SL's summer programs literally get off the ground Saturday, April 1, as a daylong Pageant of Transportation on the Mall marks the beginning of late closing hours and honors the newest U.S. citizen—the department.

Instead of the outdoor activity for the third annual "Rite of Spring" will actually be going on above the Mall. A Piccard balloon, Bell Aerosystems Hydrokimmer, kites, and a rocket-propelled flyer are to date the array of transportation modes the postal service, the railroad, the motor cars, the airplane, the ocean steamer, the balloon, and the rocket will provide.

**Fair Weather Seen**
Dr. Charles Greeley Abbey, Smithsonian institution and the country's most experienced weather man, predicted fair weather for the April 1 festivities.

"Hobbs, who brings his predictions on solar variations, has a remarkable success record. He reported to Secretary Ripley, "I made predictions every year 1945-53, and again in 1954, 1955, and again for Mrs. Lella Clark's grand-daughter's wedding about 1964 and for the Smithsonian days September 15-17, 1965. The results except in 1952 and 1953 were all excellent."

His predictions are based on a series of mathematical computations. He con- cluded, "Hence, April 1 falls midway in the interval of less than average rainfall, i.e. days 12 and 17, and therefore there is reasonable hope it may be a fair day."

"There will be a fair blowing wind showing the Mall as it was to be, whether in the first, second, third or fourth decade of the 20th century, are barren of the building we now deem an outstanding success." (continued on page 4)

**Partners in Crime**

**Enthusiastic Youngsters Compete In NASM-Associates Kite Event**

Hundreds of enthusiastic youngsters broke the law last week at the Monument Grounds, Washington, D.C., NASM, and the Smithsonian Associates as accompaniments. With the blessings of the D.C. government and the guidance of Paul Garber, the children ignored an 1891 ordinance and flew kites.

Kite flying experts came to town from Milwaukee, Miami and New York to demonstrate their skill to participants in the March 25 Kite Carnival. Even poor Charlie Brown was finally airborne and managed to avoid the vicious kite-eating tree stationed on the grounds.

A joint effort of the Associates and the Air Museum, the carnival and flying contest culminated a month of Saturday activity attended by as many as 900 people, Garber, assistant director of NASM for education and information, had lectured on the origin, uses, and technology of kites and had supervised a kite-making workshop. The air around the elephant in the Natural History room was filled with kites made by Mr. and Mrs. Garber for the special display.

Frank Motts, the "kite king of Milwaukee," East Indian kite expert Sur- heaps Belaun der of New Delhi, owner of the "Go Fly a Kite" shop; Harry Suhl of Miami, inventor of the "shop" and 100-foot-long Asian trans- ports in World War I as an aerial screen; and Will Yolen of New York, president of the International Kite Flyers Association, all demonstrated their techniques before the actual competition began.

About 30 officials from the Air Museum, Goodard Space Flight Center, the Federal Aviation Agency, D.C. Re- creation Department, NASA, and other interested groups supervised and judged the contest. Divided into age categories, the participants were judged on construction, decoration, craftsmanship and flight characteristics of their kites.

First, second and third place ribbons were awarded in each class, and all contestans received certificates. An en- graved plaque for the best over-all point total in the competition went to William R. Bigge in the 21-and-older category.

Garber recorded the activities above with a kite-borne camera he rig- gled himself. The shutter was triggered by a kitchen timer he "appropriated" from his wife.

The kite-covered grounds were made even more colorful by the balloon- loons the Associates used to mark com- petition areas and the SI flag floating above the proceedings. Garber made a double kite which was a hit of the carnival—Charlie Brown, in the air, flying a kite safe from the interference of Lucy and Snoopy.

"We were absolutely delighted with the public response to the both the lectures and the contest," said Lisa Suter, public relations director for the Associates. She had originally planned to hold only one competition of each, but we were approached by so many others to repeat them to accommodate everyone who wanted to attend. We definitely hope to make this an annual Associates event."

**Pageant of Transportation Opens SI Spring Hours**

Some of the oldest and most up-to-date means of conveyance will be displayed and demonstrated in indoor and outdoor exhibits. The most ancient is the foot, invented and supported by man, a live llama from the Zoo. Pepsi’s rela- tives are still a vital means of transpor- tation in the Andes.

