

# Smithsonian Events in the Bicentennial Year

By Johnnie Douthis

"The American Experience" is the Smithsonian Institution's Bicentennial program. It covers a wide range of subjects in the arts, sciences and history to be presented as seminars, exhibits, research projects and the Festival of American Folklife.

Every Smithsonian museum and gallery will feature at least one special Bicentennial project, and visitors will have an opportunity to consider the founding and building of the Nation from many perspectives.

The exhibits will show America at the time of the Centennial; the changes in the physical environment; the works of immigrant artists; how immigrants arrived and became a part of the Nation; the contributions of minorities to American culture; civilizations of the Near and Far East during the American Revolution; art concepts identified with America and a great number of other subjects.

For those unable to visit Washington, the Smithsonian Institution Traveling Exhibition Service (SITES) will circulate more than 200 exhibits developed for the Bicentennial, which will be part of the celebrations in towns and cities throughout the country. In addition, SITES will circulate 22 exhibits created by foreign countries represented in the Festival of American Folklife.

Throughout 1976, the Smithsonian Resident Associate Program will offer a variety of tours, lectures, symposia, classes and children's activities related to the Bicentennial. The events are listed each month in *The Smithsonian Associate*, and are indicated by a Bicentennial logo.

Events planned for the winter months include: "Movies U.S.A.," a film series featuring movies that depict American life; a series of luncheon talks dealing with the nascent of American arts; a monthly Bicentennial series on architecture, and tours to places of historical interest.



## JANUARY 1976

### Wednesday, January 14

**MT. HOPKINS OBSERVATORY** Series of astronomy lectures by Mt. Hopkins staff members to be held each Wednesday through February 25 at 10 a.m., Recreational Center, Green Valley, Ariz.

### Friday, January 16

**NATIONAL COLLECTION OF FINE ARTS** *Emanuel Leutze, 1816-1868: Freedom is the Only King* Encompassing history and portraiture, this is the first major exhibition of Leutze's works to be held in this country. Leutze created a series of paintings depicting the course of freedom from its European past to the America of his time and his best-known work, included in this exhibition, is "Washington Crossing the Delaware."

### Friday, January 23

**NATIONAL COLLECTION OF FINE ARTS** ... and there was light: *Studies by Abraham Rattner for the Stained Glass Window, Loop Synagogue, Chicago* This exhibition of 52 works — ranging from preliminary sketches to large-scale, full color studies — traces the development of the monumental 30-foot high, 40-foot wide window installed in the sanctuary of the synagogue, completed in 1960. Rattner took his theme from Genesis — "And God said: 'Let there be light' and there was light."

## FEBRUARY 1976

### Thursday, February 26

**RENWICK GALLERY** *Signs of Life: Symbols in the American City* Illustrating the rich pervasion of symbols and signs which existed in the historical city and continue today, the exhibition examines the evolution of American symbolism in the home, the commercial strip, and the 19th century city. Photographs, paintings, electric signs, billboards, and home and street furnishings are assembled to suggest three contemporary homes, a "route 66," and an urban environment.

### Sunday, February 8

**ANACOSTIA NEIGHBORHOOD MUSEUM** *Black Women: Achievements Against the Odds* This exhibit concerns the role and contributions of black women in America from colonial times to the present. More than 150 personalities will be highlighted in ten subject areas: Literature, Medicine, Civil Rights, Education, Law, Business, Fine Arts, Performing Arts, Armed Forces and Government.

### Friday, February 13

**NATIONAL COLLECTION OF FINE ARTS** *George Miller and American Lithography* This exhibition salutes the printer who did much to further the development of artist-lithographers in the United States after World War I. Approximately 60 lithographs printed by Miller will be shown, including works by Thomas Hart Benton, George Bellows, Stuart Davis, Lyonel Feininger, Rockwell Kent, Yasuo Kuniyoshi, Charles Sheeler and Grant Wood.

### Sunday, February 22 (all day)

**SMITHSONIAN ASTROPHYSICAL OBSERVATORY** Symposium sponsored by SAO during AAAS meeting in Boston, Haynes Auditorium, Prudential Center, "The Magnetically Varying Sun and its Effects on Terrestrial Climate."



## THE SMITHSONIAN TORCH

No. 76-1

Smithsonian Institution, Washington, D.C.

January 1976

### Monday, February 23 (morning)

**SMITHSONIAN ASTROPHYSICAL OBSERVATORY** Symposium sponsored by SAO during AAAS meeting in Boston, Haynes Auditorium, Prudential Center, "High Energy Radiation in the Universe: X-rays and Gamma Rays."

### Monday, February 23

**SMITHSONIAN INSTITUTION BUILDING** *The Federal City: Plans and Realities* This exhibition will focus on the architectural and planning history of the National Mall area from 1776 to the present with particular emphasis on the major periods of change.

### February 8, 15, 22, 29

*Movies U.S.A.*, a Bicentennial film series sponsored by the Smithsonian Resident Associate Program. The films portray the manners, mores and grandeur of many American eras in a wide variety of subjects.

### February 11, 18, 25

*Nascent of American Arts*, a series of luncheon talks sponsored by the Smithsonian Resident Associate Program.

## MARCH 1976

### Thursday, March 4

**HIRSHHORN MUSEUM AND SCULPTURE GARDEN** *David Levine* An exhibition honoring David Levine, renowned caricaturist. Included are 65 pen and ink drawings of celebrated figures in art, literature, drama and the movies.

### March 7, 14, 21, 28

*Movies U.S.A.*, a Bicentennial film series sponsored by the Smithsonian Resident Associate Program.

### Friday, March 12

**NATIONAL MUSEUM OF HISTORY AND TECHNOLOGY** *A Nation of Nations* This comprehensive exhibit will explore the peopling of America, which resulted in the formation of a new society incorporating the different cultures and experiences brought from all over the world.

### Friday, March 12

**NATIONAL COLLECTION OF FINE ARTS** *Presentation of Bicentennial Inventory of American Paintings Executed Before 1914* (working title) A brief panel exhibition with explanatory text and other related material, including questionnaires and replies, which will explain the techniques necessary in canvassing the country and compiling the Inventory.

## APRIL 1976

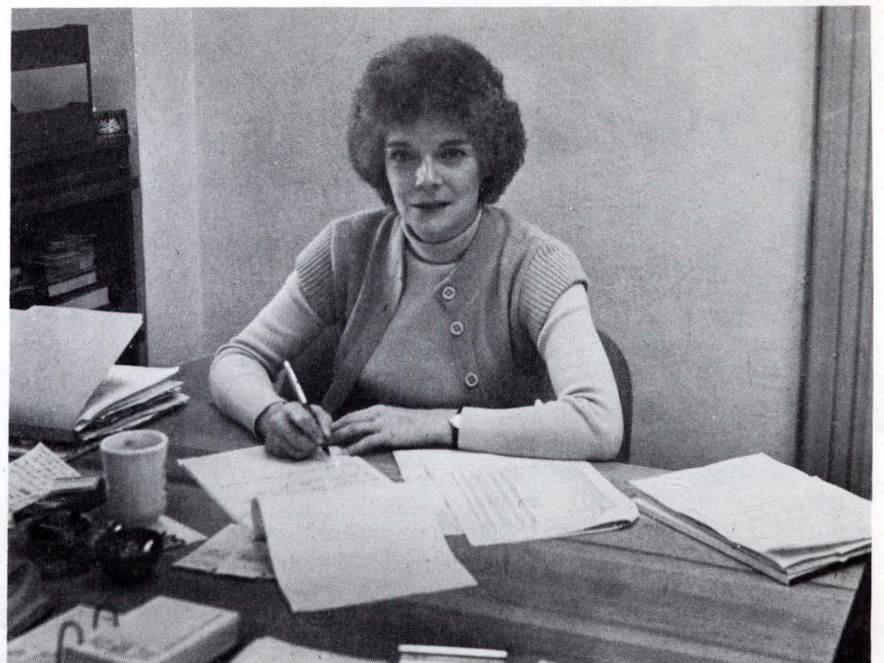
### Saturday, April 3

**MT. HOPKINS OBSERVATORY** Open house at Mt. Hopkins. Tours of the Mt. Hopkins Observatory, Amado, Ariz. Telephone (602) 792-6358 for additional information.

### Scheduled for Mid-April on consecutive Friday nights

**SMITHSONIAN ASTROPHYSICAL OBSERVATORY**, Cambridge, Mass. Open nights at the Observatory. Two public lectures and tours with telescopic observing on consecutive Friday nights. Write for advance announcement to "Open Nights," c.o. the Observatory, 60 Garden Street, Cambridge, Mass., and enclose a self-addressed, stamped envelope.

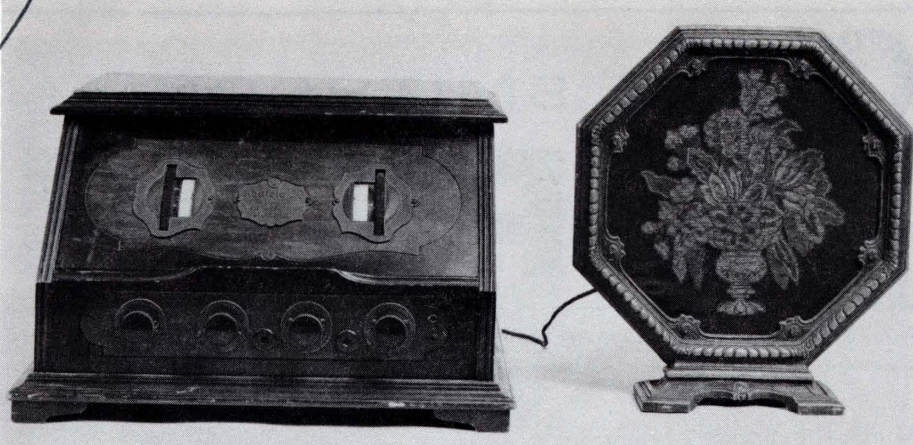
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Susan Hamilton, Smithsonian Bicentennial Coordinator.



## Smithsonian Events: 1976



A 1920 RCA 'Radiola' (speaker at right) from 'A Nation of Nations' at NMHT.

### Friday, April 9

**NATIONAL PORTRAIT GALLERY** *Abroad in America: Visitors to the New Nation 1776-1914* This show will highlight the observations of European, South American, Asian and African travelers to the United States. Thirty-four visitors will be featured and their observations recounted in depth.

