

ROYAL TOUR—Prince Charles and Princess Anne of England saw space nose cones, helmets worn on the moon, and a glass enclosed piece of moon rock at the Smithsonian's Arts and Industries building recently. "Fantastic," said Prince Charles. The morning visit was one of the highlights of the young pair's first trip to the United States. Looking at the moon

rock (above) are Julie and David Eisenhower, Tricia Nixon, Princess Anne, a lady in waiting to the Princess, Secretary Ripley, Prince Charles, and astronaut Neil Armstrong, first man to set foot on the moon. The Prince told Armstrong that he thought walking on the moon would be "good fun to try." The royal pair came to Washington on a three-day visit.



THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

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SI Regent Rep. Kirwan Dies at 83

United States Representative and SI Regent Michael J. Kirwan has died at 83. Kirwan, a Regent for more than eight years, was a key figure in winning House authority in 1966 for construction of a new Air and Space Museum.

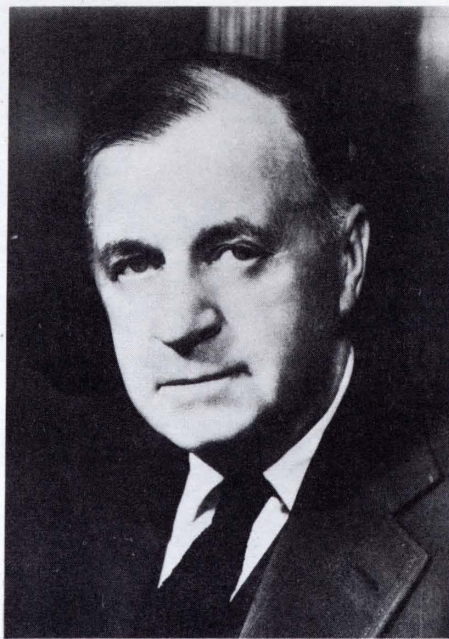
"The Smithsonian is deeply grieved by his loss," said Secretary Ripley. "He has been of inestimable value in the years of his service as a Regent of the Institution."

Roberta Messerly, long-time administrative assistant of the Congressman, said Kirwan had strong feelings about the Smithsonian. "He dearly loved it. It was part of his life. He thought it was a wonderful thing for people from all over the world to visit, and he always told visitors to his office: 'If you don't see another thing in Washington, you go to the Smithsonian Institution.' He often visited it himself. Nobody knew he was there."

Second-ranking Democrat on the House Appropriations Committee and chairman of its powerful Public Works Subcommittee, the Ohioan died in Bethesda Naval Hospital July 28 after having been ill for more than a year. A Congressman since 1937, he was the seventh-ranking member in House seniority. He was named a Smithsonian Regent on January 14, 1962, and was reappointed every two years thereafter. He rarely missed attending a Board of Regents meeting.

President Nixon called Kirwan's death "a loss to Congress, to the nation, and to me personally."

Democratic National Chairman Lawrence F. O'Brien said: "His accomplishments in the environmental field—long before the issue became popular—will be his monument. National parks, dams, reservoirs, and water conservation projects



Michael J. Kirwan

are in existence today because of his industry."

Kirwan's position as head of the Public Works Subcommittee permitted him to award dams and waterways to other Congressmen. He used his great leverage in the House to push such major projects as the National Aquarium.

Representing Ohio's 19th District, Kirwan was known for his bluntness. According to the Evening Star, in 1962, after former Senator Wayne Morse had opposed

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An Invitation

The TORCH invites contributions from employees of the Smithsonian. Address material to Editor, The Torch, Office of Public Affairs, SI 107.

House Group Reviews Smithsonian's Activities, Hears Ripley, Top Staff

By Mary Krug

The House Subcommittee on Library and Memorials got acquainted with the Smithsonian last month in a series of hearings covering the entire scope of Institution activities.

Chaired by Representative Frank Thompson of New Jersey, the committee heard a range of witnesses from Secretary Ripley to representatives of the SI chapter of the AFGE to Senator Barry Goldwater, in sessions that were all notable for cordiality.

