

THE SMITHSONIAN TORCH

No. 77-3

Smithsonian Institution, Washington, D.C.

March 1977

Secretary Visits Whale Kill; Sends Report to President



Pilot whales strewn across beach in Mayport, Fla.

By Gerald Lipson

Secretary Ripley visited the site of a massive whale kill in Florida February 8 and reported to President Carter on activities to save those animals still alive, and to conduct autopsies on dead whales as part of a continuing effort to determine the cause of these kills.

Mr. Ripley toured the area of Fort George Inlet north of Jacksonville Beach, with James Mead, associate curator of mammals and director of the Smithsonian's Marine Mammal Salvage Program.

The Smithsonian has a principal responsibility for conducting research on stranded marine mammals under an agreement with the National Marine Fisheries Service, a branch of the National Oceanographic and Atmospheric Administration, which administers the Marine Mammal Protection Act.

In his report to President Carter, Mr. Ripley said that "all concerned organizations were cooperating fully in the immediate task of making post mortem autopsies of the dead animals, a majority of which, in the Fort George area, were females carrying fetuses."

The Secretary said he had no estimate of the number of whales involved, but that the mortality was probably close to 200. However, he noted that about 40 whales had been "ushered into the open water and will be watched in the ensuing days to see if they are bent on returning to the beaches."

Because of the unusual size of the "kill," Mr. Ripley decided to go to the area to lend

his support to scientists who have been seeking to determine the cause of what some observers have described as apparent mass suicides.

"We have no present explanation of the cause of the incident," the Secretary added in his report to the White House. And, he noted Mr. Mead's observation that "many years of patient research are still required before an answer can be developed."

"The Smithsonian, along with NOAA, is maintaining a tally of all these incidents and collecting anatomical data about the age, class, sex, and disease possibilities," Mr. Ripley said.

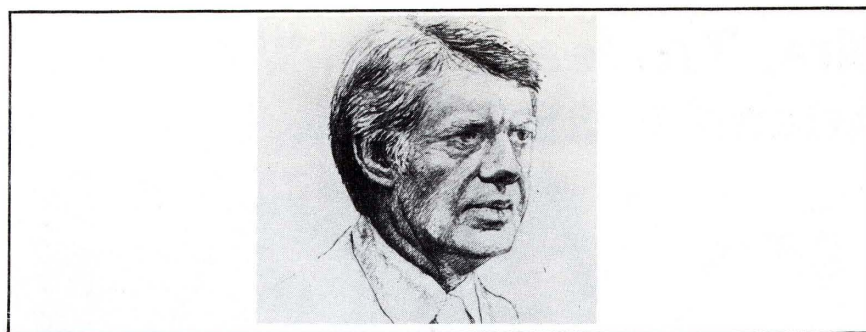
"This is one of the most carefully researched programs in connection with the Marine Mammal Protection Act," he added. "I only wish that others, such as porpoise kills, were being as carefully prosecuted."

One of the research problems, Mr. Mead said in talking with newsmen on the beach, is that "we really don't know a sick whale from a well one, having not observed others than those that have beached themselves."

"We need to know more of the general biology of this species. We have to find out what they eat, when they eat, why they eat, and how old they are."

Referring to theories that the beachings may be caused by parasitic organisms that lodge in a whale's ears, thus causing the animal to lose its way, Mr. Mead said, scientists as yet have no way of knowing that many healthy whales don't have parasites in their ears like some of the stranded ones.

United Press International Photo



Jamie Wyeth's portrait of President Carter is on view at NPG. See story, page 2.

Copyright 1977 James Wyeth. Courtesy The New Republic

New Regents Named To Board

At the winter meeting of the Smithsonian Board of Regents held January 25 in the Castle, two new members, Senator Claiborne Pell of Rhode Island and Senator Barry Goldwater of Arizona, were welcomed to the Board.

A third new Smithsonian Regent, Vice President Walter Mondale, could not be at the meeting because he was out of the country.

Senator Pell replaces Senator Frank Moss of Utah, who was defeated for re-election, and Senator Goldwater replaces Senate Minority Leader Hugh Scott of Pennsylvania, who retired.

