

THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

March 1973



Photos by Al Harrell

CONFERENCE AT BELMONT—A three-day meeting of bureau directors and other officials of the Institution was held at the Belmont Conference Center February 20-22 to discuss the goals and priorities of the Smithsonian. Among those at one of the panel meetings were (from left) Marvin Sadik, Director of the National Portrait Gallery; Robert A. Brooks, The Assistant Secretary; Secretary S. Dillon Ripley; David Challinor, Assistant Secretary for Science; Francis S. L. Williamson, Director of the Chesapeake Bay Center for Environmental Studies, and Daniel J. Boorstin, Director of the National Museum of History and Technology. In the course of the conference, Mrs. Lisa Taylor, Director of the Cooper-Hewitt Museum of Decorative Arts and Design, was presented the Institution's Exceptional Service Award by Secretary Ripley (lower photograph). Mr. Ripley told Mrs. Taylor that "we continue to be delighted by your creativity, for after creating the Smithsonian Associates you have gone on, almost single-handedly, to preside over the birth of our new National Museum of Design. . . . You may be justly proud of your past achievements, as we all are, and we look forward with pleasure and confidence to your future contributions to the Smithsonian."

Symposium to Mark Birth of Copernicus

The birth of the Polish astronomer, Nicolaus Copernicus on February 19, 1473, will be celebrated April 22-26 with an international symposium under co-sponsorship of the Smithsonian and the National Academy of Sciences.

The observance will include an ambitious multi-media tribute to the genius who started modern astronomy and set into motion an intellectual revolution by daring to assign the earth its true place in the cosmos. The celebration coincides with the annual meeting of the Academy.

"The Nature of Scientific Discovery" is the theme of the symposium and other elements of what will be a virtual cultural festival in Washington: original papers by a panel of distinguished scientists and other scholars; TV documentaries; especially created visual pres-

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New Parking Rules for Mall

New parking regulations will go into effect on the Mall March 26 to provide more space for Smithsonian visitors.

Beginning on that date, bus parking will be eliminated and buses will be directed to a new lot being created by the National Park Service near the Reflecting Pool. Direct telephone lines to the parking lot from the Mall entrances of the National Museum of History and Technology, National Museum of Natural History, Arts and Industries Building, and National Gallery of Art will enable tour leaders to summon their buses back to the museums for pick-up. Park Service personnel will be on duty at unloading points at each building to give directions to the bus drivers.

In addition, parking hours on the Mall will be changed to discourage all-day parking by persons working in the area. Parking will be prohibited before 10 a.m. on weekdays.

Freer Gallery of Art to Observe 50th Anniversary of Opening

The Smithsonian Institution's Freer Gallery of Art will celebrate its 50th anniversary May 2 when it will inaugurate a series of special exhibitions and symposia and present the first of three Freer medals that will be awarded to distinguished Near and Far Eastern scholars in connection with the observance.

The commemoration will begin with the presentation of the Freer Medal to Professor Tanaka Ichimatsu. A specialist in Japanese painting, Professor Tanaka was born in Yamagata Prefecture in 1895. In 1923 he was graduated from Tokyo University, having specialized in esthetics and the history of Japanese art. Before his retirement, Professor Tanaka served for many years on the staff of the Tokyo National Museum.

On the evening of May 2, the Gallery will open a special exhibition of Japanese "Ukiyoe" painting. For the exhibition, Dr. Harold P. Stern, Gallery Director and one of the foremost authorities on the subject, has selected more than 100 examples of Ukiyoe painting from the Freer collection. Each is reproduced and will be discussed in a catalog being written by Dr. Stern.

The name *ukiyo* (literally "floating world") was given to a school of Japanese painting that developed in the late sixteenth century, with its spiritual center in the new capital at Edo (modern Tokyo). Ukiyoe artists delighted in recording the brilliant pageant of life in Edo. Courtesans, samurai, merchants, peddlers and actors were among the subjects that fascinated these artists. The Freer collection includes an unusually large number of paintings by Ukiyoe artists, and visitors to the exhibition will be able to follow the development of this particular school of painting from its beginnings, through the emergence of such famous figures as Moronobu and Kaigetsudo, to later artists including Utamaro and Hokusai.

On May 3 and 4, the Freer will hold an international symposium on Ukiyoe art. Scholars from all over the world have been invited to deliver papers and to discuss problems relating to this genre.

During the anniversary year, the Freer Gallery will hold two additional special exhibitions, one on Chinese figure painting, scheduled to open in September, and another on ceramics of Islam, which will open next January. The opening ceremonies of each of those exhibitions will also include the presentation of a Freer medal and a symposium.