At the conclusion, Indiana Congressman John Brademas summarized that "I have been immensely impressed by the breadth of activities engaged in under the leadership of the Smithsonian and I have been impressed also by the first-class talent which it is obvious the Smithsonian represents in terms of the people who are operating the Smithsonian . . . I think the Smithsonian and the country are terribly fortunate to have leading that great Institution a man of the imagination and capacity of Dr. Ripley."

Other members of the committee who attended hearings were Jonathan Bingham, New York; Fred Schwengel, Iowa; James Harvey, Michigan; and Philip Crane, Illinois.

Secretary Ripley presented the first day's testimony on July 16, explaining the history, general policies, and administration of the Institution. Subsequent meetings were devoted to present programs and future plans for major areas of Institution activity.

The financial aspects of the Smithsonian were covered generally by Secretary Ripley and Treasurer T. Ames Wheeler, with a statement submitted by Lynford Kautz, director of the Office of Development. Anthony Natale and Peter Gales, of Peat Marwick, Mitchell & Co., a certified public accountant, summarized the use of private funds.

A regional representative of the General Accounting Office, Allan R. Voss, discussed with the committee a GAO audit report on the use of Federal funds. Under Secretary James Bradley; John Jameson, Director of the Office of Programming and Budget;

Editor's note—Because of the press of deadlines, only the subjects and not the substance of hearing testimony are presented in this issue of the TORCH. A subsequent issue of the TORCH will be devoted to summarizing the content of the hearings.

Fred Barwick, Chief of the Supply Division; and Peter Powers, General Counsel, also discussed the management of Federal funds and the GAO report with the committee.

A private citizen, Robert Simmons, led off the testimony on art programs. Mr. Bradley, Assistant Secretary Charles Blitzer, and representatives of each Smithsonian art museum: Abram Lerner, Hirshhorn Director, Joshua Taylor, NCA Director, Marvin Sadik, NPG Director, and Harold Stern, Assistant Director of the Freer, presented statements and answered questions on the future of art programs at SI. Sherman Lee, Director of the Cleveland Museum of Art, also discussed policy on future growth in art programs.

Senator Barry Goldwater, Mr. Bradley, and Frank Taylor, in his capacity as Acting Director of the National Air and Space Museum, talked about priorities for NASM and plans for its future.

Assistant Secretary Sidney Galler and MNH Director Richard Cowan outlined SI research activities and support needs, with emphasis on systematics and the environment. The committee also heard testimony on a proposed radio-radar astronomical telescope and environmental and oceanographic programs, presented by the Secretary, Dr. Fred L. Whipple, Dr.

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Folk Festival: America's Country Fair



Relaxing on the Mall.



At the end of the day.



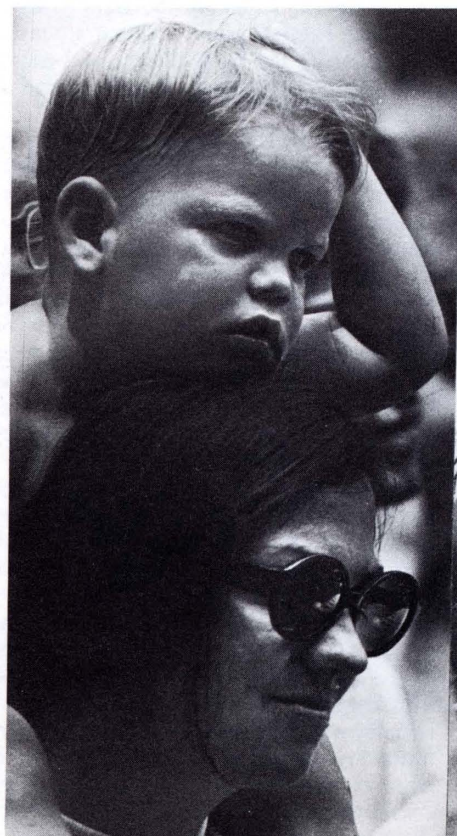
Peaceful coexistence



The straw-throwing corral.



Ralph Rinzler, Festival Director; Arkansas Gov. Winthrop Rockefeller; Arkansas Rep. John Hammerschmidt; and James Morris, Performing Arts Division Director.



