



# THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

No. 2, May 1970



**SPEEDY REPAIRS**—After 105 years the old Smithsonian castle has a replacement for the north tower top burned up by the fire of January 24, 1865. None of James Renwick's original sketches for the top could be found by the architect handling the building's current restoration. He analyzed old photographs to create an accurate reproduction of the 32-foot-high spire with its green finial crown. The picture above was taken by Al Robinson as a crane swung the new top into place.

## Archives of American Art Transferred to Smithsonian

by Benjamin Ruhe

The Archives of American Art, the major center of historical material on American artists and their work, this spring became established at the Smithsonian. The announcement was made early this month by Secretary Ripley and Russell Lynes, President of the Archives.

Organized in Detroit in 1954 and currently maintaining offices there and in New York, the Archives is devoted to research in the visual arts in America. Its large collection of original source material is supplemented by a microfilm library containing five million photographic frames.

At the Smithsonian, the Archives is located in the Fine Arts and Portrait Galleries (the Old Patent Office Building) at 8th and F Streets N.W., in downtown Washington. It shares space there with the National Collection of Fine Arts and the National Portrait Gallery. Administrative headquarters of the Archives as well as a regional branch office are being maintained in New York, as is a regional branch in Detroit. Duplicate microfilm libraries are kept in New York, Detroit, and Washington. Original source materials—documents, sketchbooks, tape recordings, photographs—were brought to Washington from Detroit during the several months the Archives used in establishing its new facility.

Secretary Ripley said of the agreement: "When the possibility arose that the Archives of American Art might become a member of the Smithsonian family, we enthusiastically promoted this goal. It fits so beautifully into our aim to make Washington and the Smithsonian a great center of scholarship in the field of American art and art history. Details of the transfer were worked out after meetings stretching over a period of more than two years."

Mr. Lynes, the noted critic and author, said: "We are delighted to join the Smithsonian, an institution whose goals in serving scholarship are in complete accord with our own. An affiliation with the Smithsonian and the assurance of support this involves promises the continuation and expansion of our programs of collecting the documentary history of American's arts on a national basis and the broadest possible use of our holdings."

Under the terms of the agreement, which was approved by the Smithsonian Board of Regents, all assets of the Archives became the property of the Smithsonian. The Archives' papers and other source material, a large moving van load, have been placed in the Fine Arts and Portrait Galleries.

William E. Woolfenden, Director of the Archives, is in charge of the national activities of the Archives. He is based in New York and will divide his time among the three centers. Garnett McCoy, Deputy Director of the Archives, also serves as Archivist and oversees archival procedures at the three centers. He is based in Washington. In addition to Mr. McCoy, the staff at the Archives in

(Continued on page 3)

### —STATEMENT BY SECRETARY—

## Ripley: "The Tactics of the Smear"

In the past few months there has been a small spate of derogatory-sounding stories in the local Washington press about the Smithsonian. The impression is given, it seems to me deliberately given, that somehow or other the Institution is in trouble or in for trouble.

Much of this publicity appeared just prior to the mid-winter meeting of the Regents of the Smithsonian. More of it may be expected before the spring meeting on May 20. I regret this publicity, which is the first such that we have had in my years of tenure as Secretary, and which is inevitably damaging to our own morale as workers and believers in our great Institution.

Like all similar institutions of an academic character, we have been suffering from the drying up of grants and gifts. On the one hand, government agencies are constantly cutting back research support, and we have suffered along with universities. On the other hand, private sources of funds have been thrown into consternation and confusion by last year's mammoth tax reform bill and have been in a state of numbness and some shock ever since. Consequently, private funding has been restricted. The result, along with the failure of Federal support to keep up with steadily rising costs all along the line, has been to threaten the Smithsonian with deficits in its overall budgets.

We cannot, obviously, countenance deficit spending and we will not do so. Consequently, we are seeking the necessary means to curtail activities and decrease expenses. This is the atmosphere of austerity in which press reports inevitably encourage our own internal feelings of "crisis," or at least of uneasiness.

Since last summer, as is normal for all organizations receiving direct Federal appropriations, the General Accounting Office has been auditing our use of such funds for construction and other purposes. Much of this study has gone back to the construction of the wings of the Natural History Museum building in the late Fifties and early Sixties.

These discussions between G.A.O. and our Fiscal Office were in a provisional draft form and still under consideration by both sides when they were leaked to the press in two articles in January, which implied poor management and faulty procedures on our part.

These same articles also implied that somehow, in spite of appropriate procedures and continual audit, the responsible officers of this Institution had, or intended to, reallocate restricted private funds and misuse them by assigning them to other purposes. Such allegations are slanderous and wholly unfair to officers operating under accounting procedures, as well as to the character of the officers themselves. There is no truth in these stories.

