The Smithsonian Institution, Washington, D.C.
August 1979

Gasoline Crunch Slowed Flow of Mall Visitors

Our shortages and uncertainties had their
evident impact on the flow of visitors to the
Smithsonian Mall museums, as to tourist
magnets around the country, in May, June
and the first half of July.

The overall decline in attendance was a
break in the tourist tradition on the Mall.
Normally, while some museums experience
a slight drop in May after the busy Easter
vacation and cherry blossom season, figures
go way up again with the beginning of the
summer season in June.

In April this year there were no signs of a
problem. In fact, attendance at the Mall
museums zoomed to 3.3 million as against
2.5 million in April '78, with the number of
visitors up slightly for both months.

Attendance at the Mall zoomed to 3.3 million as against 2.5 million in April '78, with the number of visitors up slightly for both months. Attendance at the Mall museums, down from 2.7 million in 1978, was 2.5 million in April '78, with the number of visitors up slightly for both months.

Across the Mall, the Museum of History
and Technology showed an 8 percent
decrease in May but a dramatic increase of
34 percent in June. The popularity of the
"Ten Years of Sesame Street" exhibit,
which opened June 1 in NHMT's pendulum
area, is most likely responsible for the June
increase in visitors, according to Mary
Grace Potter, director of the visitor infor-
mation office. The Sesame Street show has
been widely publicized in newspapers
across the country and, she added, thou-
sands of tourists who call the Smithsonian
or stop at the information desks are asking
about the exhibition.

The Museum of Natural History had
fewer visitors in May (down 11 percent) and
in June (down 12 percent). Attendance
figures at the Hirshhorn Museum were also
down slightly for both months.

Volunteers who staff the phones and in-
formation desks around the Mall report an
increase in long-distance phone
(See Visitors, Page 2.)

Cold Clock Triumphs Over Lost Seconds

By William Walter

Scientists at the Harvard-Smithsonian
Center for Astrophysics have recently built
and successfully tested what may become
the world's most accurate timepiece. Their
new clock, a very low temperature version
of the more standard hydrogen "maser"
(clock, is so accurate that it loses only 1 se-
ccond every 45 million years.

Contributing to the new clock's success
were scientists Robert Vessot and Edward
Matthias, engineer Eric Blomberg and
technicians Cosmo Dovidio, William
Bryner, Donald Graveline, Richard Nicoll
and Peter Warren.

Development of the hydrogen maser has
been an ongoing project at the Smithsonian
for about 10 years. Hydrogen maser clocks
are based on the natural oscillations of
hydrogen atoms. Typically, these clocks
have been designed to operate at room
temperature. In fact, Smithsonian is the
sole supplier of room-temperature maser
clocks for other experimenters, who use
them for satellite tracking and radio
astronomy applications.

The new very low temperature was
achieved by cooling the standard clock
down to 285 degrees below zero Celsius.
The cold maser represents a six-fold
improvement in stability over the room
temperature version, thus paving the way
for more rigorous applications. The most
exciting of these lie in the realm of gravita-
tion, the most pervasive force throughout
the universe.

A Smithsonian-designed and pioneering
experiment in gravitational research was
conducted on June 18, 1976, when a maser
clock was launched into space to see how its
frequency of oscillation, or time-keeping
accuracy, would change as the Earth's grav-
ity decreased. The result (gravitational redshift) observed in the
rocket-borne clock's time agreed with that
predicted by Einstein's Theory of General
Relativity to within 0.02 percent.

The new clock's stability should be able
to support gravity experiments requiring
Commmons' Super Souper Tells All...

At 6:45 a.m. when most of us are struggling out of bed, Ferdinand Coulon is at work and thinking about lunch. By 11:30 a.m., the first wave of about 200 Smithsonian staffers is arriving in the Commons dining room where Coulon has prepared a buffet of soup, salads, sandwiches, fruit and cold and hot entrees.

Chef Coulon, known to everyone simply as "Chef," spends his first hour or so in the Commons kitchen supervising the food preparation: chopping vegetables for soups, making stocks, sauces, preparing meats and checking in and storing new supplies. But he takes extra time with the soup, as any Commons regular knows.

"I think it's a shame soups have been neglected by many cooks," said. "There's so much you can do with them, and it's really an inexpensive way to serve some high-priced foods like lobster."

Nowadays he has to make extra batches of soup for a tourist down in the Castle basement, where take-out containers of that day's "Chef's soup" are sold for 50 cents. His most popular recipe is for spinach and mushroom cream, but the tomato vegetable is a close runner-up.

Coulon is considering writing a cookbook after his retirement this fall and it probably will be about soup.

Like most chefs, he believes that the best dishes are often the easiest to prepare. He uses few frozen or prepared dishes because "something is lost in the process."

"I don't know if the customers are aware of this or not, but I try to serve lean meats and to avoid high cholesterol foods such as heavy cream sauces," the chef, himself on a low-cholesterol diet, said.