### Friday, April 16

**NATIONAL COLLECTION OF FINE ARTS** *Behind the Scenes at the National Collection of Fine Arts* Through graphics, photographs and written descriptions, the exhibition will explain the variety and scope of the museum. The emphasis will be on the many people behind the scenes who are responsible for transportation, installation, conservation and education.

### Wednesday, April 28

**COOPER-HEWITT MUSEUM OF DECORATIVE ARTS AND DESIGN**, New York City, opens to the public.

### Friday, April 30

**NATIONAL COLLECTION OF FINE ARTS** *America As Art* This major Bicentennial exhibition of more than 250 paintings, drawings, prints and sculpture will examine through eight themes, how American art has been identified with the changing concepts and ideals associated with the United States over the past 200 years. Themes range from allegories and symbols of the late 18th and 19th centuries to the contemporary artists' use of uniform, mass-produced images.

### Scheduled to open in April

**NATIONAL MUSEUM OF NATURAL HISTORY** A permanent exhibition on the moon rocks.

**NATIONAL ZOOLOGICAL PARK** Opening of new facilities for the elephants.

## Summer Hours

Beginning April 1 and continuing through Labor Day, September 6, the following museums will be open 10 a.m. to 9 p.m.

National Museum of History and Technology  
National Museum of Natural History  
Freer Gallery of Art  
Smithsonian Institution Building  
Hirshhorn Museum and Sculpture Garden

Summer hours will begin in the Arts and Industries Building in May and the National Air and Space Museum on July 4.

The National Collection of Fine Arts, National Portrait Gallery and the Renwick Gallery will maintain regular hours, 10 a.m. to 5:30 p.m.

Beginning April 25, National Zoo buildings will be open 9 a.m. to 6 p.m. The Anacostia Neighborhood Museum will be open 10 a.m. to 6 p.m. weekdays; 1 p.m. to 6 p.m. weekends.

## MAY 1976

### Sunday, May 9

**ANACOSTIA NEIGHBORHOOD MUSEUM** *John Robinson: A Retrospective* Exhibition of works of a Washington artist, including oils, pastels and watercolors.

### Tuesday, May 11

**THE ARTS AND INDUSTRIES BUILDING** *1876 — A Centennial Exhibition* This show will recapture the flavor of the Philadelphia exhibition using displays and objects that were actually shown at "The Centennial" or those of a design and appearance appropriate to the period.

### Tuesday, May 11

**NATIONAL PORTRAIT GALLERY** *Christian Gullager — Portrait Painter to Federal America* Portraits by the long-neglected Danish painter who came to America in the early 1780's and produced portraits of many important figures of the day.

### Thursday, May 13

**RENWICK GALLERY** *Arne Jacobsen* (working title) Jacobsen was a Danish architect-industrial designer. This exhibition will include his major product designs (furniture, textiles, wallpaper, accessories), and photographic panels will illustrate his architectural achievements, including Copenhagen's first skyscraper.

### Thursday, May 20

**HIRSHHORN MUSEUM AND SCULPTURE GARDEN** *Immigrant Artists of America: 1876-1976* A major Bicentennial exhibition of the works of 67 painters, sculptors, architects, and photographers born abroad who came to the United States and worked during the past 100 years.

### Saturday, May 22

**NATIONAL COLLECTION OF FINE ARTS** *Children's Day* Each spring, NCAFA hosts a special day for Washington area youngsters, with activities held in the courtyard and throughout the museum. Art supplies are provided for the

children to create their own work and this year's event, relating to the Bicentennial will include tours, demonstrations and films.

### Friday, May 28

**NATIONAL COLLECTION OF FINE ARTS** *1876: American Art of the Centennial* A selection of paintings and sculpture exhibited in the American art section of the Philadelphia Centennial of 1876. The show will include works by Worthington Whittredge, Thomas Eakins, John Rogers and Daniel Huntington. Ranging from landscapes to portraiture, genre painting and still-life, the exhibition depicts both the simple pleasures of a rural society and the grandeurs of nature.

### Scheduled for May

**NATIONAL ZOOLOGICAL PARK** Opening of The William M. Mann Memorial (facilities for lions and tigers).

## JUNE 1976

### Monday, June 14 through 16

*Kin and Communities: The Peopling of America* (workshops) A two-part program planned by the Smithsonian's Office of Symposia and Seminars, comprised of workshops in June 1976, and the Smithsonian's sixth international symposium in June 1977. Papers, films, seminars and lectures will reflect on the role of family institutions and communities in the shaping of the nation and as continuing links to African, European, Asian, and other cultures which have enriched American civilization.

### Wednesday, June 16

**THE NATIONAL MALL** *Festival of American Folklife* The 12-week Festival is built around four themes illustrating the origins and continuities of American culture. Participants will come from all regions of the United States; from more than 100 unions and organizations; approximately 30 foreign countries will be represented and over 100 native American tribes will participate.

### Friday, June 25

**NATIONAL COLLECTION OF FINE ARTS** *Miniature Paintings Exhibition* (working title) The exhibition will include a number of outstanding works by Edward Greene Malbone, considered by many to be America's greatest miniaturist, Robert Field and the Peales — Charles Willson, Anna Claypoole and Raphaelle. Because the miniature is a private token of sentiment, most of the works have not been shown publicly before this exhibition.

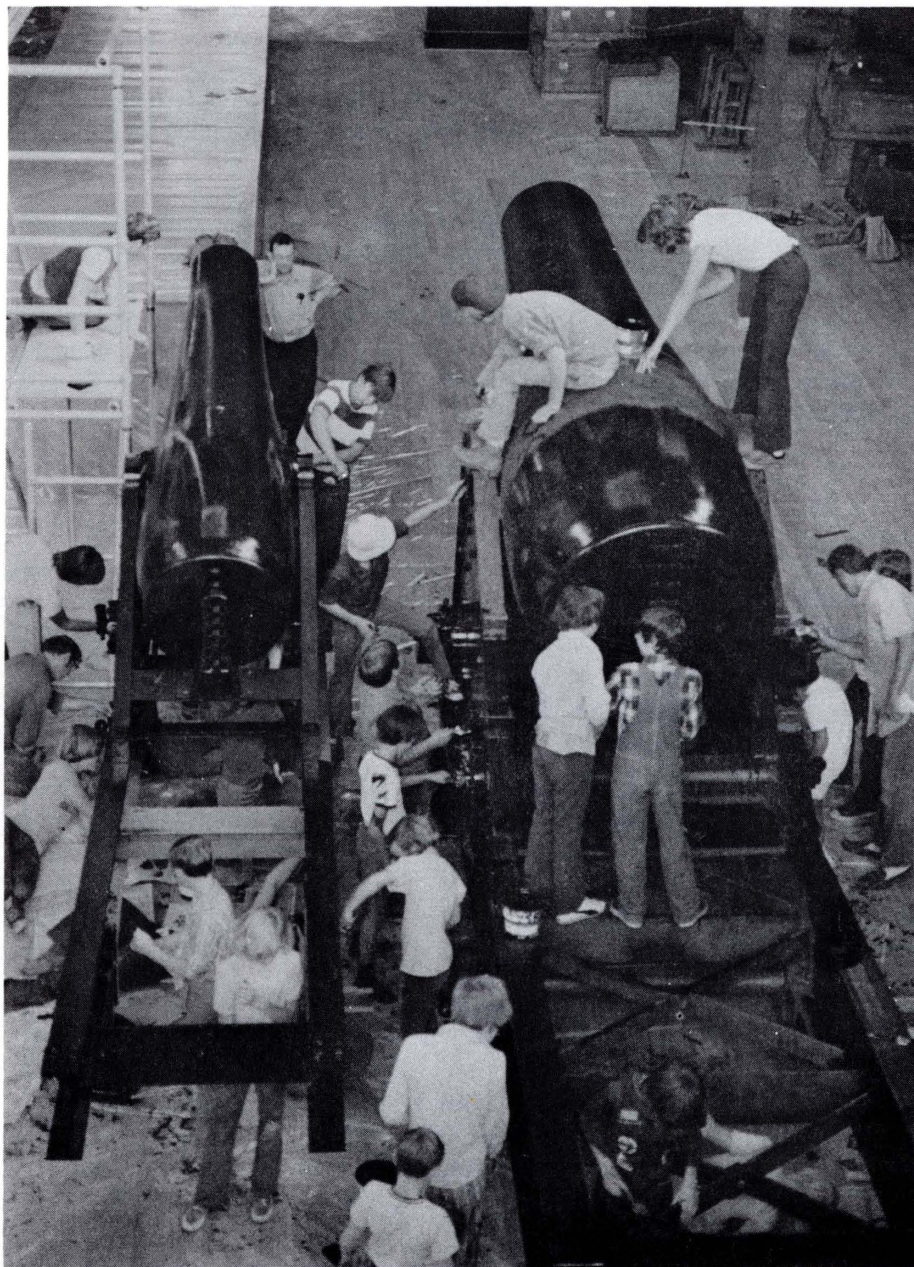
### Mid-June through the end of August

**SMITHSONIAN ASTROPHYSICAL OBSERVATORY**, Cambridge, Mass. *Stargazing at the Observatory* Free telescopic observing sessions for the public on the roof of the Observatory, 60 Garden St., Cambridge, Mass., every Friday night, dusk until 11:00 p.m., weather permitting.

## JULY 1976

### July opening date

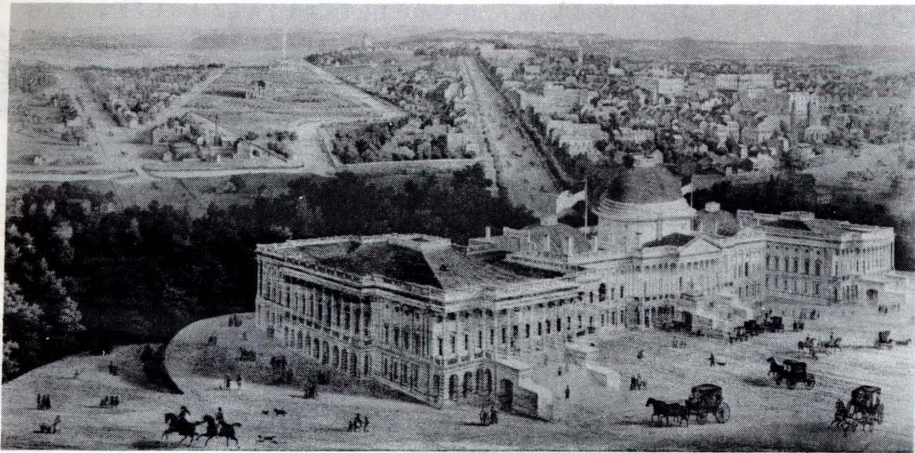
**NATIONAL PORTRAIT GALLERY** *Wedgwood Portrait Medallions of the Period of the American Revolution* Approximately 40 Revolutionary period medallions of important British and American figures, accompanied by the original likenesses (print or drawing) on which the medallions were based, plus letters of Josiah Wedgwood supporting American independence.