Recently there have been a number of letters and a newspaper column denigrating and down-grading the magnificent gift of Mr. Hirshhorn to the nation and the Smithsonian. These are the tactics of the smear. They are unworthy.

In this connection, it is interesting to scan the Congressional Record and the newspapers of the time when Congress was wrestling with the acceptance of the bequest of Mr. James Smithson in 1835-46 and at the time of the munificent gift of Mr. Andrew Mellon in 1935-37. The motives of both benefactors were similarly impugned and the question of the gift down-graded in the process. Years later, no one knows or cares. All are merely glad that it happened. Yet the pattern reappears. It is apparently very difficult and indeed *suspect* to give anything to our Government!

Time alone will rate the performance of all of us as members of this special and unique Institution. Meanwhile, we can count many solid accomplishments. We can also remember the shrill voices of yesterday's news as a running accompaniment to the current state of unhappiness and turbulence and doubt of our world.

(See background report on page 4.)



## Notes and Comments

## Mall Boomerang Throw Planned By Associates

Although programs have been known, on occasion, to boomerang, the Smithsonian Associates have scheduled one that is planned to.

The event is a boomerang making and throwing workshop. Benjamin Ruhe, the Smithsonian's art information officer and sometime Australian cowboy, will lead the adult-child program.

As a jackaroo on a sheep and cattle station near Boggabri, New South Wales—where "I used to chase kangaroos on my cow pony"—Ruhe had ample opportunity to perfect his boomeranging skills. But surprisingly, the returning missiles were almost as much of a novelty there as they are here.

Ruhe had to inquire to find a group of aborigines who used the returning boomerangs, and had his first demonstrations at famous Botany Bay. He recalls that when he himself was throwing boomerangs in a public park in Sydney he drew a crowd of about 1,000 people, some of whom told him that they had never seen one thrown before.

The appeal of boomerangs is evident from the response to the workshop. The first session, on May 16, was filled almost immediately, and sessions set for two subsequent Saturdays have also been filled. In fact, so many adults without children wanted to attend that there may be an adult-only workshop later this summer.

The workshops will include anthropological films on the making and use of boomerangs, a lecture by Mr. Ruhe on the aerodynamics, throwing techniques, safety precautions, etc., and a display of various boomerangs. The display will include a collection that belonged to Secretary Langley and is now in the Air and Space Museum.

Following the formal part of the workshop, each participant will be given a boomerang blank to finish off for flying with pocket knife and sandpaper. In addition, each youngster will be given an authentic boomerang, now being made to order in Australia.

An area of the Washington Monument grounds will be roped off, with National Park Service approval, for throwing the small, lightweight boomerangs after they are completed. QANTAS, the Australian airline, has contributed a \$50 trophy for the adult-child team that throws with most accuracy.

It won't be the first time that boomerangs have been thrown on the Mall. NASM's Paul Garber, who is assisting with the workshop, remembers seeing Henry Wallace tossing them in front of the Agriculture Department when he was Secretary.

### Vision '70

Leonard B. Pouliot, Director of SI's Office of Personnel and Management Resources, has announced a new developmental program for employees, called VISION '70. It will utilize lectures, films, seminars, and workshops to explore such diverse subjects as modern organizational life and environmental problems and their consequences. The films in the series are being shown at 11:30 on each Tuesday of the month in the Museum of Natural History Auditorium. The theme for May is "Drugs in American Life."

### E-Day

Smithsonian scientists were in the thick of last month's environmental activities: Stan Shetler of NMNH's Department of Botany was one of the ones who took part in community programs, speaking at an Earth Day teach-in at an area high school; Dale Jenkins, the new director of SI's Office of Ecology, was quoted extensively in a national newspaper; Dr. Sidney Galler, SI's Assistant Secretary for Science, provided commentary for four hours on E-Day events for a local radio station. The previous week Galler had chaired the seventh session of the Smithsonian's "Encounter" panel series on environmental problems directed by William Aron, Director of the Office of Oceanography. The next in that series, "Man and Our Troubled Earth," is coming up on May 21, to be chaired by NMNH's Dr. Clifford Evans. As a followup to Earth Day, Jon Seger of the Office of Academic Programs and Martin A. Buzas of NMNH's Department of Paleobiology, organized seven afternoon "Think-in" audience participation sessions on ecological themes in the NMNH Whale Hall. Two veteran Smithsonian ecologists, Helmut Buechner and Raymond Fosberg, took part in the leadoff program. Among those appearing in the later sessions were Richard H. Benson, Leo Hickey, Erle G. Kauffman, Porter M. Kier, F. S. L. Williamson, Jack W. Pierce, Lee M. Talbot, Tomas Feininger, and Jaren Horsley. Mrs. Cynthia Helms, special correspondent for Radio Smithsonian, has organized a national group, Concern Inc., to encourage consumer action by women against manufacturers of detergents containing phosphates, and products packaged in containers of polyvinyl chloride.

