

Etching That Got James Whistler Fired

The drawing that got James McNeill Whistler fired from the United States Coast and Geodetic Survey in 1855 is the intriguing focal point of a small, select show of the artist's etching at the Freer. Opened in May, the exhibition of 26 drawings and 16 canceled copper plates originally etched by Whistler from the museum collection will run for several more months. It is hung in the Gallery's west corridor. Utmost accuracy was required by Coast Survey draftsmen,

and the young Whistler found office routine boring. One day he proceeded to embellish the upper spaces of the official plate he was working on with tiny sketches of heads and figures. The production of "Coast Survey Plate No. 1," as the spoiled plate is now known, along with Whistler's tendency to ignore regular office hours led to his leaving the job just three months after he had been fired. Soon thereafter Whistler, just 21, departed for Europe and eventual fame. Whistling all the way perhaps.

It's "Fun-damental"

Smithsonian Will Head Up National Reading Program

by Mary M. Krug

Motivate a child to want to read and miracles can happen, says Jerrold Sandler, who has come to the Smithsonian to motivate children on a national scale.

Mr. Sandler is Executive Director of the new National Reading-Is-Fun-damental Program (RIF), being established within the Institution under a two year grant of \$285,000 from the Ford Foundation.

The program is an outgrowth of a District of Columbia experiment to provide free books, of their own choice, to school children and ghetto residents. But unlike the D.C. RIF program, in which books were distributed directly, the national office will not be primarily in the distribution business but rather help communities set up and maintain their own local projects.

Mrs. Robert S. McNamara, wife of

the president of the World Bank and Chairman of the local RIF project, will serve as chairman of a prestigious National Advisory Board for the Smithsonian-based program. Other members of the new Board will include Secretary Ripley and Edward J. Meade, Jr., public education program officer for the Ford Foundation.

RIF will operate as an independent unit in association with the Smithsonian, which will act as sponsoring and fiscal agent for the project. Sandler, however, will be actively exploring areas of possible cooperation with other SI offices.

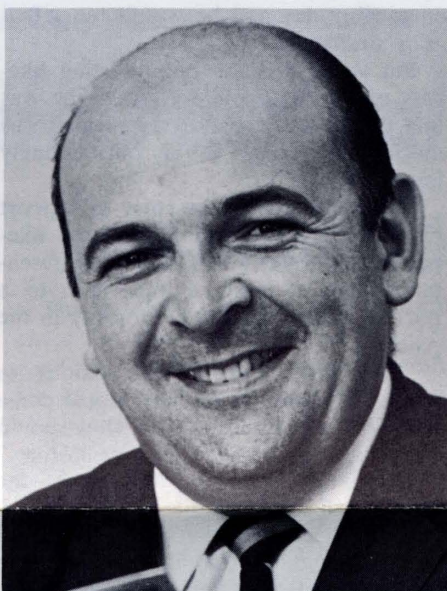
One Smithsonian facility has already been actively involved in the D.C. RIF program. The Anacostia Neighborhood Museum has been a distribution point for books selected to relate to its exhibits, and is currently being used regularly during RIF's summer program in Washington.



THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

No. 8. August 1968



Jerrold Sandler

The aim of the national project is to find the best ways to motivate the young learner to want to read, and to make paperback books and other reading material easily accessible so that he is able to read. At the same time he will be gaining the pride of ownership that deprived youngsters seldom have a chance to enjoy.

RIF will act as a clearinghouse and catalyst for already-existing book distribution programs. It will enlist the cooperation of publishers, education organizations and other public and private agencies whose interests are related to the aims of the program. It will help communities train personnel, build the necessary organizational framework, and set up fund-raising programs.

(Continued on page 4)

SI Press Issues Last In Series Of Bird Bulletins

by Virginia Barber

The Smithsonian Institution Press has just published the twenty-first and last in a series of Bulletins of the United States National Museum on the life histories of North American birds. The publication of these Bulletins spans almost fifty years and forms a major contribution to ornithological literature.

