming lost or confused.

The new look of the MNH graphics is only one of the changes which have taken place since 1963 in the way the Museum presents natural history to the public.

Seven permanent exhibit halls have opened in that period, including the immensely popular live "Insect Zoo" and "Splendors of Nature" exhibits.

The Discovery Room and the Naturalist Center, two innovative attractions enabling the public to actively handle and study natural history specimens, have proved so successful that similar features are being planned for other natural history museums.

The Museum believes the success of these exhibits is related to the increasing number of visitors. Total MNH visitor attendance in 1977 exceeded that of the Bronx and increased 79 percent, and in 1978, after getting off to a slow start because of the unusually cold winter, attendance has been setting new records. By the end of this year, the Museum expects upwards of 5 million persons to visit the new MNH, possibly as high as 10 percent more than in 1977.

Better public orientation is one of the objectives of the Museum's long-range exhibit plan, which aims for the renovation of all public spaces within the next 25 years.

Scheduled for opening in May 1979 is a permanent exhibit hall, "The Dynamics of Evolution." With the help of a National Science Foundation grant, development is currently underway on a living coral reef exhibit—contained in a 2,500-gallon glass-walled tank. Under the agreement with NSF, the Museum will provide advice and assistance on installation of comparable coral reef exhibits at other natural history museums.

The Museum has also given a high priority to maintaining and upgrading the design of already existing exhibits. In the Rotunda, for example, the famous Fenykovi elephant has been set upon a higher and better designed pedestal, increasing the display's impact. Plans call for carpeting to be placed around the elephant to lower the noise level in the Rotunda and make the foot weary visitor more comfortable.

Experts from the Indiana Center for Evaluation recently studied the effective- ness of several new visitor's new visitors' exhibit displays, "Ice Age Mammals and the Emergence of Man." Interviews with visitors produced varied reactions, but almost always positive ones. The public liked the object-filled display, such as the reconstructed woolly mammoth, as well as the video shows of films, and enjoyed the hall's atmosphere.

Ben Nicholson's Art on View

By Sidney Lawrence

The Hirshhorn Museum, which recently celebrated Henry Moore's 80th birthday by exhibiting its extensive collection of his works, will soon honor another major British artist, Ben Nicholson.

Now 85, Nicholson quietly developed over the past 5 decades a style of abstraction which has influenced 20th-century painting.

Eighty-two of his works will be on view from Dec. 21 through Feb. 18 in a major retrospective, the first ever to tour the United States. Titled "Ben Nicholson: Fifty Years of His Art," the exhibition was organized and presented earlier this year by the Albright-Knox Art Gallery in Buffalo.

Visiting Paris in the 1920s and early '30s, Nicholson was inspired by the radical Cubists who later lived by Picasso and Braque, the whimsical free associative works by Miró and Calder and, most profoundly, by Mondrian's severe linear abstractions.

In London, Nicholson allied himself with Moore and Barbara Hepworth (whom he later married), sculptors whose openness to abstraction—and its relation to nature—paralleled his own.

Nicholson's accomplishment soon became known among European artists and, with the outbreak of World War II, such well-known figures as Mondrian, Gabo, Gropius and Breuer chose his temporary place of exile largely because of the creative fervor Nicholson had helped to spark there.

During the 1940s, Nicholson reintroduced elements of still life and landscape into his work, combining the absolute geometry of previous years with muted colors and textured surfaces, reflecting his response to the Cornwall coast where he then had his studio.

Enlarged scale, as well as colors and textures reflecting further travels, characterized Nicholson's work of the late '50s and '60s. The artist expanded his work in relief. Pieces of hardboard were superimposed, then carved into simple shapes; the surfaces, whether smooth or irregular, were washed with subtle colors.

In recent years Nicholson has become interested in developing large-scale works. For this exhibit he created a series of 10 posters, which he calls "relief projects." Intended to be placed outdoors—in counterpoint to the landscape and to changing conditions of weather and light—they reflect yet another aspect of Nicholson's singular vision.

Touring Fashion Ave. with Pros

By Susan Bliss

Ten years long is on Seventh Ave. and spring collections have been scrutinized and selected by department store buyers. Full '79 designs are on the drawing boards.

Bendel's Geraldine Stutz personallyže aides to Bendel's and American fashion dating back to the 19th century.

Among the group's discoveries:

1. Winter is long gone on Seventh Ave., and spring collections have been scrutinized and selected by department store buyers. Full '79 designs are on the drawing boards.

2. Bendel's Geraldine Stutz personally helps to Bendel's and American fashion dating back to the 19th century.

3. The fashion industry is New York's second largest industry, behind manufacturing.


5. The fashion industry is New York's second largest industry, behind manufacturing.


7. The fashion industry is New York's second largest industry, behind manufacturing.


9. The fashion industry is New York's second largest industry, behind manufacturing.

Collegues Fondly Recall Their Days With Dr. Wetmore

"With Ramon as assistant, to carry the game bag and to clear trail with his machete where necessary, I spent my mornings afield in search of specimens."

So wrote Dr. Alexander Wetmore in a vivid account of a 1939 expedition to the State of Veracruz, Mexico, to study bird migration patterns along the Central American flyway.

"Flycatchers, tanagers, weevils, woodpeckers abounded, with hawks, turtles, oaks and many others of smaller or larger size. And with these were multitudes of familiar birds from the eastern U.S. here for their winter, their numbers increasing in early April as the northward migration began and a vast host came pouring through the relatively narrow stretch of land at the northern end of the Isthmus of Tehuantepec from winter quarters to the south of us."

Among the Caribbean warblers were especially common, and in early April I saw more orchid orioles than I had observed in all my previous years as a naturalist. Lincoln’s sparrows feeding in our clearing with all of the familiarity of dooryard song sparrows, so that I gained an entirely new idea of this species that I had known previously in the north only as a sky migrant.

The expedition was an indication of a change in Wetmore’s scientific focus. In the late 1920s and early 30s, he had concentrated on fossil birds. By the late 30s, he became increasingly interested in investigating the rich and living-birds of the West Indies and Central America.

Perhaps his greatest contributions came out of his work in Panama. His regular trips to the isthmus country began toward the end of World War II when, as Smithsonian Secretary, he arranged for the Institution to assume responsibility for maintaining Barro Colorado Island as a wildlife preserve and field research station.

Captivated by the crucial ornithological importance of Panama and its Isthmus Flyway—where almost 900 species of birds have been found—Wetmore concentrated on collecting and research in this small country. The task he set for himself was to take him back to Panama annually for more than 2 decades.

During his field trips—which often spanned 3 months—he made his way into every region of the country by foot, horse, jeep, helicopter and boat, meeting and befriending innumerable Panamanians.

"I still meet scientists who tell me that they have recently been through a remote little village in Panama and that the village elders have inquired about the health of ‘Senor Alexander,’”’ Museum of Natural History ornithologist Storrs Olson said the other day.

