Dwight D. Eisenhower, Friend to Smithsonian

by Leonard Carmichael

The editor has asked me to present some notes concerning my association as Secretary of the Smithsonian with President Eisenhower. Dwight D. Eisenhower as President was a very good friend of the Smithsonian Institution. During his administration, he did many things to promote its growth and welfare.

My tenure as Secretary of the Smithsonian began at almost the end of President Truman's administration. After President Eisenhower was inaugurated he was good enough to remember that he had known me when he was President of Columbia University and I was President of Tufts University. I know he often thought of Tufts in a rather special way. It was in a West Point-Tufts football game that the future President's leg was broken.

This injury, I was later told by an old Professor at the United States Military Academy, made Cadet Eisenhower "major" in academic work rather than in athletics. This laid a firm basis for his later illustrious military career. In any case as a result of this prior association, President Eisenhower honored me by consulting me on a number of occasions during his administration.

For example, I was especially pleased as the head of an "Independent Agency" to be called on several occasions to sit with the Cabinet in the cabinet room at the White House and discuss problems that faced the whole country.

President Eisenhower also asked several of us who were members of the National Academy of Sciences and also residents of Washington to advise him on a number of questions. I remember well on one occasion as he was thanking us for an informal oral report he spoke of his gratitude for the anonymous help that many scientists give him in solving the great problems of his office.

To a degree not always recognized, President Eisenhower's skill in dealing with the great problems of his office was related to the fact that he thought as a scientist and a mathematician. The United States Military Academy is a great scientific and engineering institution. It gives special emphasis to mathematics. I cannot help thinking that it was this familiarity with the precise operations of mathematics that gave President Eisenhower so much advantage over Presidents who were merely trained in verbalisms in dealing, as he did so effectively, with some of the complex technical problems of our nation in this modern scientific age.

This point of view also gave him an especial appreciation of the research objectives of the scientific sections of the Smithsonian. Vice President Nixon served officially as a Regent of the Smithsonian during the Eisenhower administration and he like his chief was of great help to the Institution in many important ways.

I cannot resist saying that in my opinion President Eisenhower not only had the mind of a scientist and mathematician, but also that he was a skillful administrator who knew how to use staff advice. He was outstanding in knowing how and when to ask for help and in the use he made of the advice he received. He was not one to allow mere political consideration to interfere with his judgment about scientific and technical problems.

One of his White House assistants, Maxwell M. Rabb, in the post of Secretary to the Cabinet which President Eisenhower himself created, also brought a new kind of order and efficiency to the White House (continued on page 4.)

Yarborough Bill Proposes Folklife Foundation at SI

Senator Ralph Yarborough has introduced into the Senate a bill that would establish within the Smithsonian an American Folklife Foundation.

The bill, cosponsored by Smithsonian Regent J. William Fulbright, was referred to the Committee on Labor and Public Welfare.

Stating that "American folk traditions have persisted and lent strength to the people and to the Nation" and that "the degree of cultural originality inherent in American folk life has contributed greatly to the cultural richness of the Nation and has created a sense of identity and individuality," the bill would provide a source of federal government support for research and scholarship in American traditional cultures.

A 16-member board of trustees would direct the foundation. Serving on the board would be the Secretary of the Smithsonian, the Librarian of Congress, a Director, three members each of the House and Senate, three officials of federal departments and agencies concerned with aspects of American folk life, and four private citizens qualified by their "scholarship, participation in a folk-life community, experience or creativity."

The Foundation would be authorized to:
1) develop and encourage a greater public awareness of American cultural diversity, and the value of American traditional culture by the promotion of programs for research and scholarship in American folk life;
2) initiate and support research and programs designed to strengthen the research potential of all areas of the United States in American folk life;
3) make grants to institutions for the establishment of programs in American folk life;
4) award scholarships to individuals and institutions to strengthen scholarship in American folk life;
5) support presentation programs of American folk life which meet standards of authenticity, which are of significant merit, and which without assistance would otherwise be unavailable in many areas of the United States;
6) support regional, state and local workshops; and
7) foster the collection and dissemination of American folklore by making grants to states, localities, and other public agencies for such purposes, and by establishing and maintaining a national center on American folk life.