### African Art at NPG

In a gesture of intermuseum cooperation, the Smithsonian has granted the Museum of African Art temporary exhibition space while the Capitol Hill townhouse occupied by the African art facility is being expanded and renovated.

Some 250 dramatic works of sculpture from black Africa are currently on exhibition on the first floor of the National Portrait Gallery, through September 7. The showing is entitled "Language of African Sculpture."

Half of the items are on loan from major New York City collections, including the Museum of Primitive Art and the Eliot Elisofon and Harold Rome collections. Among the outstanding works are two Benin bronzes, a figure of a Bambara woman, and three carved, painted ceremonial snakes from Guinea.

Warren Robbins, Director of the African Museum of Art, says of the housing arrangement: "It is a magnificent example of intermuseum cooperation, with the Smithsonian offering a hand to a small sister institution."

### Taipei Luncheon

A 24-day archeological and architectural tour of Nepal, Southeast Asia, and Japan for a group of 33 Smithsonian Associates led by Dr. Richard Howland with Dr. Roger Pineau as guest conductor and Miss Susan Kennedy as administrator, wound up successfully on April 4, although an intended stop in Angkor Wat had to be cancelled because of the coup in Cambodia. A high point of the tour was a stop at the National Palace Museum in Taipei, Taiwan which houses the world's greatest collection of oriental art. There on March 27 museum director Chiang Fu-Tsung gave a luncheon in honor of the Smithsonian group.



Benjamin Ruhe is not grasping at straws, nor is he reaching for a UFO or a strange form of bird life. He is preparing for a unique Smithsonian Associates program on boomerang making and throwing—and catching. See story at left.

## SI Staff Members Can Showcase Artistic Talent

Smithsonian staff members and their families are now getting a chance to show off their very considerable artistic talents. The MHT TV Studio Gallery, opened in February, provides a permanent showcase for the display of employee art in a wide range of media and expression.

Currently on view there is a showing of paintings, through June 12. The group exhibition opened May 12, and is the third gallery show. Earlier, Leonard Ludes and Ken Young combined in a two-man display of paintings, followed by a group graphics display.

Coming up are a children's exhibition (June 25 through the middle of July); a crafts show (mid-July into September); "The Human Figure in Art," a group show of portraits and figure studies (October); photography (November); and a Christmas special (December).

The gallery is the brainchild of Albert Robinson of the Office of Public Affairs.

With 1,400-square feet of hanging space, the TV Studio Gallery provides room for large exhibitions. Manpower and spare equipment and material have been supplied by various divisions. Free-standing and hanging panels were donated by the Office of Exhibits, carpeting by the NCFA, and special lighting by BMD.

Group shows are juried by a selection committee that changes for each exhibition. Critical reviews of major shows will be sought from key SI museum personnel and from outside art critics, for publication in *The Torch*.

The exhibitions thus far have shown SI artists to possess a talent and degree of professionalism which has surprised some. Robert Tyler Davis, Assistant Director of the NCFA, commented of the graphics exhibition: "It is the best group show I've seen in Washington this year." Many SI staffers, in fact, are professional artists in their spare time, and several run galleries.

Contributors thus far have ranged from secretaries to high-ranked personnel. Ludes, a driving force in the program, believes that upwards of 100 serious artists will have been enabled to show by the end of this year, in addition to the many weekend artists of skill and dedication.

The committee in charge seeks to make the operation broad-scaled, and emphasizes that the gallery is for all staff members and their families. It is open working hours to employees and guests only. Suggestions are welcomed on what shows might be held in the future.

Ludes, horticulturist for the Office of Exhibits, is chairman of the program. Others on the gallery staff are Robinson; Young, an Office of Exhibits designer; Deborah Bretzfelder, Office of Exhibits designer; William Walker, NCFA-NPG librarian; Richard Conroy, a Foreign Service officer on loan to the Smithsonian's Office of International Activities; Carl Scheele, postal history division chairman; and Benjamin Ruhe, Office of Public Affairs.

### RBL Report:

## Pall Over Mall

The Smithsonian's Radiation Biology Laboratory scientists have produced evidence that it isn't as sunny as it used to be on the Mall.

Air pollution has increased to the point that there has been about a 16 per cent loss in the amount of light in the direct beam of the sun reaching RBL instruments on the north tower of the Old Smithsonian Building.

And that's on an extremely clear day. On a smoggy day the loss might easily be twice as high, RBL scientists say.

They came up with this data by comparing their current readings against ones made between 1905 and 1907 by Dr. Charles G. Abbot, fifth Secretary of the Smithsonian.