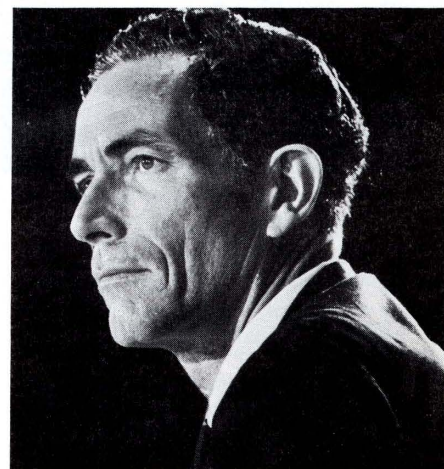
Senators Pell and Goldwater may be the newest members of the Board of Regents, but they are no strangers to the Smithsonian. Both have long been interested in the Institution's programs and needs.

Senator Goldwater has an enduring personal interest in museums and historical institutions, particularly those relating to air and space. A retired Major General in the U.S. Air Force Reserves, he has logged more than 12,000 hours in virtually every type of aircraft.

Senator Goldwater has served on the Senate Aeronautical and Space Sciences Committee and is currently president of the Arizona Historical Foundation.

Senator Pell has served as chairman of the Senate Committee on Rules and Administration, which includes the Subcommittee on the Smithsonian Institution, for the past 10 years. He was also the principal Senate sponsor of the legislation establishing the Arts and Humanities Endowments in 1965.

Senate members of the Smithsonian Board of Trustees are appointed by the President of the Senate.



Senator Claiborne Pell

Secretary Ripley said that the winter meeting was one of the best attended in recent years, especially by the Congressional members, all of whom were present.

He attributed this to a shift in the meeting time from the afternoon to the morning, when the House and Senate are not normally in session and the Congressional Regents are better able to attend.

WWICS Names New Fellows

Former Secretary of Transportation William Coleman has been a guest scholar since late January at the Smithsonian's Woodrow Wilson International Center for Scholars. During the 30- to 60-day fellowship, Mr. Coleman said he intends to "do some thinking and writing about how Cabinet officers can open up the decision-making process."

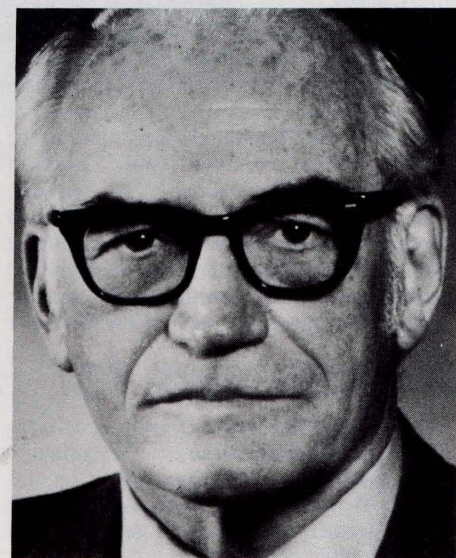
In addition to Mr. Coleman, new guest scholars at the Center include journalist Dusko Doder, poet and writer Andrei Voznesensky and historian Ezekial Gallo.

The Center also announced 21 new fellowship appointments. William Baroody, chairman of the Center's Board of Trustees, said the winners of the fellowship awards were selected from more than 300 applicants from 40 countries.

Fellowship award winners for 1977 include Gloria Steinem, founder and editor of *Ms.* magazine; David Lewis, professor of history at Washington's Federal City College; and Edwin Epstein, professor and associate dean of the School of Business Administration at the University of California, Berkeley.

Others are Robert Black, Mario Simon Brodersohn, Sara Castro-Klaren, Marcus Cunliffe, Robert Edmonds, Bronislaw Ger-

(See 'Fellows,' Page 3)



Senator Barry Goldwater

To Kathy

Winter of '77 Challenges OPLANTS Staff

By Linda St. Thomas

Adjusting the thermostats at the Smithsonian is a numbers game that keeps engineers busy day and night.

The pandas need it cold.

The people want it warm.

The paintings and artifacts require a constant relative humidity of 50 percent; the outdoor sculpture needs protection from snow and high winds; and the residents of the Insect Zoo like a tropical climate.

It's the job of the Office of Plant Services to keep them all happy and healthy.

"Despite the special problems of heating the Smithsonian facilities, we are making every effort to keep down energy waste and cost," said Richard Ault, director of support activities.