Don Piccard, famous balloon designer and skipper of the NASA-LTV-Petroleum Co. balloon’s gaha with ascensions of hot-air craft. He has returned with the "Golden Bear," latest design and first prize winner in the 1967 St. Paul Winter Carnival Race. He will make hourly ascensions beginning at 10:30 a.m.

A horse-drawn omnibus from the MHT vehicle hall will carry tourists to the latest exhibition around the Mall from 10 a.m. to 4:30 p.m. A trip on the 1880 bus will cost 25 cents.

The Hydrokimmer, an air cushion vehicle able to operate at speeds of up to five miles per hour over a variety of surfaces, will perform above the Mall and be parked for public inspection. Antique cars will also be sta- tioned for a closer look following their parade at noon.

The Adventures of Antar Puppets, created by the Porter Family Puppeters, will provide special entertainment for children. There will be shows every half-hour from 10 to 5 i.e. days. Youngsters will probably also enjoy the kids’ favorite insect—the silkworm which has been for- med into a "Silkworm Parade" with a Gravely plow for the best over-all point total in the competition went to William R. Bigge in the 21-and-older category.

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**Steinberg Interview**

Saul Steinberg, SI's much-dis- cussed first resident in artistry, gave the first interview to the Journal. The story is on page 3.
The National Science Foundation this week awarded a $60,000 grant to the SI in support of producing a comprehensive edition of the unpublished manuscripts of Professor Henry, first Secretary of the National Museum. The project — 20 volumes are contemplated — will be under the direction of eminent historian Nathan Reinold. Dr. Reinold will concentrate his efforts in Albany, N.Y., Princeton, N.J., and New York City, where he played the biggest role in Professor Henry's life. James Morris, the SI's impresario, has planned for this summer what should be the biggest public event held on the Mall in decades: a "Festival of American Folk Life." Scheduled for the July 4th weekend, the Festival will demonstrate traditional techniques in material folk culture during the day, including pottery-making, basket-weaving, carving, quilting, and glass-blowing. In the evening there will be programs of folk tales, ensemble music making and dancing, including the music of Cajun bands, Basque Pipe Players, Bohemian Hammered Dulcimer Band, Jug Bands, and Chinese opera. "If that isn't enough, Morris plans to hold a three-day conference on the cultural importance of this country's multi-faceted grassroots heritage."

William B. A. (see cut), has been named deputy head of MNH's Office of Oceanography and Limnology. Dr. Aron comes to the SI from General Motors Defense Research Laboratories, where he headed the Biological Oceanography Group. He holds the Ph.D. from the University of Washington at Seattle. Carlston W. Tillinghast, assistant director (administration) of SAO, is the Institution's nominee for the annual Washington group recently, Dr. Ripley predicted "the carpenter of the future, working 20 hours a week, will step out of his basement, don his white overalls, and hustle into a wall, drive back home, and build his nials in frustration."

Tired of Waiting. The Libyan Sibyl reflects boredom as William R. Johnston of the NCFA register's office checks statues into the newly-renovated Patent Office Building. Offices and collections of both NCFA and the Portrait Gallery were finally moved into the new building last month. Tourists will follow in about a year.

Letter to Editor
Re: Cornerstone
Sir: Is that Missing Corner Stone, could it be that it disappeared in the great fire? Or during the 12 years of rebuilding? Or did it go with the SI Library to the Library of Congress? Digging around the Smithsonian Deposit might uncover a nasty old cracker box with all sorts of goodies; you might even find the MCS for a free lunch outfit!

George Sot's Geodetic Station, Greece

Torchlighters
Learn to Talk
Not content with hearing their own voices on the NBC television series relating to our activities, 25 SI employees gather regularly on lunch hours and listen to each other talk. Currently the Smithsonian Torchlighters, local chapter of the Toastmasters Clubs, meet every other Tuesday for lunch and to practice in a new group service project. The purpose of this project is to improve the public speaking abilities of the members, to expand their horizons, and to prepare them to appear effectively before audiences. For a nominal fee of $1.00 a week members are put through their paces under the watchful eye of manages S. H. Johnston, who is rapidly becoming a master of the art. The Torchlighters are making a real effort to use in a new group service project.