A total of 10,471 pages and 1,466 illustrations were published in the twenty-one volumes, and approximately 135,000 copies have been distributed throughout the world. The Smithsonian Institution distributed approximately 81,000 copies, the Superintendent of Documents approximately 54,000.

Arthur Cleveland Bent started work on this monumental series in 1910. Originally conceived as a continuation of the work on nests and eggs of North American birds left incomplete in 1896 by the late Major Charles E. Bendire, Mr. Bent expanded its scope "to cover more ground, with the different phases of the life histories arranged in a more definite and uniform sequence."

Mr. Bent researched and wrote almost to the day of his death on December 30, 1954 at the age of 89. The twentieth volume in the series was seen through the press by the late Wendell Taber, whom Mr. Bent appointed as his literary executor. The final volume was compiled and edited by Oliver L. Austin, Jr.

Quest For The Presidency To Be Exhibited By MHT

The technology may have changed, but the aims are still the same in the quest for the Presidency. Make the candidate's name and face familiar to the public. Create a favorable image.

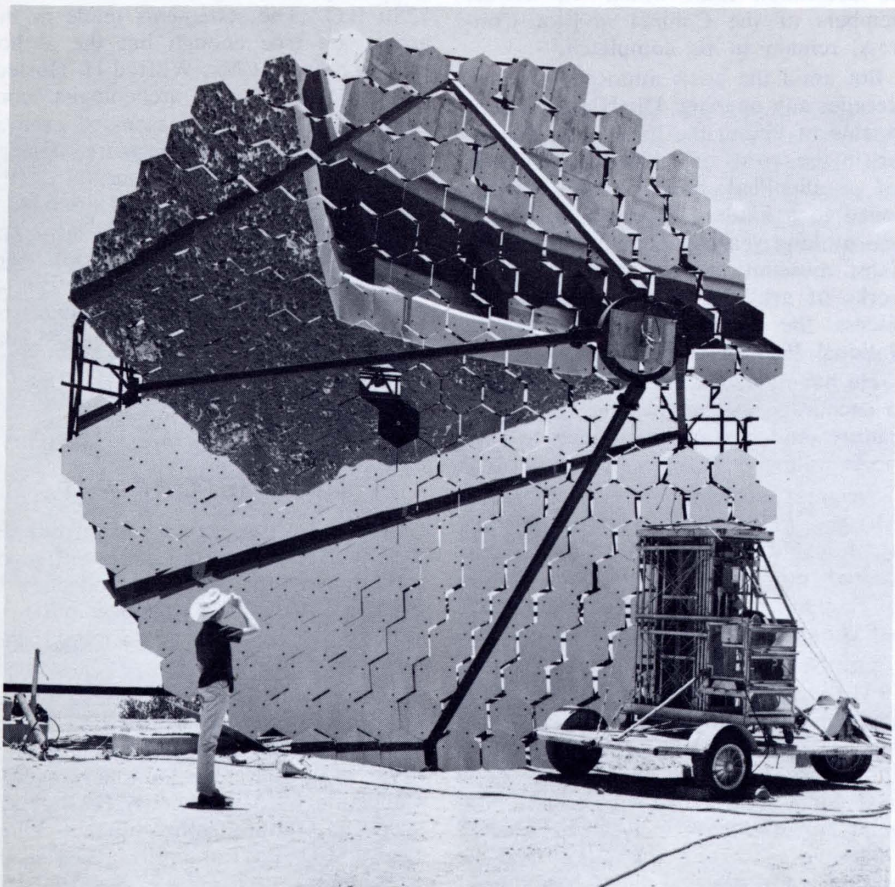
A special exhibition showing how American candidates have pursued the nation's top public office, from first announcement through inauguration, opens August 17 at the Museum of History and Technology. "The Quest for the Presidency" will be on display on the third floor of the MHT through 1968. It will be followed by an Inaugural exhibit in January.

From George Washington to Lyndon Johnson the display will show the buttons, banners, broadsides and ballots that have been used in national elections. In addition to the techniques of individual candidates, there will be sections on political organization covering the history of political parties, growth of party symbols, and the national convention.