The cold winter hasn't made things easier, according to William Wells, OPLANTS chief of craft services. "The steam that is used to heat the buildings on the Mall in January amounts to about 11 percent more than last

year, compared to other Government buildings where usage increased in January from 35 to 52 percent. Whenever possible, we have lowered the temperatures, but we are very careful to avoid changes in humidity," said Mr. Wells.

"Most Smithsonian buildings use the zone reheat system which permits occupants of an area to control the temperature," he explained. "It's very difficult to assure that temperatures remain at 65 degrees after being set by the engineer."

At SI, as in most Government offices, fresh air is brought into the building, filtered to remove impurities, then cooled or heated depending on the time of year and the amount of moisture it contains. If the humidity is too low, as it usually is in winter, moisture is added to the air. Air that has been heated is mixed with fresh air and recirculated in winter to reduce energy usage. The air in a room is constantly circulated to assure that an adequate supply of fresh air is ducted to every space.

"The wide variety of Smithsonian

facilities — offices, collection areas, storage rooms, research labs, and craft shops — means that different temperatures and humidity levels are required," said Mr. Wells, "and, of course, they are subject to different Occupational Safety and Health Administration regulations, which require a number of complete air changes each hour depending on the type of work performed in that area."

In every area that houses artifacts, a constant humidity must be maintained. When humidity goes up, canvas, leather, wood, mats, and other organic materials will absorb moisture from the air and expand. When the relative humidity decreases, the objects begin to dry and crack.

"The humidity in our Washington buildings is kept between 45 and 55 percent," said Robert Organ, chief of the Conservation Analytical Laboratory. "We are able to maintain that level year round, with very slow drifts between the high range of summer months and the low in the winter."

OPLANTS engineers look for changes in

humidity by checking hygrothermographs, carefully placed throughout the museums to measure and record both temperature and moisture. If the elements fluctuate more than five percent, the engineers will manually adjust controls until the proper level is attained.

Careful monitoring is important in the art museums where canvases are sensitive to humidity changes. At the Freer Gallery, for example, many Chinese and Japanese art objects use silk and paper and are tightly stretched on their supports, according to Thomas Lawton, assistant director. Temperatures at the Freer remain between 65 and 68 degrees with humidity at a fairly constant 50 percent.

In the Hirshhorn's Sculpture Garden, humidity is not the problem, but strong winds and snow may be harmful to the sculpture. To protect the artifacts, Sculpture Conservator Steve Tatti puts protective coatings of wax, lacquer, varnish, paint,

(See 'OPLANTS,' Page 3)

Mrs. Trudeau, Mrs. Mondale Attend HMSG Show Opening



Photo by Richard Hofmeister

Abram Lerner with Joan Mondale and Margaret Trudeau (right) at opening.

By Sidney Lawrence

Amid the glitter of flashbulbs and television lights, Canada's First Lady visited the Hirshhorn Museum last month where she was greeted by Joan Mondale and Secretary Ripley.

The occasion was Professor Northrop Frye's keynote address inaugurating an 11-week symposium on Canadian culture and the opening reception for "14 Canadians: A Critic's Choice."

Guests gathered in the Museum auditorium to watch Secretary Ripley welcome Margaret Trudeau and Mrs. Mondale to the evening's festivities. The two women, who sat alongside each other in the front row, had met for the first time that afternoon.

Called upon to speak by the Secretary, Mrs. Mondale praised the forthcoming symposium and exhibition. "On behalf of the thousands of visitors to the Hirshhorn who will enjoy [them]," she said, directing her gaze to her new Canadian acquaintance, "I want to thank you, Mrs. Trudeau, Prime Minister Trudeau, and the people of Canada. I know this is one of many fruitful exchanges between our countries — two close neighbors who, like old friends, still have much to learn from one another."

Mrs. Trudeau's response was equally gracious. "I'm very grateful," she said, from the podium a few minutes later, "for the opportunity of having met the Vice President's wife, Mrs. Mondale, who has shown me a very rare spirit of warmth. . . . It's important that Canadians and Americans learn to love one another, as friends together. . . . We're very appreciative of the fact that the United States has taken the interest in Canadian art, which is growing — and growing proudly, I believe. . . . The symposium and seminars that have been organized are going to help to a new relation in terms of our cultures."

A delighted audience applauded as the celebrated Canadian took her seat again next

to Mrs. Mondale. Hirshhorn Director Abram Lerner then introduced Professor Frye.