Fisher Turns Friend's Junk Into Sculpture
Don't invite Jim Fisher to dinner. You might lose your furnace! That, of course, is more than a slight exaggeration, but what was once the furnace of Harvey Walsh, museum technician in the Mechanical and Civil Engineering Department, turned up in an art show recently as a piece of sculpture by his co-worker, James Fisher. Equipment from the farm of Keith Melder, the Political History Division, was the basis of two other works on the show.

Fisher is a fine arts student at The George Washington University in the evenings. For the last two years his primary interest has been sculpture, and most of it has been made "from pretty wild stuff," he has learned that it can be a pretty expensive hobby otherwise. Spending $20 to $30 a week is easy to do if you buy new equipment, Fisher discovered, so his last work contains the spare tire rim from his own car. "Last summer," he relates, "I went up to Jack Goodwin's house and tore out all the old plumbing." Goodwin is MHT branch librarian.

Would you believe a hay baler?
Dedication to art seems to know no bounds. Fisher even had to buy a truck to haul his materials. He was doing his creating in part of a shop rented from a racing driver, but when the landlord recently decided he needed more space, Fisher was evicted along with 50 or 60 bales of scrap metal. Part of it is now in his apartment and part at school.

Anyone having trouble with trash collections might do well to call Fisher. If the sanitation department doesn't want your junk, perhaps he can turn it into a contemporary masterpiece.

SMITHSONIAN TORCH
APRIL, 1967

Reingold Gets NSF Grant; Folk Festival Set for Mall

SMITHSONIAN TORCH
STAFF
Mary H. Krug, Managing Editor
James Cornell, SAO Correspondent
Mary M. Krug, Managing Editor
Al Robinson (Photos)
James Cornell, SAO Correspondent
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Enigmatic Steinberg Discusses Residency

Paul Steinberg, the Smithsonian's first artist in residence, sat down for a 90-minute interview with Mrs. Estelle Steinberg, her assistant and treasurer. The original article is published in the March 4, 1967 issue of the Smithsonian Torch.

"The pineapple," says Saul Steinberg, "is the dragon of fruit." Discussing with the TORCH reporter the meanings of his creations, he describes the cover of the March 4 "New Yorker," "There is nothing cuter than a Don Quixote-looking fellow attacking a pineapple. The pineapple is the dragon of fruit. It is covered with scales and has a sort of feathered headress. Have you ever tried to butcher a pineapple? It fights back. It is a vicious fruit; it is not to be frittered away.

Realism. Why commit oneself to incidents merely because they have taken place?" says Vogue, having read the Vogue article you're surprised by his interpretation.

The most logical assumption would be that he is merely playing the gracious host putting his guest at ease. But one doesn't ascribe such eloquent motives to an enigma. Are you being tested, sorted into mental catalogs for later satirization? Or are you inventing meaning where there is none? It occurs to you that his elusory cartoons might also derive their meaning from viewer rather than artist. Would this make his work any less profound?

The subject switches back to the host. Why did he accept the invitation to be the Smithsonian's first artist in residence?

Steinberg quickly points out that he looks on the appointment as an honor—"more like a Prix de Rome"—rather than as any sort of working arrangement. "I am a guest of the Smithsonian Institution," says Steinberg, "The only way to offer hospitality is with obligations attached." The artist is in Washington merely "to be friendly with the city with my presence." He is working on the same thing he would have done at his house in Greenwich Village or his country place in East Hampton. An early report stated that Steinberg would be expected to "enliven the Washington artistic scene." Has he found an artistic scene to enliven?

The Capital has no real artistic or cultural scene, he states, and emphatically is not to be frittered away. That takes a big city to produce, and Washington does not yet qualify. It needs the sort of help from the Smithsonian and other Government agencies which can only be given.

In that case, should the Smithsonian continue its artist in residence program? "The Smithsonian is an educational institution," Steinberg feels. "By nature it should invent a home for itself, a stable, permanent post in residence, scholar in residence, scien

The Harold Coolidge residence in Georgetown is one of the elite in that high rent district. It has a real yard, and an entrance, that doesn't snuggle on each side into genuine, overpriced townhouses with real front doors. The art is an extension of the elegant independence among all the repetitive elegance on the narrow, old-fashioned street.