The Freer Medal was first awarded February 25, 1956, to mark the 100th anniversary of the birth of Charles Lang Freer and was created for the purpose of honoring a scholar of world renown "for distinguished contribution to the knowledge and understanding of Oriental civilizations as reflected in their arts." Professor Osvald Siren of Stockholm, Sweden, a Chinese art specialist, was the first recipient. Other scholars to be awarded the medal were Professor Ernst Kühnel, a specialist in Islamic art, who received the medal on May 3, 1960, and the distinguished Japanese scholar, Professor Yukio Yashiro of Oiso, Japan, who was so honored on September 15, 1965.

The history of the Freer collection began considerably earlier than 1923 when the Gallery was opened to the public. In 1883 the donor, Charles Lang Freer, acquired his first etching by James A. McNeill Whistler. At that time Freer was still treasurer of the American Car and Foundry Co. in Detroit. In 1887 Freer purchased his first Japanese painting, and in 1893 his first example of Chinese art. By 1900 when Freer was 44 years old, he was able to retire from active business and devote the remainder of his life to traveling and collecting. He assembled one of the world's most significant collections of Oriental art, including works from China, Japan, Korea, India and the Near East. It also includes the largest collection anywhere of Whistler's works, and important works by other American artists, and unique Biblical and other manuscripts.

Rep. Minshall Named Regent

Rep. William E. Minshall, Republican of Lakewood, Ohio, has been named to the Board of Regents of the Smithsonian Institution, succeeding Rep. Frank T. Bow, who died November 13.

Rep. Minshall was first elected to Congress in 1954. He is now the top-ranking Republican member of the Subcommittee on Department of Defense Appropriations of the House Committee on Appropriations, and is also a member of the Subcommittee on Department of Transportation Appropriations.

Rep. Minshall was born in East Cleveland, Ohio, where he attended public schools. He was graduated from the University School in Shaker Heights, attended the University of Virginia, and received a law degree from the Cleveland Law School. In 1940 he was admitted to the Ohio Bar.

After enlisting as a private in 1940, Rep. Minshall served approximately five years in the Army during World War II. A member of the Ohio General Assembly in 1939 and 1940, Rep. Minshall also served as Special Assistant Attorney General of Ohio in 1948 and 1949, and 1952 and 1953. In 1953 and 1954, he served as General Counsel for the U. S. Maritime Administration.

Rep. Minshall is married to the former Frances Smith. They have three sons. Their home in the Washington area is at 8120 Kerry Lane, Chevy Chase, Maryland.



Rep. Minshall

Boorstin to Become Senior Historian

Dr. Daniel J. Boorstin has announced that he will give up his duties as Director of the National Museum of History and Technology when he completes four years in that post October 1.

He will remain at the museum as a Senior Historian, a position that will give him more time to devote to research and writing.

Dr. Boorstin came to the Smithsonian as Director in October 1969. He had been the Preston and Sterling Morton Distinguished Service Professor of American History at the University of Chicago.

"When I came to the Smithsonian nearly four years ago," Dr. Boorstin said, "it was with the understanding that I could carry on my research and writing under these excellent auspices. It has been a great experience working with the remarkable staff at The National Museum of History and Technology. I look forward to many more years of collegiality as I carry on my research and writing here. I am making the announcement now in order to provide the Institution ample time to select a successor."

"Dr. Boorstin has brought a new breadth of vision to The National Museum of History and Technology and has compiled an impressive record of accomplishments in his three-and-a-half years as its Director," Secretary Ripley said. "Above all, we are delighted that he will remain an active member of the museum's staff and of the Smithsonian."

225 Docents Now Conduct Museum Lesson Tours

By Johnnie Douthis

Under the direction of Mrs. Joan Madden, Coordinator of Docent Programs, the Office of Elementary and Secondary Education uses the services of 225 volunteer docents (museum teachers) who conduct lesson tours for thousands of area school children in the three museums on the Mall.

Mrs. Madden describes the museum teachers as enthusiastic individuals who have expressed a genuine interest in their duties and who feel that they are performing a worthwhile service as well as adding to their own learning experiences.

The docent program is composed of housewives, retirees, and professionals, including about 12 men, some who work on their regular jobs at night and some who volunteer for walk-in, week-end tours.

During the summer months, college and high school students work from five to eight weeks as volunteer guides. This program involves a week of training in order to provide general tours to visitors and pre-arranged group tours.

Docents direct lessons in most of the halls in the National Museum of Natural History, where only school tours are conducted. The National Museum of History and Technology is also fully covered and includes walk-in tours as well. The changing exhibits in the National Air and Space Museum allow docents to offer a full range of lessons from the first airplane flight to the current space flights.

The docents' versatility is often put to a test in the various teaching approaches made to the same hall, for instance the Hall of Mammals can become an important factor in explaining ecology to older children.