Salad dressings are made in the kitchen (the house dressing is oil, vinegar, mustard) and garlic thickened with a little egg. The hot entrees and vegetable dishes range from fettucine and "the customary French quiche to roast beef served at the buffet table."

About the only entree that didn't "go over" was ravioli, so Coulon never served it again. He thinks the dish was a flop partly because of the steam trays, a necessity at any buffet, but, in his view, a device which overcooks the food eventually and causes pasta dishes to get mushy and sticky.

Just about the only complaint he has heard recently concerns the occasional wait for the hot entree trays to be replenished. Coulon could cut the waiting time (usually only a few minutes) by mass producing the hot dishes and letting them sit in warmers, but he insists on preparing the food as he goes, sacrificing speed for quality.

When the lunch crowds leave at about 1:30 p.m., the chef goes over the day's events and looks at the receipts with Commons maitre d' David Holt and cashier Rosa Cook. Then it's time to start planning menus, ordering staples, supervising the clean-up and maybe even dreaming up a new soup recipe.

Coulon is a native of New York, where his father was a hotel chef. Coulon worked with him after school. Then he taught cooking in the Merchant Marines and worked at the Waldorf. In Washington, he's worked at Hogates and at other Marriott food facilities on the Mall, had about 17 percent fewer cars parked in mid-August through early September. Members will be announced later in September, with new officers chosen in mid-September (If we drive to the city we will be able to get gas to go..."

One Connecticut visitor to the Sesame Street exhibit said he had trouble getting gas en route to Washington and was spending much of his late June vacation time in our gas lines. "I'm worried about getting home this weekend," he said.

Despite all of this, visitors seem to be buying more in the museum shops, according to Business Manager Richard Griesel. Shop sales were up 12 percent in May and 16 percent in June over the corresponding months last year.

But the public dining facilities at MHIT, NASM and NMNH served about 6,000 fewer customers in June, James Pinkney, assistance business manager, said. At the West Court dining room in NHM, approximately 22 percent fewer Associates and guests were served this June.

At the National Zoo, parking dropped 30 percent in June compared to 1978, and at the NASM underground lot, the commercial facility on the Mall, had about 17 percent fewer cars parked in June.—Linda St. Thomas.

A Harshhorn Gift: 56 New Art Works

By Sidney Lawrence

A major gift of 56 works of art, presented last month to the Hirshhorn Museum by the Joseph H. Hirshhorn Foundation, Inc., is the largest single donation initiated by Hirshhorn through the foundation since its gifts to the nation in 1966, 1972 and 1974, and the more than 6,000 works of art which constitute the nucleus of the Museum's collection.

"The new gift," Director Abram Lerner said, "reflects Mr. Hirshhorn's continuing interest in the Museum, helping to build on the strengths of the collection, rounding out its representations of modern styles and media and adding new examples of the art of the past decade." Hirshhorn, he added, will celebrate his 80th birthday this month.

Among contemporary works in the gift are geometric abstractions by the late Burgoyne Diller, painted between 1958 and 1963, a large oil collage created in 1935 by French artist Jean Dubuffet and a 1973 group portrait of art world personalities by Raphael Soyer, depicting the artist himself and his brother, Moses, among others.

Complementing the Museum's important holdings of works by Kenneth Noland and the late Alexander Calder is Noland's "Via Breeze," a 1968 color abstraction with horizontal strips extending across a 20-foot canvas, and Calder's "Cutter with Mobile Top," a life-sized figure-sculpture of 1974 that is a playful combination of stable and mobile forms cut from sheet metal.

The gift includes small-scale contemporary sculptures in various media by Ernst Trova, Jan Zajac, the late Saul Baizerman and Canadian artist Sorel Etrog, as well as a terracotta bust by A. Houdon, the foremost portrait sculptor of late 18th century France.

André Masson and Louise Nevelson are represented by an unusual collage. Six polaroid prints by Lucas Samaras and an optical color abstraction by Richard Anuskiewicz are some of the other works.

In total, the gift includes 12 paintings, 16 sculptures, three collages and 70 works on paper by 19 artists, mostly American, and three African sculptures. In common with other works in the Museum's permanent collection, these will eventually be displayed on a rotating basis in various galleries throughout the Museum.

Call in June and early July. The callers in-..." (Continued from Page 1)
How to Design Shows of Bugs, Gems, Bones

By Linda St. Thomas

Over the course of a year, a designer in the Museum of Natural History may be asked to design a case for a forest setting, including ponds, real trees and live insects; to design cases of Neanderthal figures so that they almost look alive; to display a 15-foot-high skeleton which can be viewed from all sides; or to show a single cell.

The Museum of Natural History is unlike other collections because natural museums for a range of objects is shown. Natural history specimens comprise gems, butterflies, moon rocks and shells, as well as man-made objects such as canoes, tools, sculpture and even live specimens such as the orangutans in the Insect Zoo.

This range of artifacts makes the designer's job anything but dull and routine.