Faces at the Festival.

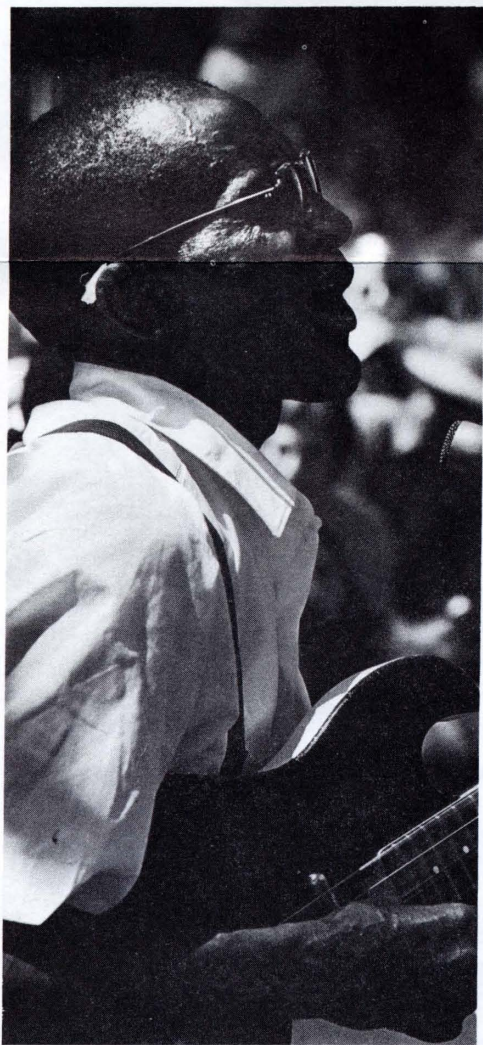


The nightly pow-wow.

Photographs by Bill Pierce, Al Robinson, Cornelius Hall, and Sidney Lawrence Lissner.



The trash-pickup parade.



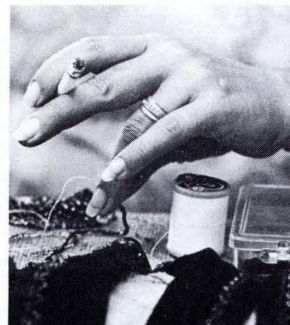
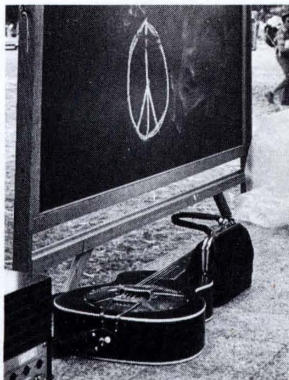
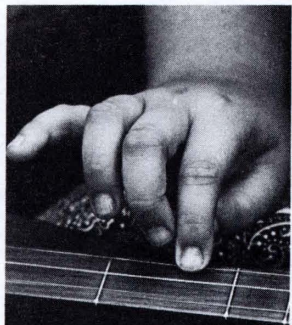
Sleepy John Estes performs.

Record 700,000 Drawn to Mall

The Smithsonian's fourth Festival of American Folklife was five days of delight, Washington's version of the village green. It was like a fair, but without the tickets, fast-talking barkers, price lists, and littered grounds. A crossroads of rural and metro America, it drew a record 700,000 people to the Mall. Arkansas and the Southern Plains Indians were featured, but the sweep was all of America. A California girl summed up: "To hear the people's music, to see them at work and dancing is sort of honoring America." The final number at the final concert was Arkansas Jimmy Driftwood's "What Is the Color of the Soul of Man?" Next year? Bigger and better, promises the Division of Performing Arts. What else.



Eating and listening.



Some vignettes.



OLD-TIME FLAVOR—A blue ribbon party was promised for Margaret Pflieger's retirement from BMD, and that is exactly what was delivered. Enjoying the elaborately produced old-time atmosphere of the event are, from left, Leon Doane, Joseph Langford, Richard Minnich, Andrew Michaels, and Mrs. Pflieger, all of BMD.