The fruit of this labor was Wetmore’s ‘Birds of the Republic of Panama,’ the standard treatise on the birdlife of the country, with its extensive treatment of identification, taxonomy, ecology and life history—an essential reference for zoologists working anywhere in tropical America.

Wetmore was still making rigorous field trips into the tropics in his early 70s. MNH mammalogist Dr. Charles O. Handley accompanied the former Secretary on three of his last trips.

"Everywhere we went in the interior,” Handley recalled, "he would win the local people over. He was handsome and erect, spoke perfect Spanish and was the soul of politeness. He would treat an old Indian woman like she was the Queen of England, and they all loved him and would do anything for him."

"His stamina was extraordinary. On his last trip, when he was 78, I was going up into the mountains and sending my specimens back to the base camp where Wetmore was staying. He sent a note up to me saying that he didn’t like to be left behind. I’m like an old firehose down here at the bottom of the mountain,” he said.

At one point, a helicopter brought an in­istent Wetmore up to a remote mountain­top camp established by Handley. A few days later, he hiked back to the base camp with collections, intending to return immediately. But the helicopter broke down and Handley was informed repairs would take 2 days.

"I was worried about Dr. Wetmore sitting up on that mountain alone, waiting for that helicopter to return. I dispatched someone to tell him the bad news, but Wetmore only wanted a few hours before deciding that something was wrong and striking out on his own, meeting my mes­senger on the trail. Wetmore, who had been walking for more than a day, continued on with his rescue party.” — Thomas Harney Wetmore

Clockwise from left: Dr. Wetmore in Paraguay, 1920; in Sweden, 1950; with MNH colleague Storrs Olson, 1976; on excursion in the Pacific, 1923; and in Washington, 1914.

The Very Rev. Francis B. Sayre, former Dean of Washington Cathed­ral; the Rev. Loring Chase, minister of the Westminster Presbyterian Church, and Secretary Ripley par­ticipated in the Wetmore memorial service held in the Castle Dec. 18 and attended by family members, friends and former colleagues.

Dr. Wetmore's admirers named new birds in his honor. One of the best known fami­ly, the Prototocidae, his contri­bution once provided virtually all the knowledge about the birds from the extensive Oligocene deposits of western North America.

While Secretary of the Smithsonian, Dr. Wetmore served as a member of the National Geographic Society’s Board of Trustees. He was vice chairman and then chairman of the Society’s Committee for Research and Exploration from 1937 until late in 1974 when he became chairman emeritus. In 1975, he was awarded the Na­tional Geographic Society’s Hubbard Medal, an award for distinction in exploration, discovery and research.

On the occasion of his 90th birthday, the Smithsonian published “Collected Papers in Avian Paleontology Honoring the 90th Birthday of Alexander Wetmore.” An ap­preciation by Secretary Ripley stated: "Truly the incessant and intensive zeal which he has single-mindedly given to the study of birds over the years, often at very considerable personal expenditure in time and energy, will mark the career of Alex­ander Wetmore as one of the most memor­able in the entire history of American ornithology."

In addition to scores of technical papers on ornithology and avian paleontology, Dr. Wetmore published a number of larger works. Among them: "Song and Garden Birds of North America" and "Water, Prey, and Game Birds of North America," the National Geographic Society; "Foss­il Birds of North America," a standard text; "The Migration of Birds;" "Birds of Puerto Rico and the Virgin Islands" and "The Book of Birds."

After his retirement, Dr. Wetmore con­tinued his studies on birds of Panama and published three volumes of "The Birds of the Republic of Panama," with a fourth part in preparation to be published post­humously.

A worker of exceptional diligence, Dr. Wetmore customarily arrived at his lab­oratory at the Smithsonian around 6 a.m. and worked steadily for 3 or 4 hours on his life projects before devoting a full day’s effort to his responsibilities as Sec­retary. After his retirement, he continued his research, working on his papers and books until ill health forced him to stop a year or so before his death.

Through the years, he was affiliated with numerous organizations, holding offices in many. He was past president of the Cosmos Club in Washington; president of the Explorers Club; vice president of the Boone and Crockett Club; trustee, member of the executive committee and vice chairman of the Research Committee of the National Geographic Society, trustee of George Washington University; member of the Na­tional Advisory Committee for Aeronau­tics; member of the National Academy of Sciences, the advisory committee of the International Wild Life Protection and either active or honorary member of many other scientific societies in the United States and abroad.

Wetmore on Canaries

Dr. Wetmore was best known to a popular audience for two books, "Song and Garden Birds of North America," published by the National Geographic in 1964, for which he was principal author and chief con­sultant, and "A Classification of Birds of the World," published in 1930 and reprinted in 1934, 1951 and 1970.

But the work which probably sold more copies than either of those was the 21-page pamphlet, "Canaries: Their Care and Management," first published in 1935. It was reprinted in 1951 and 1960.

Canaries: Their Care and Management. First published in 1935. It was reprinted in 1951 and 1960.

Wetmore received honorary degrees from George Washington University, the University of Wisconsin, Ripon College and Centre College (Kentucky).

He is survived by his widow, Beatrice, and one daughter, Margaret Wetmore Harlan, of Gloucester, Va. The family asks that in lieu of flowers, contributions be made to the Alexander Wetmore Fund, National Museum of Nat­ural History, Washington, D.C. 20560.
**Exhibit Focuses on Indian Rivals**

**Black Hawk, by George Catlin**

By Michael Lawson

A bitter conflict between two Indian leaders for tribal loyalty forms the theme of the National Portrait Gallery exhibition, "Black Hawk and Keokuk: Prairie Rival," on view through June 3. The new show features works by George Catlin and Charles Bird King, artists who recorded personalities and events related to the Black Hawk War.

It all began in 1832 when the confederated Sauk and Fox tribes found themselves facing with growing pressure of white encroachment on their native lands in Illinois. They wavered uncertainly between two costly alternatives—submission and resistance.

The patriarchal warrior Black Hawk, arming that the ancestral villages must remain inviolate, inspired a small band of patriots to make a stand. But Keokuk, his ambitious adversary, obviously the conduit of federal policy makers, managed to convince the tribe that its survival depended upon submission to white demands for re-settlement in Iowa.

Black Hawk's feeble defense, on the banks of Wisconsin's Bad Axe River, met the humiliation and slaughter of his followers. Keokuk's efforts at appeasement, which cost his people their freedom and nearly 2 million acres of Illinois prairie land, reaped for himself the dividends of power, prestige, and comparative wealth.

With the rise of the irreligious power struggle, George Catlin took the historic opportunity to paint portraits of most of the leading Sauk and Fox tribesmen in years just following the Black Hawk War. Catlin, portraitist of Black Hawk, Keokuk and the prophet, White Cloud, were selected for inclusion in this exhibit.