The museum teachers' duties extend from the numerous halls to outreach programs which take them to schools in the area to prepare the students for their visit to the Smithsonian. The People of Asia lesson tour, which began in October 1972, has proved to be popular with area school teachers. This lesson offers the students the opportunity to study in their classroom one of three cultures—Japanese, Indian or Chinese. The docent brings to the classroom a set of props and materials, including

slides which give a panoramic view of the culture represented. The docent and the class participate in an activity of the country being discussed. The second part of the lesson takes place in the Asian Hall of the Museum of Natural History conducted by the same docent, and designed to permit the students to draw their own conclusions about all three cultures.

The folk instrument workshop introduces students to various stringed musical instruments: the musical bow, banjo, hammer dulcimer and Appalachian dulcimer. The docents compare the history of the instruments and their operation and discuss the role traditional music has played in history.

The film strip program, another outreach effort, prepares students for their visit to the museum. "A Living History" gives information on Old Sturbridge Village and Mystic Seaport. "What Man Has Made", gives details of how archeologists reconstruct a culture from their finds.

According to Mrs. Madden most docents remain in the position for an average of two years. Their initial training consists of a three-week program in mid-September and early October which includes general orientation, sample tours, and teaching technique sessions with various curators and members of the education staff. The "on-the-job" training takes the form of field trips to other museums and monthly lectures.

Mrs. Madden stated that much of the accomplishments made by the docent program can be attributed to the cooperation received from the curators in the museums. Docents use scripts for each of the halls included in the tours, often written by themselves. "Touch-it Materials" which are objects similar to those actually included in the exhibits are enthusiastically received by students and teachers. Students are able to touch these objects and are queried as to what they are and what can be learned from them.

School tours are arranged on the basis of requests from area school teachers. The Office of Elementary and Secondary Education makes all arrangements after

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INAUGURAL CHICKEN CAPER—Secretary Ripley and Mrs. Ruth Boorstin quieted a disturbed rooster that fled from the colonial barnyard exhibit in the Growth of the United States Hall of the National Museum of History and Technology while the Presidential Inaugural ball was in progress there January 20. The bird flew into a \$1,000 guest box where one of the occupants observed that it was molesting her. "This is a real chicken caper," Secretary Ripley remarked, as he smoothed the rooster's ruffled feathers before putting it back to roost with three others. Chickens were first brought into MHT in 1969 to give some realism to the exhibit. Despite the rooster's agitation, some of the birds have been so contented that they have laid eggs regularly gathered by museum staff members (Grade A, Extra Large Brown, they report). The photograph was distributed nationally by the Associated Press.

About SI People New NASM Officials

Donald S. Lopez has been appointed Assistant Director, Aeronautics, in the National Air and Space Museum. His responsibilities will include the supervision of a curatorial staff performing duties concerned with the collection, preservation, study, and display of artifacts and documents related to the history of atmospheric flight. Mr. Lopez comes to the Smithsonian from the Western Electric Co. where he served as a senior development engineer. From 1942 to 1964 he served in the Air Force in various operational, administrative, technical and educational positions. He then worked under NASA contract on the systems engineering of the Apollo Saturn launch vehicle and the Skylab orbital workshop. Mr. Lopez is a charter member of the Society of World War I historians.



Dr. Farouk El-Baz has been appointed a member of the National Air and Space Museum scientific staff. He will be concerned with the synthesis of Apollo scientific results and applications thereof to earth and planetary studies. Dr. El-Baz formerly was with the Apollo Systems Engineering Department, Bell Telephone Laboratories, in Washington. During six years with Bell Laboratories and its predecessor Bellcomm, Inc., Dr. El-Baz served in a variety of positions related to the Apollo Lunar Exploration Program. His work included lunar data analysis, landing site selection, lunar exploration planning, and orbital science crew training. Since 1969 he served as a member of the Apollo Program science support team. He is the author of more than 40 publications, and has received many honors and awards.



Mrs. Rosenberg Is Assistant to Secretary

Mrs. Dorothy Rosenberg, currently Administrative Officer to The Assistant Secretary, will become the Executive Assistant to the Secretary, effective April 1. **Christian C. Hohenlohe** will finish his term as Executive Assistant to the Secretary on March 30. His new assignment will be in the Office of the Treasurer where he will be Special Assistant working on tasks related to the financial management program.

Dr. Mello Named MNH Assistant Director

Dr. James F. Mello has been named Assistant Director of the National Museum of Natural History. Before his appointment, Dr. Mello served three years as a special assistant to the Director of MNH, in charge of its automatic data processing program. He earlier served eight years as a paleontologist in the U.S. Geological Survey. His research interests are in Cretaceous foraminifera, foraminiferal morphology, and scientific data organization.