Their explanation is that there is a considerable amount of the sun's energy being reflected and scattered by dust particles in the earth's upper atmosphere.

(Scientists estimate that total smoke and dust emission to the atmosphere from automobiles and industries in the U.S. is 130 million tons per year. Other combustion including smoke from jet planes and trash burning contribute an additional 30 million tons or more a year.)

RBL Director William H. Klein says if the trend continues, it could cause serious interference at some future date with plant photosynthesis—which provides the energy for animal and human growth—and with temperatures.

Meanwhile the RBL has vacated its old offices and laboratories in and around the old Smithsonian Institution Building, where it had been housed since the 1920's, and moved into new quarters at 12441 Parklawn Drive, Rockville. Its scientists soon will be collecting data that will indicate if the dust in the air is as thick in the suburbs as it is in the city.



## 30,000-Year-old Relic

## Spanish Man Gets a Plastic Soaking

By Tom Harney

In a humidity controlled room in the west court of the National Museum of Natural History is a two-ton, coffin-shaped carton full of clay and sand in which one can see faint impressions of a buried 30,000-year-old paleolithic man.

The relic is unusual for a number of reasons: its form of preservation; the light it sheds on prehistoric burial customs; its undamaged removal from a Spanish cave, an extremely delicate and difficult operation; and the international cooperation involved in transporting it to the Smithsonian.

Now that it is here the job of preparing it for study and exhibit has fallen to John Widener (see photo), supervisor of the plastics laboratory at NMNH's Office of Exhibits.

As a beginning he has soaked more than 13 gallons of liquid plastic into its surface. His purpose is to strengthen the block of earth sufficiently so that it can be inverted without crumbling to pieces.

The operation will require fitting a backup jacket of reinforced plastic over the impression and embedding in the jacket five large three-quarter wheels. Hopefully, this will make it possible for the block to be turned over without a damaging jolt.

If he succeeds, it will be possible for Leslie Freeman, a University of Chicago anthropologist, to dig into the bottom and examine from the underside the impression the Spanish man's body made in the ground.

Freeman, working under a National Science Foundation grant, and Father Gonzales Echegaray, Vice Director of the Museo de Prehistoria of Santander, un-

covered the traces of the buried man last summer while excavating a Santander area cave in which there was evidence of human occupation in the floor strata dating back 70,000 years.

The dead person—an adult of unknown sex—had apparently been buried on the left side, with the arms flexed toward the face. A small deer had been placed over the head, probably as a burial offering. There were also other animal offerings covered by mounds of earth on which ochre had been spread. On at least one of these mounds a fire, possibly for ritual purposes, had burned.

The remains cannot be technically called either a body or bones. NMNH physical anthropologist T. Dale Stewart believes a cast of fine sediment replaced the bodies of the man and the deer as they deteriorated, reproducing their rounded outer forms.

Because the exposure of the remains meant that they could be destroyed by vandals it was necessary to remove them from the cave.

To do that, Freeman and Father Echegaray dug trenches around the impression and using jack hammers inserted a reinforced steel plate beneath it, isolating a block of earth approximately 7 by 3½ feet. The sides and top of the block were then tightly encased in fiber glass and the carton lifted out of the cave and taken to the Santander's museum, 12 miles away.

Dr. Sol Tax, Acting Director of the Smithsonian Institution's Center for the Study of Man, visited Santander at about that time. Recognizing the importance of the find he brought it to the attention of Smithsonian Secretary S. Dillon Ripley, who offered to make available technical assistance to preserve the re-

mains so at some future date they could be placed on exhibition in a Spanish museum. Mr. Ripley provided funds to pay the U.S. Air Force to divert a plane to Santander and ship the block of earth to Washington, D.C.

Everyone was worried that the trip from the cave to the United States might have damaged the impression. One in particular who was concerned was T. Dale Stewart who a few years ago had been on an expedition that undertook to remove a block of earth with remains of a Neanderthal man in it from Shanidar Cave in Iraq.

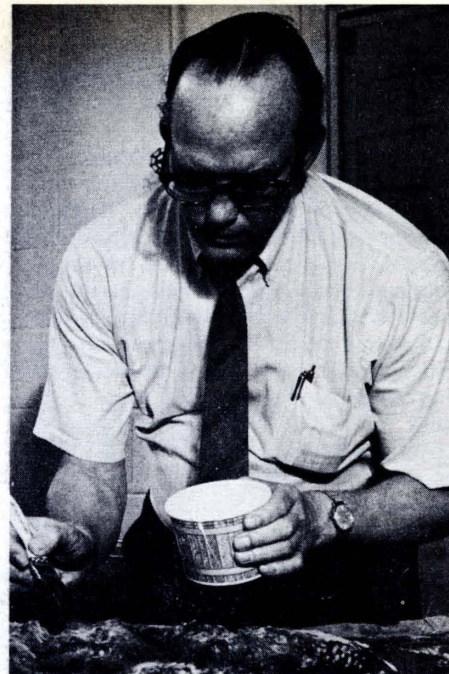
In the Shanidar case, however, modern equipment like that used in Spain was not available because of the remoteness of the site. Even worse, once it was removed from the cave the block of earth had to be driven 250 miles over rough roads to get it to the nearest city, Baghdad. By the time it arrived, the block had begun to crumble into pieces.