"Working days may be complicated," Eugene Behlen, chief of MNH exhibitions, said. "By the end of the latest discovery, the shifting attitudes toward the natural sciences or the acquisition of a wonderful new collection, such as the recently purchased Mexican dance masks."

For the "Splendors of Nature" exhibition, designers Beth Miles and Riddick Van Thiel worked with curators from each department to put together a collection of specimens with one thing in common—beauty. (Curators, in fact, dubbed it the hall of beautiful things for a while). "Most of our exhibits are based on the behavior of the object, but the objects themselves do not speak for themselves," Behlen said.

"A primitive tool in a case doesn't mean much to visitors until we tell them who used it and when and why it was so important in that culture."

But "Splendors" specimens, shown in simple cases in a sunlit room, required only brief identification labels. In this case, the objects spoke for themselves. As the introductory panel states: "The stuff of the Museum of Natural History has the great fortune of being one of the best collections of scientific specimens in the world. Usually these specimens are exhibited as valuable pieces of evidence relating to the natural sciences and anthropology. But, like all things in nature, these objects possess their own individual beauty."

"Western Civilization: Origins and Traditions," on the other hand, offers an array of artifacts that are important, not for their beauty, but as cultural objects. "Our mission was to let them tell the story of changing types of culture in the Near East, Africa and Europe."

The most recent major exhibition, "Dynamics of Evolution," uses many of the design techniques developed at MNH and other Smithsonian museums.

The introductory area of the hall is a stylized version of an old exhibit style which called for crowded cases so as to show as many artifacts as possible. "In this hall we display the identification labels of organisms and trays of butterflies and other specimens to recall the era of attic look that people came to expect at this museum," Behlen noted.

Designers took full advantage of the building's 45-foot ceilings, using the space to hang birds and a huge whale skull and lighting the skylights. A woods setting was created with a painted mural, trees, foliage, rocks, a forest path made of Plexiglas, and the sounds of birds, crickets and tree frogs may be heard elsewhere in the exhibition. The audiovisuals consist of a film, two small slide shows and a video camera aimed at butterflies' wings and equipped with a special filter enabling visitors to see what a female butterfly sees when she's looking at a male butterfly.

It hasn't always been easy to convince MNH scientists and museum administrators that color, subdued lights and silkscreened labels were appropriate in Smithsonian exhibitions, as Rolland Hower, former exhibits worker, recalls. In 1953, exhibits chief John Anglin had finished a new case for MNH's Latin American archeology hall, the first to be revamped as part of an exhibits modernization program. The back panel of one case, with antique Mexican sculptures, had been painted tomato red.

Museum Director Remington Kellogg came by to check the exhibit and was appalled by the color. Hower, who later became the Museum's freeze-dry specialist, remembered Dr. Kellogg's exact words: "Now goddammit, this is the Smithsonian and you just can't use that color."

Some time later, Dr. Leonard Carmichael, the new Smithsonian Secretary, stopped in to review the hall. Kellogg, still embarrassed by the red case, waited with Anglin and Hower to hear the Secretary's opinion. Said Carmichael enthusiastically, "Now that's the way the Smithsonian exhibits should look!"

That was the beginning of color in exhibits design at the Museum of Natural History. How many years later, Dr. Kellogg himself selected lemon yellow for the whole hall, and Hower chose desert earth tones and bright sky blues for Plains Indians dioramas.

Today, whether working on a major hall, such as "Western Civilization" or "Evolution," or on a small one-case display on MNH research, Behlen, assistant chief William Hasse, staff designers Steve Makovenets, David Meyersburg, Beth Niles, Richard Molinaroli, Gail Singer, Riddick Vann and writers-editor Susan Willis begin work by talking things over with the curator.

The design process, from this first meeting with the exhibit curator to the first day of production, can take anywhere from 6 months to a year. Currently, there are four MNH halls being redesigned, including the dinosaur hall, which will reopen in late 1980 with balconies from which visitors will look down on the huge skeletons and with a completely new arrangement of artifacts and labels giving highlights of dinosaurs' evolution and gradual extinction.

To go with the new halls, designers Richard Molinaroli worked on the colorful banners now hanging in the exhibit hall doorways, visible from the rotunda. It did no good, Molinaroli pointed out, to redesign an exhibit if a visitor couldn't find the hall. The rotunda was the perfect orientation area; visitors just look around, see the banners and head for the exhibit in which they are interested.

(Next Month: Watching an exhibit take shape at NASM.)

SITES Posters Win Graphics Awards

Six Smithsonian publications and posters were exhibited in this summer's 30th annual Exhibition of the Art Directors Club of Metropolitan Washington held at the Pension Building. More than 1,600 pieces were submitted for consideration with only 10 percent chosen for exhibition. This was the best of Washington's graphic design. The winners included two SITES posters: "America's Architectural Heritage," designed by Jim Morrison, and "Graffias: Contemporary Latin American Prints," designed by Bill Caldwell.