Charles Bird King, an equally well-known portraitist of American Indians, is represented by full length painting of the chief Poweshiek and a recently discovered charcoal sketch of the Sauk chief Keokuk.

The portraits are complemented by a rare daguerreotype of Keokuk dated 1847, the year before chief's death. The photograph is augmented by a necklace of Grizzly Bear claws and otter fur of a type deemed appropriate adornment for the most powerful Indian tribesmen.

Black Hawk had sided with the British during the War of 1812 and remained loyal to them in the years thereafter. It was in the exhibition a peace pipe he presented to the British Consul in Quebec in 1816 with whom he had served.

Two silver presidential medals, the government counterparts of the Indian peace pipe, are also exhibited. So is the original copy of the spurious 1804 Treaty of Low Water (St. Louis). by which the Sauk and Fox were first forced to cede their Illinois homeland.

Jean Childs Young

Washington activities in celebration of the Year of the Child, proclaimed by the United Nations General Assembly to increase world attention to the well-being of children and to their contributions to the societies in which they are raised.

 Smithsonian Secretary S. Dillon Ripley, in a statement, pointed to the key role of museums in broadening the horizons of children.

"Museums are vital to the education of our youth, for it is there that children see themselves the flow of history and its influence on generations past, generations present and even those to come," Ripley said.

A major publishing event of the Year of the Child will be the spring release of "Kids and Communities: Families in America," based on the Smithsonian's 1977 symposium chaired by the late Dr. Margaret Mead.

The Smithsonian's contributions to the Year of the Child will also include a colloquium on "Play and Inventiveness," to be held in Washington May 23-26.

The colloquium, announced by Wilson S. Dillon, director of Smithsonian Institution Seminars and honorary IYC commissioner, will consider the question: Are art and science and technology the products of the play impulse?

The colloquium will be chaired by Prof. Erik Erikson, the noted psychoanalyst, historian and author, and Joan Erikson, psychologist and artist, both honorary IYC commissioners.

During the same period, representatives of the Learning About Learning Foundation of Trinity University, San Antonio, Texas, will present a "Kids' Conference on Learning Through the Arts." It will be held in the East Building of the National Gallery of Art.

The Office of Museum Programs is planning an international symposium, "Children in Museums," to take place May 5-7, as part of the celebration of the Year of the Child.

The symposium will provide a forum to discuss issues facing museums throughout the world in a time of educational changes and societal changes, including those imposed by the growing interdependence of cultures.

Some of the specific topics under consideration are: the museum as a learning environment, the museum as an entertainment environment, the adult perspective of children in the museum opposed to the child's actual perception of a museum experience, communicating with objects and artifacts, learning to "see," participation experiences in museums, how children learn and remember as their ages rise, educational and family in designing and increasing visual awareness of shapes and colors.

"Imbit" is an exhibition about the daily life of Canadian Eskimos as represented by drawings and sculpture made of bone, ivory and soapstone. A fully illustrated children's book introduces Eskimo life—shelter, clothing, transportation and work.

"Edison: A Centennial View," a traveling version of an exhibit scheduled to open at MHT in the spring, is a commemoration of the 100th anniversary of Edison's light bulb and its influence on our society.

The exhibition will be accompanied by expanded interpretive materials designed to highlight central and supplemental themes of a show.

Half of the objects used in the exhibits will come from Smithsonian collections, with the remainder on loan from other sources. A special study will be conducted, as part of the ongoing SITES evaluation, to determine impact and effectiveness of these programs. The exhibits include:

- "Flying For Fun," based on the exhibition at the Air and Space Museum. The board and card games included there will enable children to return to the exhibition gallery.

- "Quaintessental Quilts" is a selection from a nationwide competition which represents a variety of quilt designs and techniques. A "Make Your Own Quilt" kit and poster will involve the child, classroom and family in designing and increasing visual awareness of shapes and colors.

- "Inuits" is an exhibition about the daily life of Canadian Eskimos as re-created by drawings and sculptures made of bone, ivory and soapstone. A fully illustrated children's book introduces Eskimo life—shelter, clothing, transportation and work.

- "Edison: A Centennial View," a traveling version of an exhibit scheduled to open at MHT in the spring, is a commemoration of the 100th anniversary of Edison's light bulb and its influence on our society.

This exhibition, like the others, is a representative selection of 38 artists' works from the museum's first decade.


**Docents Highlight Newest Hall**

Ruth Long carried a large tote bag full of touchable items to delight the children from a local school as she led them, firing questions and answers back and forth, through the Museum of Natural History’s new Hall of Western Civilization.

Long, a 6-year volunteer with a particular interest in Western Civilization, is one of 14 docents who lead tours through the ancient world of Egypt and Mesopotamia, Greece and Rome, on weekdays from 10 a.m. to noon.

Maude Schremp, coordinator for some 300 docents in NHM, talked about the extensive research the Western Civilization docents did to prepare for questions on early farming, fire and smelting, domestication of animals and early laws.

"All our docents are given 1 day of training per week for 2 months in the fall, along with training on a continuing basis 1 day each month during the rest of the year. In particular, the Western Civilization docents also did a lot of background reading, including John Pfeiffer’s ‘The Emergence of Society’ and the Time-Life series, ‘Emergence of Man.’

Curators, other staff members and guest speakers helped by giving lectures to the docents on related topics.

Last April, some of the Western Civilization docents also went, at their own expense, on a trip to London organized and led by Schremp. Part of that trip was planned around the hall. Smithsonian docents met with British docents and got into Egyptology and other antiquities at the British Museum to help gain a good foundation of helpful information. Schremp also coordinated a trip to New York recently where docents were given a lecture on Rock and Roman art at the Metropolitan Museum, and on ice age art, at the American Museum of Natural History.

"Our new hall has a lot of appeal for adults," Schremp said. "The subject lends itself well to older groups. We even had one group of adults from Newark, N.J., who came to the hall because it was one of three things they most wanted to see in Washington. But whether the groups are young or old, our tours through Western Civilization are booked up every day."

—Kathryn Lindeman

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**Glad You Asked**

The volunteers who staff information desks at the various Smithsonian museums respond to an endless variety of queries from some of the millions of visitors to the Institution.

Some of the more amusing questions this past year:

• A couple at the MHT information desk asked for the famous "spice exhibit."
   "It turned out that they didn’t mean seasonings but ‘Art and Space.’"

• A demure young woman at NHM wanted the ‘Arts and Adultery Building.’

• The inquiry at NASM for the planetarium, ‘You know, where all the flowering plants are.’

• A question on the show about giving birth. It turned out to be the Department of Labor exhibit, ‘Women in Labor.’

• And a bedraggled young man said, ‘Lady, where can I get a shave?’