But the Spanish remains were still intact on March 27 at NMNH when John Widener cut away the top of the carton as Freeman and Father Echegaray anxiously looked on. Several fissures had appeared in the surface but for the most part it looked the same as it did when it was uncovered in the cave.

When Freeman and Father Echegaray are finished with their studies, Widener will prepare the impression for exhibit.

It takes a trained eye to make anything out of the earthen relief at present but with proper lighting accompanied by diagrams and explanatory text, laymen will presumably be able to discern the shape of the body and the ritual remains.

The original impression will be returned to Santander as soon as facilities are ready there but Widener will make



a plastic replica of it that will remain at the Smithsonian.

T. Dale Stewart believes that the Spanish man gives us the most clearly identifiable evidence we have yet of paleolithic burial customs.

The Shanidar cave, which he helped excavate, contained the earliest recorded trace of a burial practice, dating back 60,000 years. Pollen was discovered there around a Neanderthal skeleton, suggesting that flowers had been strewn over his body by his family.

In the 30,000 years that followed, modern man emerged. It is becoming apparent by discoveries like the Spanish man that he already had developed elaborate patterns of ritual to deal with death's mystery.

## Books Complement Business

## Smithsonian Gives Boorstin A "Belief with More Verve"

By Mary M. Krug

Before Dr. Daniel J. Boorstin came to the Smithsonian as new director of the National Museum of History and Technology, he saw the museum "through rose-colored glasses."

Now that he has been in the job for a few months, he still does. "And I always will," the enthusiastic new administrator declares.

Dr. Boorstin has been busy learning his way around in the last half year. In addition, the University of Chicago historian has kept up his writing, speaking, and contributions to planning the national celebrations of the U.S. Bicentennial.

Two books have been published since his arrival, a third will be out in September, and yet another is in the works. Already in the stores are *The Decline of Radicalism* (Random House) and *The Sociology of the Absurd* (Simon and Schuster), the latter ostensibly written by a Professor X, introduction by Boorstin. Volume II of his *Landmark History of the American People—Appomattox to the Moon* comes out in September. This two-volume set is intended primarily for young people.

In the works is the final volume in Dr. Boorstin's trilogy, *The Americans*. Completed are *The Colonial Experience* and *The National Experience*, and he is now in the middle of *The World Experience*. "I hope to have the three volumes boxed before I'm boxed," he puns.

"The advantage of talking about unwritten books," he says of *The World Experience*, "is that they are always your best. This one will be the most difficult to write of the three, but I hope it will also be the most readable," says the historian who is known for his readability.

Boorstin considers his new position

especially fortunate for his current writing. "This museum not only has an abundance of objects but also is a community of first-rate scholars," he points out. "If I want to know about the history of electricity, for example, I have not only the important historic object here, but also a scholar near at hand who is a profound scholar on the subject." Dr. Boorstin very much expects to continue his research and writing here. "It is a tradition beautifully established by Mr. Ripley and his predecessors," he notes, "that persons in administrative positions at the Smithsonian should continue their scholarship. In the Smithsonian, research, writing, and administration are complementary."

Historians, Dr. Boorstin contends, have always given too much attention to written records and not enough to the records of objects. "So coming to the Smithsonian has not shifted my emphasis, instead, it has given me a chance to pursue a continuing belief with more verve."

Dr. Boorstin was appointed to the U.S. Bicentennial Commission as a public member, before coming to NMHT. As a member of the Commission's executive committee he is much involved in the plans for the nation's 200th birthday commemoration. His particular function on the Commission, he says, is to "try to help people all over the country find ways to celebrate appropriately, and to help make the Bicentennial an occasion for a wider and deeper understanding of the whole American experience."

With all this activity Dr. Boorstin has still had time to develop new ideas for MHT—"after all, if I didn't think I could make a contribution I would not have come here"—but he is not ready to disclose them yet. MHT is a large place, he points out, and he is still trying to get

his bearings. Until then, he notes, "it is the first duty of a new administrator not to get in the way of the operation."

When he has gotten his bearings, some other historians may have material for yet another book, *The Smithsonian: The Boorstin Experience*.