Boy Scouts from Troop 773, Potomac, Md., painting Civil War coast defense guns for '1876 — A Centennial Exhibition' in the Arts and Industries Building.



## Smithsonian Events: 1976



An 1852 view of Washington from 'Federal City: Plans and Realities,' in the Great Hall of the SI Building opening in February.

**Sunday, July 4**

**NATIONAL AIR AND SPACE MUSEUM** The new building will open to the public.

**Monday, July 5**

**ANACOSTIA NEIGHBORHOOD MUSEUM** *The Anacostia Story* An exhibition based on interviews and original documents stressing the diversity of the community of Anacostia and the contributions of all ethnic groups to the development of this area from 1800-1900.

**Tuesday, July 6**

*Inventory of American Paintings Before 1914* This comprehensive directory of American paintings from the earliest years of the nation's history to the present century will be available to researchers.

**Thursday, July 8**

**NATIONAL PORTRAIT GALLERY** *The Spirit of Fact: The Daguerreotypes of Southworth and Hawes (1843-1861)* More than 110 daguerreotypes from the most prestigious photographic portrait studio in America in the middle of the 19th century.

## AUGUST 1976

**Scheduled to open in August**

**NATIONAL MUSEUM OF NATURAL HISTORY** *The World of Bugs* A permanent "insect zoo."

## SEPTEMBER 1976

**Thursday, September 9**

**RENWICK GALLERY** *Americas: The Decorative Arts in Latin America in the Era of the Revolution* Centered around the richness of design, crafts and the decorative arts during the period around 1776, the exhibition will include approximately 100 objects, many shown for the first time outside their lending countries. Textiles, furniture, glass, ceramics, gold and silver will be represented.

**Thursday, September 16**

**HIRSHHORN MUSEUM AND SCULPTURE GARDEN** *John Covert* A major retrospective exhibition of American artist John Covert, including approximately 30 examples ranging from little-known early works to major paintings and constructions in the artist's modernist style.

**Friday, September 24**

**NATIONAL COLLECTION OF FINE ARTS** *Washington Print Club: Members Show* The exhibition will include selections from the private collections of members of the Washington Print Club. In celebration of the Bicentennial year, only the works of American artists will be shown.

**Sunday September 26 through October 1**

**1976 International Conference: The United States in the World** An international conference jointly sponsored by the Smithsonian, the American Studies Association and the American Council of Learned Societies. On the theme "The United States in the World," the conference will explore the question: "Two hundred years of American history and culture — what difference have they made in the areas of science and technology, politics and society and arts and the media?"

**Scheduled for September or October**

*The New Immigration — Implications for American Society* A forum sponsored by the Research Institute on Immigration and Ethnic Studies, Center for the Study of Man, Smithsonian Institution. The forum will focus on the characteristics of the new immigrants and the major source of new immigration — its growing impact on the United States and the implications for international relations.

**Wednesday, September 29 through November 17 (consecutive Wednesdays)**

**NATIONAL AIR AND SPACE MUSEUM** Lecture series sponsored by Smithsonian Astrophysical Observatory and National Air and Space Museum, "New Windows on the Universe."

## OCTOBER 1976

**Saturday, October 2**

**MT. HOPKINS OBSERVATORY, Amado, Ariz.** Open house at the Observatory.

**Thursday, October 14**

**HIRSHHORN MUSEUM AND SCULPTURE GARDEN** *Hans Hofmann* An exhibition of approximately 60 paintings by the pioneer abstractionist and influential teacher.

**Wednesday, October 6 through November 10 (approximate) (consecutive Wednesday nights)**

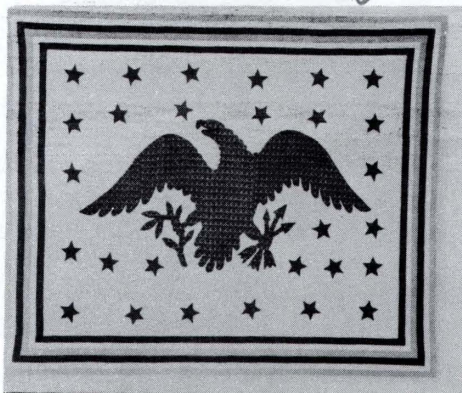
**BOSTON MUSEUM OF SCIENCE, Boston, Mass.,** lecture series sponsored by SMITHSONIAN ASTROPHYSICAL OBSERVATORY, "Beyond the Planets."

**Scheduled for October 8**

**SMITHSONIAN ASTROPHYSICAL OBSERVATORY, Cambridge, Mass.** Open Nights at the Observatory. Free lectures and telescopic observing.

**Friday, October 29**

**NATIONAL COLLECTION OF FINE ARTS** *Robert Rauschenberg* This exhibition of Rauschenberg's works from the late 1940s to the present will include many important pieces rarely, and in some instances never, shown publicly. Rauschenberg's extraordinary diversity of media will be represented — all forms of drawing, printmaking, painting, mixed media, assemblage, sculpture and photography.



From a quilt in 'We the People' at National Museum of History and Technology.

### Special Passport

The State Department has announced that it is issuing during 1976 a special Bicentennial Passport.

The cover of the special passport will be of a new, more durable leather-grained vinyl material than the previous passport. The color will be dark blue with the Great Seal and lettering in silver. The words "Bicentennial 1776-1976" and the Bicentennial Seal will appear on the covers. The interior pages will feature a Liberty Bell pattern printed with a special ink.

The Bicentennial Passport will be valid for the normal five-year period. The cost is the customary \$10 plus, where applicable, the \$3 fee for execution of the application.

## NOVEMBER 1976

**Friday, November 19**

**NATIONAL COLLECTION OF FINE ARTS** *Jacob Kainen: Print Retrospective* (working title) Washington painter Kainen's prints range from representational to non-objective in style, and are created in black and white and color lithography, woodcut, and the intaglio processes. The exhibition will include approximately 70 works from those of the 1930s in New York to his most recent color lithographs.

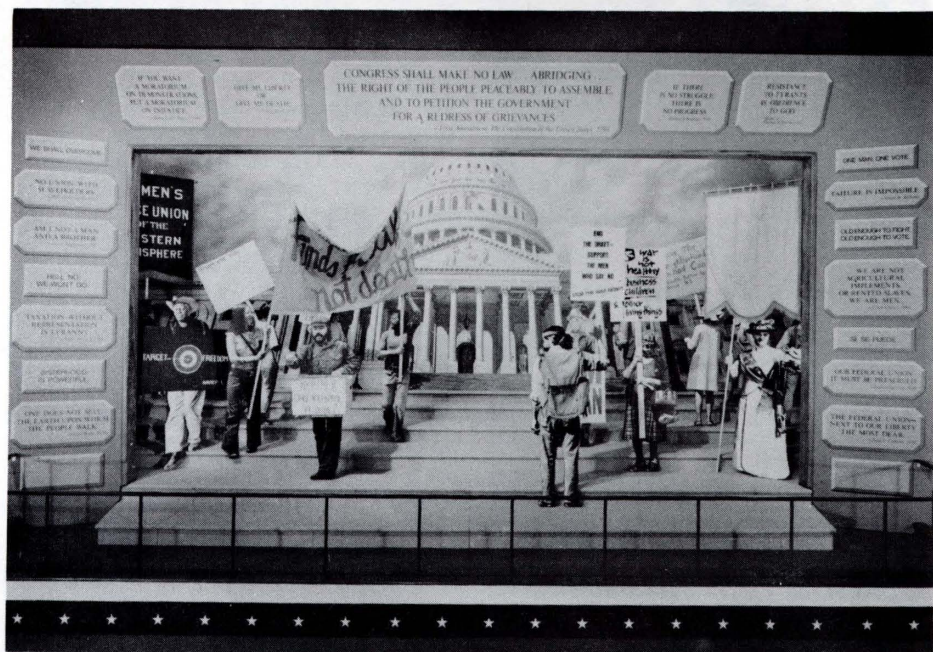
**Wednesday, November 24**

**RENWICK GALLERY** *Poetry and Visual Arts* (working title) Relating words and objects, the exhibition will include selections by approximately 20 craftsmen in three categories: works by object-makers who incorporate poetry in their craft or write poetry associated with making objects; works produced in collaboration with poets in a workshop environment; and "silent objects," those which are eloquently poetic without words.

## DECEMBER 1976

**Friday, December 17**

**RENWICK GALLERY** *Painted American Furniture* (working title) A selection of pieces from the 17th century to the present will illustrate the variety of painted decoration on American furniture used in both the city salon and the country kitchen. The exhibition will include folk examples as well as furniture in the Federal and Empire periods, Victorian chamber furniture, arts and crafts movement examples, and works by contemporary craftsmen.



The right to petition illustrated in 'We the People' at NMHT.



# Smithsonian Employees Honored for Service to Institution

## Secretary Presents Awards Jan. 8

Secretary Ripley presented awards to eight Smithsonian staff members who were honored January 8 at a special ceremony in the Lounge of the SI Building.

Charles Blitzer, Assistant Secretary for History and Art, received a sustained superior performance award. Mr. Ripley praised him for his loyalty and dedication to the Institution, noting that "he has been one of my right hand men virtually ever since I came to the Institution."

Tony Olds, of the National Zoo staff, was given a special service award as the result of his action in an incident last September 16 when Herbert R. Stroman, Jr., an animal keeper, was attacked by a tapir. Mr. Olds saw the animal attack, jumped over a fence, and drove the tapir off.

John C. Ewers, Senior Ethnologist in the Department of Anthropology at the National Museum of Natural History, received a pin and certificate for 40 years of federal service. He was appointed May 26, 1935, to the Department of the Interior. He was furloughed for military service in 1944, and came to the Smithsonian in June 1946 after his discharge.