Cultural History Appointments

C. Malcolm Watkins has been appointed Senior Curator in the office of the Chairman, Department of Cultural History at NMHT. Mr. Watkins has been a museum curator for 37 years, 24 of them at the Smithsonian, first for the Division of Ethnology and then as the first curator in Cultural History. **Miss Rodris Roth**, Curator and Supervisor of the Division of Costume and Furnishings, has been appointed Acting Chairman of the Department of Cultural History. She will continue as Supervisor of the Division.

Melson Named Chairman

Dr. William G. Melson has been named Chairman of NMNH's Department of Mineral Sciences. He replaces **Dr. Brian H. Mason**, Curator in the Division of Meteorites, who served a full five-year term in the rotating Chairman's job. Dr. Melson, Curator in the Division of Petrology, has been with the Department since 1964. Dr. Melson's specialties are studies of the moon, volcanoes, and marine geology, and he expects to continue this work while Chairman.

Riesenberg Is Sr. Ethnologist

Dr. Saul H. Riesenberg, Curator of Pacific Ethnology in NMNH's Department of Anthropology, has been named Senior Ethnologist. Dr. Riesenberg, who has been with the Department 16 years, specializes in the ethnology and ethnohistory of the Pacific's Micronesian Islands. As an ethnohistorian he views the anthropology and history of the islands through old manuscript sources, diaries, and accounts by untrained observers.

Read Leaves Wilson Center

Benjamin H. Read, first Director of the Woodrow Wilson International Center for Scholars, has been elected the first president of The German Marshall Fund of the United States, effective March 1. The German Marshall Fund is a private, non-profit, American foundation established to commemorate the Marshall Plan by a gift of the German government of \$47.5 million over a 15-year period. Mr. Read came to the Wilson Center in 1969 from the U.S. Department of State.

Honor for Williams

Martin Williams, Director of Jazz Programs for the Smithsonian's Division of Performing Arts, has been selected by the American Society of Composers, Authors and Publishers for its ASCAP-Deems Taylor Memorial Award for outstanding music criticism for his book *The Jazz Tradition*. The book originally was published by Oxford University Press in 1970 and was reprinted by Mentor Books in 1971. Williams also is preparing a collection of classic jazz recordings designed for educational use, due for issue this year.

Two Specialists Join EO Staff

Laverne M. Love has joined the staff of the Office of Equal Opportunity as Smithsonian Women's Coordinator.

She will serve as the principal advisor to management on all matters pertaining to the equal employment status of women, including serving as Executive Officer of the Smithsonian Women's Council, guiding and overseeing its operations. As Women's Coordinator, Ms. Love is authorized to receive EEO formal complaints from Smithsonian employees.

Early in 1972 Ms. Love was employed by the U.S. Department of the Treasury's Office of Equal Opportunity where she laid the ground work for that organization's Federal Women's Program, while working closely with the Treasury's Women's Committee.



Ms. Love

She comes to the Smithsonian with a background in urban social work. In 1966 she was appointed Executive Director of the East Central Citizens Organization, the second Community Action Agency in Columbus, Ohio, and a year later addressed the U.S. Senate Committee on Urban Affairs. She accepted the position of Projects Coordinator in 1968 for the United Planning Organization and was given the special responsibility to represent UPO in Mayor Walter Washington's program for a first decentralized city hall in Washington, D.C. As Director of Community Development and Acting Director of United Programs for Urban Progress, for the Board for Fundamental Education in 1970, she traveled over seven states to develop and administer programs. She has contributed her talents toward the development of people and self-help community programs, especially in such areas as administration, personnel, program development, community organization, public relations and finance.

"Recognizing that the unique concerns involving equal opportunity for women require special attention, the importance of Ms. Love's appointment cannot be overstated," said Archie Grimmert, OEO Director.

She is located in room 2307 of the A&I Building, extension 5889 or 5865.

Barbara A. Crumpler has become a member of the staff of the Office of EO as Civil Rights Specialist. Her primary function will be to assure Smithsonian funding activities compliance with the Civil Rights Act of 1964. She will also assist managers in establishing upward mobility programs in their organizations.

"Ms. Crumpler brings a wealth of civil rights experience to the position," Mr. Grimmert said.



Ms. Crumpler

"From 1967 to 1971 she served as field representative for the City of Youngstown Fair Employment Practices Commission where she implemented programs for equal employment of minorities. She also represented the Mayor of Youngstown on committees and conferences dealing with employment of minorities.

"From 1970 to 1971 while employed as a field representative, Ms. Crumpler served as an instructor in a special education program at a local high school. From 1971 until she came to work at the Smithsonian she served as a secretary with Howard University.