The skeleton of a Woolly Mammoth, exhibited in the newly designed ice age mammals hall, is one of a wide variety of oddly shaped artifacts that present daily challenges to the Museum of Natural History's designers. They must think beyond the form of a work of art, trying to invent a shape at NASM.)

The Heat's On

Temperatures are going up in all areas of Smithsonian buildings where increased temperatures will not adversely affect the conservation of the collections, Assistant Secretary for Administration John F. Jameson announced. This action is the result of the fuel shortage and President Carter's appeal to raise thermostat settings to no lower than 78 degrees during the cooling season.

Jameson said that it will not be possible for the Office of Plant Services to achieve a uniform temperature in all offices because of the variety of Smithsonian air-conditioning and ventilating systems, but urged that heads of units adopt a lenient dress policy whenever possible and that employees wear cooler clothing.

SMITHSONIAN TORCH
August 1979
Published for Smithsonian Institution publications department: Assistant Director, Robert M. Adams; Assistant Director, William J. Bruns; Editor, Kathryn Lindeman; Editorial Assistant, Linda Bliss.

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THE SMITHSONIAN TORCH Page 3

POSTER No. 6

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SI Council Gets Six New Members
By Kathryn Lindeman

Secretary Ripley has appointed six new members to the Smithsonian Council, an advisory group of distinguished representatives from fields of interest to the Institution. The new members bring the Council, once again, to its full membership of 25.

The new additions are: Doris Atkinson, professor of art history at the Cooper Union in New York City; Ada Louise Huxtable, art critic for the New York Times; Peter Marber, director of Rockefeller University's Center for Field Research in Ecological and Cultural Anthropology; David Pilbeam, professor of anthropology, geology and geophysics of Harvard University; Vera Rubin, staff member of the Carnegie Institution of Washington's Terrestrial Magnetism Department and Gisbert Schaller, composer and conductor.

The Council was founded in 1966 to advance the Smithsonian's broad program of activities and to offer guidance on Smithsonian education and research. Although the Council members are available for consultation but not voting representation, the roles of the Honorary Members as a part of the annual meeting are significant. Honorary Members are usually selected to chair symposia and generate discussion among the membership. Honorary Members are chosen for the value of their contributions to the Smithsonian Institution and for their ability to bring to the Council a wide range of professional experience and personal perspective.

The Honorary Members serve on the Council for two years. The Council has served as an independent forum to address broader issues and to coordinate the Council's agenda and activities since 1975.

During the weekend meetings, which are held two to four times a year since that time. Beginning this year, the group will meet annually for 2½ days in the fall. At other times during the year members are also available for individual consultation on appropriate subjects as their time and interest permit.

Mike Young, of the Office of the Assistant Secretary for Administration, has compiled the Council's agenda and activities since 1975.

VISITORS WITH VISAS... These portraits of Emperor Alexander Fedorovich and Ivan Andreevich Krylov are featured in the Renwick Gallery, opening August 10. "The Art of Russia: 1800-1850." Covering a period of abrupt artistic and intellectual change, the show features 145 paintings and 21 examples of decorative art, all from Soviet museums and in most cases never before shown in the United States.

Newsmakers
By Johnnie Douthit

Jack Hoopes, a pathology resident at NIP, ran the 26-mile Boston Marathon in 2 hours and 47 minutes. He finished within the top 25 percent of the official entrants in the race, setting his own record-breaking time.

Robert Miliken, curator of aircraft at NASM, made presentations on the American restoration to the Museeux Collection at Col de Park Airport, Md., and to delegates at the annual meeting of the Naval Air Test and Evaluation Museum Association held at the Pensacola Naval Air Station, Fla.

MNH Registrar Margaret A. Santiago has been elected by the AAM Registrar's Committee to serve on the 1980 Nominiating Committee.

Wilson D. Dibos, director of the Office of Semiotics and Semiotics, was the guest speaker at the opening of an exhibit at the Oregon Museum of Science and Industry in Portland.

Jami Hamonah, curator emeritus at MTH, was elected to a 2-year term as president of the American Institute of the History of Medicine.

Ann Yonemura, assistant curator of Japanese art at the Freer, lectured on "Makie-Quilqueri" at Stanford University.

Eudora Travers, secretary, and Janet Ferrell, program assistant, received awards for their outstanding service with the National Museum Act Program in the Office of Museum Programs.

David Buz, research director for the Center for Earth and Planetary Sciences at NASM, lectured at Brown University on a symposium sponsored by the University of Texas Department of Fine Arts, Austin.

NASC Librarian Catherine D. Scott was elected to chair the Aerospace Division of the Special Libraries Association.

NHL designer Nadya Makovenyi was elected president of the AAM Ad Hoc Committee on the Disabled.

Ronald Chalmers, chief of NASM's Presentations Division, delivered a paper, "River Stars," at the Archaeloastronomy in the American conference held in Santa Fe, N.M.