Joseph Sefekar, Administrator at the Hirshhorn Museum and Sculpture Garden, received a pin and certificate for completing 35 years of federal service, including service with the War Department, Veterans Administration, Department of Commerce, Department of the Air Force, Department of the Army, Defense Contract Audit Agency, Small Business Administration, and military service.

William H. Green, of the National Air and Space Museum staff, also received a pin and certificate for 35 years of federal service. He was employed April 29, 1940, with the U. S. naval powder factory, later furloughed into military service, and returned to the powder factory where he remained until he was transferred to the Smithsonian in June 1947.

James F. Murphy, of the Office of Building Manager, National Museum of History and Technology, is another veteran of 35 years' service. He retired from military service in October 1961 after 21 years. He was later employed by the General Services Administration until his transfer to the Smithsonian in 1966.

A 35-year pin and certificate were presented to William D. Field, Associate Curator in the Department of Entomology at NMNH. He was employed with the U. S. Department of Agriculture on September 9, 1940. He was furloughed for military service in 1943, and later returned to the Department of Agriculture where he worked until his transfer to the Smithsonian in July 1947.

Andrew J. Girolami, Chief of the Construction Management Branch, Office of Facilities Planning and Engineering Service, also received a 35-year pin and certificate. He was employed on December 23, 1940, with the Federal Works Agency. He entered military service in 1942, and after his discharge in 1945 returned to FWA (later the Federal Services Administration) where he remained until transferring to the Smithsonian in 1971.

The 40-year pin received by Mr. Ewers consists of the Smithsonian Institution seal with one diamond and two emeralds. The 35-



In a ceremony January 8, Secretary Ripley presented awards to (from left) Charles Blitzer, Assistant Secretary for History and Art; James F. Murphy, Office of Building Manager, National Museum of History and Technology; William D. Field, Department of Entomology, National Museum of Natural History; Andrew J. Girolami, Office of Facilities Planning and Engineering Services; John C. Ewers, Department of Anthropology, NMNH; William H. Green, National Air and Space Museum, and Tony Olds, National Zoological Park. Joseph Sefekar was also honored but was unable to be present for the ceremony. (Photographs by Richard Hofmeister)

year pins consist of the seal, with one diamond and two rubies.

### Award to Mr. Perrot

Paul N. Perrot, Assistant Secretary for Museum Programs, was also honored in a special ceremony earlier.

At that time, Mr. Ripley presented him a certificate in recognition of his service to the Institution. Mr. Ripley praised his "outstanding performance in the museum field" as the Smithsonian's traveling diplomat, and said the award was also in recognition of Mr. Perrot's taste and sensitivity in helping to renovate the Arts and Industries Building.

## 15 Are Recognized For Performances At Smithsonian

The Office of Personnel Administration has announced that 15 employees have received Sustained Superior Performance Awards in recent months, in recognition of their outstanding performances.

They are: Linda Neumaier, National Portrait Gallery; Bernard M. Mergen, Office of Assistant Secretary for History and Art; James F. Mello, National Museum of Natural History; Peter Reiniger, Division of Performing Arts; Joseph E. Freeman, Office of Printing and Photographic Services; Sterling E. Jones, OPSP; Percy Hines, National Zoological Park; Michael E. Stuart, NZP; Louis Reed III, NZP; William Janes, Office of Plant Services; Howard L. Leahy, OPlants; Margaret C. Frank, OPlants; Maxine E. Niles, OPlants; Gloria A. Rupp, OPlants, and Ronaldo Lopez, Smithsonian Tropical Research Institute.

The STRI Bureau Director's Award was recently bestowed on Dr. Peter Glynn in recognition of his outstanding contributions to STRI and the Smithsonian Institution.

### Suggestion Awards

Two employees at the National Zoo have also recently been recognized for submitting outstanding suggestions.

James M. O'Neal suggested that the design for the new high tension electrical feeders being installed to serve the Lion-Tiger exhibit at the National Zoological Park be modified to provide for modules in each manhole to permit prompt disconnect and for isolating cables in the event of damage or fault.

William Peratino suggested a new formula for feeding birds at the National Zoological Park. This formula, a nectar mix, is an outstanding contribution to the nutrition of the birds housed indoors at the Birds Unit.



Mr. Ripley congratulates William H. Green.

## Rockefeller Award Scope Widened

The Smithsonian Office of Personnel Administration has reminded SI employees that one of the nation's foremost programs for honoring distinguished achievements in public service is widening its scope.

The Rockefeller Public Service Awards Program will now recognize outstanding contributions in public service at the local or state as well as national level, within government or out.

For the past 22 years, the Rockefeller awards focused on the distinguished work of federal career officials. The new awards program will honor several individuals who have made extraordinary contributions to the improvement of American society, whether they are career government officials or not.

A brochure giving details on the nomination process can be obtained from Mrs. Dorothy Lewis, Office of Personnel Administration, Room A & I 1471.



Joseph Sefekar, shown at unfinished Hirshhorn Museum, was an award winner.



Paul N. Perrot, honored at an earlier ceremony.



## Office of Museum Programs To Hold Training Workshops

The Smithsonian Office of Museum Programs has announced its plans for an extensive Museum Training Workshop program for 1976-77.

There will be 30 workshops conducted for personnel from all levels of museum operations. Museums from throughout the world will be invited to apply for participation in the training sessions to improve professional skills. Enrollment will be limited to an average of 15 to 25 per workshop and priority will be given applicants who are employed in a museum and who justify their request for training.

The general sessions will be held in the Training Room, A & I 2235, with follow-up in the labs and offices of the Smithsonian. The faculty will be primarily SI staff members, with some additional well-known outside experts.

The Office of Museum Programs Training Office conducted a survey of museums throughout the United States, the results of which revealed that there is a widespread need for both short-term and long-term training in museum skills. Based on the premise that to increase and diffuse knowledge carries over into the professions the Smithsonian represents, most bureaus and offices of the Smithsonian were approached for their cooperation to provide resources. The response was both enthusiastic and supportive, and a liaison committee was established. Special interest groups have been meeting to determine content, schedule and faculty. The workshops will not be categorized, however, so that applicants will be encouraged to "cross over" into interests outside their own job categories.

There will be several "in-house" workshops specifically for SI personnel, and, if there is a demand, more will be scheduled. There also will be "re-runs" if requests indicate a necessity for them.

Along with immediate evaluations, there are plans for follow-up procedures for selected sessions so that continuing programs will be established.

There will be no charge except for a materials fee which will cover, among other things, packets of resource materials for participants.

The following workshops will be offered from March 10, 1976, through February 28, 1977:

Soliciting and Administering Grants; Fundamentals of Museum Lighting; Seminar on the Aesthetics and Economics of Museum Lighting; Label Writing and Editing; Model-Making and Production; Traveling Exhibitions; Improving the Effectiveness of Exhibits; The Training of Museum Docents; Insurance for Museums; Museum Photography; Museum-Sponsored Classes, Crafts, and Seminars.

Also, Fundamentals of Museum Management; Museum By-Laws; Methods for Interpreting the Out-of-Doors; Principles of Conservation and Preventive Care; Museum Membership Programs; Managing Museum Shops; The Smithsonian at Work; Museum-

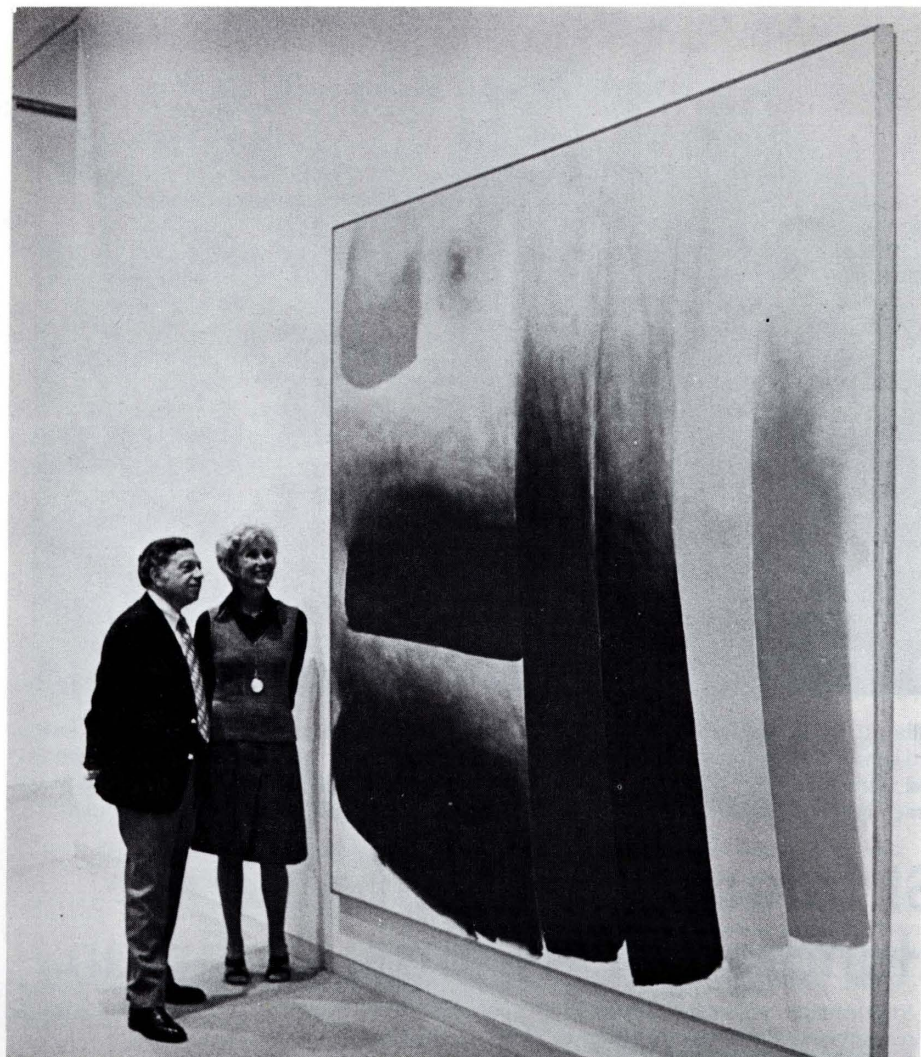
School Relations; Design and Production of Exhibits: Part I - Production; Design and Production of Exhibits: Part II - Design; Developing, Managing, and Maintaining Collections; Public Information and Publications; Museum Programs for the Community; Administration of Museum Libraries and Archives; Museum Registration Methods; Budgeting and Basic Accounting for Museums; Fundamentals of Exhibits Planning, and Theory and Practice of Museum Interpretation.