Inside the Coolidge house, in elegant interiors, Saul and Mrs. Steinberg are the nicest kind of people. One of the two Chinese servants that come with the lease admits the visitor into the spacious gold and white foyer, where Saul Steinberg, casually attired, makes his entrance from the curving staircase. "We're ready for coffee," he announces, ushering us into a small panel room where blue and fawn French toile covers war the walls, and French doors open to a fountain patio. The setting fits Steinberg's theory that a writer can write best in an environment arranged by beautiful things.

The interview takes an unexpected turn. The very beginning, Steinberg asks the question, "How do you know, of course, that all autobiography is fiction and that those who strive to lay bare the facts of their existence are victims of the delusions of the patience, good judgment and reasonable approach to life which maturity gives. As they handle on an average of 450 to 500 calls per day during the peak tourist season, you will realize that these are intrinsic attitudes for a PBX operator at the Smithsonian.

Christmas Day is the only day in the year on which there is a closed switchboard. On all other days, you will be welcomed by a pleasant voice from whom you will receive answers to your questions and/or guidance to the correct source to meet your needs.

Typical of many Smithsonian employees, Mrs. Beck thinks the people at the Smithsonian are the nicest kind of people to do business with and that there is, as she puts it, "a world of difference in working for a museum and working in industry or commerce. One has a sense of public service, always, which makes helpful courtesy a paramount requisite. All My PBX employees have had service with the telephone company—not one has less than 6 or 7 years' experience.

Mrs. Beck worked for the Smithsonian for three years as a young girl, before World War II. Later, having reared her family, she returned in 1959.

No matter how able or experienced, it takes a few months, sometimes a year, before the operator can rise to all the advantages. Some, whatever that dream connotes, whatever that perspective? "To understand Ulysses you would have had to read 100 books leading up to it," he says. "It is both increased and entirely appropriate that those airy, incomprehensible Steinberg creations should have their beginnings in this.

Nothing is ever created in Washing­ton, everything with the cold efficiency Steinberg says. "Three weeks ago I designed some stage sets for a Stravinsky opera, which were painted in 24 hours." So my residency has had that effect—in the short time I've been here, I feel as if I've invented something has been created here."

A common reaction to a Steinberg drawing is a self-conscious smile. You don't get it. But the artist works on the assumption that his viewers can think at his level. "It is a judgment of people, of a thought when they understand."

Wouldn't it be possible for avant-garde artists, or those with a style like his that demands interpretation, to trick the public media? "To understand Ulysses you would have had to read 100 books leading up to it..." He is both increased and entirely appropriate that those airy, incomprehensible Steinberg creations should have their beginnings in this.

The telephone room is on the fourth floor of the Museum of History and Technology. Here the two-position board is "manned" by Mrs. Beck and her girls. The girls are really women, typical American wives and mothers, with children in high school or college—and with the patience, good judgment and reasonable approach to life which maturity gives. As they handle on an average of 450 to 500 calls per day during the peak tourist season, you will realize that these are intrinsic attitudes for a PBX operator at the Smithsonian.

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The Observatory, this Harvard-Smithsonian Cambridge-cousin, this other Eden, demi-Paradise, this fortress built by NASA, this little world, this precious stone set by a silver etc., is in much a child of John Sugiura as in the Smithsonian Tropical Research Institute, the International Exchange Service, the National Portrait Gallery or any of the other dozen or so siblings alphabetized by John White, SAO

The strange proud history of 'that great institution (Dec. 17), Geoffrey Hellman says as he did not like Washington he would rather be in Cambridge. Two years later he brought over his family, including his paintings, most of which serve as his assistant and interpreter.

Visiting the Sugiura studio is like taking a trip to another world. It does everything Japanese style, including kneeling and facing a low table for platforms. His callers remove their shoes at the door and, seated on floor cushions, converse with him across their shoes at the door and, seated on floor cushions, converse with him across their shoes, while Tatsuniko, his petite, lively daughter Kuma who serves a low table some chores... as determining size is so limited. There are no schools or classes here June 12, the man best placed to speak thereon—Dr. Leonard Carmichael, Secretary of the Institution... his talk was filled with affection for the Institution and respect for its work and its workers as to make his hearers feel, many for the first time, what a fine warming thing it is to belong to the Smithsonian. (Quoted from the July, 1961, SAO News.)

"However, the Harvard orientation and NASA financing of this home away from home have removed it, spiritually, from the Smithsonian orbit as far as I am concerned, letterhead or no letterhead.

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