Filling three exhibition areas, the show will present the sounds as well as the sights of the campaign. The voices of every President from Grover Cleveland on will be heard, as well as William Jennings Bryan's famous "Cross of Gold" speech to the 1896 Democratic National Convention. In addition, campaign music, which has played a major role in elections since 1840, will be represented by both sheet music and recordings.

Subjects ranging from speechmaking to the role of the candidate's wife will be covered. Objects on display will include the original Teddy Bear, hand-painted campaign banners, and, for a more modern touch, a Univac I computer of the type the Columbia Broadcasting System used in 1952 for the first computer-projection of election results.

The exhibition was prepared by Herbert R. Collins, assistant curator of the Division of Political History. It was designed by Alfred H. McAdams.



The Smithsonian's newest field station is a multi-purpose astronomical facility of the Astrophysical Observatory high atop Mt. Hopkins, 40 miles south of Tucson, Arizona. That mountain peak is reflected in the concave dish of SAO's most unusual instrument—a 34-foot gamma-ray collector. The large-surface light collector, really a mosaic of 252 polished glass mirrors, will search for sources of gamma-ray radiation in the heavens, a feat never attempted before from a ground-based observatory.

Problems Are 'Run Of Mill'

Nagel Discusses Portrait Gallery

by Benjamin Ruhe

With the opening of the National Portrait Gallery just nine weeks away, the calmest man around is Director Charles Nagel.

As head of two major museums in succession over an 18-year period, he has been the opening route many times and has even been involved in bigger shows. "Italy at Work," a showing of craft items by the Brooklyn Museum in the early 1950's, involved thousands of items.

"But then I had a much bigger staff," says Dr. Nagel.

What problems does he face as the opening of the National Portrait Gallery approaches October 5?

"The run of the mill things that face any museum director," he says. "Our problems are those of a small staff with a big job." The staff numbers 28.

"Always there is a great flurry at the last and you don't know how everything will get done. But it always does."

One plus factor the Gallery has had in its favor since the start is its building, the Old Patent Office Building.

"We're very lucky with the galleries," says Dr. Nagel. "They approach residential scale; that is, they are not overly large. It is a building very well suited to the job."

Dr. Nagel rates it one of the three most distinguished structures in Washington. The other two, he feels, are the White House and Capitol.

As a former practicing architect before he turned museum director in 1946, he likes the building's "simplicity, its reticence, its dignity. It has tremendous style."

He points out, too, that locating the National Portrait Gallery where it is conforms in spirit with L'Enfant's original plan to have a pantheon on the site.

Conducting studies leading up to the establishment of the Portrait Gallery, Dr. Nagel had occasion to visit the only three major portrait galleries in the world, in London, Edinburgh, and Dublin. How does he compare America's National Portrait Gallery with them?

"Well, our collection is a good one to start with, but ours has obvious weaknesses. We are lacking many early portraits, and they're the hard ones to come by. I personally am very reluctant to have copies of portraits made, but we may have to. But our building is better than any of them."

Asked about the appeal of the Gallery to the people of America, Dr. Nagel says: "We might as well be realistic about this. The National Portrait Gallery is not a place where people are going to come to see a great many deliriously beautiful paintings. But it will have great historic importance, and should become a major research center."

The likeness of the sitter portrayed is a primary criterion being applied in selecting portraits, and Dr. Nagel tells a story of "a good example of a valuable painting not being a masterwork." Touring the London portrait gallery, he was shown a drawing of the three Bronte sisters by, in Dr. Nagel's words, "their drunken brother, Bramwell. He made it on a rainy day and he wasn't too gifted as a draftsman."

But since it is the only existing likeness of the three literary sisters, he was told by the director: "It represents to us much fine gold. It is outstandingly important."

Dr. Nagel quotes the story to support his view that such things as good likenesses and scarcity of available representations are at least as important, to a portrait gallery, as sheer virtuosity in the painting.

"The thing I'm chiefly anxious to avoid," he says, "is to have people come and view it as an art gallery. They should view it as a gallery of American history."