---

**Secretary**

**MEMBERSHIP AND DEVELOPMENT**

National Associate Program
Viola Barnes
Susan Houston
Winifred Morris

Resident Associate Program
Lynda Ackerman
Pauline Amis
Jane Arias
Pauline Baker
Jane Babcock
Margaret Binning
Jean Bowes
Martin Brownstein
Sara Burroughs
Virginia Cotman
Colleen Cowan
Mildred DeFeo
John Eales
Theodore Fetter
Helen Goldstein
Eleanor Gorbam
John Graham
Beatrice Gray
Elizabeth Holden
Dena Landa
Barbara LeBreton
Florence Lippolt
Orin Long

Women’s Committee
Adile Alexander
Sylvia Blake
Amie Block
Vickie Bowie
Jane Brooks
Joanne Bross

Louise Bross
Lucie Bryant
Margaret Camp
Edwina Charyk
Jeanette Clark
Marla Cobb

Dorothy Collins
Alice Farkas
Joan Gardner
Elene Gill
Susie Gray
Patricia Hare
Jane Hechtner
Margaret Hedges
Robin Jacobson
Laurna Lauber
Kate Leher
Elena Macy
Stuart Marus
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HIRSHHORN MUSEUM AND SCULPTURE GARDEN
Education-Docents
Hanna Altman
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Betsy Applebaum
Nancy Barnum
Dorothy Berman

IN HONOR OF . . .

**History and Art**

ARCHIVES OF AMERICAN ART
Jeanine Bentley
Laura Briggs
Jeremy Cutting

HISPIRITONSMITHsonian Institution, Washington, D.C.

**January 1979**

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**In Honor Of . . .**

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**MEMBERSHIP AND DEVELOPMENT**

National Associate Program
Viola Barnes
Susan Houston
Winifred Morris

Resident Associate Program
Lynda Ackerman
Pauline Amis
Jane Arias
Pauline Baker
Jane Babcock
Margaret Binning
Jean Bowes
Martin Brownstein
Sara Burroughs
Virginia Cotman
Colleen Cowan
Mildred DeFeo
John Eales
Theodore Fetter
Helen Goldstein
Eleanor Gorbam
John Graham
Beatrice Gray
Elizabeth Holden
Dena Landa
Barbara LeBreton
Florence Lippolt
Orin Long

Women’s Committee
Adile Alexander
Sylvia Blake
Amie Block
Vickie Bowie
Jane Brooks
Joanne Bross

Louise Bross
Lucie Bryant
Margaret Camp
Edwina Charyk
Jeanette Clark
Marla Cobb

Dorothy Collins
Alice Farkas
Joan Gardner
Elene Gill
Susie Gray
Patricia Hare
Jane Hechtner
Margaret Hedges
Robin Jacobson
Laurna Lauber
Kate Leher
Elena Macy
Stuart Marus
Cele McBride
Carole Noble
Mary Elizabeth Olds
Lillian Owen
Marvin Patterson

COORDINATOR OF PUBLIC INFORMATION
Public Affairs
Elissa Frey
Eda Lagabstal
Elizabeth Pope

SUPPORT SERVICES
Printing and Photographic Services
William Faulkner
Stephanie Leach

HIRSHHORN MUSEUM AND SCULPTURE GARDEN
Education-Docents
Hanna Altman
Michael Asile
Betsy Applebaum
Nancy Barnum
Dorothy Berman

In Honor Of . . .

**History and Art**

ARCHIVES OF AMERICAN ART
Jeanine Bentley
Laura Briggs
Jeremy Cutting

HISPIRITONSMITHsonian Institution, Washington, D.C.

**January 1979**

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**Dr. Melvin L. Goldschmidt**

President

**Director**

Frederick Steiner

**Curators**

Stuart Kallen
Elizabeth Sussman

**Curators, Other Staff Members and Guests**

The volunteers who staff information desks at the various Smithsonian museums respond to an endless variety of queries from some of the millions of visitors to the Institution. Some of the more amusing questions this past year:

• A couple at the MHT information desk asked for the famous "spice exhibit." "It turned out that they didn’t mean seasonings but ‘Art and Space’.”

• A demure young woman at NHM wanted the ‘Arts and Adultery Building.’

• The inquiry at NASM for the planetarium, ‘You know, where all the flowering plants are.’

• A question on the show about giving birth. It turned out to be the Department of Labor exhibit, ‘Women in Labor.’

• And a bedraggled young man said, ‘Lady, where can I get a shave?’
Old Wildflower Prints Revived for Contributing Members

By Linda St. Thomas

The old puppet theater in the Arts and Industries Building was, you might say, blooming last summer. Thousands of wildflower watercolor prints were scattered throughout the building and invited Walcott to examine them. The prints had been gathered by Mrs. Herbert Hoover, who devoted so many hours to the University, now a staff member. Dr. Charles D. Walcott was an avid collector of fine arts. The paintings were currently under consideration for distribution to members of the collection. The prints were from the plant species that Walcott had studied in the field, and they were a testament to his dedication to the natural world.

Walcott surveys mountain species.

Volunteers . . .

Joseph Frances Bordeaux

NATIONAL COLLECTION OF FINE ARTS Education—Docents

Mildred Charles

Elizabeth Adams

Mary Ann

Grace Berman

Barbara Booth

Burt Ottels

Essie Bossum

Pauline Cohen

Harriett Tolbert

Dolores Conlin

Sylvie Deering

Benjamin DeGregor

Judy Deutch

Marcia Edmunson

Elma Gehr

Selma Goffman

Gladys Green

Liphsy Hawkins

Jun Davis

Rita Dworkin

Mariana Edenfield

Feldman

Elma Givens

Ellen Grauman

Lilian Goddard

Anna Godfrey

Selma Gratz

Smoil Hartman

Judith Ann Hutmacher

Office of Education—Docents, Research Gallery

Anne Groulx

Karen Henshaw

Merle Heidt

Sarah Heidt

Alma Heidt

Addie Heidt

Tallahassee Heidt

Nan Heidt

Karen Heidt

Barbara Heidt

Volunteer Coordinator

Christine Coyle

Carol Cooper

Susie Cunningham

Sally Curyea

Janie Darby

Jenny Darby

Rickie Deitz

Sandy Deitz

Lee Delaney

George Delany

Pamela Delaney

Evelyn DeBar

Evelyn DeBar

Ann DeBarr

Dorothy DeBarr

Shirley DeBarr

Patricia DeBarr

Jennifer DeBarr

Kathleen DeBarr

Anne Delbridge

Jackie Dobbins

Joyce Donnell

Sue Donnell

Jackie Donegan

Mary Donegan

Sharon Donegan

Ann Donegan

Martha Donegan

Mary Donegan

Joan Donoghue

Carol Donoghue

Sally Donoghue

Sue Donoghue

Margaret Donegan

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Margaret Donegan

Mary Donegan

Juliet Donell...
March Russell School student poses as Dracula.

Lawson and docent coordinator Susan Lake.