"Her special experience in training will be of particular value to her assignment as an Upward Mobility Program advisor."



PARKING NERVECENTER—A vital role in the smooth functioning of the Smithsonian is played by Mrs. Cheryl Price, parking coordinator in the Office of BMD Programs. In the course of her normal work day she deals with a large segment of the Smithsonian family concerning their personal as well as administrative parking needs. In addition to regular parkers, visitors and contractors must be accommodated. A recent check revealed that more than 100 visitors and contractors are parked during any given day. In the course of a year, 70 per cent of all SI employees either visit or call Mrs. Price concerning parking. The difficult job of coordinating spaces with parkers would be eased if employees holding assigned spaces call the Office of BMD Programs when they are not going to use their space for any period of time.

EO Task Force Formed

A special-purpose task force has been established to accomplish objectives of the SI Equal Opportunity Program described in item 4j of Office Memorandum 763 (rev).

This task force will recommend actions which would result in new opportunities in grades IS- and GS-7 through 12 for entry employment, career advancement, and transition to more promising career fields for minority and women employees. The first meeting was held February 13. Members will approach their task by obtaining and reviewing position charts for the various Smithsonian organizations. Position charts will show how jobs are aligned in organizations and whether pathways to advancement

from lower grades to higher grade positions exist. Where pathways do not exist, the Task Force will recommend ways to create them.

Chairman of the Task Force is Rodney Evans, Office of Personnel Administration. Members are Gwendolyn Baker, Office of Museum Programs; Douglas Evelyn, National Portrait Gallery; Archie Grimmert, Office of Equal Opportunity; Nancy Kirkpatrick, Office of Programming and Budget; Harold Michaelson, Office of Assistant Secretary for Science; Robert Tillotson, National Museum of History and Technology; Jack Whitelaw, National Air and Space Museum; Jeraldine Whitmore, National Museum of Natural History.

Guards Cited for Outstanding Acts

Pfc. Edward Price, Jr., of the Smithsonian Guard Force, has been cited for outstanding performance in two separate incidents in December.

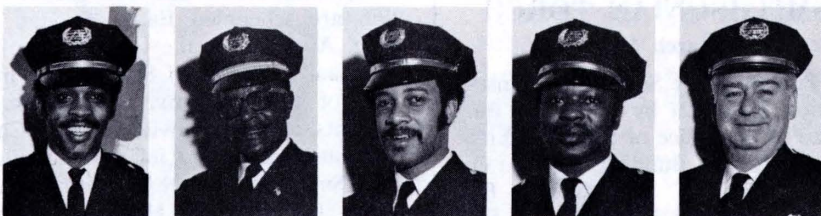
On December 7, Pfc. Price was on duty in the Arts and Industries Building when he was told by Mrs. Sandra Jones of the SI Duplicating Section that a purse had been taken from Mrs. Susie Henry by several teenaged girls in the ladies' rest room. Pfc. Price enlisted the aid of Pfc. Robert Ogburn and they discovered that two of the girls had escaped through a rest room window while the others had run out of the rest room into the building. The guards gave chase and captured two of the girls at the north entrance. The others were found at the Air and Space Building, and all four were arrested by the U.S. Park Police.

On December 28 Pfc. Price was patrolling the west end of the Air and Space Building when he smelled burning paper. He discovered a fire in a trash container

by the *Vin Fiz* airplane and put it out with a fire extinguisher.

Col. Carl E. Grimsley, Chief of the SI Protection Division, praised Pfc. Price for his alertness and outstanding performance of duty "which reflects the highest credit on himself, his company and the Protection Division."

Four other guards have been cited for outstanding performance in January. They are Pfc. Walter Voloshin, Company A; Cpl. Cleveland Regis, Jr., Company B; Pfc. William A. Jones, Company C, and Pfc. Walter Page, Company D. All were cited for the exceptional level of their performances in carrying out their duties. In addition, Cpl. Regis was cited specifically for his handling of a situation in which three robbery suspects were taken into custody in the A & I Building on January 26, and Pfc. Voloshin was cited for his action in detecting and controlling a gas leak in the basement of the Natural History Building on January 15.



Left to right, Pfc. Price, Cpl. Regis, Pfc. Jones, Pfc. Page and Pfc. Voloshin.

Personnel News

15 Employees Get Awards

Fifteen employees recently received awards for outstanding contributions to the various programs of the Smithsonian Institution.