The internationally acclaimed Canadian educator and scholar spoke of the vast complexities of his country's culture: its artists, writers, and thinkers; the close relation of the Canadian people to the land; Canada's French and British heritage and long interaction with the United States; the emergence of a distinctive Canadian culture.

"It is of immense importance to the world," Frye concluded, "that a country which used to be at the edge of the earth and is now a kind of global Switzerland surrounded by all the world's great powers, should have achieved the repatriating of its culture. For this is essentially what has happened in the last twenty years, in all parts of Canada; and what was an inarticulate space on a map is now responding to the world with the tongues and eyes of a matured and disciplined imagination."

Following Professor Frye's insightful speech, Mrs. Mondale and Mrs. Trudeau joined their Smithsonian hosts in the adjacent galleries for a viewing of the exhibition, "14 Canadians: A Critic's Choice." The group met and talked with Guest Curator Andrew Hudson, and several of the artists who had traveled from Canada for the festivities, and went on to study the 42 paintings and sculptures in the exhibition.

The exhibition continues through April 10, enriched by symposium panels, lectures, and films through April 7. Upcoming events include a panel on Canadian film (March 9), screenings of animation classics by Norman McLaren (March 5 and 12), a discussion of the role of the Canadian Government in the arts (March 23), and many others. Details of the symposium (sponsored by the Association for Canadian Studies in the United States and made possible by a grant from the National Endowment for the Humanities) can be found in the Smithsonian Calendar, reprinted on pages 4 and 5 of the *Torch*.

NPG Opens Hall of Presidents; Acquires Three Rare Portraits

By Linda St. Thomas

The inauguration of a new President was also an occasion for the celebration of our former Presidents and important historical figures, as the National Portrait Gallery focused on some new acquisitions, a new gallery, and a permanent collection, already rich in Presidential portraits and memorabilia.

Early this year, NPG opened a major exhibition, "The President's Medal," acquired a rare portrait of Robert E. Lee, mounted a small exhibition of Jamie Wyeth's drawings of President Carter, and completed the reinstallation of the Hall of Presidents.

Now located in the west wing, the Hall of Presidents has portraits hung in chronological order and arranged to permit leisurely study of the collection, which begins with the famous Gilbert Stuart "Lansdowne" painting of George Washington.

Two new acquisitions are included in the Hall: John Adams by John Trumbull (1793), and Zachary Taylor by James Reid Lambdin (1848). A portrait of Abraham Lincoln by William Willard (1864) went on display in the first floor New Acquisitions Gallery on Lincoln's birthday, February 12.

The Presidential Hall also contains items associated with the Chief Executives' personal and official lives, including a letter written to Andrew Johnson during his impeachment trial and a letter sent to President Garfield in 1881 by Charles Guiteau, the disappointed office-seeker who later assassinated the President.

Both "The President's Medal" and the Hall of Presidents were designed by Michael Carrigan, former NPG chief of exhibits, who recently accepted a position at the Library of Congress.

Curator of Exhibits Beverly Cox and her staff assembled the associated items for the hall, and Historian Marc Pachter wrote the

labels that accompany the portraits and memorabilia. The special display tables were built to order in NPG's shop.

"The President's Medal" was organized by Neil MacNeil, chief Congressional correspondent for *Time* magazine and a leading authority on inaugural medals.

Near the exhibition is a display of nine pencil drawings of President Carter. The drawings, by artist Jamie Wyeth, were completed in December 1976 in Plains, Ga. This exhibition will close September 5, but one sketch will remain in NPG's permanent collection, a gift of *The New Republic* magazine.

The rare life portrait of Robert E. Lee, painted during the last year of the Civil War, has also been added to the collection. The Edward Caledon Bruce canvas was placed on view January 19, Lee's birthday.

The Lee painting shows the soldier in his Confederate general's gray uniform with three stars on his collar. It is believed Bruce (1825-1901), a fellow Virginian and staunch secessionist, prepared several bust studies of Lee prior to achieving a full-length portrait that has been lost since the turn of the century.

New Leaders Get Historic Desks at MHT

With the change in administration, two desks from the Smithsonian have made the transition from museum artifacts to functional furniture right at the center of political power.

For the Oval Office, President Carter selected the *Resolute* desk which has been on loan to the Smithsonian and displayed in the Museum of History and Technology's "We the People" exhibition.