This month the Museum will begin an eight-view project for a class of gifted students in Montgomery County. Docent volunteers will make their classroom presentations to the sixth graders at Mill Creek Village Elementary School and the seventh graders at the Highbury three times during the spring semester. If the program is judged meaningful by students, teachers, and museum staff, Lawson plans to expand it to other schools in Washington and the Metropolitan area.

For schools outside the area, the Hirs­horn Education Department is preparing slide/cassette kits on modern art.

"Linda St. Thomas

Dracula Lives!

What does Dracula have to do with mod­ern art? Anything up for grabs in Miss Clara's class at March Russell School knows the answer to that question.

Eleven-year-old Mark Douglas, draped in a sheet, made a scary Dracula face while a classroom mate peered out from under his chin. Judging by the applause and the screams of the students, the vampire clearly made a suita­bly eerie effect. To get the proper lighting for an angel, the children decided the lamp should be held just over model Nora Mac­cob's head because it looked like a halo.

With slides of paintings and sculpture in the Hirshhorn collection, Levenberg explained how artists used similar tech­niques.

There are now 17 docents involved in this school program, initiated in late 1977 by then-education chief Edward Bronstein, a retired lawyer who is a vol­unteer helping to provide services for the blind, set up the system where docents are made directly from the newsletter's final version. That way, they can be mailed simultaneously with the print version of the newsletter.

Three volunteers—Edith Midgette, a re­tired information specialist with the De­partment of Defense, Amundson housewife Rose Marie Pepper and Dorothy Morton, a retired CIA intelligence officer—were among the first to test the system, and reading the newsletter each month with Martin Bronstein. Through the D.C. Region of the Blind and Physically Handicapped at the King Library, some magazines are mailed free of charge to libraries and individuals in metropolitan Washington and South­ern Maryland.

"Blind individuals enjoy reading the newsletter for interesting cultural information, even though they may not live in the Washington area," Grace Lyons, the regional librarian, said.

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March Russell School Energy Club poses as Dracula.

Lawson and docent coordinator Susan Lake.

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Project Travels to Istanbul

By Elissa Free

It was a hot summer's day in Istanbul as Carolyn Schorher searched the archives and collections of the Turkish Military Museum 7,500 miles away from the Museum of History and Technology.

Schorher, wife of a foreign service officer, recently completed a year-round volunteer research project that began in MHT's Division of Military History. Her knowledge of the Turkish language helped her uncover information about an 1828 exchange of military uniforms and equipment between the United States and the Ottoman Empire. The Turks, at that time under the Empire's long sway, collected uniforms and equipment from the United States and other countries as part of a program to design their own.

Due to scant information and few examples of U.S. military uniforms of that period, Schorher's findings led to a fuller knowledge of the equipment used by the American military forces in 150 years ago. Donald Klocker, a curator in the Division of Military History, considered Schorher's discoveries as "both a validation of our research and a contribution."

The Division of Military History utilizes volunteers for a variety of other jobs. Col. John H. Edwards, USA (Ret.), for example, conducts major research for exhibitions in addition to writing on the evolution of the World War II "Eisenhower Jacket" for inclusion in a forthcoming book on military uniforms. Col. George R. Hamer Jr., USA (Ret.), searches for detailed information on the performance tapes. And those familiar with the latest computer software, too. The volunteers, too. The work is intellectually stimulating, and they are able to see their efforts concretely in the production of a historical work.

Our volunteers were a housewife who had never worked outside the home before. Though filing may seem a tedious and boring task to some, she was able to learn office procedures by working here as a volunteer. She was not the only one to go

Photo Skills Come in Handy for Teacher

By Mary Comb

What started out as a whim turned into the life time experience for Susan Peichota, a high school photography teacher whose work at the National Collection of Fine Arts special project led to an inside look at the Vice President's Mansion, where entertainment is her own work. "It makes for great conversation, with extra people added during the weeks. Also, we're having an opportunity to experience a highly technical approach, almost on an apprentice basis," Peichota said.

"It was important for a teacher to use those long summer vacations wisely," Peichota, who comes from Winchester, Mass., said. "So when I came to Washington on a last minute job, I decided to see if there was anything for me to do at the Smithsonian."

Peichota got in touch with Sally Covel, program manager for behind-the-scenes volunteer loops, who told her to come right over. Peichota's background was perfect for NCFAs Office of Visual Resources (formerly the Office of Slides and Photographs), where she worked from July to September.

"This work here involves much more than simple documentation of objects," Eleanor Fink, chief of the office, said. Professional skills and laboratory experience were required to assist in producing high-quality photographs and slides of permanent collections and items on loan to the museum.

Peichota S. military background was perfect for NCFAs Office of Visual Resources (formerly the Office of Slides and Photographs), where she worked from July to September.

"The most of my background was in artistic photography, to this was a wonderful opportunity to experience a highly technical approach, almost on an apprentice basis," Peichota said.

The experience at NCFAs has carried over to the performance tapes. And those familiar with the latest computer software, too. The volunteers, too. The work is intellectually stimulating, and they are able to see their efforts concretely in the production of a historical work.

Honing Job Skills at Peale Papers

By Kathryn Lindeman

Volunteering time and energy at the Smithsonian is, for many, a way to ease into the job market. At the Charles Willson Peale Papers in the National Portrait Gallery "it's really a two-way street," said Elizabeth Lillian B. Miller. "Volunteers have helped us keep up the logging, numbering, targeting, indexing and filing of manuscripts that began to peter out in after we started operations in 1974. Working here has been helpful for the volunteers, too. The work is intellectually absorbing, and they are able to see their efforts concretely in the production of a historical work.

"One of our volunteers was a housewife who had never worked outside the home before. Though filing may seem a tedious and boring task to some, she was able to learn office procedures by working here as a volunteer. She was not the only one to go

Zoolab: Explore Animal World

By Elizabeth McIntosh

Zoolab: everything you've always wanted to know about animals, but didn't know where to start.

That's Petrella's thumbnailer, describing one of the newest and most innovative animal education programs now being carried out at the National Zoological Park. Petrella, staff member of the Friends of the National Zoo, is in charge of the volunteers who make the program work 8 days a week.

Zoolab was started a year ago by the Zoo's Office of Education with 10 FOL volunteers. It is a large, comfortable room in the Education Administration Building where visitors can visit, or before or after a Zoo excursion, to find out more about the animals. Aimed primarily at the family, it attracts visitors of all ages.

"It is an exploring, looking, touching experience. Here are a variety of objects within easy reach: an ostrich egg that feels like creamy plaster, perquince quilts that look like puffed rhair, exotic feathers, ourseen animals, reprinte skins from mammuth boa constrictors, birds nests of all sizes and shapes.

Some of the objects are organized into learning boxes with cards that focus observation or suggest guided activities during a Zoo trip. Visitors are not bewildered by scientific jargon; in plain English they learn how a bird flies, how they build nests, what a Zoo inhabitant eats, how a tootise shell is formed together. The lab also has many animal files and books with basic facts about every species in the Zoo.