They are Patricia A. Kilkenny, Smithsonian Associates; John Corriea, Science Information Exchange; Vermell M. Ledbetter, SIE; June M. Manoogian, SIE; John N. Boughan, Buildings Management Department; Oliver N. Armstead, BMD; William J. Cole, BMD; Charles DeFlage, BMD; Donald Elliot, BMD; Daniel Lloyd, BMD; Lindsey Ross, BMD; Franklin Underwood, BMD; Claude Russell, BMD; Joyce Jones, National Portrait Gallery; Betty B. Grier, National Museum of Natural History.

"Our congratulations are extended to them and also to Mr. Thomas Byas, of BMD, in recognition of the adoption of his suggestion," said Vincent J. Doyle, Director of the Personnel Office. "Mr. Byas suggested that a manually controlled toggle switch be installed on each air handling unit in the National Museum of History and Technology. The purpose of this switch is to position the return air and exhaust air dampers so that the return of air can evacuate or purge the building of smoke and heat to enable the firemen to enter the first areas and extinguish the blaze in case of fire. The function is also to cool the area to a lower point to combat any flare-up of materials from the fire heat.

"The need for this function was dramatically emphasized when fire broke out in the Museum of History and Technology in 1970. We are most grateful to Mr. Byas for the outstanding job he did in designing and installing this remote control system."

New Procedures For Executive Training Set

Supplement 1 to Office Memorandum 762, published December 15, 1972, announced new procedures for authorization and funding for executive, management, and high level administrative development programs offered outside the institution.

Under the new procedures, requests for such training must be approved by the Executive Manpower Resources Board and funds are furnished by the Office of Personnel Administration.

The deadline for submitting nominations for fiscal year 1974 is April 1. Shortly after that date, the Executive Manpower Resources Board will review the requests and make its final decision. Notifications will be sent out about May 1.

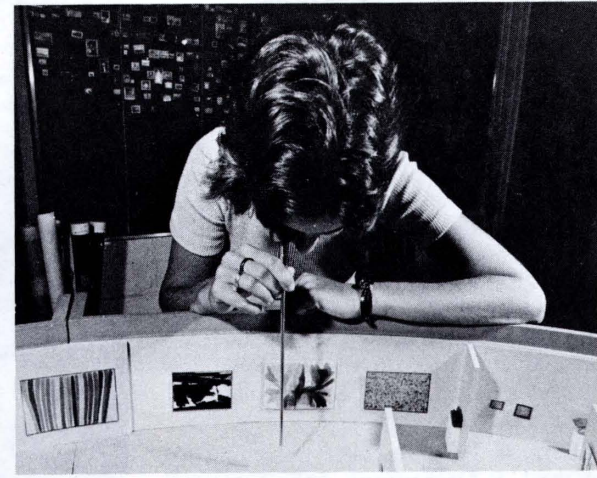
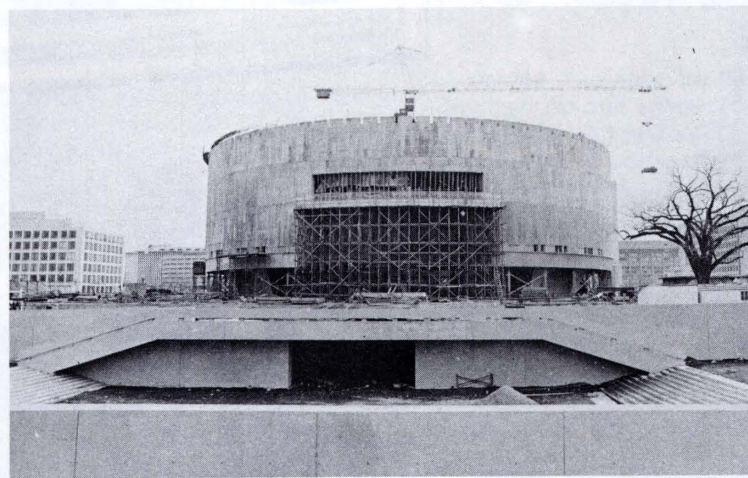
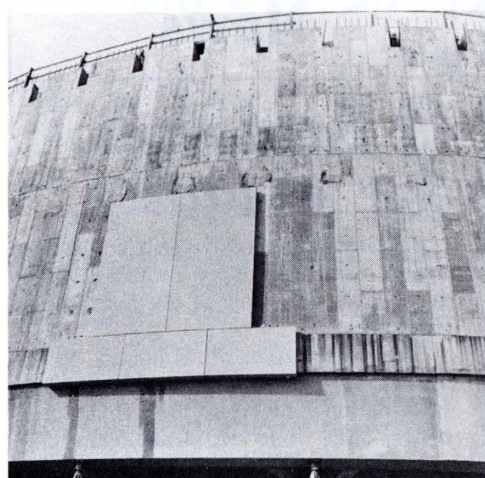
Personnel Moves To New Offices

The Office of Personnel Administration has moved to new quarters. The brightly colored, spacious offices are now located where the offices of the Buildings Management Department used to be, near the entrance of the northwest door to the Arts and Industries Building.