Art Archives Expands

New England Outpost Added by Smithsonian

By Jim Cornell

The Astrophysical Observatory is no longer the only Smithsonian outpost in New England. A regional branch of the Institution's newly acquired Archives of American Art is being established in Boston.

The Archives is the nation's major organization for maintaining original source materials on American artists and their work. Privately founded in Detroit, the Archives operated there and in New York City until this spring, when it became a part of the Smithsonian.

The Archives' collection of original materials has since moved from Detroit to the Fine Arts and Portrait Galleries in downtown Washington, but its administrative headquarters remain in New York.

The collection, which includes diaries, letters, sketchbooks, tape recordings, photographs and other materials about American artists, is supplemented by a microfilm library of more than five million photographic frames.

These microfilm records are made available to regional scholars through branch offices and libraries in New York, Washington, Detroit, and now Boston.

The Boston branch director is Robert Brown, an art scholar now doing his doctoral dissertation on the classic 19th century Milltown architecture of North Easton, Massachusetts.

House Studies SI Activities

(Continued from page 1)

John W. Findlay, Director of the National Radio Astronomy Observatory, Greenbank, W. Va., Dr. Eugene Wallen, and Dr. William Klein.

In the personnel area, William D. Wiggins of the Guard Force, representing the SI chapter of the American Federation of Government Employees, presented a group of SI staff members who offered specific case histories in support of grievance allegations. They were followed by Leonard Pouliot, Director of the Office of Personnel and Management Resources, who submitted a prepared statement.

Other statements and committee questions covered such subjects as the Smithsonian Magazine, the Associates, the Anacostia Neighborhood Museum, maintenance of buildings and grounds, the Foreign Currency Program, the National Museum Act, programs in history, performing arts and opportunities in education.

The hearings ran for seven sessions and concluded July 31.

Under Mr. Brown's directorship, the Boston office at 87 Mt. Vernon St. will serve as a research center for scholars and graduate students in the arts who wish to use the microfilm copies of original sources in Washington. The office will be equipped with four microfilm readers.

Because the materials are intended primarily for art specialists, Mr. Brown does not expect to be swamped by crowds when the center officially opens in September. Later, visitors with more general interest in American art history may also be allowed to use the facility.

The Archives office will be much more than simply a microfilm reading room, however. Mr. Brown will spend a good deal of his time traveling about New England, seeking out artists and their families and gathering new original documents for the main Washington collection or producing microfilm copies of those papers already held in private collections.

The Astrophysical Observatory feels no sibling rivalry about this new arrival. But . . . The presence of even one Smithsonian facility in Boston has been an unending source of confusion for an unsuspecting public. Imagine the mix-ups that are ahead.

Indian Photos On Exhibition

By Tom Harney

The Museum of Natural History's National Anthropological Archives, an unmatched deposit of American Indian photographs, until this summer had never mounted an exhibition devoted exclusively to its own collection.

Perhaps because the Archives' six woman staff is always so busy making its photographs available to the public. For a low fee—\$1 plus a 25 cent mailing charge—anyone can obtain an 8-by-10 glossy print of an Archives photograph.

The current exhibit in the Natural History Building foyer came about because last year Ralph Rinzler, Director of the Festival of American Folklife, urged the Archives to do something itself with the collection. The exhibition will run indefinitely.

Joanna Cohan Scherer, an assistant to the Archivist, single-handedly went through the whole lot—approximately 20,000 black and white negatives and 30,000 black and white prints—and picked out 151 pictures. In doing so she uncovered many extraordinary pictures that had lain uncopied for years.

She says that she tried to choose ones that were esthetically pleasing to her and that in her judgment portrayed Indian life in a way that is descriptive of its culture. Indians from 72 tribes can be seen in the photos.

The exhibit includes portraits of individuals and groups, as well as pictures showing clothing, ceremonies and crafts such as weaving, basketry and pottery making.

Mrs. Scherer in an introduction she wrote for the show's catalog points to the value of these photographs in conveying a truthful image of the American Indian in contrast to the stereotypes and distortions perpetrated by popular illustrators.