## Floyd McClure, Bamboo Expert

Dr. Floyd McClure, a longtime honorary research associate in NMNH's Department of Botany and one of the world's leading authorities on bamboo, died of a heart attack at his home in Bethesda on April 15.

He was stricken while working in his bamboo garden, which was said to be unique in this country in the variety and rarity of its plants.

Dr. McClure became interested in bamboo when he went to China as a teacher in 1919, after graduating from Ohio State University. Because of its many uses, bamboo was a mainstay of the Asian economy and Dr. McClure's chief interest was in its development as a crop. He stayed in China for 24 years, most of that time as professor of economic botany at Lingnan University.

Returning to the United States in 1944, after the Japanese invasion of China, Dr. McClure became a consultant on bamboo for the Department of Agriculture. At that time, the type of Chinese bamboo used for ski poles was unattainable. Believing that ski poles would be vital for American troops in the event that they invaded Germany from the north, the Government asked Dr. McClure to try to find a suitable type of home-grown bamboo.

It was the first of many projects he conducted for the propagation of bamboo in this country. He also helped Latin-American countries develop various kinds of native bamboo.

The botanist was the author of a comprehensive work, *The Bamboos: A Fresh Perspective*, (1966) and at his death had almost completed another work on the subject to be published by the Smithsonian Press.

## Archives

Continued from page 1)

Washington will consist of a Curator of Manuscripts and a processing staff.

The National headquarters of the Archives is in New York at 41 East 65th Street. The New York regional office is at the same address. The Midwest regional research office is located at 5200 Woodward Avenue in Detroit.

The Trustees of the Archives of American Art remain as the chief administrative board of the organization. They will continue to raise a major amount of money for the operation of the Archives, and it is their plan to use part of these funds to establish Archives centers in other parts of the country. Offices in New England and on the West Coast are planned for the near future.

Since the Archives is located in the building which is the home of the National Collection of Fine Arts and the National Portrait Gallery, these three units, working in close collaboration, are expected to make the building one of the major centers of scholarship in American art in the nation.

The Archives will maintain its distinct identity within the Smithsonian. The continuation of its own Advisory Board, a group drawn from around the country, will help to ensure this result.

The Archives was founded in 1954 as a nonprofit, independent national research institution when E. P. Richardson, then Director of the Detroit Institute of Arts, and collector Lawrence A. Fleischman found themselves at a loss for biographical material on many artists who interested them. Dr. Richardson was conducting research for his book, *Painting in America—The Story of 450 Years*, while Mr. Fleischman sought documentation on artists whose works he had bought. Faced with similar problems, they conceived the idea of establishing a research center with the fundamental goal of encouraging research and publication on art in the United States. With generous support in the Detroit and New York communities and broad cooperation throughout the country, they brought the concept to fruition. The Archives has steadily expanded since its inception.



## Background Report

## A Chronology of Facts

What is the substance behind some recent unfavorable publicity relating to the Smithsonian? Here are the facts. Judge for yourself.

The first of these stories occurred last January, shortly before a regular meeting of the Board of Regents; it greatly exaggerated the nature and purposes of a normal GAO inspection and an accompanying report. This was leaked to the local press, in fact, before the Secretary had even received a preliminary or provisional draft report from the GAO summarizing their findings and while discussions were still underway between the GAO and SI fiscal offices. The substance of the GAO study, as expressed in the preliminary report, was addressed to use of funds for construction and other services dating back to the addition of wings to the National Museum of Natural History, in the late 50's and early 60's.

The same articles in January concerning the GAO inspection also mentioned the Institution's management of private funds. In particular, it discussed a managerial proposal then being considered by SI's Treasurer for pooling of endowment funds, including the Freer Fund, for investment purposes only—an approach to investment that is now used by nearly all major universities and other non-profit institutions in the United States. Both these matters were discussed at the January Regents' meeting. No action was taken by the Regents with respect to the GAO report in view of its preliminary nature, but the Board expressed "satisfaction with the Institution's plans for improvement of various procedures and of the internal auditing of the financial affairs of the Institution."

On private investment policies, the Regents accepted Secretary Ripley's "recommendation to study the advisability of establishing a unified investment program for the Institution's private endowments designed to achieve higher investment rates and lower administrative costs without affecting the integrity of the individual funds such as the Walcott Fund, Sprague Fund, the Freer Fund, the Ramsey Fund, and many others. This program, if ultimately adopted, would not involve any transfer of collections, capital funds or income from any one of the existing endowment funds to any other. None of these steps would depart from the terms of the original bequests, including the Freer gift and bequest of his unique collection of oriental and American works of art."