A descriptive brochure will be mailed and distributed in January.

In addition, the Museum Training Office is conducting a Museum Skills Internship Program, screening and placing individuals in SI museums and offices for periods of two months to two years. Applications forms are available from the office for undergraduate and graduate students and for museum professionals who wish to intern at the Smithsonian. Preliminary screening will be done at the Office of Museum Programs with final approval from the department which will use the intern. At the present time there are no stipends available. If any Smithsonian office, department, or division wishes to participate in the intern program and has not been approached, the Training Office may be called at 6551.

An updated list of national and international museum training programs is being compiled.

Plans are underway for special activities such as training for native Americans, outreach programs, leadership training, follow-up workshops, assistance and cooperation with other training programs.



**GIFT TO THE HIRSHHORN** — Janet Solinger, Director of the Smithsonian Resident Associate Program, on November 11 presented the painting 'Trough,' by Friedel Dzuba, to the Hirshhorn Museum and Sculpture Garden as a gift of the Resident Associate Program. Abram Lerner, Director of the Museum, and Mrs. Solinger are shown above with the painting. It was purchased with proceeds from sale of serigraphs and poster sets commissioned by the Resident Associate Program to celebrate the opening of the Hirshhorn. Proceeds from the project also have been used to fund the Young Associate scholarship program which makes it possible for children from District of Columbia public schools to attend Associate classes tuition-free.

## Anacostia Exhibits Center to Provide Training

The Anacostia Neighborhood Museum will have the ability to design and produce exhibits when the Anacostia Exhibits Center is completed.

Located at 1901 Fort Place S.E. in Washington the facility will also be used to train minority groups in all phases of the production of exhibits. Scheduled to begin in February, the training will include elements of design, graphics, audio visual, spray finishing, cabinet making, model making, general installation of an exhibit, lighting, conservation of materials, maintenance and refurbishing.

Charles W. Mickens, administrator for the Center, stated that one of the principal objectives of the facility is to provide training for minorities. The curriculum will prepare participants for gainful employment in areas requiring exhibit skills. Equipped to handle a

small number of students per semester, the Center also will structure courses in various areas of specialization for students who wish to concentrate on one subject.

According to Mr. Mickens, the curriculum will be flexible to the extent that trainees will actually work on exhibits being prepared for the Anacostia Neighborhood Museum in addition to the regular classroom sessions.

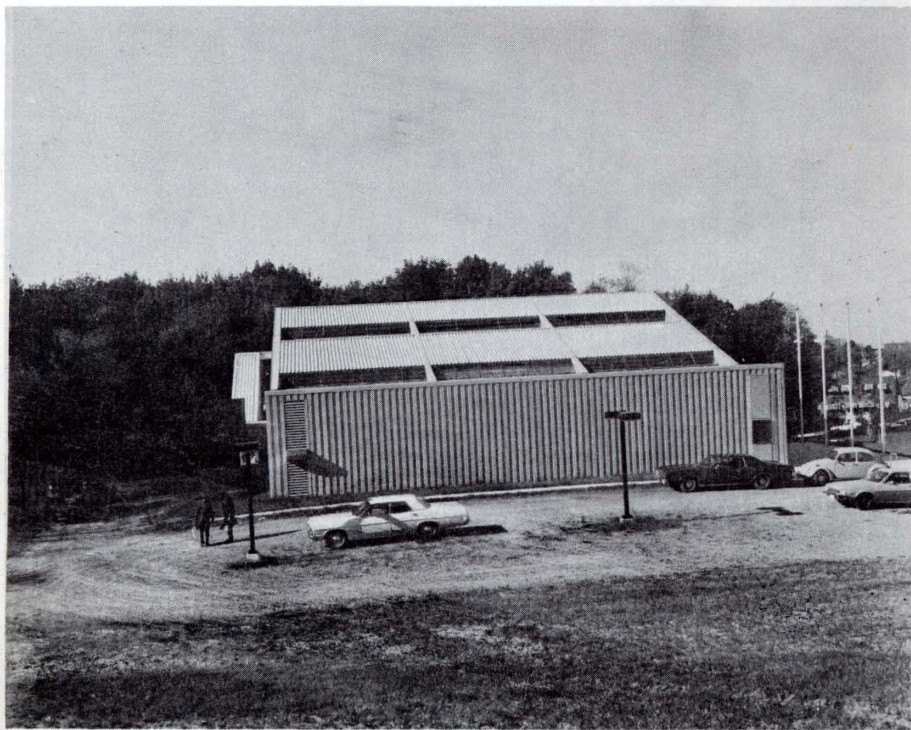
The lower level of the facility, which will be used for the training area, includes a cabinet shop, finishing area, a completely equipped photographic laboratory, a spray booth, silk screen lab and an assembly and production area. Exhibits and graphic design will be located on the upper level of the building.

The Center will produce three Bicentennial shows for the Anacostia Neighborhood

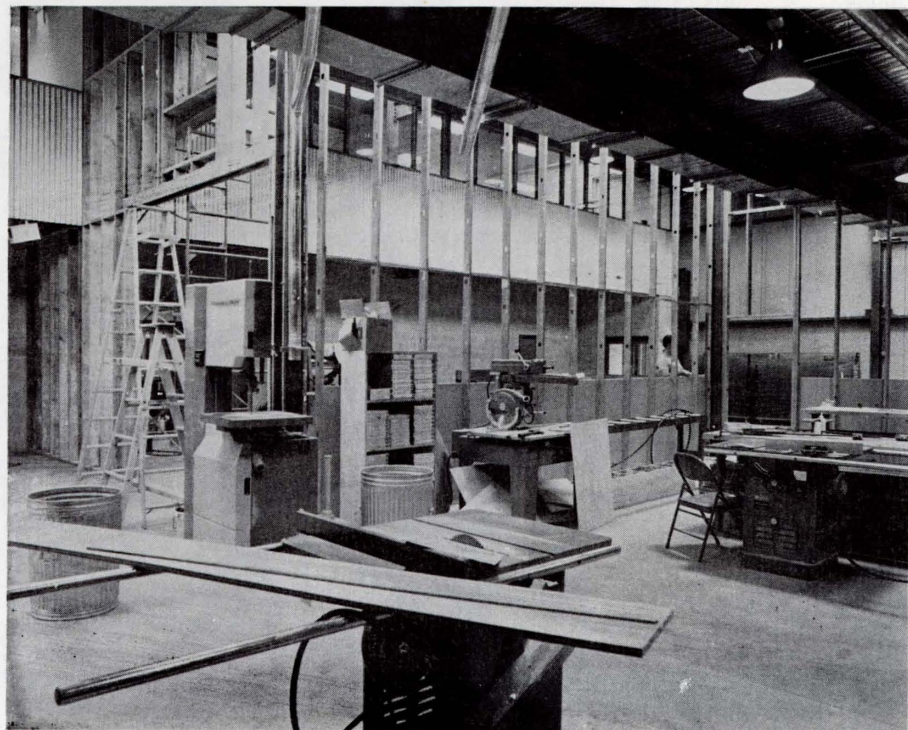
Museum—"Black Women: Achievements Against the Odds;" "The Frederick Douglass Years," and "The Anacostia Story."

The advisory board which will establish the curriculum for the Center will be made up of persons selected from the George Washington University, Federal City College, Washington Technical Institute and from the business community.

Mr. Mickens stated that with the use of the already established Research Department combined with the capabilities of the Exhibits Center, it will be possible for the Anacostia Neighborhood Museum to complete all phases in the preparation of an exhibit including research and writing of manuscripts.



The new Anacostia Exhibits Center.



Cabinet shop in the Exhibits Center.





Julian T. Euell, Assistant Secretary for Public Service, presented certificates of appreciation and service pins to volunteers Josephine Olker (left) and Dorothy Tull at an awards ceremony and Christmas party honoring volunteer information specialists. Next to Mr. Euell is Mary Grace Potter, Director of the Visitor Information and Associates' Reception Center.

## SI Information Volunteers Honored at Awards Ceremony

Smithsonian volunteer information specialists were honored at an evening awards ceremony and Christmas party in the Great Hall of the Castle on December 15.

In his remarks to the volunteers, Julian T. Euell, Assistant Secretary for Public Service, expressed on behalf of the administration the Institution's gratitude for each volunteer's contribution of time, effort and spirit.

"As information volunteers, your enthusiasm, dedication and pursuit of excellence are indeed essential and invaluable in projecting a knowledgeable and warm welcome to all visitors to the national collections," he said.

Mr. Euell presented certificates of appreciation and service pins to Josephine Olker, who works in the National Museum of Natural History, and Dorothy Tull, who works in the National Museum of History and Technology and the Reception Center. Both women have participated in the information program since its inception seven years ago. In addition, more than 170 certificates of appreciation and service pins were presented. Service awards are calculated on a minimum requirement of three hours' service per week.

The Visitor Information and Associates' Reception Center, located in the Great Hall of the Castle, is responsible for staffing information desks in all of the Smithsonian museums and galleries on the Mall (excluding the Freer) and the Renwick Gallery seven days a week from 10 a.m. to 4 p.m. Desk coverage for fiscal 1975 averaged 89.2 per cent.

"This percentage could not have been achieved without a sense of commitment and enthusiasm the information volunteers have for their jobs," said Mary Grace Potter, Director of the Center.

Information volunteers are either regularly assigned to a particular museum or work as "floaters," staffing desks in many different buildings. Presently this requires approximately 45 assignments each day. The seven buildings served include the Museum of History and Technology, the Museum of Natural History, the Hirshhorn Museum and Sculpture Garden, the Smithsonian Institution Building, the Arts and Industries Building (which will reopen in May), the Renwick Gallery and the National Air and Space Museum (opening in its new quarters July 4).

The information volunteer program was organized officially in 1970 when the Associates' Reception Center was established in conjunction with the birth of *Smithsonian Magazine*. Currently, the services of some 250 men and women are utilized in this Institution-wide effort. Recruitment for the past several years has been in keeping with the increased demands anticipated for the coming Bicentennial Year when visitors seeking information about Smithsonian collections are expected to exceed the usual number.