House Speaker Thomas P. O'Neil requested a desk with historical significance for his Capitol Hill office, and an oak desk from MHT's collection, used by President Grover Cleveland in his New York law office was restored by the cabinet shop at the Capitol and then loaned to the Speaker.

The *Resolute* desk, also known as the Hayes desk, has been used by Chief Executives since 1880, but gained national prominence when President Kennedy's son, John, was photographed crawling through its trap door.

Although no one knows why the desk has a trap door, MHT Associate Curator Herbert Collins speculated that it may have been installed to facilitate the passing of trash cans from behind the desk.

Originally, the desk was open in front in the style of a library table, but in 1945 President Roosevelt had a panel added to conceal his leg braces. The oak panel is adorned with a carved Presidential seal.

The 6-foot desk was made of timbers from the British ship *HMS Resolute* and was a gift from Queen Victoria to President Rutherford Hayes.

The *Resolute* was lost off the coast of Alaska and the United States sent an expedition to aid in the search. In 1855, the United States whaler *George Henry* located the ship and returned it to Britain. When the ship was dismantled, its timbers were used to make this desk which was accepted for the United States by President Hayes.

The desk was offered in appreciation of the American aid and "as a memorial of the courtesy and loving kindness which dictated the offer of the gift of the *Resolute*."

Throughout the latter part of the 19th century, the desk was located in the President's office and study on the second floor of the White House. It continued to be used by 20th-century Presidents until after the 1952 renovation of the White House. At that time it was placed in the Broadcast Room on the ground floor of the residence and was used by President Eisenhower in his television and radio broadcasts to the Nation.

It stayed in the Broadcast Room until 1961 when President Kennedy selected it for his Oval Office in the West Wing, where it remained until the end of his administration.

After Kennedy's assassination, the desk was circulated around the country as part of a fundraising effort for the John F. Kennedy Library. The desk was transferred to the Smithsonian on February 12, 1964, and shown in the Historical Americans Hall, then moved to another exhibition area, and finally, in 1975, added to the "We the People" exhibition.

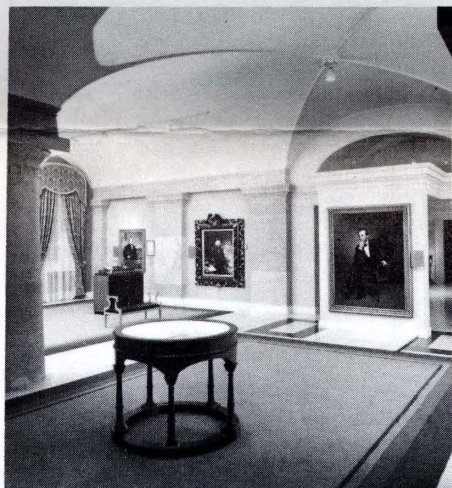


Photo by Eugene Manie

NPG's Hall of Presidents

FAPG Employee Honored for Inventiveness

By Harold Pfister

How do you run a shipping office in a building shared by three separate bureaus all involved in the mailing and receiving of art and artifacts of every imaginable size and shape?

This question had become a problem at the Fine Arts and Portrait Gallery Building as the bureaus, including the Archives of American Art as well as the two museums, expanded their collections and planned a busy exhibition schedule for the Bicentennial.

In 1974, Priscilla Griffiths was hired to take care of the situation. Her success with the task won her a special Secretary's award, presented by FAPG Building Manager Robert Dean, at the end of the Bicentennial.

Prior to Mrs. Griffiths' appointment, no system existed for the pickup or delivery of shipments by the various offices. Registrars were contacted directly by the guards when a package came in, and sometimes plans got confused when others made independent arrangements. Busy professionals were frequently distracted from tightly-scheduled activities to "go see what's come in now." Confused delivery agents often arrived at public entrances late in the day to "drop off" parcels or even crates for unnotified staff. Mystery items could stand unclaimed for days, and records of supplies received or dispatched were sometimes difficult to trace.

In the beginning, Mrs. Griffiths worked with registrars from the National Collection of Fine Arts and the National Portrait Gallery, Bob Johnston and Jon Freshour, whose large volume of art shipments made them her major "clients."

Soon her assistance in expediting delivery of art shipments encouraged every office to rely on the shipping office for a regular pickup of materials to leave the building, and for immediate notification of items received at the loading dock.

In the case of the Archives of American Art, Mrs. Griffiths' advice has extended beyond the building to help with arrangements for moving material between the Archives' field offices and the transport of traveling exhibitions.