The room number for mailing purposes is A & I 1471. The new telephone numbers are:

Director's Office—Mr. Doyle, Ms. Crawford 5413.
Consultant Staff—Mr. Falbo, Ms. Blinn 6555.
Messrs. Horner, Artis, Walker, Toye, Hamilton 6577.
Ms. Glenn, Hooks, Yang 6577.
Recruitment and Placement—Ms. Hayes, Davis, Moelter, Gilliam 6545.
Processing Section—Ms. Harris, T. Jenkins, M. Jenkins, Smith, Horn, Ferguson, Jackson 6558.
Staff Services—Mr. Evans, Ms. Ehrmann, Hagood 6555.
Career Development and Training—Messrs. Books, McCracken, Ms. Lewis, Howell, Barton 5226.
Files—Ms. Samuels 6558.
Reception—Ms. Brambilla 6545.

Hirshhorn Museum, Garden Near Completion on Mall



The drum-shaped Hirshhorn Museum and its sculpture garden (foreground in center photo) are beginning to take on their final, distinctive appearance as work progresses on the Mall. Workmen are now attaching blocks of concrete aggregate facing to the exterior of the building (left). In the meantime, museum staff members employ

scale models to plan exhibits to the last detail. At right, Nancy Sage, museum registrar, uses a periscope to get an "inside" view of a gallery. The construction photos are two of a series taken by Harry Neufeld, SI photographer, who has made a pictorial record of the project for archival purposes.

New Approach Used To Design Opening Exhibit

By Mary Krug

The Joseph H. Hirshhorn Museum and Sculpture Garden is still under construction and more than a year away from opening to the public. But Hirshhorn staff members have already seen much of its opening exhibition in place in finished galleries, thanks to the novel approach they are using to design the installation.

What they have seen is not the real thing, of course, but the closest approximation that can be made to the finished appearance of an unfinished museum. Scale models are the time machine that allows this glimpse of the future.

The Hirshhorn Museum, when completed, will house a great collection of contemporary paintings and sculpture donated to the American people by Joseph H. Hirshhorn and administered by the Smithsonian Institution. The building, situated on the National Mall in Washington, is of circular design, with an inner courtyard open to the sky and a sculpture garden in which monumental pieces will be displayed.

The opening exhibition will consist of a survey of the museum's collections, in as much depth as space will permit, and will range from such 19th century precursors as Daumier, Eakins, Homer and Rodin, to the works of 20th century masters. The total number of works to be shown will be determined by the format of the exhibition and the building's accommodation. The scale models offer a partial solution to these problems.

"We want, above all, to present the basic substance and character of the museum's collections in our inaugural exhibition. To effectively mount such a large and varied display requires the interaction of careful selection and highly sophisticated presentation. We are seeking to make this presentation striking and meaningful, a pleasure to the eye and mind of the visitor. Our greatest asset, of course, is the quality of the collection. We mean to do everything in our power to display these works of art in a manner that will delight and inform the public," says Abram Lerner, Director of the Hirshhorn Museum.

To present these works most effectively in a building yet unbuilt is the challenge facing the staff.

Both the sculpture garden and the building have been reproduced to scale— $\frac{1}{4}$ inch to the foot for the 350 foot garden and $\frac{3}{8}$ inch to the foot for the building. Models of the sculpture in scale and reduced scale photographs of the framed paintings are used in the models. An architect's periscope, as well as carefully angled mirrors, is the magic means that allows the staff to get "inside" the

tiny galleries.

Using these tools, Douglas MacAgy, Hirshhorn Exhibition Curator, is able to try out visually the arrangements he has planned on paper.

"No picture seems quite the same when seen alone as when it is observed along with others," MacAgy notes. "A painting may gain by association, or be slurred by the company it's forced to keep. In museum presentations the splendor of art is not solitary and the play is to gainful association."

If they pass the model test, the arrangements are tried in a full size mock-up which has been built in the Hirshhorn warehouse in New York City.

This fabrication of two gallery walls helps the staff meet another of the challenges of putting together the opening show—the museum's curves.

"When wide paintings are placed against the outer concave wall," MacAgy explains, "their side-edges seem cramped and the central void behind the picture seems trapped. When wide paintings are pinned to the inner convex wall, where the curve is tighter, their side-edges stick out like a sprung stamp on a buckled envelope. Seen side-long at the outset, the effect is clumsy, and when observed head-on the shadows around them are theatrical and distracting.