Another article during the same period, which appeared on the very day of the Regents' meeting, flatly reported that the Executive Board of the Regents met the night before and had voted "to recommend suspension of ambitious plans for a national magazine to be called *Smithsonian*." This was completely untrue. No discussion whatsoever of the magazine took place at the Executive Board of Regents meeting the following day, as it had been at two prior Regents' meetings dating back to January of 1969. The Regents endorsed plans for the magazine and the *Smithsonian* magazine is now an established fact and off to a very successful start.

In recent weeks, still another article concerning Smithsonian management appeared in the local press under the headline "Smithsonian Probe Asked." It reported that Congressman Frank Thompson, Chairman of the Smithsonian's House Legislative Committee (the Subcommittee on Libraries and Monuments of the Committee on House Administration) was planning "to conduct hearings into the entire Smithsonian from basement to attic."

Shortly before the article appeared, Secretary Ripley visited Congressman Thompson in his office and had a fruitful discussion on pending Smithsonian legislation and other matters of interest to him, in his capacity as Chairman of the Smithsonian's House legislative committee. Mr. Thompson said on this occasion that he had a strong desire to know more about the Smithsonian's programs, beyond what comes to him for specific legislation. He referred to the

fact that Smithsonian bills frequently bring detailed questions from his colleagues in the Congress, and that he thought he ought to have broader knowledge of the Institution's operations and administrative practices.

To this end, he suggested occasional hearings of an informational nature by his subcommittee. He said that he had long been considering such hearings on Smithsonian as well as on Library of Congress programs. Secretary Ripley replied that the Smithsonian had also thought of the value of such hearings. He left the meeting pleased with Mr. Thompson's constructive interest in the Smithsonian.

Subsequently, Congressman Thompson characterized his interest in an article that appeared in the *Washington Star*:

"The Smithsonian as everyone knows is a fine organization with a long record of notable achievements as a museum and in advancing knowledge in the arts and sciences. The purpose of a hearing is to get to the bottom of recent allegations, and not to make headlines."

As a result of these discussions, Mr. Thompson has introduced a House resolution that asks that the Committee on House Administration, acting as a whole or by subcommittee, be granted the authority to conduct investigations and studies of the Smithsonian and the Library of Congress. This bill is the authorizing vehicle for the kind of hearings Congressman Thompson and Secretary Ripley discussed.

There is no reason to believe that the present atmosphere of austerity is going to become a way of life for the Institution. It is true that, on the Federal funding side, the Smithsonian finds itself in a particularly tight situation for a few reasons. For one thing, the Institution has been forced to absorb a substantial part of mandatory salary increases. More important, inflation has more than offset increases in Congressional appropriations for operating, materials, and supplies. Also, due to changes in the national economy, there is a greater stability of employment and fewer "lapses" of positions, which for the Smithsonian has had the result of higher-than-anticipated annual salary costs.

It is for these reasons that the Smithsonian must closely examine activities for the remainder of the fiscal year in order to live within its Congressional appropriation. It must also lay a solid base for next year, through adequate advance planning and analysis of base resources, so that the Institution can continue to develop in an ordered and meaningful manner.

On the private fund side, in spite of the current uncertainties facing the foundations and other sources of private giving, the Smithsonian now has much working in its favor. There is first of all the *Smithsonian* magazine. It has had the most successful start in the recent history of magazine publishing, and there is every reason to believe that in the foreseeable future it will become a major source of support for the research and public enlightenment objectives of the Institution. There is also an across-the-board improving condition for other privately funded activities. Notable among these are the Museum Shops, the Belmont Conference Center, Performing Arts programs, and the Smithsonian Press.

Finally, the Smithsonian is also embarking on a national fund raising campaign for general purpose donations—that is, a campaign over and above its continuing approaches to private foundations with special purpose proposals. There is belief that the Smithsonian can at long last develop with seriousness and confidence a national fund raising campaign because the Institution is in effect going national, or taking a giant step towards an audience that is more than ever national through the magazine and its associated National Associates membership program. To this end, the new Development Office is organizing the campaign around a national lay committee which is headed by one of America's foremost business leaders.

## For Meteorite Research

## National Science Academy Honors Edward Henderson

By George Berklay

Tracking down meteorites all over the world has been the life story of Dr. Edward P. Henderson, curator emeritus of MNH's division of meteorites.

For his research on meteoric bodies, Dr. Henderson was honored a few weeks ago with the distinguished J. Lawrence Smith Medal of the National Academy of Sciences.

Given every five years, the award went to Dr. Henderson not only for his research but for his efforts in collecting and classifying meteorites which, over the past 41 years, have contributed greatly to the advancement of knowledge in this field.

Over the years, he has searched five continents for the elusive objects and, in effect, has increased the Smithsonian collection of meteorites from about 400 to 1100.