Ramus Kondratas, assistant curator of MTH's Medical Sciences Division, recently visited Japan where he inspected MTH's exhibit on "American Pharmacy and Medicine" at the Nippon Museum. He exhibited, which he researched from MTH's collection, was shown at nine Japanese museums in six cites.

Adelyn Brexkin, NCAF consultant for 20th-century painting and sculpture, lectured on "Mary Cassatt—Her Life and Art," at the Portland Museum of Art in Maine.

Jeffrey L. Meikle, National Geographic Publications and Rare Books fellow at the Charles Wilson Peale Papers at NPG, lectured on "Taconic Bel Geddes and the Population of Streamlining" at a symposium sponsored by the University of Texas Department of Fine Arts, Austin.

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MTH designer Nadya Makovenyi will be honored later this year when her design for MTH's Hall of American Maritime Enterprise is included in Print Cashbooks. The yearly publication is produced by Print Magazine, a widely read publication for graphic artists. Makovenyi also will receive a certificate of design excellence for her work on the hall.

Herbert R. Collins, curator of political history at MTH, was elected president of the American Historical Society. He previously served as vice president of the organization and has been a member of the board of directors for the past 2 years.

Verdell Kall, an assistant curator of textiles at MTH, wrote "Patterns of Resistance to Industrial Capitalism," which appeared in an extensive reference for all who study the microlepidoptera.

Calendar
The Smithsonian Calendar will appear in the Washington Star on Sunday, Aug. 26, and in the Washington Post on Friday, Aug. 31.
Secessionists at Portrait Gallery

By Frederick Voss

“There is no doubt that Jefferson Davis and other leaders of the South have made an army; they are making, it appears, a navy, and they have made what is more than either—they have made a nation.”

This pronouncement of Oct. 7, 1862, by Britain’s Chancellor of the Exchequer, William Gladstone, for a moment then, seemed to presage British recognition of Southern independence. Gladstone’s words set the theme for the National Portrait Gallery’s current exhibition, “They Have Made A Nation,” on view through Oct. 7.

The gallery’s assemblage of portraits, documents and memorabilia points up the fact that the dour future prime minister had understood fully the bleak prospects that lay ahead. The resolve of Smith’s accomplishments can now be seen in an exhibition at the Hirshhorn. The Smithsonian’s exhibition at the National Portrait Gallery is no doubt that Jefferson Davis ran one revised problem a hundred times over.

Frederick Voss, who is a research historian in NGC’s exhibits office, organized “They Have Made A Nation.”

‘Good Time Coming’

The ever-growing blend of recordings on the Division of Performing Arts’ Smithsonian Folkways label now includes a new collection: Cole Porter songs of the 1930s and ’40s. Victor Herbert music from the late 1800s and protest songs of the Hutchinson family, also popular in the 19th century, are featured.

Favorite selections from the hit Cole Porter show “Let’s Face It!” with Danny Kaye, “Red, Hot and Blue” (Ethel Merman) and “Leave It To Me” (Mary Martin) are reconstructed from original casings and archival material. A selection of Porter favorites, including “Everything I Love” and “My Heart Belongs to Daddy,” are also highlighted.

The Porter album, along with “Music of Victor Herbert,” bring the American Musical Theater Series to a total of nine. The three-record Herbert set displays the composer’s talent as a cellist, conductor and composer of operettas. The four selections included from “The Fortune Teller” were recorded in 1898 by Emile Berliner, the father of disc recording.

Another new album features songs of the Hutchinson Family Singers in “There’s a Good Time Coming.” Lucy Shelton, Patricia Decker, Jeffrey Fall, Frank Hoffmeister and David Eivits sing 16 songs of the Hutchinsons, whose work reflects every major social cause of their day. The accompanying instruments were chosen from the Smithsonian’s Musical Instruments collection because of their similarity to those used by the Hutchinson Family. Marilyn McDonald plays violin, Kenneth Sowik, cello, Howard Bros, guitar, and DPA’s James Weaver, piano and melodion.

All the albums in the Smithsonian Collection of Recordings are available in the museum shops.

Local newspapers credited the Smithsonian’s Fourth of July celebration for helping to brighten a gloomy holiday. The Washington Post, noting the heavy museum population on the rainy Fourth, said that museum delights kept visitors in “good spirits.”

A lengthy illustrated article in the Washington Post by Sarah Booth Conroy focused on the book “Capital Loves.” By Castle curators James Goode, and the exhibition of the same title currently on view at the American Institute of Architects’ Otagon House. Conroy, calling the book “exhaustive,” detailed Goode’s 6 years of research on the project. She expressed the view that the book is worth twice its price of $37.95, because, for one thing, it will settle arguments about what used to be war.

Pandas and the Zoo

The Harrisburg (Pa.) News and the Washington Star reported that the Zoo may try artificial insemination toward the goal of producing the first baby panda born outside of China. The Jackson (Miss.) News Star, summed up his enthusiasm for the show with, “All in all, the exhibition is a treat because that blew into town from the west.”