NCFA Moves Its Entrance

Because of preliminary work on the Metro subway, the entrance to the National Collection of Fine Arts has been moved. Entry to the gallery is now being afforded on 9th Street, between F and G Streets N.W. The former entrance was at 8th and G.

Underpinning of the north, or G Street, wing of the Old Patent Office Building, which houses the NCFA, is being accomplished so subway construction under G Street can start. The shoring project, involving among other things the sinking of pilings 80 feet deep, is expected to take two years.

Public TV To Air Film On Institution

The public attractions of the Smithsonian will be attracting viewers to public television come spring.

A grant from the Corporation for Public Broadcasting to the Smithsonian is financing the production of a half-hour color movie about the Institution. Tentatively titled "Keeper of the Dream," the film will be made by the Office of Public Affairs utilizing the services of its contract Motion Picture Group provided by Eli Productions of Washington. The film's producer will be John O'Toole.

The movie, scheduled to be ready for broadcast by March, is designed for showing on public television. A second version of the film will be made for orientation of Smithsonian visitors. Filming is already under way at the NCFA, NPG, and Zoo.

The Motion Picture Group has already made "Festival in Washington," a prize-winning movie on the Folklife Festival; "A Short Bus Ride," about the Anacostia museum; and "At the Center," about the role of school libraries in education. It currently has in the works a film on the role of museums in society, to be narrated by Mr. Ripley.

Rep. Kirwan Dies at 83

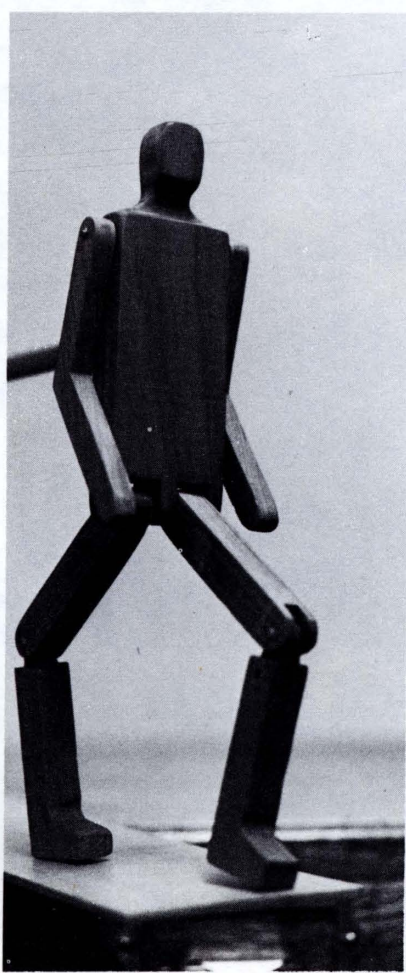
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\$10 million for the aquarium and a national fisheries research center, Kirwan was asked if he had been instrumental in deleting \$800,000 for Oregon projects. "I wasn't instrumental in it," Kirwan said, "I knocked them out."

In the mid-1950's he opposed appropriations for a national civic center here. Such a building, he said, which would have included an opera house, would not succeed here, he said. "You have to chloroform (Washingtonians) to get 500 to look at a ballet. Don't let anybody kid you on that score. It takes a lot of good courage to sit and watch somebody go into a toe dance."

Born in Wilkes-Barre, Pa., he was the son of an immigrant coal miner. He worked as a braker boy, railroad brakeman, oil field roustabout, lumberjack, and harvest hand. Following service in World War I, he settled in Youngstown, Ohio. In the middle of the Depression, he was out of a job and turned to politics. He was elected to the Youngstown City Council and to Congress in 1937.

Editor of the TORCH this issue was Benjamin Ruhe.



Photographs by Al Robinson.

HANDIWORK—Talented artists are to be found everywhere around the Smithsonian, as the latest Studio Gallery show at MHT again proves. This private display area for employees will feature a crafts exhibition running from August 18 through September 18 and showing off such work as Robert Harding's carved, movable lumberjack, Barbara Brookshire's silk thread on linen "Woodland," and Sam Rizzetta's dulcimer.