Unwilling to predict the impact the gallery will have on the nation when it opens ("I honestly don't know at all") and pointing out that as of now there have been relatively few pre-opening visitors arriving for the grand tour ("The taxi drivers don't know where we are."), Dr. Nagel emphasizes that he considers the principal function of the gallery will be scholarship. Quoting Thomas Car-

lyle's analogy of "a portrait as a small lighted candle," he says: "We have to remember that this is a new idea for the country. It will be an important gallery for people doing research in American history."

The opening show will be an exhibition of 160 portraits on the theme "This New Man: A Discourse in Portraits," on display through December 31, and the Presidential Gallery, a historically important display of portraits of American Presidents which will be a permanent exhibition. It will be situated in the long and impressive main corridor of the museum's second floor.

The principal show takes its theme from Jean de Crevecoeur, who asked in his *Letters from an American Farmer* in 1782: "What then is the American, this new man?" The show will ask probing questions and give some answers about the American character as it has evolved over the centuries. Provocative portrait groupings present the American from eight viewpoints: He is restless and mobile, he is a citizen and sovereign, he is a rebel and nonconformist, he is practical. He is an organizer, he finds God in divers ways, he is larger than life, and he seeks an identity.

The range of portraits is from Pocahontas to Jean Harlow. Benjamin West, Gilbert Stuart and John Singleton Copley will be among the many noted artists represented. A number of the loan portraits will come from abroad.

Supplementing the opening exhibitions will be historical and genre paintings to set the themes of individual galleries. Memorabilia associated with the sitters, such as Daniel Webster's sideboard and Samuel F. B. Morse's telegraph, will also be displayed.

As he looks forward to what should be a glittering opening to rival the opening last May 3 of the Portrait Gallery's sister museum, the National Collection of Fine Arts, Dr. Nagel is confident. Will the Gallery be ready to open on schedule? "Yes, we'll open, hot or cold," he says.

Planning for this event, such as the proposed blocking off of F Street for dedication ceremonies the night of October 5, is still going on. Details for the symposium on American character and culture that will begin the weekend of pomp and celebration, for the several previews, the parties and above all for the dedication itself which will attract members of the Cabinet and of Congress, remain to be completed.

But amid the crisis atmosphere which precedes any opening, Dr. Nagel remains capable of taking the long view. Possessor, in the words of critic Russell Lynes, "of a dignified but friendly manner honed by long years of dealing with politicians, museum trustees, and donors of works of art," he is always pleased to discuss the long-range future of the National Portrait Gallery.

He hopes, above all, that it will serve to encourage the languishing art of portraiture, and has an initial plan to start things rolling:

"A great start could be made by establishing a fund for Presidential portraits which would permit us to get a President painted during the early time of his holding office by a portrait painter of our choice. That would be a beginning."

Dr. Nagel came out of retirement in 1964 ("because of a very persuasive gentleman named S. Dillon Ripley") to get the National Portrait Gallery off to a good start. He plans to retire for good next June 30th. What will he do? "I'm going to Mexico to live—for keeps." Cuernavaca will be the place, and he and his wife plan to build a house of their own. "It has a divine climate and some of my closest friends live there, friends from St. Louis." Dr. Nagel was director of the City Art Museum of St. Louis for almost a decade. "I'm looking forward to it."

News And Notes

Daniel Reed Leaves NPG

Daniel J. Reed, historian of the National Portrait Gallery since July 1964, has been appointed head of the Presidential Libraries and will begin his new duties at the National Archives Building on August 12.

The Presidential Libraries he will supervise are the Herbert Hoover Library in West Branch, Iowa; the Franklin D. Roosevelt Library at Hyde Park, N.Y.; the Harry S. Truman Library in Independence, Mo.; the Dwight D. Eisenhower Library in Abilene, Kan.; the John F. Kennedy Library, to be built in Cambridge, Mass.; and the Lyndon B. Johnson Library at the University of Texas in Austin.

At the Portrait Gallery, Dr. Reed directed historical and biographical research and helped edit a number of publications, including "This New Man," the catalogue being printed in conjunction with the principal exhibition scheduled by the Gallery for its opening at the Old Patent Office Building this coming October 5. He also developed the Catalogue of American Portraits, a unique national inventory of portraits of persons significant in American history.