"The positive solution is to float the wider paintings, to project them slightly with invisible armatures, allowing just enough space for introduction of light to modify cast shadows. The effect is airy and spacious, according both with

the long arc of the wall and the free-standing arrangements of sculpture which appear together with paintings throughout the exhibition."

Trying out the groupings on the mock wall does not give an absolute picture of how things will look in the museum; ceilings in the Hirshhorn will be 18 feet high, while they are limited in the warehouse to nine feet. But it does give the best picture short of waiting until the building is complete. When an arrangement is satisfactory, the works are color-coded for packing so that, when the move to Washington comes, they can be delivered to the exact spot on which they are to be shown.

So far, the monumental outdoor sculptures have been arranged only in scale, but they too will be tried full size. Styrofoam copies of each outdoor piece will be fabricated inside the Smithsonian's Arts and Industries Building and moved outside this spring into the actual Hirshhorn garden. Mock-ups will also be made of the pedestals, which are being custom designed for each piece. Trying out the full-size models on the spot will make it possible to make adjustments in size and style before a single piece of granite is cut or wood carved. A sculpture garden, says MacAgy, "can look like a graveyard if you're not careful."

Using both scale and full-size models, the Hirshhorn staff is being careful about everything.

"It's a novel way of designing the installation of a museum," MacAgy concedes, "but the forecast looks pretty favorable at this point."

National Gallery's Far North Exhibit Has MNH Artifacts

The National Gallery of Art's spectacular exhibition, *The Far North: 2000 Years of American Eskimo and Indian Art* (March 7-May 15) includes scores of artifacts from collections of the National Museum of Natural History, ranging from Eskimo walrus ivory carvings to Tlingit woven basketry hats.

Three staffers from NMNH's Department of Anthropology consulted and assisted in assembling the show; Dr. Clifford Evans, Department Chairman; Dr. William C. Sturtevant, Supervisor of the Division of North American Anthropology, and Dr. William W. Fitzhugh, curator in the Division.

Dr. Henry B. Collins, NMNH's Archeologist Emeritus, and one of the world's leading authorities on prehistoric Eskimo and Aleut cultures (a number of the Eskimo carvings in the show were excavated in digs he carried out in the early 1930's on Alaska's St. Lawrence Island) says in an essay he wrote for the catalog that the exhibition "demonstrates why Alaska must be recognized

as one of the major world centers of primitive art."

He concludes his essay by noting that the watercolors and drawings in the Smithsonian Institution Press volume published last year by Department of Anthropology staff member, George E. Phebus, *Alaskan Eskimo Life in the 1890's as Sketched by Native Artists*, are the last known remaining authentic, traditional works of art by Alaskan eskimos.

The catalog also has an essay on Alaska's Tlingit Indians written by Bryn Mawr Professor, Dr. Frederica de Laguna, who is the author of the massive study, *Under Mount Saint Elias: The History and Culture of the Yakutat Tlingit*, recently published as Volume 7 of the Smithsonian Contributions to Anthropology.

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COPERNICUS (Continued from page 1)

entations by designer Charles Eames, and commissioned *avant garde* music suggesting breakthroughs in science; special exhibitions of contemporary Polish posters and other art and manuscripts and scientific instruments contemporary with Copernicus; presentation of nine medals; the issuance of a Copernicus stamp, and public forums dealing with innovation in technology, public receptivity to science and the education of space age children.

"In an age of specialization, the tribute to Copernicus, who embodied the Renaissance ideal, should have special meaning for the continuing education of modern Americans, and other people in the world who need such reminders of the interdependence of learning," Secretary Ripley commented. "Through identified with Poland, Copernicus transcends ethnic and national origins."

Opening ceremonies for the celebration are scheduled Easter Sunday evening, April 22, in the auditorium of the National Academy of Sciences for members of the Academy, the Smithsonian Regents, and other invited guests. Chamber music composed for the occasion by Leo Smit, Buffalo, N.Y., with narrative lyrics by Sir Fred Hoyle, the British astronomer, will make up the evening program.

Summer Hours

Four Smithsonian museum buildings will be open from 10 a.m. to 9 p.m. each day from April 1 through September 3. They are the History and Technology, Natural History, Arts and Industries and Air and Space Buildings. Visiting hours will revert to the normal 10:530 schedule for all SI buildings, effective September 4.

DOCENTS (Continued from page 2)

the initial contact which indicates the type of tour the teacher is interested in for the students.

Docents are also involved in activities other than school tours, such as aiding curators in the planning of an exhibit, collection research or answering letters.

Video tape has been introduced in the on-going training sessions for docents. Often talks given by curators and visiting lecturers are video taped and used for continuing training.

Mrs. Madden states that persons interested in becoming museum teachers should probably first of all like children and be interested in museums. Additionally they should be willing to learn and be concerned about doing a good job.