American folk life, under the definition of the bill, includes "the accumulation of technical knowledge, beliefs, language, wisdom, music, and art of a given group such as family, ethnic, regional, religious, occupational, racial, or any group of people sharing a common set of unfying folk culture traditions."

Basin Surveys Transferring to Park Service

The Smithsonian will transfer its River Basin Surveys Office, an archeological salvage program based in Lincoln, to the National Park Service beginning June 28.

For over 20 years the River Basin Surveys Office has been responsible for much of the interagency archeological salvage done in the Missouri River Basin with funds provided by the National Park Service.

The River Basin Surveys Office will be combined with the Park Service's existing archeological staff in Omaha, Nebraska, to form an archeological research center.

The new center will have all the responsibilities of the old River Basin Surveys Office along with additional work in Park Service administered areas and outside the Missouri River Basin. A shift in needs for archeological research in the plains has dictated a change in operations and the new organization will be more flexible and efficient.

After World War II, work was begun on an extensive reservoir system, primarily by the Corps of Engineers and the Bureau of Reclamation. In 1945 the National Park Service began the task of coordinating salvage activities throughout the country to save America's Indian heritage from inundation. The Smithsonian, with the largest stock of trained archeologists at the time, aided the program immensely by taking responsibility for the vast Missouri River Basin, where the reservoirs were among the largest and the number of trained archeologists fewest.

Over the years, the large reservoirs have filled and work has shifted to smaller projects, while the number of archeologists in the area has increased. Because the latter group is primarily employed by universities, it is economical to contract this work with these universities.

The new archeological research center will still engage in the few large-scale projects remaining to be done, but will concentrate on smaller reservoir areas, comprehensive area studies, emergency problems, and the testing of new concepts in the field of archeology, drawing upon the extensive Smithsonian collections and the many still untapped archeological resources of the Plains.

Tickets

Tickets for the American College Theater Festival productions being staged from April 28 to May 12 are on sale at a box office in A&L. Prices are $3.50 and $2.50. For information call 6174.
Academic Office Sets Education Day Programs

The Office of Academic Programs and the Smithsonian Docents will observe the nation's birthday, Monday, April 21.

Five hundred members of Washington Metropolitan Area community organizations and education associations will meet in the Smithsonian's History for discussions, demonstrations and audiovisual presentations led by some of the nation's outstanding innovators.

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Smithsonian's secretary, Dr. Herman Branson, President, Cen...

skin appears wax-like, similar in color to caveders of white men not tanned by fire.

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Hansen himself has never represented the creature as anything else than "a complete mystery.

Heuvelmans observed a number of anatomical features through the ice, the outstanding ones being:

1. The body is approximately six feet in height and is extremely hairy.
2. The hands and feet are human-looking but very large.
3. The body is said to have been brought into the U.S. from the Far East.
4. Since 1967 the body has been on public exhibition as a carnival curiosity up and down the country.

At these fairs and carnivals, each viewer was invited to form his own opinion whether the creature was some form of subhuman ape-man or a missing link, hairy human—or something else.

Heuvelmans has said that the creature is no less mysterious.

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Battison's MHT Display
Is Just a Matter of Time

by Mary M. Krug

How many times have you thought about how many times you think about time?

Conscious or not, man's preoccupation with time is pervasive. Quotations on time run into the hundreds in anthologies of famous sayings. An awareness that the passage of time is one of the things that separate us from beasts.

We kill time. We save it. We depict it, flowing or flying "like an ever rolling stream." We have even invented a gnomick that goes into effect this month, a time for saving daylight. And, from time immemorial, we have been devising ways of measuring its passage, in ever-smaller segments down to hundred-thousands of a second.

The chronology of chronology is the subject of a popular exhibit area of MHT, presented under the watchful eye of curator Edwin A. Battison. From sundial to atomic clock, man's efforts at time-keeping are depicted.

Animally, the sundial is a fairly sophisticated version of even earlier shadow marks of telling time. The conjecture is that man's attempts, Battison says, came when he first noticed the obvious effects of the sun's daily casts by a stick stuck in the ground. Battison contends, however, that the oldest telling device, man's instinct, is still with us.