Dr. Henderson says that he relies on other people to give him leads about the location of meteorites and that he has "preached the gospel" on what to do when you find one (notify the Smithsonian) all over the United States.

Most of the time, he explains, the Smithsonian receives about 25 to 50 letters a month telling of meteorite discoveries. But during the time of a spectacular meteorite display, it is flooded with hundreds of phone calls and letters. Although almost all of these are followed up, Dr. Henderson says that only one in a hundred actually leads to a meteorite.

Finding these rocks requires a lot of walking and a sharp eye, according to the scientist. He says, "You recognize them after a while almost by instinct—it's like having a built-in scanning computer. Your eye is critical, for meteorites



are heavier, have a different structure than earth rocks, and appear quite unusual."

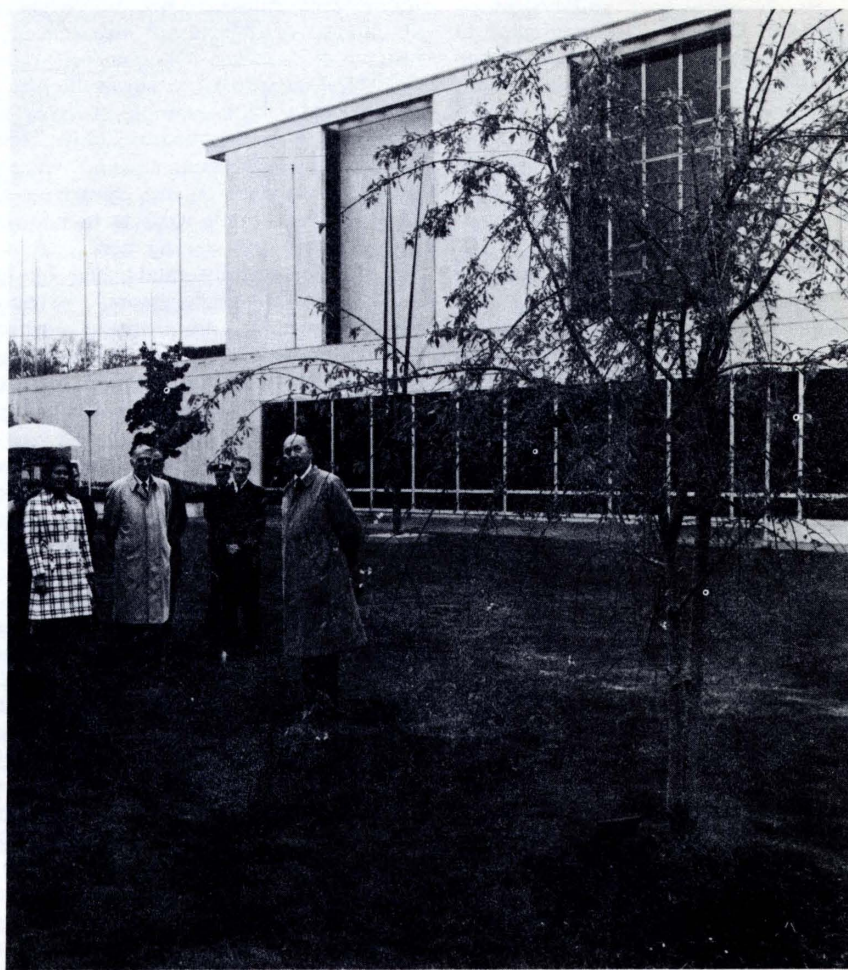
Dr. Henderson's research involves the metallography of iron meteorites. He has helped to discover some new minerals, and he has also evaluated many metallic constituents in stony meteorites as well.

During World War II, he worked with another kind of rock—diamonds. He was assigned to help evaluate diamonds and other gems turned over in Japan to the Allied Command in 1946. When these gems were eventually returned, Dr. Henderson again served on a commission established by the Japanese government to evaluate the gems. He was the only foreign member of the commission.

Dr. Henderson joined the Smithsonian in 1929 and retired in 1966. He still maintains an office in the division of meteorites and is actively continuing his research.

## Oehser Book

Paul Oehser, former editor-in-chief of the Smithsonian Press, has written a book on the Institution to be released on May 14. The book, *The Smithsonian Institution*, is published by Praeger and will sell for \$8.95 a copy. Mr. Oehser, who was employed at the Smithsonian for 35 years, now works part time as a research editor at the National Geographic Society.



Secretary Ripley (far right) leads dedication ceremonies for a weeping cherry tree planted on the 12th Street side of The Museum of History and Technology in memory of Mrs. Frank A. Taylor, late wife of the Director General of Museums. The ceremony was arranged by the Ladies' Committee of the Smithsonian Associates, of which Mrs. Taylor was an active member. A tree memorial was chosen because of Mrs. Taylor's avid interest in gardening.