Information volunteers act as the personal link between the Institution and members of the Smithsonian Associates. They provide information about Smithsonian collections in general, specific exhibits and other attractions in the Washington, D.C. area. In fiscal 1975, 119 new volunteers were recruited and trained, 38 of whom were given special

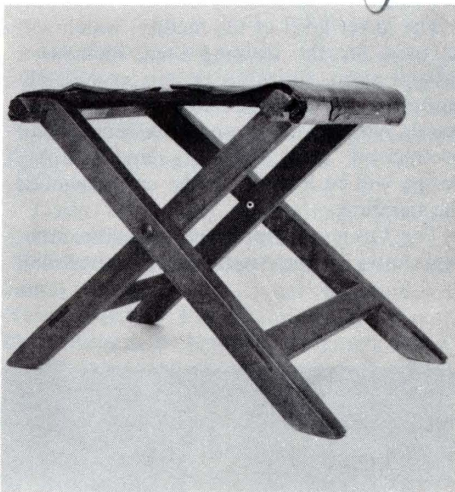
instruction to serve in the new Hirshhorn Museum and Sculpture Garden.

Not only is the Center responsible for staffing Smithsonian information desks but also for responding to public and member telephone calls for information (calls handled by the Center increased to 163,000 — 30 per cent over fiscal 1974's 125,000 calls) and mail inquiries (pieces of mail handled increased from 22,000 in 1974 to 33,500 in 1975, requiring substantial time in research).

In her comments thanking the volunteers for their time and dedication, Miss Potter said, "It is your smile, your warmth and your direction that enable the visitors not only to get to the exhibits they want to see but to feel the Smithsonian collections are indeed a part of their national heritage."

To the visitor, the information volunteer is often the only personal contact in this vast complex of museums and galleries, Miss Potter noted.

## NMHT Acquires Washington Items



The Division of Military History of the National Museum of History and Technology has acquired a folding camp stool used by General George Washington during the American Revolution.

Sold at auction by Southeby Parke Bernet, Inc. of New York, it was purchased with funds made available from private sources.

This stool, shown here, is made of walnut with a leather top and the remains of a cloth under-portion. It had been taken to Mount Vernon by General Washington after the Revolutionary War, and was acquired shortly after his death by a relative. It remained thereafter in the hands of this family until the current sale.

This major acquisition to the national collections is now on display in the Armed Forces Hall of the National Museum of History and Technology in Washington's tent where it might have been used originally.

In addition to the stool, NMHT purchased several pieces of jewelry and accessories once owned by Martha Washington which will soon be on display in the First Ladies Hall.

## SI Had Early Role in Saving Broadcast Channels for Public

By William D. Boutwell

Chairman, BCMA Associates, Inc.,

former director, Educational Radio Project, U.S. Office of Education

When you tune to your public TV station for *Jennie* or *Washington Week* or other favorite programs, you have reason to be thankful to the Smithsonian Institution.

You can be equally grateful for the fine music and other programs from your public FM channels. The Smithsonian helped to save them for you.

How and why this is true deserves telling.

The story begins with a technical achievement: the discovery of FM channel usefulness in the early 1930s. Twenty FM channels, it was found, could be squeezed in space required for one AM channel. It was like opening up a large new real estate development.

But who would get the channels? Commercial interests wanted them all. Universities and school systems wanted some. Demand soared.

For advice on new channel allocation, the Federal Communications Commission invited proposals. The case for reservations for public use lacked strength. When channels were offered in the mid-1920s, few public institutions asked for the frequencies. And when commercial stations and networks offered time for educational programs that time was squandered on unappealing lectures.

Why provide more channels, it was argued, for institutions that made such poor use of those they had?

All this happened in the Depression years. As the Depression deepened new ways to employ workers were sought. The Federal Government welcomed proposals to give jobs through WPA projects to writers, musicians, and others skilled in the arts.

One of these WPA grants went to the U.S. Office of Education to experiment with new types of educational programs that would attract listeners. Thus was born the Radio Project charged with proving that educational programs could compete for mass audiences. If this bold claim were successful, then the case for reservation of FM channels for public institutions would be strengthened.

The networks — NBC and CBS — offered air time, studios, and some production assistance. The Office of Education, under Commissioner John W. Studebaker, recruited a production staff: writers, composers, editors, singers, program directors. Many came from WPA and CCC rolls.

For one program series, Dr. Studebaker offered cooperation with the Smithsonian Institution. Secretary Charles Greeley Abbot accepted and the publications director, Webster True, was named coordinator.

In the Fall of 1936, *The World Is Yours*, a half-hour weekly dramatized program, made its debut on NBC in prime time, Sunday afternoon, 4:30 to 5. It immediately won and held such a good Hooper rating that it was continued by NBC until the Spring of 1941.

Dr. True chose the topics from the broad array of Smithsonian scholarly and curatorial activities. Topics ranged as widely

as "Story of Airships" (Paul E. Garber) to "The American Inventor" (Carl W. Mitman); from "Fish Poisoning in the Amazon" (Ellsworth P. Killip, expedition leader) to "Whistler — the Artist and the Man" (J. E. Lodge).

A radio writer would interview the Smithsonian authority on the chosen topic. He would check his script with Dr. True and the specialist. The script, with suitable original music introductions and bridges, then went to the New York production unit. After casting and rehearsals, it went on the air on NBC stations throughout the nation, introduced by *The World Is Yours* theme song. The program received abundant mail response.

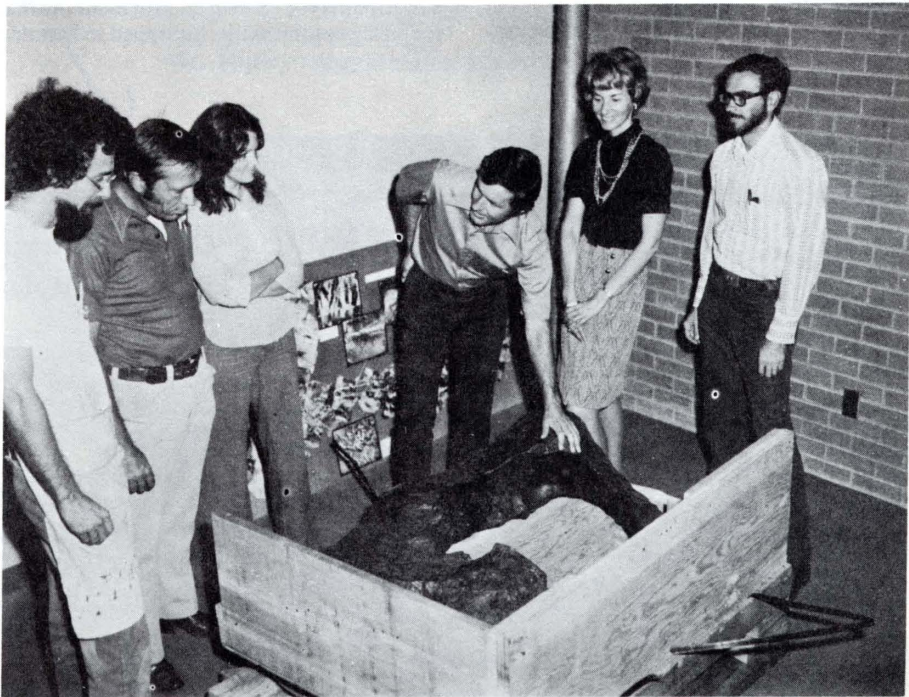
In 1939, *The World Is Yours* began to offer printed program supplements at 10 cents each. These enabled the listener to extend his knowledge of the topic. Each contained a short essay by the Smithsonian staff member who supplied the research, plus short script excerpts and references for further reading. Supplements were printed and sold through the Columbia University Press.

Of *The World Is Yours*, Dr. Abbot wrote, "Since 1936, *The World Is Yours* has admirably supplemented previous methods of accomplishing one of the primary functions of the Smithsonian Institution, the diffusion of knowledge. I am glad that now we begin to use yet another tool, in the form of these printed booklets, to assist in this useful purpose."

*The World Is Yours* was one of seven series created by the Radio Project. All employed different formats and all enjoyed wide audience acceptance, and thus demonstrated that non-profit institutions could use radio effectively. Dr. Studebaker pointed to the success of the Radio Project programs, especially *The World Is Yours*, in his testimony before the FCC. His testimony certainly influenced the decision to reserve 10 per cent of FM frequencies for non-profit public institutions. That precedent carried over to the later allocation of television frequencies for public use. Currently there are 580 publicly operated radio stations and some 250 public television stations.

Now we see the results of Smithsonian pioneering: strong public service broadcasting by radio and television supported in part by Congress and a fast-growing audience.

The Smithsonian Institution can take pride in the part it played in preserving a considerable share of available broadcast channels forever for public control and use.



**RING METEORITE DISPLAYED** — The uniquely-shaped ring meteorite in the National Museum of Natural History's collection has been on temporary display since November at a new planetarium opened by the University of Arizona at Tucson. Tom Butler of the Smithsonian Astrophysical Observatory's staff at Mount Hopkins, Ariz., took the photo above showing planetarium staff members unpacking the meteorite. They are (from left) Charles Burkhardt, Ralph Kelly, Cindy Allan, O. Richard Norton, Susan Cook, and Larry Dunlap. The meteorite was recovered in Arizona and sent to the Smithsonian in the 19th century. It will be returned to SI in March.





**SUBWAY TOUR** — Secretary and Mrs. Ripley headed a group of Smithsonian officials and others on a tour of the nearly-completed Gallery Place station of the Metro subway system on December 8. Located at 7th and G Streets, the station entrance is convenient to the National Collection of Fine Arts and National Portrait Gallery Building. The tour, led by Cody Pfanstiehl, Director of the Office of Community Services of the Washington Metropolitan Area Transit Authority, also included the Smithsonian station presently under construction on the Mall on Jefferson Drive near the Department of Agriculture. Prior to the tour, Warren Queenstedt, Deputy General Manager of WMATA, gave a brief summary of the history and present status of the rapid transit system.

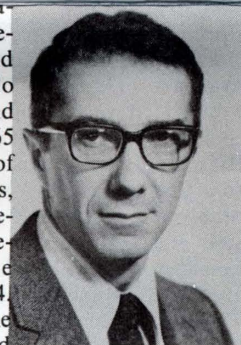
## Dr. Hope Is Head of MNH Department of Invertebrate Zoology

Dr. W. Duane Hope has been appointed chairman of the Department of Invertebrate Zoology at the National Museum of Natural History, effective January 1, NMNH Director Porter Kier has announced.