"Our year-round volunteer complement at Zoolab is 25, with extra people added during the peak summer months. These volunteers are trained by Zoo staff in specific Zoolab problems so they can compe-

Photo: Peichota photographs several installations at NCFAs, including "Contemporary Art from a to z," the high points and other her summer was the assignment, by Chief Photographer Michael Fischer, to assist on a special project requested by Mrs. Mon-dale. She worked with photographer Martin Curry for 3 days, documenting the loan exhibition at the Vice Presidential resi-

Charles Willson Peale looks over the shoulder of Bobbie Brewer Scarlett.

on to an office job. Most of the 10 volunteers we've had gone on to get jobs of some sort.

Besides homemakers or professionals out of the job market who want to renew their skills, Dr. Miller said, the Peale Papers have had students who want experience in working in an art history office and homemakers and retired persons who want to work but don't need to be paid.

Volunteer Bobbie Brewer Scarlett, who is presently working at the Peale Papers 5 hours each weekday morning, has more than 9 years publishing background with Doubleday & Co. in New York.

Scarlett recently relocated to Washington when her husband took a job here. Working at the Peale Papers helps her combine her publishing experience and her interest in American art, particularly of the colonial period. She is currently attending George Washington University for a graduate degree in American studies.

Scarlett works on the index of the mic bifolia edition which includes three genera-tions worth of all located manuscripts and documents of Charles Willson Peale.
In response to a request submitted by Magda Schrempp, docent coordinator for MNH, 200 docents from that museum were trained to a special tour of the White House conducted by Curator Clement Conger and members of his staff. In addition to the public rooms shown to tourists, they saw the Map Room and Presidential Drawing Room.

Philip E. Edward Garber, historian emeritus at NASM, received the L.B. Las-kowitz Award for Research in Aerospace Engineering Sciences, Support Systems and Concepts of Operations for his lifetime of contributions to Science at their annual meeting last month. The meeting was held at the Ameri-can Museum of Natural History in New York City.

George and Walter Boyce, acting executive officer at NASM, presented four per-sons at the Diamond Jubilee of Powered Flight last month in Houston. Boyce dis-cussed the "Economic and Strategic Ef-fects of the First World War." Garber spoke on "The Wright Brothers' Contributions to Airplane Design."

William Fitzhugh, chairman of MNH's Department of Anthropology, taught a course this fall on methodology and theory of archaeology. He also lectured at the University of Ber­muda.

Monroe H. Fabian, associate curator at NASM, delivered the keynote address, "From Inside the Belly, or Black Creativ­ity in a Dry Land," for the 40th Annual Conference of the Association of African and African-American Folklorists. Robyn Haffke McCabe, curator for exhibitions at HMSG, lectured on "Cor­ticles and Important Artists: Louis M. Ei­shemius, The Great Mahatma."

Maria Faust, researcher in microbiology at CBCES, recently chaired a symposium on "Phytoplankton, Bacteria, Protozoa; Relationships in Aquatic Environments," at the annual meeting of the Phycological Society of America held in Athens, Ga. Faust presented a paper entitled "Carbon and Phosphorus Assimilation by Phyto­plankton and Bacteria in the Rhode River Estuary."

Dr. Denise F. Weakley, upland ecologist at CBCES, recently presented a paper entitled "Wetland Nutrient Uptake Capacity," at the National Symposium on Wetlands in Lake Buena Vista, Fla. The paper was co-authored by Dr. Suzanne Bayley, of the Maryland Coastal Zone Management Pro­gram. Lines to continue to provide information to handicapped visitors, the new program represents a noontime visit to the Behaviorals Sciences at Palo Alto, Calif. Dr. Lines hopes to complete a monograph on the ecology and social organization of the Dolo peoples of southern Senegal and a book on the subsistence and settlement patterns of pre-Colonial peoples in the New World. 

Marlene Palmer, NCFA museum tech­nicians, in the Department of Visual Re­sources, has been selected for inclusion in the "World Who's Who of Women."

John M. Seward, associate director of edu­cation at CBGES, has received a 3-year grant to research the ecology of turf grass and to explore people's preferences for turf grass quality. Field work on the project will be done jointly with the Griffin Agricul­ture Department's Research Service at Beltsville, Md. Seward's studies of the effects of mowing on lawn-dwelling insects was cited in a recent issue of Science News. Kenneth M. Rauben, food service man­ager for the Belmont Conference Center in Elkridge, Md., was awarded a second-place trophy in the Culinary Arts Exposition sponsored by the International Food Serv­ice Executives' Association at Essex Com­munity College.

Kentiesland's display included 10 blue crabmeat dishes and a barnacle-encrusted crab pot, interspersed among flags, flowers and Phyllis Dobson, new in-teacher at the University of Penn­sylvania Folklife magazine at Ursinus Col­lege, Collegeville, Pa. (See 'Newsmakers,' Page 11.)

Guard's Death

Gary M. Proctor, 26, a Smithsonian guard, shot and killed himself with his service revolver on Thursday, Dec. 7, near the Renwick's security office, while going off duty. In this writing, the case was being in­vestigated by D.C. homicide detectives. Mr. Proctor, who lived at 8415 Hamlin St., Lashland, Md., had been with the Smithsonian since last January. He was married and the father of a boy, 5, and a girl.

Three from NCF A

Shaded lunches in the NCF A/NPG court­yard may be just a memory, but several new exhibits make a noontime visit to NCF A worth the chilly trip.

"Jackson Pollock: New Found World." A show of 105 paintings, draw­ings, collages, bowls, copper plaques and a mosaic, many previously unexhibited, which trace the artist's creative lifetime. Through Feb. 1.


"William Penhallow Henderson, 1877-1943: An Artist of Santa Fe." Forty-six oils and pastels by this architect who evoked the New Mexico city where he settled and the ceremonies of its Indian residents. Through June 10.

By Johnnie Douthit

Newsmakers

Secretary Ripley honored 107 members of the Smithsonian's security force in a ceremony Dec. 8, joining Support Ac­tivities Director Richard A. T, Protection Services Director Robert Burke and Jay Chambers, Protection Division chief, in awarding top honors and service pins.

Seventy-six guard awards were presented for demonstrating basic skills and supervisory training programs, 31 others for superior performance and 5-long term service with the Institution.

"You are the point men and women, the people that the public sees when they come in, that represent us, our ambassadors every day," Ripley said. "You represent the Institution with the public and that is, of course, a crucial element in our work."

Top honors were awarded to the out­standing members of each of the seven 2-week training classes: Sergeant Charles Spaul and Jack Scott and Officers Larry Hill and Ronald Ware, from the Hirshhorn Museum; Sergeant Ernest Chase and Off­icer Benjamin Shelton, from the Air and Space Museum; and Officer David Knight, from the Museum of History and Technol­ogy.