Shank Named To Top Library Post

Russell Shank, head of Smithsonian Libraries, has just begun his term as President of the Information Science and Automation Division of the American Library Association.

The division concerns itself with the development and application of automated systems including electronic data processing and related technological developments, in all areas of library work. Within this field the Division fosters research, promotes the development of appropriate standards, disseminates information, and provides a forum for the discussion of common problems.

Mr. Shank's term of office runs through the 1968-1969 academic year.

Husted's Contributions To Wyoming Cave Work

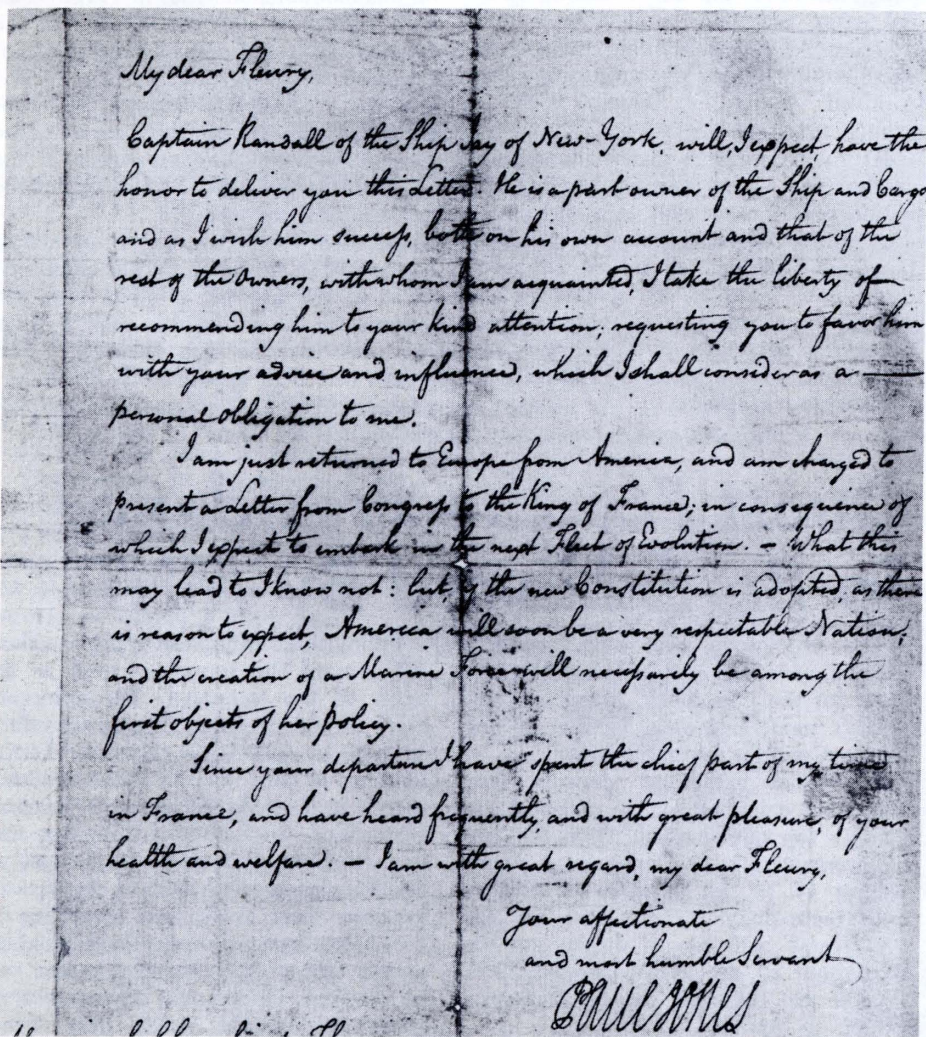
This letter to the *Torch* came from Warren Caldwell, Director of the River Basin Surveys: "I wish to comment on the article [in the July issue] headlined 'Wyoming Cave Yields Evidence of Man 7280 B.C.' The statements made in the article are true enough but the author fails to note that Mr. Wilfred H. Husted, River Basin Surveys archeologist, conducted the last three seasons of excavation at the site. Furthermore, Husted studied the artifacts, interpreted the many radiocarbon dates, and provided a broad synthesis of the materials. The final report, some 516 manuscript pages in length, contained short discussions of polynology and geology contributed by others; however, the volume is essentially Husted's work."