Dr. Hope succeeds Dr. David L. Pawson, who will return to his research on echinoderms after serving a five-year term in the rotating chairman's post.

Dr. Hope, 40, a native of Colorado, received his B.S. and M.S. from Colorado State University and his Ph.D. in 1965 from the University of California at Davis, where he was a research assistant before joining the NMNH staff in 1964. He is an expert on the systematics and morphology of marine nematodes, especially deep-sea forms, and has done field work in Egypt, Bangladesh, the Caribbean and South Pacific.

He is past chairman of SI's Senate of Scientists. Outside the Museum his activities include serving as an adjunct lecturer at George Washington University. He is a past chairman of the International Association of Meiofauna and is on the editorial board of the *Journal of Nematology* and a member of the board of reviewers for the *Transactions of the American Microscopical Society*.



**Dr. Hope**

## Women's Council Members Elected For '75-'76 Term

Members of the Smithsonian Women's Council, elected in September for the 1975-76 term, are listed below with their room and office telephone numbers:

Sheila Alexander, MHT 4615, Ext. 5014; Andrea Brown, FAPG 233, 6213; Susan Cox, L'Enfant 2100, 6528; Rosemary DeRosa, HMSG, 6772; Teresa Grana, FAPG 143, 6541; Brenda Hall, NZP, 7234; Catherine Harris, SI 356, 5071; Karen Hill, FAPG 108, 5967; Claretta Jackson, NHB 418, 5464; Edith Martin, Renwick 248, 5811; Edith Mayo, MHT 4101, 5689; Ann Perper, SI Reception Center, 6264; Mary Quinn, NHB 22, 5892; Joanna Scherer, NHB 85, 5091; Dianne Walker, A&I 2363, 6455.

The following were elected alternate members:

Brenda Coley, NHB 26A, 5402; Catherine Creek, NHB 112W, 5781; Lisa May, L'Enfant 3120, 5924; Barbara Newfield, NHB 430, 5316; Penny Packard, A&I 2363, 5992.

Council meetings are held the first Tuesday each month from 12 to 2 p.m. All employees are welcome to attend. Members of the council may be contacted for location of the meetings. The council needs help, suggestions, and cooperation to represent employees' views and concerns. All employees are welcome to serve on council committees which are:

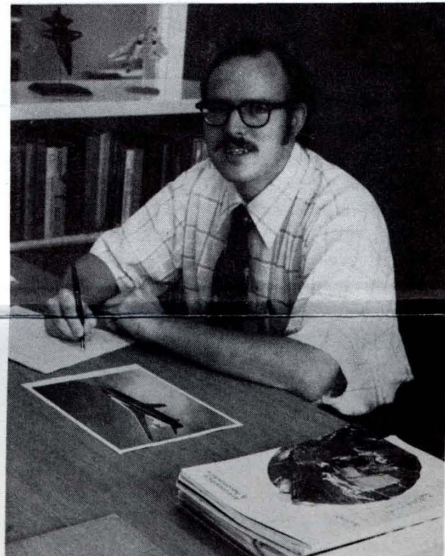
Recruitment and promotion (Chairperson Claretta Jackson, Ext. 5464; upward mobility (Chairperson Karen Hill, Ext. 5967); career development (Chairperson Ann Perper, Ext. 6264); child care (Chairperson Edith Mayo, Ext. 5689); publicity (Chairperson Edith Martin, Ext. 5811), and programs (Chairperson, Teresa Grana, Ext. 6541).

## Hallion Receives History Award

Dr. Richard P. Hallion, Curator, Department of Science and Technology, National Air and Space Museum, has been awarded the American Institute of Aeronautics and Astronautics' History Manuscript Award for 1975.

Dr. Hallion received the award for "Legacy of Flight: The Daniel Guggenheim Fund for the Promotion of Aeronautics and the Formative Era of American Aviation," a manuscript examining the impact of Guggenheim philanthropy upon aerospace education, research and development, and air transportation.

The AIAA History Manuscript Award is presented for "the best historical manuscript dealing with the science, technology, and impact of aeronautics and astronautics on society." The award will be presented to Dr. Hallion by AIAA President Grant Hansen at the AIAA's 12th Annual Meeting and Technical Display, Sheraton Park Hotel, Washington, D.C., on January 29.



**Dr. Richard P. Hallion**

## No Visitors to See, so Apes View TV

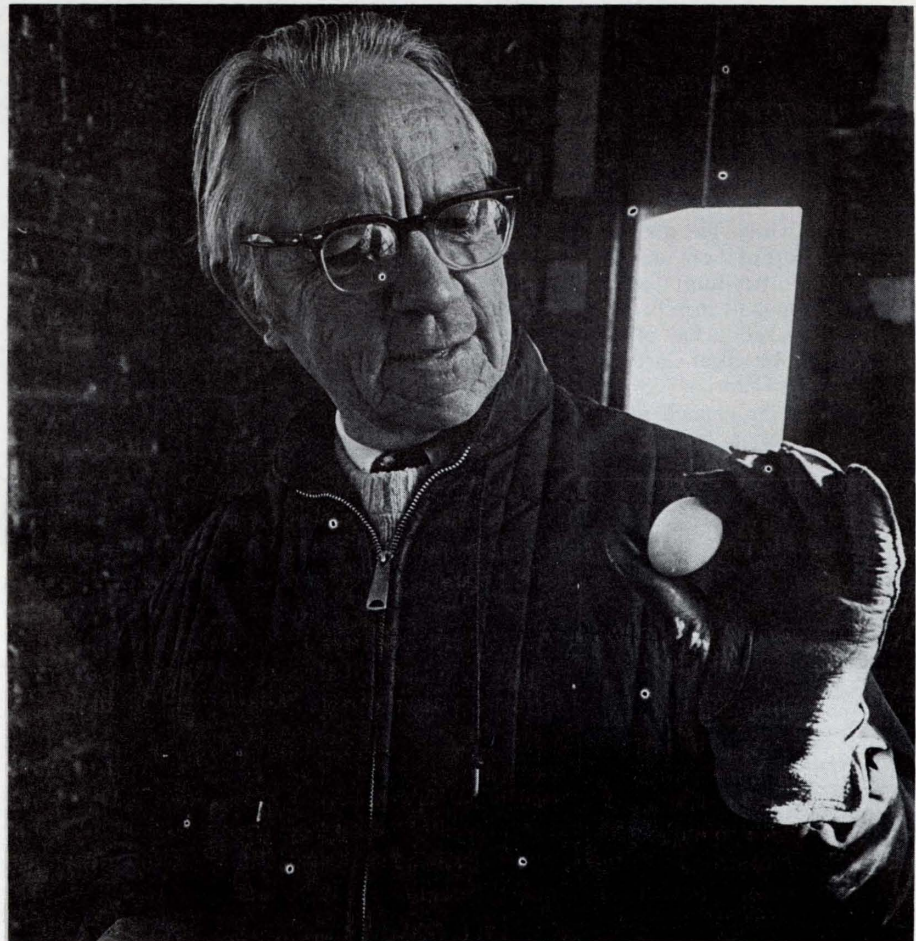
How do you keep a 300-pound gorilla from getting restless on these long winter days when there are fewer visitors to entertain him? Let him watch television, naturally.

That's exactly what Nicky, a lowland gorilla, is doing, with his mate, Femelle, using a small black-and-white set installed for them by the Friends of the National Zoo (FONZ).

Melanie Bond, the zoo's first lady gorilla keeper, says many action programs on TV seem to be produced with higher primates in mind. While her charges prefer commercials, cartoons and loud talk, Ms. Bond says they definitely are intrigued with daytime soap operas. Their favorite seems to be "As the World Turns."

One of Ms. Bond's colleagues, primate keeper Walter Tucker, noted that during one recent episode, he found the two gorillas snuggled together in a corner of their cage, their eyes fixed on the set, with Femelle's arm around Nicky's neck.

The question now is whether the TV rating surveys will duly record this newly discovered segment of the viewing audience.



**WHERE'S ATHENA?** — Edward F. Rivinus, Acting Director of SI Press and Board Chairman of the Audubon Naturalist Society of the Central Atlantic States, found an egg but no sign of Athena the barn owl when he climbed the northwest tower of the SI Building December 19 for the Audubon Society's Christmas bird count. Athena has not been seen around the tower for several weeks now. She was one of a pair of owls installed in the tower in the spring of 1974. The male, Alex, flew away more than a year ago, but the couple raised a family of seven before he left. Mike Johnson of NZP who has been checking the owls regularly said it is possible that one of the youngsters may return this spring to take up housekeeping in the tower, even if Athena has left permanently. (Photo by Harry Neufeld)



## 'Victorian' Setting for Christmas Dance



View of NMNH rotunda shows festive decorations.

Members of the Women's Committee turned the rotunda and first balcony of the Natural History Building into a Victorian conservatory for their fifth annual Christmas dinner-dance December 12.

The mood of nostalgia was enhanced by more than 100 major palms and botanical specimen trees that were set among the columns and around the balcony.

Centerpiece for the event was the Fenykovi elephant, decorated with a handmade saddlecloth and a red bow on its tail. It was surrounded by banks of poinsettias, white orchids and greenery. Strings of popcorn and hundreds of cut-outs — paper fans, stars, lanterns and loop swags — helped to recreate a Victorian Christmas tree.

Even the program for the evening was printed on a card reproduced from an 1880s advertisement for a dry-goods store. Garlands of green circling the columns and tables set in red and green completed the decor.

Each year the Women's Committee sponsors a dinner dance, selecting a project within the Smithsonian to which the proceeds are directed. According to Mrs. Dudley Owen, Chairman of the Women's Committee, this year, \$15,000 will be given to the Horticultural Services Division to develop a Victorian plaza and mini-park between the Arts and Industries Building and the Hirshhorn Museum and Sculpture Garden. Plantings, lights, and benches will be used and a screen created, separating the A & I parking lot from the park. A five-senses garden, with plant identification labels in braille, is also planned.

Two days of actual decorating by Committee members in the Museum of Natural History climaxed weeks of planning and preparation by the Dance Committee, co-chaired by Mrs. Avery C. Faulkner and Mrs. Robert Reed Gray. The decorations were a combined effort of the Women's Committee and the SI Horticultural Services Division. Museum Shop staff members assisted with the cut-outs and about half of the plants were lent by U. S. Botanical Gardens.