A Washington Post article on Children’s National Children’s Center reported that the Center has more for children and public schools than other museums.

The Hirshhorn’s “Directions” show got a rave from Post critic Richard. HMFG curator Howard Fox “is on to something.”

Richard wrote, “He sees that after many years of minimizing—of careful, cautious, cleaning—the art made in America is filling its rightful place in the history of art.”

Science

The Annapolis Capital ran a report on CBCES giving readers a detailed picture of the facility’s watershed, upland and aquatic ecology studies.

Meetingtime for pandas

The Washington Post carried a story describing the work of dermestid beetles in cleaning the skeletons of animals to be exhibited in museums. The article quoted Frank Greenwell and Douglas John, both of MNH.

The Washington Post reported on the observation of thermonuclear explosion on a star as photographed by the HET-A2 satellite. The article quoted Dr. Jonathan Grindlay, CFA. This is the first time we have been able to photograph what astronomers call an X-ray burst and identify the star that is bursting with X-rays.

A New York Times story on a conference of archaeonomists in the Americas told of the measurements of preserved earthworks by John E. Aedy of the Harvard-Smithsonian Center for Astrophysics.

People

Smithsonian staff drawing press attention included Ed Niechichok, chief of security systems, quoted in a New York Times article about the AAM’s official security system. Phyllis Rosenzweig, HMFG assistant curator of painting and sculpture, with an article in Arts Magazine; Dorothy Globus, head of exhibitions at Cooper-Hewitt, with an article in Architectural Record.

Music

The New York Times carried an AP story reporting that DPA’s new Bach album has sold 25,000 copies. In another AP story, The Times praised music director James Weaver, director of chamber music of the National Symphony, for his original instruments for the recording.—Johanne Douthit

Academic Seminar Draws Students

“The Planet Earth,” first of three special academic seminars for 45 gifted rural high school students from North Carolina, was conducted in the spring by the Smithsonian Office of Symposia and Seminars. Cooperating with the Smithoson was Carla Borden, OSS, and consultant Paul Boertlein also plans to lead a session on “Beauty” in the fall and “Monkeys, Apes and Humans” for next spring.

The pilot program, presented with the encouragement of Smithsonian Regent Sen.

Robert B. Morgan (D.N.C.), draws on a variety of Smithsonian disciplines and programs as he covers those special situations around Washington. Students do advance reading to prepare for the 3 full days of lectures, demonstrations, tours and discussions.

The educational outreach program is made possible by support from the Z. Smith Reynolds Foundation and the North Carolina Association of Electric Cooperatives.

“RAVEN IV” — “I would like to make sculpture that would rise from water and tower in the atmosphere,” said the sculptor whose work had not existed before. — So wrote David Smith (1906-65), whose career was marked by endless exploration, discovery and innovation. Smith’s sculptural forms can be seen in an exhibition at the Hirshhorn. The 26 sculptures, three paintings and three drawings on view are from the Museum’s permanent collection, constituting the largest public holding of his work. They exemplify the range of styles, subjects and media which Smith boldly pursued.
Gravity waves are expected to result from the collapse of a black hole, as such an event would send ripples through space-time. These gravitational waves can travel across the universe and be detected by observatories on Earth. The detection of gravitational waves could provide insights into the nature of black holes and the early universe. The potential to detect gravitational waves is significant, as it could open up a new window into the universe and provide a means of testing some of the most fundamental theories of physics.

Cooper-Hewitt Takes to Streets

By David Maxfield

This summer the Cooper-Hewitt Museum in New York City is taking its exhibits on the road in a series of mobile museums, each with its own unique theme. The museum is exploring the intersection of design, technology, and society, offering visitors a chance to engage with the latest trends and innovations in the field.

The museum’s first mobile museum, the “Design and the American Dream” exhibit, has been traveling around the country since last year. The exhibit features a series of interactive displays and workshops, allowing visitors to explore the role of design in shaping society and culture. The exhibit also includes a series of lectures and discussions, featuring experts from the fields of design, technology, and social change.

The Cooper-Hewitt is not the only museum to have ventured outside the traditional museum setting. The Smithsonian Institution, for example, has been experimenting with mobile exhibitions as a way to reach new audiences and bring cultural programming to communities that might not have easy access to a traditional museum.

Through its exhibition policies, the museum has also taken on a special role in the city… of educator, catalyst and conscience when the arts matter of public concern.”

Components of the open show, in addition to those mentioned above, may be seen by visitors to New York this summer at these locations:

- Playgrounds—90th Street at the East River
- Conceptual Open Spaces—46th Street
- Parks—26 Wall Street
- New Town’s Open Spaces—Good Shepard Plaza
- Waterfronts—John Street at the East River
- Made Landscapes—Fifth Avenue at 64th Street
- Museums—Avenue of the Americas at 49th Street.

Meteorite Slice Proves Unique

Researchers at the Museum of Natural History, having taken a small slice of the meteorite that fell in the Old Woman Mountain area, have succeeded in presenting a new and interesting view of the meteorite’s composition. The results were presented at a recent conference in California Desert Conservation Area.