NCFA To Exhibit Neuberger Art

American 20th century art from the Roy R. Neuberger Collection will go on exhibition at the National Collection of Fine Arts August 15 in the new museum's second major temporary exhibition since its opening in May.

More than 100 paintings, drawings, and sculptures will be shown through September 28. They were selected from more than 500 items in the Neuberger Collection by Mrs. Adelyn D. Breeskin, special consultant to the National Collection, and Daniel Robbins, Director of the Museum of Art at the Rhode Island School of Design in Providence, where the exhibition originated.

The show focuses on the paintings of Milton Avery and Louis-Michel Eilsheimus. Most of the works in the exhibition were created since 1930.



Mr. and Mrs. William McKay of Chevy Chase, Md., have given to the Smithsonian a letter (above) written by John Paul Jones to the Marquis de Fleury in 1787, when Commodore Jones was in Paris trying to recover Prize money owed to his crew. Dr. Philip K. Lundeberg, curator of MHT's division of naval history, notes that Jones makes a prophetic allusion to the U.S. Navy of the present when he stated in the letter to Fleury "if the new Constitution is adopted, as there is reason to expect, America will soon be a very respectable Nation, and the creation of a Marine Force will necessarily be among the first objects of her policy."



An expectant crowd of thousands which includes Secretary and Mrs. S. Dillon Ripley awaits an evening Festival of American Folklife concert on the Mall.

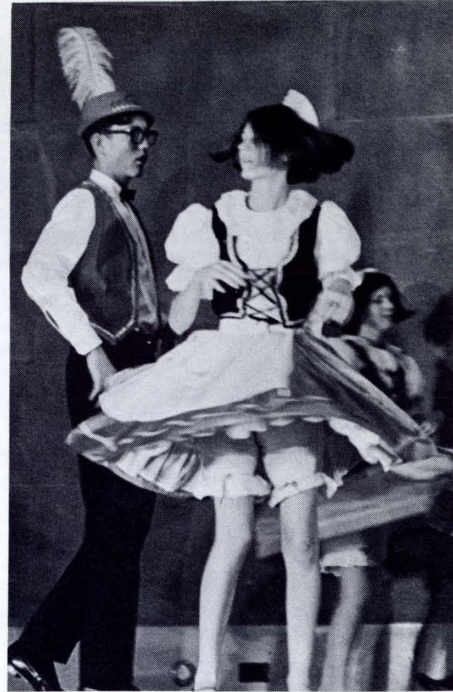
Scenes From The Folklife Festival



Half-Million Visitors Crowd Mall

The weather was great, the performances fine and everybody had fun. This year's second Festival of American Folklife on the Mall drew over a half-million visitors in its five-day run. People learned about the country's varied, intriguing folk culture. And the musicians, dancers and craftsmen in their turn saw Washington at its most hospitable. Praise for

the sponsoring Division of Performing Arts was glowing. Wrote a mother of 10 who bedded her brood down on the Mall to see such as the Basque dancers and Mance Lipscomb perform: "We were feeling a common pulse with our varied heritage and loving every minute of it." Said a delighted Smithsonian official about next year: "There'll be more of the same—only bigger."



Top: The Sea Island Singers perform with verve. Left: Dollmaking fascinates two youngsters. Below: Wally Kiser and his mule grind sugar cane. Right: Arkansas musicians and Czech dancers on stage.



Info '68 Gives Visitors The Personal Touch

by George Berklay

There was a time when visitors to the Smithsonian's museums wandered the exhibition halls aimlessly—and enjoyed it.

Now they view the displays with direction and commentary—and enjoy it even more.

Not surprising, Nancy Brennan, a second-year summer intern in the Office of Academic Programs, and her "diplomatic" corps of student volunteers are giving our visitors "the personal touch." It works.