A similar Victorian conservatory atmosphere will be created in the Arts and Industries Building in the spring when it opens with the exhibition "1876: A Centennial Exhibition."

## NZP Gets Award For Breeding Nenes

The National Zoo has received the annual achievement award for geese from the International Wild Waterfowl Association for helping to restore the rare and protected Hawaiian goose or nene, the official state bird which faced extinction in 1948.

The world nene population, reduced to about 50 by hunters and such animals as pigs, dogs, cats and mongooses when restoration efforts began, had climbed back to 500 as of 10 years ago. Waterfowl specialists at the zoo were cited for producing 19 goslings this year from three breeding pair.

They said captive nenes were first bred successfully on the U.S. mainland by Secretary Ripley.

## Dr. Kier Gives Recognition to Creators of New MNH Exhibit

"Our Changing Land," the Bicentennial exhibit at the Smithsonian's National Museum of Natural History, opened on November 20.

The Museum's Director, Dr. Porter Kier, gives recognition to SI staff members that played a role in its planning and construction in the following statement.

This handsome and thought-provoking exhibit, of which we at NMNH are especially proud, was produced under the general direction of our exhibits chief, Harry T. Hart. Programmer for the project was William F. Hasse. The scientific advisor and principal curator for the show was Dr. George Zug. He wrote the script with input from NMNH's exhibits committee, now headed by Dr. Douglas H. Ubelaker, and advisors: Dr. William Sturtevant, Anthropology; Dr. Richard Zusi, Birds; Gary Hevel, Entomology; Dr. Henry Setzer and Dr. James Mead, Mammals; Dr. Thomas Simkin, Mineral Sciences, and Dr. Leo Hickey, Paleobiology. The script was researched and edited by Sue Willis. She was assisted with the research by Douglas Boucher, Roy E. Clark and Gordon Uno.

The hall's overall design was created by Riddick Vann.

The job of fabricating hemlock and sycamore forests and other diorama ingredients was carried out by Leonard Ludes and a crew composed of Max Chance, Dennis Fincham, Carl Foley, Thomas Heston, Claudine Kose, Fred Miller, Dorain Murphy, Anne Rives, and Daniel Sohn. Also helping with the job was Karl Jurack's exhibits fabrication group, a crew made up of Derek, Fiedler, Tom Haney, John Ryanarzewski, and Paul Gallagher, assisted by Maurice Anderson, Mike Kelton and Lee McNeal. Finishing was supervised by Al Pearson assisted by Maurice Anderson, Leonard Ludes, Fred Miller and Max Chance. Carl Alexander was in charge of graphic production, assisted by Anita Demchick, Algie Porter, Patricia Powell, Thom Thill, Toussaint Wallace, Leonard Ludes, Max Chance and Fred Miller. Audio-visual work was handled by Calvin Price, Phillip Anderson, Robert Todd and Everett Wyman. Wilma Riley and Stephen Makovenyi worked on illustration, assisted by David Meyersberg and Richard Molinarolli.

Support and back-up came from the Office of Exhibits Central (James A. Mahoney, Chief) and its production lab (John Widener, Supervisor); John Babyak and his model making crew and plastic expert Kenneth Clevenger; Edwin Robinson, lighting consultant, and Rolland Hower, freeze-dry taxidermy.

From the Office of Printing and Photographic Services (Arthur Gaus, Director): Andrew Wynn and Sterling Jones (Supervisor), Victor Krantz, Harry Neufeld, Roy Edward Clark, Hannelore Aceto, and Mary Ellen McCaffrey.

From the Office of Supply Services (Harry Barton, Director): Robert Perkins, Dorothy Ashburn, Helen Donaldson, Paulette Porter, George Zumpf, and Richard Young.

From the office of the NMNH Building Manager (Jerome Conlon, Manager): Edward McCoy, Everett Gustis, Johnnie Smith, Cheryl Dismukes, Bill Wells, Felix Branhan, Art Johnson, and others, who saw to it that the hall was kept cleaned up, that necessary supplies and furnishings were on site, and that things were set up for the opening night. Special appreciation to Everett Gustis and his crew of Messrs. Harvey, Dyson, Battle, Harris, Small and Teachy for the transferring and installing of the Mark II Oil Pump.

From the Office of Plant Services (Kenneth Shaw, Director): William Wells, Harry Goodman and the foremen of the shops, Paul Haas, Donald Barnhardt, Paul Willis, William Sonntag, and Charles Gallagher.

From the Office of Facilities Planning and Engineering Services (Phillip Reiss, Director): Andrew Girolami, Donald Dormstetter, Ed Scott, John Murphy, Bill Thomas, Winfred Sammons and Loren Raap.

## George Metcalf, Archeologist And Western Expert, Is Dead

George S. Metcalf, former Supervisory Museum Specialist and Collections Manager of the Department of Anthropology at the Smithsonian's National Museum of Natural History, died of cancer November 18 in Imperial, Neb.

Mr. Metcalf retired five years ago at the compulsory retirement age of 70. His death came only a month after he discovered why he "had a bad cough and was feeling a little tired and might not get to kill my quota of deer and partridges this season with my old muzzle-loader," as he had written to friends at NMNH.

Mr. Metcalf was the subject of a feature story in the *Torch* when he was awarded an honorary Doctor of Science degree in 1970 by Luther College of Decorah, Iowa, for his accomplishments in Plains archeology; his role in cataloguing the large collection of Indian artifacts acquired by that college; training students, and developing the initial stages of a functioning anthropological museum there.

Mr. Metcalf's career in archeology and as an expert on Western history and lore began as a boy in Wauneta, Neb. (where he returned upon retirement). As a youngster he lived in a sod house, farmed, rode in local rodeos, and collected Indian artifacts in the fields and along the streams of western Nebraska. Although he dropped out of school in the eighth grade, he became an avid reader during the long prairie winters and developed a writing style by copying long excerpts from great writers.

He moved through a variety of jobs — longshoreman in San Francisco, mule-skinner in Wyoming, movie extra in Hollywood. During the 1930s, he left farming for the Works Progress Administration relief program, and participated in a number of archeological and historical projects in Nebraska. He worked for the Nebraska State Historical Society from November 1938 to March 1942. When the program ended with the outbreak of World War II, he worked in factories in New Jersey. At the end of the war he returned to Nebraska and again took up archeology. From September 1947 to August 1953, he was employed by the Smithsonian's River Basin Survey program operating out of Lincoln, Neb.

Because of budget cuts, he left the Plains for Washington, where Dr. Waldo Wedel, then Supervisory Head of the old Division of Archeology, brought him to NMNH as a museum aid to catalog a large backlog of archeological artifacts. He also served as Dr. Wedel's field assistant on eight expeditions to the Plains states.

Mr. Metcalf's last official field work for the Smithsonian, when he was more than 68 years old, was as archeologist, with Dr. William Melson, a geologist, on an expedition to Costa Rica to date eruptions from Mt. Arenal from archeological materials buried under ash deposits.

Mr. Metcalf's writings included several scientific monographs on Plains archeology, and 23 articles and 15 book reviews in scientific journals. He also contributed

chapters on western history to various books and journals. After his retirement he continued to publish, and was writing two other works for publication by the Nebraska State Historical Society.

His colleagues at NMNH described Mr. Metcalf as "one of the last of a vanishing breed — an essentially uneducated man who, through diligent application combined with unusual personal talents, was able to contribute significantly to professional archeology." They also remember him as an accomplished story teller.

Dr. Wedel praised Mr. Metcalf for his hard work, dependability and resourcefulness, commenting:

"We will miss him and the wide-ranging discussions of Plains history, prehistory, and other subjects on which he could discourse so freely."

"Give us more archeologists like George!" said Dr. Clifford Evans, NMNH curator. "He was a unique person; he had an open mind for new ideas and the desire to apply them far greater than many formally educated professionals. He lived a full life and made a mark on the world that will outlive many of the aboriginal cultures he studied."

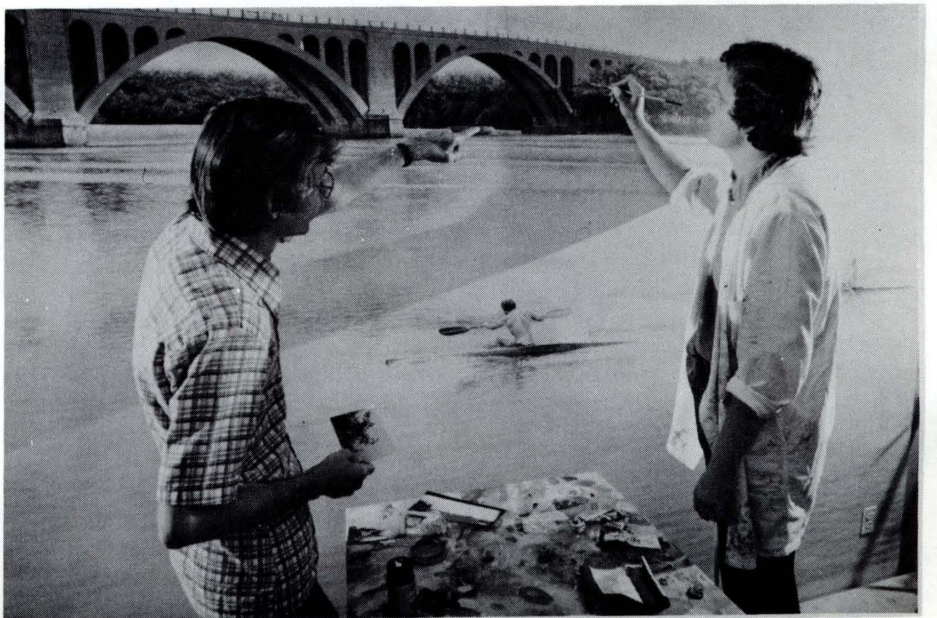
He is survived by his widow, Mrs. Mildred Metcalf; daughter, Mrs. Margaret Howie, and grandson, Stephen; a brother and three sisters.



Mr. Metcalf

### SMITHSONIAN TORCH January 1976

Published for Smithsonian Institution personnel by the Smithsonian Office of Public Affairs, William O. Craig, Editor; Kathryn Lindeman, Assistant.



Dr. George Zug, scientific advisor and principal curator for 'Our Changing Land' exhibition, discusses details of a mural with Robert E. Hynes, artist for the new Bicentennial exhibit at MNH. Figure in canoe at right is painting of Dr. David Challinor, Assistant Secretary for Science.