Thirty-year service pins were awarded to Knight and fellow officer Lieutenant Howard Yates and Corporal Robert Lewis, from the Museum of Natural History, and Lieutenant Randolph Dale, from the SI Service Center.

Edward Kohn

Comings & Goings

Edward Kohn, who for the past 5 years served as deputy director of NASM has been appointed general director of the Minnesota Zoological Garden in Apple Valley, Kohn, during more than 15 years at the Smithso­nian, managed new and expanded pro­grams in public service.

Kohn came to the Smithsonian in 1962 as the first project and contract administrator of the Harvard-Smithsonian Radio Meteor Project. From there, he joined the staff of SINE as executive officer. In 1966 he became the first director of the Institution's Office of Programming and Budget. He was appointed deputy director of STRI in 1969 and assistant to the senior secretary of the Smithsonian in 1971.

Alice Danz Spencer, a new staff mem­ber with the Resident Associate Pro­gram, will serve as associate coordinator for lectures, seminars and special events. She was formerly employed at the National Agricultural Center, a branch of the Na­tional Archives, and spent more than 7 years at New York's public television sta­tion, WNET.

Betty Sharpe has joined MHT's Divi­sion of Education and Visitor Informa­tion as an education specialist. She will have particular responsibility for activities involving senior citizens and visitors who are handicapped or mentally retarded.

Rita Babowskii, NASM's public informa­tion officer, Babowskii worked at HEW's Office of Edu­cation for 4½ years as public information specialist concentrating on higher educa­tion. She holds a B.A. degree in English and journalism from the University of Dayton, where she also earned M.A. in English.

Phyllis Dobson, new in NASM's library where she is inter-library loan assistant, was formerly with the Fish and Wildlife Service in Denver.

Helen Chex, formally with NASM's Library, has transferred to a secretarial po­sition in the Museum's Presentations Division.

Kathleen Preciado has left NASM's Of­fice of Publication to join the SI Press as an editor in the general publications section. Preciado is a graduate of the University of San Francisco and has received secondary school teaching credentials from the Uni­versity of California. She was recently elected assistant secretary-treasurer of the SI Women's Council.

Updated title work by Jackson Pollock (1950)
`Vienna Moderne': A New York Salute

There couldn’t have been a better time for this show in New York,” curator Jan Ernst Adlmann said of “Vienna Moderne: 1898–1918,” an exhibition of decorative arts on view at the Cooper-Hewitt Museum from Feb. 4.

The turn of the century was a time of dramatic change for the arts of Europe and the United States, and that period is being examined in several exhibitions in New York and Washington coinciding with the one at Cooper-Hewitt. There is the Diaghilev show at the Metropolitan Museum’s Costume Institute, the Edward Munch show at the National Gallery, the two recent Frank Lloyd Wright shows at the Guggenheim and a New York gallery, and Cooper-Hewitt’s own ornament show and the upcoming exhibit “The Dream King—Ferdinand von Biela,” set to open at Cooper-Hewitt on Jan. 23.

“An overview of a similar period in different countries helps to put ‘Vienna Moderne’ in context,” Adlmann said.

Adlmann calls the sleek, sophisticated products designed by such artists as Adolf Loos, Josef Hoffmann and Koloman Moser “an early encounter between taste and utility,” and modern solutions were in a dramatic contrast to the stifling neoclassical style popular with Vienna’s established order. The new style previewed art deco design.

Designers in the new style were patronized largely by Vienna’s upper class Jews, but when the stock market crash wiped out 80% of the wealth in 1929, until the 1960s, were still attending formal functions in the court of Franz Joseph.

With all the reporters and camera crews crammed at NPG, it was hard to forget that Dec. 17 was the 75th anniversary of the Wright Brothers’ first flight at Kitty Hawk. The “Today” show interviewed leading experts and filmed within the Museum for its Fri., Dec. 15, show. ABC-TV interviewed Acting Director Mel Zisto for its story on the Wrights, and NBC-TV’s Richard Hunt talked with Associate Curator Tom Crouch about problems the Wrights experienced in their historic flight. CBS-TV also covered the anniversary.

More on NPG

Five minutes of the CBS Morning News one recent day were devoted to the new Cooper-Hewitt’s daguerreotype show. The segment featured an interview with John Coldwell, who organized the exhibition and compiled the book, “Facing the Light.” The Christian Science Monitor also covered the daguerreotype show under the headline: “Before America Learned to Say ‘Cheese’.”

A Wish for MAA

The Art Digest/Southwest News reported the news that the Museum of African Art is to join the Smithsonian. The editors expressed the hope that MAA would not change its active position in the field of African art, pointing out a “prestigious Smithsonian complex.” The publication complimented the Museum’s Education Department for helping the schoolchildren’s understanding of the_Black heritage character of many African art objects.

A Dramatic Gift

Paul Richard, art critic for the Washington Post, called NCA’s new acquisition, “Western Landscape With Lake and Mountains;” by Albert Bierstirr, 1902, possibly “the most important picture given to the gallery since it opened in its present home in 1968.” He described the 6-by-10-foot painting as “grandiose and dramatic.” It was left to NCA by the late Helen Huntington Hill, whose great grandson Weather bought it from the artist. Richard said the painting ‘might fetch as much as $700,000 in today’s inflated market.’

SITES

The Arlington Heights (Ill.) Herald covered Joan Mondale’s visit to the Chicago Museum of Contemporary Art where the ‘Newsmakers’

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Among the Smithsonian people who attended a seminar on “Health Hazards of Arts and Crafts,” sponsored by the Society for Occupational and Environmental Health, were James Daniels, ANM; Allen Kanesrash, NCA; Luisa Calamita, National Portrait Gallery; and Paul M. Schane, Smithsonian Office of Public Affairs.

Suzanne Pogell, public information officer at CBCES, served on a task force drawn from Esther Peterson, public relations director and consumer advisors, on options for effective citizen and consumer involvement programs at the federal level.

Director of NCA, Joshua C. Taylor, lectured on ‘Russian Painters and the Pursuit of Light’ at the University of Minnesota.

Adelyn Breeskin, consultant for 20th-century painting and sculpture at NCA, lectured on “Abstract Expressionsm” at the Metropolitan Club in New York and on “The Medium is the Message: Field of Prints and Drawings” at Goucher College in Baltimore.

David B. Lelling, associate curator in MHN’s Department of Botany, was made a fellow of the National Museum of Natural History by recognition of his work on neotropical ferns.

Larry Taylor, curator of public information, members of the staff of the Office of Public Affairs and 18 other Smithsonian employees conducted a workshop in public information and communications Dec. 5–7 for representatives of 16 museums and Smithsonian Institution research centers in Honolulu, and Winnipeg. The workshop, planned and chaired by Richard Friedman, special assistant in OP, was one of 30 organized by the Office of Museum Programs during the year.