This is the routine:

When a visitor or group enters the Fossil Hall in MNH, for example, a young co-ed wearing a chest banner marked *INFO '68* approaches head-on, introduces herself, and discusses the specimen being observed. All this is done deftly and diplomatically. The visitors always appreciate the assistance. Very few have turned it down.

Miss Brennan, a 19-year-old sophomore at the University of Pennsylvania and coordinator of *INFO '68*, explains that the host-guides "are part of the Smithsonian's new look and serve as a personal communication of the atmosphere of the Institution."

"Museums," she says with remarkable authority, "are generally thought of as refuges for rainy days." Her *INFO '68* corps has dispelled that notion. "The Smithsonian's museums are alive, bright, and lively."

What do the visitors think? A young man from Ohio told the *Torch* that he liked the idea of someone—especially a young girl—greeting him and explaining what were the various highlights of the specimen he was viewing.

"I felt welcome," was the way he put it.

Another said that she was pleased that "a museum of the Smithsonian's national stature would bow to greeting and helping little people—the way it's done back home (North Carolina)."

On the strength of that comment alone it would appear that the summer program is well worth it. But



Nancy Brennan

why aren't the students compensated for their time and expertise?

"I don't know," responded Miss Brennan, "how we could pay them in terms of the services they perform. We would go broke."

Nancy was a participant in the program last year, which was begun as an experiment.

Twenty-five girls were involved in the 1967 program; this year *INFO '68* claims 150 young boys and girls. Most of the students are college-age with a sprinkling of high school seniors in the ranks.

Although most are from the Washington area, three guides are from California, Arizona, and New Jersey. Each is staying with family or friends here.

Miss Brennan said that the program is so successful that a special program will begin in the Fall and continue through the Spring in the National Air and Space Museum.

Currently, the program extends to the Museum of History and Technology and the Museum of Natural History, involving some ten exhibition halls.

The student volunteers are oriented to the hall to which they are assigned by the curator in charge of the exhibition. The guides are broken down into two shifts—10 a.m. to 1 p.m. and 1 p.m. to 4 p.m. The guides, who serve to supplement the popular and effective Docent Program, handle as many as 50 visitors an hour, depending on their own initiative.

John Bingham of the Air and Space Museum's education department, who will coordinate the Fall program, said that he already has four students being oriented.

"It's hard to imagine," he says, "how a student can give of his weekends during the busy school year to come down here and assist our visitors."

But as Nancy Brennan will tell you: that's what it is all about and, while the program is designed to help others it also is a "program that makes the people involved in it."

— Book Review —

Do Man And Machine Have The Same Mother?

THE EVOLUTION OF THE MACHINE

by Ritchie Calder

The Smithsonian Library
American Heritage—

Van Nostrand (\$4.95)

by John White

Do Man and Machine have the same Mother?

"This volume," says Secretary Ripley in his introduction, "inaugurates a new series, marking a collaboration between American Heritage, which has a splendid tradition in publishing studies on the history of this country, and the Smithsonian, which collects and occasionally creates that history."

Can one give details of the development of "the machine" from Stone Age to Space Age computer in 160 pages, including 157 diagrams and pictures (many of them in color)? No. Of course not. Ritchie Calder, one of Britain's best and most versatile science writers (he now holds a chair in the Department of International Relations at Edinburgh University), wisely doesn't try. He gives, instead, an undetailed and uncluttered over-glance (if there is such a word). His survey is brisk, clear, arresting, and occasionally debatable.

Sample quotes:

"The three requisites for technological advance . . . man . . . method . . . moment . . ."

"More great discoveries and inventions (drastically changing our lives) have occurred in the last fifty years . . . than in all previous history. . ."

The Greek's "simple five"—lever, wheel, pulley, inclined plane, screw—still form "the basis of all machines."

" . . . we tend to think that some innate superiority in technological intelligence was vested in Western Man. It would be more realistic to recognize that the accessible coal and iron determined the nature of the First Industrial Revolution."