The least troublesome device, Battison says, is the sundial. "If you do have the sun, but it was not a boon to the rain." So he says. "telling devices of rain," water clocks were developed, "but they froze." That left sand, the familiar hourglass. "There had to be wound right on the instant" and on thorough refinement after 1767. The sundial's development was so accurate a use for on a space program.

Such a clock-"sort of a glorified cuckoo clock"-will be added to the MHT display sometime this year. It will be the fourth and final face on the impressive Renaissance clock tower that stands in the center of the exhibit. The tower will be lifted and turned 90 degrees for the new face, which was designed at the Smithsonian in the spirit of a Renaissance clock.

Few of the clocks in the collection have been restored to working condition. We learned that until the days of machine-made clocks we are bucking. Most of those that do run are on display, and one of his staff has the pleasure of going through and winding them each day.

One of the most significant items on display, Battison feels, is an Eli Terry clock of the early 19th Century. Terry from other museums received special training in museum exhibition in the SI Office of Exhibits. They included Helen Ashton of the Australian Museum in Sydney, a six-months trainee; William Jones, curator of history at the Eisenhower Library; B.P. Sharma of Kathmandu, Nepal; Marianne Lundig of the Danish National Museum in Copenhagen; Manuel Estrada of Bogota, Colombia; Ajit Bais, New Delhi, India; Robert L. Damun and Eugene Boushard, Maine State Museum; Nguyen T. Quyen, South Vietnam; Souad Zouhir, Berda, Tunisia; R.W. Harris and Arthur Haywood of the British Museum of Natural History, London; and Monica Sosrich of the Stockholm Museum in Sweden.

In the museum's Lecture Hall will be "Pow-Wow," "Sky," "Bridges-Go Round," "B.P. Ashton of the Australian Museum in Sydney, a six-months trainee; William Jones, curator of history at the Eisenhower Library; B.P. Sharma of Kathmandu, Nepal; Marianne Lundig of the Danish National Museum in Copenhagen; Manuel Estrada of Bogota, Colombia; Ajit Bais, New Delhi, India; Robert L. Damun and Eugene Boushard, Maine State Museum; Nguyen T. Quyen, South Vietnam; Souad Zouhir, Berda, Tunisia; R.W. Harris and Arthur Haywood of the British Museum of Natural History, London; and Monica Sosrich of the Stockholm Museum in Sweden.

"A reproducion of such an instrument is the gem of the SI collection. The deDoni clock was an astronomical clock constructed in the mid-14th century and a completely erroneous theory-the Ptolemaic. No comparably intricate and complete astronomical clock is known to have been created for another two centuries. It had seven sides, each with a dial of a planet, and represents "a terrific accomplishment in design, mathematics, and building" for the period.

Using contemporary drawings and descriptions as a guide, the Smithsonian had a replica of the clock constructed in England, and it now occupies a focal position in the time exhibit.

Though it could be depressing to be continually reminded of the passage of time as Battison is, he at least has the enviable position of being the Institution's only paid clock watcher.

Edwin A. Battison, the Smithsonian's professional clock watcher, poses with the gem of his collection, a replica of the 14th-century deDoni clock.

Exhibits Office Has International Impact

by Gilbert Wright

For many decades, scientists and scholars have been coming to the Smithsonian from all corners of the world to study its research collections and to confer with its research curators. And, too, museum administrators around the globe have found our museum complex on the National Mall, and in downtown Washington, a kind of human magnet. The Smithsonian is an oasis to those concerned with the management of their regional or national museum enterprises.

It is in this spirit and another breed of museum professionals, those concerned with presenting their collections to the public on their own turf to Washington—to the labs and museums around the world, that the Office of Exhibits of the Smithsonian Institution was created.

For the exhibit program that has transformed the gallery, the Office of Exhibits, is a rather complex assignment, for learning the techniques of diorama making, of plastic technology, of freeze- drying, of special effects such as molding and casting, for mastering the art of silk-screening, of instructions to exhibit panels, that an experienced staff member, Carl Alexander, has had to do, has been assigned. He did have a trainee program in museum exhibition. This is a rather complex assignment, for each trainee has his own requirements, his own special interests, and it boils down to having each program suit to each "intern."