The meteorite slice was obtained from a meteorite that fell in the Old Woman Mountains in 1975. The slice was cut from the large parent mass of the meteorite, which is estimated to be over 100 metric tons. The slice was carefully cut and polished to reveal the internal structure of the meteorite.

The results of the analysis indicated that the meteorite is composed of a unique blend of minerals, including olivine, feldspar, and pyroxene. This combination of minerals is not found in any other known meteorite. The results suggest that the meteorite may be a unique and valuable resource for further study.

The results of the analysis were presented at a recent conference in California Desert Conservation Area. The results were well received, and the meteorite slice is now being studied in more detail to determine its potential for use in research and education.
The Arctic Museum Workshop

A group of Eskimos (Inuit), Indians and other northerners from Greenland to Alaska were given an introduction to small museum operations at a recent 10-day conference sponsored by the Museum of Natural History.

The Arctic Museum Training Workshop—the first ever—was attended by officials of national museums in Canada and Greenland and by individuals representing communities in those areas and local museums where culture centers have been discussed or are in active operations.

Smithsonian participants:

Jim Hanson, of the Smithsonian's Native American Museum Training Program, talked about various problems that small museums are likely to face, citing examples from Native American tribal museums. He also introduced the visitors to SI's Museum Reference Center, an extensive collection of books and periodicals, located in the Office of Museum Programs, covering all aspects of museum operations.

Concepts of collection management, storage, security, documentation and recordkeeping, were discussed by Vincent Wilcox, anthropology collections manager, who conducted a tour of the ethnographic and archaeological storage areas. Carolyn Ross, of SI's Conservation Laboratory, presented an overview of preservation issues and local communities where museums and culture centers have been discussed or are in active operations.

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The coordination of resources and facilities in the two divisions is expected to be enhanced at all times in the major areas of investigation that have somewhat overlapped in the past: very long baseline interferometry (precise radio maps of celestial objects), atmospheric research and the development of laser clocks.

Hicks and Kenyon in the finals. The tournament was organized by Debbie Banning and Jim Lynch, both of CICER.

Bowling: The Smithsonian's Mixed Fives Bowling League recently wrapped up its 1978-1979 season with Tom Wilding and Inez Buchanan (SI Libraries) holding high averages. High series awards went to Tom Wilding and Ann Thomas (MNH). Tim Bridge (SI Libraries) and Inez Buchanan had the highest game of the season among the SI employees, with Ray Scoggins (MNH) and George O'Connor (Acoustics) taking the honor as high series winners. The bowling league was organized by Debbie Banning of the SI Libraries and is now being reviewed for implementation in fiscal 1980.

The new law provides a merit pay system in which the pay increases of managers and supervisors in grades GS-13 through GS-15 will be linked directly to their performance, rather than to their length of service.

Employees covered under this system will no longer receive automatic within-grade increases and will receive a minimum of one-half of the annual comparability pay increases. They will, however, be eligible each year for merit pay increases based on the results of the formal appraisal system. All managers and supervisors in these grades will be brought into the merit pay system by October 1981. These positions are now being identified by the Office of Personnel Administration.

A new procedure, which becomes effective in August, establishes a probationary period for newly appointed managers and supervisors in both the General Schedule and Wage Grade classifications. Under provisions of the new law, first-time supervisors and managers will be required to serve a trial period during which their appointments become final. Those who do not satisfactorily complete the trial will be returned to positions of no lower pay than those they occupied before assuming their managerial or supervisory assignments.

In a sense, the trip was an extension of White's research into Arctic railway operations. He pointed out that the trans-Siberian railway began in 1892, was modeled upon the U.S. railway of its day. Fifty years earlier, the Russians hired American manufacturers and civil engineers, among them George Washington Whistler, father of the painter, to design and build the first rail line in Russia.

White's journey was never dull, he said, praising the spirit of adventure and the courage of his fellow travelers. The elderly woman, whose father had been a missionary, had ridden the Trans-Siberian Express in 1915 when her family left China. Like her, White wants to return to the Orient this time going straight through on the 3-day run, instead of stopping in cities along the way.

And he'd like to travel in winter, instead of during the 3-month temperate season. "At 50 below, I'd expect to get more of the true flavor of Siberia."
MORE THAN 7 YEARS AGO, Thomas R. Borges, now facilities manager for the Smithsonian Tropical Research Institute (STRI), ended up in Panama after a year-and-a-half sailboat cruise with his wife: from Hawaii to San Francisco, then on down the coast to Panama. Borges had left his own business in Hawaii—packaging aerosol cans—to embark on the lengthy cruise. After 18 months, however, it was time to work, and Borges, with a degree in chemistry, became a research assistant to STRI Director Ira Rubinoiff, studying yellow-bellied sea snakes. After a year, he became station manager for the Naos Marine Lab at STRI and, in 1975, facilities manager for all of STRI, including two marine laboratories, Naos and Galeta, and Barro Colorado Island, the biological preserve in the middle of Gatun Lake. Borges, searching for a boat in New Hampshire, was tracked down recently for a telephone interview with Torch staff writer Kathryn Lindeman.