Si in the Media

viewed the SITES exhibit, “Buildings Re­born: New Uses, Old Places.” News from Antwerp, edited by the City Tourist Office, noted the popularity of a Belgian show, “Antwerp: Drawings and Prints from the 16th and 17th Centuries,” collection “one of the country’s most important.”

NCA’s new acquisition: Bierstadt’s “Western Landscape With Lake and Mountains” (1868)

NCA’s new acquisition: Bierstadt’s “Western Landscape With Lake and Mountains” (1868)

The team's success prompted SITES’ request for an exhibit of works by the 17th century Flemish painter, Jacob Jordans.

The New York Times’ architecture critic, Adla Huxtable, praised Cooper-Hewitt’s new exhibition, “Vienna Mod­erne: 1898–1918,” saying, “From the merely curious to the seductively beautiful, there is not a dull, senseless piece or a design cliché in the place.”

Calendar

The Smithsonian Calendar for February will appear in the Wash­ington Post on Friday, Jan. 26, and the Washington Star on Sunday, Jan. 28.

In Anath Lewis of the Washington Post re­ported to Louis Eliffsheim, whose art was on display at the Hirshhorn through Jan. 1, “among the most tragic and mysterious figures of American art.” The show, “a chronological mishmash, limited to Hirsh­horn holdings (fine as they are), leaves the way open to a more thorough retrospective treatment to come,” she added. The Baltimore­Sun and Ben Forgey, of the Wash­ington Star, also reviewed the Eliffsheim exhibition.

MHT

The teddy bear is a fine example—the American eagle is another—in which the symbols of politics and statecraft have been borrowed into the nation’s cultural life. In his recent book “Henry Mitchell wrote in the Washington Post, after seeing MHT’s display in honor of the teddy bear’s 75th anniversary." The New York Times and the Baltimore­Sun carried articles on the John Paul Reemysnyder Collection of American Stoneware at MHT. The Sun called the

count of Dr. Gus Van Beek of MHT, arch­eo­logist, said this showed the ancient ruins in Tel­lemem, Israel. Van Beek, who is MHN curator of old world archeology counts among his discoveries the 1913 B.C. Assyrian building possibly constructed by King Esarhaddon’s elder brother, Assurbanipal. Van Beek spent three summers uncov­ering a large grain silo and a vaulted base­ment. Van Beek and his wife, Ora, their children and scores of volunteers, many from the Navy cavern and its 156th anniversary. Johnnie Dochtus

Winning Weekends

The Resident Associate Program’s Front Porch Forum, sponsored by the Smithsonian, will feature new and exciting events. The April 10th event will feature a new and exciting...
Tiger Groupies Flock to Poster

The handsome Bengal tiger which graced the cover of Smithsonian magazine in August brought a large cult of previously unrecognized tiger lovers out of hiding when the magazine offered the color photo for sale as a 22- by 34-inch poster.

Accompanying the orders for more than 35,000 posters the magazine received from the United States, Canada and overseas, were tiger-embossed stationery, checks with tiger logs and voluminous descriptions of African safaris highlighted by close encounters of the tiger kind. Executive As- sistant Cherry Doyle, who managed the project, even got a letter telling a story about a Korean divinity who received a petition from a tiger and a bear.

Posters went to such celebrities as opera singer Beverly Sills and actor Jack Lem- mon. Doyle even tried to sell a big poster to the despondent room door. Lemmon said it reminded him of the movie “Save the Tiger,” a high point in his career.

Tiger groupies were found in great num- bers among sports fans. A whole cache identified themselves after a poster was sent to the Princeton football team whose mascot, of course, is a tiger. That brought a flood of orders from Princeton, N.J., and Princeton graduates around the country. Copies of the poster also went to the De- troit Tigers and the Cincinnati Bengals. In honor of the Louisiana State University team's tiger mascot, a Louisiana insurance broker purchased 300 posters for his clients.

One school teacher, on the eve of her re- tirement, wanted to leave a momento so her students would never forget her classroom performances. She gave them a framed copy of the poster, with a note: “I am now retired but I am happy.”

Tiger fans seem to enjoy having an op- portunity to express themselves. Doyle is amazed at how many people write, even after receiving the poster. Some corre- spondents sent photographs of the poster hanging in the background, with a house- hold feline mirroring the tiger’s pose in the foreground.

The original tiger photograph and the art- icle it accompanied were by Peter F.K. Kasmin, special correspondent for The New York Times and the Tiger for the World Wildlife Fund. The ar- ticle described a tiger ecology project, sup- ported by the Smithsonian and the Fund, which is underway in Nepal's Royal Chitawan National Park.

The massive mailing job was handled by So Others Might Eat (SOME), a Washington-based group providing short- term shelter, food and a work program for homeless people in the metropolitan area.

The poster is available in the museum and zoo shops for $3, less the 20 percent employee discount.

Victorian Wardian Case with miniature orchid display

In 1829, Dr. Nathaniel B. Ward, an English physician turned plant explorer, planted the chrysalis of an adult Sphinx Moth in ordinary garden soil within a closed glass container in hopes of watching it emerge. Much to Ward's surprise, not only did the moth develop, but also a fern and Poo saxon, or annual bluegrass, germinated in the jar. As the curious scientist watched their evolution, he found that they not only lived in this “airless” container, but the fern and blue grass grew luxuriantly and produced new generations of the plants.

Ward's accidental discovery opened the possibility that exotic plants could be sent long distances. He experimented with large containers and various plants and found that tropical plants did particularly well within "Wardian Cases." Exotic plants could be carried for the first time, be shipped without the previous tremendous loss from salt sprays. Plants which had been known only in literature or the finest botanical collections now became common household plants.

Ward also started a fashion of extravagance under glass in which magnificent and rather costly conservatories of every dimension and size were built at Chatsworth, England (1836-39), the Crystal Palace in London (1851), the New York Crystal Palace (1853), Horticultural Hall for the Philadel- phia Centennial (1876) and, later, the conservatories at Longwood Gardens, the U.S. Botanic Gardens and others.

The Wardian Case was also called a ter- rarium, "tennery" or aquarium-terrarium (which included water). Plants survive in the containers because they are kept in airtight vessels which prevent them from drying out by evaporation and the air it produces is re- cycled by the plants. Cool indoor temper- atures, before the days of central heat, al- lowed the exotic plants to grow luxuriantly, without harm from freezing and night-time temperatures.

Wardian Cases are rare today, since most of the delicate boxes broke, deteriorated, from rust or were used as scrap iron during the world wars. The Smithsonian is es- pecially lucky, therefore, to have received a late 19th-century case from Marguerite (MacAtee) Farnum of Arlington, Va. Shaped like a tiny greenhouse, it will be planted with miniature orchids for display at the Castle's east door during January.