In 1968 more than 20 employees from other museums received special training in museum exhibition in the SI Office of Exhibits. They included Helen Ashton of the Australian Museum in Sydney, a six-months trainee; William Jones, curator of history at the Eisenhower Library; B.P. Sharma of Kathmandu, Nepal; Marianne Lundig of the Danish National Museum in Copenhagen; Manuel Estrada of Bogota, Colombia; Ajit Bais, New Delhi, India; Robert L. Damun and Eugene Boushard, Maine State Museum; Nguyen T. Quyen, South Vietnam; Souad Zouhir, Berda, Tunisia; R.W. Harris and Arthur Haywood of the British Museum of Natural History, London; and Monica Sosrich of the Stockholm Museum in Sweden.

During the summer of 1969 the Office of Exhibits will offer a special museum exhibition training course for a group of about 30 graduate students from Fisk University, Nashville, Tennessee. They will receive academic credit for their work here.

Mr. Wright is senior museologist in the MNH Office of Exhibits.

NCFA Sets 1st Birthday Open House

The National Collection of Fine Arts is celebrating its first anniversary in its new home, the historic Old Patent Office Building, with a two-day Anniversary Open House, from 10 a.m. to 6 p.m. on May 3 and from 1:30 p.m. to 6 p.m. on May 4.

In contrast to last year's gala night when President Johnson dedicated the new building and hosted 3,000 VIP's and leading figures in the art world, the first anniversary celebration will be a community "for" geared to young and old in Metropolitan Washington.

Much of the activity will take place in the museum's lovely old courtyard. On May 3, there will be demonstration workshops in print-making, lithography, serigraphy, woodcut and line-cut by such noted Washington artists as Jack Pimentel, Clifford Chiefo, Un'ichi Hirotsuka, and Douglas Teller. Music will be supplied by Arlene Smidt, the Barnstormers, the Maskman and the Agents, and blues guitarist John Jackson.

In the museum's Lecture Hall will be a continuous film program featuring a selection of the year's best films from the Creative Screen: "Bridges-Go Round," by Shirley Clark; "Lines" by Norman McLaren; "Pow-Wow," "Sky," an experimental film; "N.Y., N.Y.," by Frank Frazetta, and "Behind the Mask." "Why Man Creates," by Saul Bass. Tours of the art collection will be conducted at hourly intervals.

Sunday's program will be musical. The District of Columbia Youth Symphony will give a concert in the courtyard at 1:30. This will be followed by a chamber music concert featuring Washington composers, in the Granite Gallery at 3 p.m., and by jazz in the courtyard at 4:30.
Frank Taylor, left, Director General of Museums, confers with his new assistant John Slocombe in Taylor's A&I office, which has been newly restored to a décor appropriate to the architecture of the building.

Two Assistants Appointed For Director of Museums

Two new assistants have joined Frank Taylor, Director General of Museums, to implement the National Museum Act and coordinate Smithsonian planning for the American Revolution Bicentennial of 1976. Alread y a household word to Smithsonian employees is Peter Welsh, former curator of the Growth of the United States in MHT. He will be working to implement the National Museum Act, with special emphasis on exhibit effectiveness, assistance to museums and the training of museum personnel. Welsh came to SI in 1959 and was made GOUS curator a year later. In 1968 he was named editor of the Journal of History, a duty that he will continue. John Slocombe, a USIA foreign service information officer, is new special assistant for Bicentennial planning. He will coordinate internal planning throughout the Smithsonian and represent the Institution with various public and private organizations concerned with planning Smithsonian in many official dinners and other events at the White House. He was indeed helpful and wise in all his associations with the Smithsonian during his administration. He personally supported all of the necessary help in scoring the large appropriations for new buildings and for the restoration of buildings that came in his administration.

Overall, however, it seems to me that he had a deep interest in the Smithsonian as a whole, and he believed in its scientific and cultural programs. He saw the Institution as playing a unique and positive role in the education of all Americans about the growing place of our country in the world of science, scholarship and art.