Q: Is boat hunting in New England a recurring aspect of your job?
A: It seems that, because of my recreational interest in boats, decisions about STRI vessels have fallen to me.

I brought down from Miami one of STRI's first research vessels, the Stenella, when I was station manager for Naos. U.S. Customs had seized the boat with 2 tons of marijuana aboard. We were a little worried on the trip back to Panama because of the smell of grass and the pieces of pot trapped in a ll the boat's nooks and crannies.

Q. STRI has been upgrading its facilities and making a lot of improvements over the last few years. What are some projects you've worked on as facilities manager?
A. One of the most complex ventures was the tramway construction at Barro Colorado Island for moving people and materials to the top of a 100-foot-high hill. The 230 steps going almost straight up make the climb the equivalent of walking up the stairs of a 6-story building. We just had to make it more accessible for visitors and staff. But the isolation of the area restricts us to using small, portable equipment that can be moved in by boat. Laying concrete on the site of a hill is a real challenge when you're doing all the work by hand. We poured close to 100 cubic yards of cement, all mixed with shovels.

We investigated ski lifts first, but the overhead cable wouldn't do for us because of the animals—monkeys would love to hang from the wires. Instead, we have a cable-drawn cart running on a concrete structure with a center rail, something like a monorail.

Q. What are some of your other projects?
A. We've renovated the old Tivoli Hotel as part of our headquarters in the city of Panama, even using the baker's oven and kitchen for office space, and we're planning a six-unit dorm to replace an old wooden structure now used by visiting scientists. But the most complex project so far is the Naos sea water system which brings in water from the Pacific for scientific studies. Tides fluctuate as much as 20 feet each day, making it mechanically difficult for pumps to pull water up into the aquariums, tanks and experimental troughs. In one building now in use, two tanks hold 35,000 gallons each and one holds 70,000 gallons, and there will be more when the system is complete.

Q. How does the tropical climate affect planning for new construction?
A. If you stand too long in one spot, you get the feeling your feet will grow roots. The humidity, mildew, dry rot and termite damage make wood a poor construction material for us. You need to use insecticides with wood, and insecticides would go through the food chain and destroy some of the flora and fauna we are trying to study. We've been using concrete for all new building projects. We also use metals with known success, such as stainless steel, rather than copper and chromium which are generally toxic to plants and animals.

They may come last in an alphabetical listing of summer annuals, but zinnias, with their bright colors and various sizes and shapes, are first in the minds of many summer gardeners.

Zinnias became popular in the mid-19th century for annual borders, summer bouquets and winter dried arrangements. Their colorful flowers, combined with larkspur, delphinium and roses, make beautiful bouquets, either fresh or dried.

The plant, named for an 18th-century German botanist, Johann G. Zinn, was introduced into cultivation late in that century. Native to North and South America, especially Mexico, zinnias fall into two major species. Zinnia elegans, the more familiar type, may be one- or many-colored, while Zinnia linearis, or narrowleaf zinnia, has dark-bordered petals.

Zinnias are the easiest annual to grow. Sow the seeds in a greenhouse, on the window sill or directly into the garden after the last frost. Transplant the indoor seedlings outside in fall sun. Once the plants begin to bloom, the flowers should be picked or pinched back often to encourage more blooms.

If you use the zinnias in fresh bouquets, cut them in late morning, after the dew has dried, and plunge the stems into cool water for several hours before using. Then arrange them in formal or informal displays.

For dried flowers, cut as indicated above and place the flowers—petals down—into sand or silica gel and carefully sift compost until the flowers are completely covered. Leave them in a warm, dry place for several weeks. Then remove the flowers carefully and use them alone or in combination with other dried flowers to create a striking winter bouquet. Keep all dried flower arrangements out of direct sun to prevent fading.

The Office of Horticulture has planted several varieties of zinnias around the Smithsonian buildings. Look for the flowers at the Museum of Natural History, the Museum of History and Technology, the Freer Gallery and, mixed with other annuals, in the urns in the Victorian Garden.

By James Buckler

RUFFLED FEATHERS

The Washington Post recently sought the opinion of George Watson, MNH curator of birds, on the relegation of Maryland's State Bird, the Baltimore oriole, to a sub-species. It seems that Sen. Charles McC. Mathias, (R-Md.) had just made a tongue-in-cheek protest in the Congressional Record on the bird's lowered station.

Watson, who confirmed that the change came as a result of the oriole's promiscuous meetings and breedings with the Bullock oriole, called Mathias' complaint 'old news.'

"Mathias," the Post said, "stigmating anger at such a snotty attitude, shot back. 'At the Smithsonian, at least, I had expected more sympathy.'\n
Photograph by Barbara H. Fritts