Eli Whitney's cotton gin had a

"dramatic impact on history." Dramatic and deadly. "Negro slavery, which had been slowly dying in the South . . . rapidly became profitable. . ."

"It is interesting to speculate what might have happened had Michael Faraday and Joseph Henry preceded James Watt. If early in the 18th century the world had been given electric motors and generators prior to the steam engine, then the self-evident primary power source would have been water . . . countries with an abundance of falling water, rather than coal, would have had the decided advantage. David Livingstone simply would not have happened upon the Victoria Falls; he would have been out looking for it."

Joseph Henry, first Secretary of the Smithsonian, is well treated—"preeminent American scientist of his time, he discovered independently of Faraday the principle of electrical induction . . . invented the first crude electric motor and the first crude telegraph," and helped and encouraged Alexander Graham Bell: "You have the germ of a great invention. Work at it."

Samuel P. Langley, third Secretary of the Smithsonian, gets shrift that is perhaps a little short. Langley was a pioneer in astrophysics and the very important science (art?) of science administration as well as aerodynamics, but the book mentions him only as the unsuccessful rival of the Wright Brothers.

The answer to the question "Do Man and Machine have the same Mother?" is "Maybe. In a manner of speaking."

"Ancient Egyptians, as early as 5000 B.C., used malachite (a powdered form of a basic carbonate of copper) as a green eye shadow," and "the iron ore used in predynastic times—around 3000 B.C.—was hematite, a mineral that can be fashioned into beads, amulets, and other ornaments, and into such compounds as ochres, siennas, and umbers, which were used as pigments and cosmetics."

National Reading Program

(Continued from page 1)

At the same time, Sandler says, it will be examining such basic questions as how books should be designed to make them appeal to young readers, how reading taste is developed and how learning capacity increases after the child is motivated to read.

A national book selection committee will help choose books that meet the interest and ability of the child whose reading level is not up to his chronological age. Participants in the program are free to pick whatever book they want from among the more than 500 titles offered. Some of the most popular volumes in the D.C. program have been *The American Negro*, the *Peanuts* books, and biographies of President Kennedy.

A number of pilot projects in key geographic areas will be set up, with the aim of reaching adults as well as young people. In the D.C. program, adults were reached by placing books in community facilities such as laundromats.

RIF got its start when Mrs. McNamara discovered that two boys she was tutoring in reading had never owned a book. At her suggestion, the D.C. Citizens for Better Public Education, Inc., in cooperation with the D.C. Congress of Parents and Teachers, Home and School Association, and the Action Committee for D.C. School Libraries set

up the local program, under a Ford Foundation grant.

Its success is indicated by the case of Gregory Mack. Gregory entered the fourth grade with only a second-grade reading ability. In June he was promoted to the fifth grade after having led his class in reading. His principal credited RIF, and Gregory himself said, "I didn't like to read but now it's fun." In his home is a gaily painted shelf made of a milk crate to hold the books he has received from Reading Is Fundamental.

One of the most effective means of distributing books so far has been the Funmobile. Each week last summer the gaily decorated truck, stocked with shelves of books, made regular visits to community summer projects. Children responded to the van's horn with the same enthusiasm they usually accord to the ice cream wagon. The Funmobile is still in use and saw recent duty on several occasions at Resurrection City.

The national program will have a great degree of freedom to investigate new techniques and try new approaches, Sandler says. "We will work with all kinds of people and communities—private organizations, local or Federal government agencies, publishers and distributors, school boards, libraries and foundations—anyone who can help."

Before taking on the RIF project, Sandler served for four years as Executive Director of National Educational Radio, and played a key role in the passage of the Public Broadcasting Act of 1967. His background includes more than two decades in mass communications, public relations and community organizations. His staff will include an assistant director and secretary, as yet unappointed, and Mrs. Jane Wagner, from the local RIF program, as a part-time consultant.



Star photo

Poor People's Hut Turned Over To SI

The Southern Christian Leadership Conference has given to the Smithsonian a plywood A-frame shelter from Resurrection City. The family-unit dwelling, now at SI's Silver Hill facility, will be used in a future MHT exhibit on human rights, according to Keith Melder, curator of political history.