Books, furniture, office supplies, equipment of all sorts, exhibition materials, art objects, and manuscript materials now enter

and leave the FAPG Building through one point and under controlled circumstances.

The new system has reduced chances of loss, lessened delay, and relieved staff of wasted time and energy. Commercial shippers have welcomed the simplified system, and have given better service as a result.

The system is remarkable because it services several offices, each with its own needs, and provides durable and workable support where none had existed before.

Harold Pfister is FAPG program management officer.



Photo by Eugene Manie

Robert Dean presents Priscilla Griffiths with special award for FAPG's shipping system.

Anacostia History Comes Alive in Exhibit

By Johnnie Douthis

An exciting interaction between the community and the staff of the Anacostia Neighborhood Museum is the energy that has fueled "The Anacostia Story," which opens at ANM on March 6.

Interest generated by the Museum's two-part exhibition about Anacostia in 1972 led to four years of staff research for this comprehensive historical exhibition based on documents and artifacts from Anacostia families, Federal and District governments, and on oral traditions as well.

The period examined runs from 1608, when Anacostia was explored by Captain John Smith, to 1930. During that time, the area has gone through many transformations, including one from Maryland, where it was part of Prince Georges County, to the District of Columbia.

Its written history began when Captain Smith wrote about meeting the Nacotchtank Indians, the 80 or so original inhabitants who gave Anacostia its name.

Text, silkscreen, and photographs mounted on panels trace the area's history as it grew and changed. The area of Good Hope, for instance, was known for its friendly tavern along the road to Maryland; Barry's Farm was a residential area for newly-freed slaves administered by the U.S. Freedmen's Bureau; Congress Heights was known for its race track; Uniontown was an all-white development of the 1850's; and other separate communities such as Garfield, Stantontown, and Randle Highlands were all part of Anacostia.

In the early years, slaves were the largest workforce in Anacostia, then made up of large estates. As the land was divided into

smaller parcels, slaves were hired out under various arrangements for service in the city, and eventually many earned enough money to buy their freedom.

By 1830, half of the black people in the District were free, and farms in Anacostia were being worked by free blacks, slaves, and tenant farmers.

"The Anacostia Story" includes documents and artifacts from the period of slavery: free papers, slave ownership tax forms, Freedmen's Bureau records, and a 1795 "inventory of goods and chattels."

Abolitionist Frederick Douglass was the most famous resident of Anacostia, where he lived from 1877 until his death in 1895. Visitors will be able to see the deed to part of the land where Douglass built his home, Cedar Hill. The restored residence, now owned and operated by the National Park Service, is open to the public.

Solomon Brown, a Smithsonian employee for over 50 years, is another notable Anacostia resident who is featured at ANM. Brown worked with Samuel Morse and Alfred Vail on their first experiments with the telegraph, and was on hand when the first telegram was wired to the White House.

This February, the new central administration building of Anacostia's Hadley Memorial Hospital was named for Solomon Brown.

Memorabilia for the exhibition came from personal collections of Anacostia residents past and present, as well as from the

Anacostia Historical Society. The clarinet owned by renowned musician and Anacostian Elzie Hoffman is here, as well as a china pinbox presented by Mrs. Woodrow Wilson to a seamstress in Barry's Farm. Other personal mementos include military medals and decorations, elaborate family Bibles, and household items from the early 1800's.

The exhibition was created by Larry Erskine Thomas, supervisor of design, and produced by ANM's exhibits center. Program Specialist Carolyn Margolis coordinated the exhibition and the catalog, "The Anacostia Story," which was written by Louise Hutchinson, ANM research supervisor. Director John Kinard wrote a foreword to the catalog, and Museum of History and Technology Deputy Director Silvio Bedini wrote the introduction.

Also on display at ANM during March are replicas of the flags of seven black military units that have taken part in the United States military from the Revolution through World War II. The flags have been loaned to the Smithsonian by Howard University.



Photo from exhibition shows Barry Farm pharmacy about 1917.

Rep. Brademas Gives Lecture

Scholar and Congressman John Brademas of Indiana spoke at the second installment of the 1976-77 Frank Nelson Doubleday Lectures on "Education in the Real World," held January 26 at the Museum of History and Technology.

In a talk entitled "Education and Public Policy," Brademas spoke from 18 years as a member of the House Education and Labor Committee and as a designer of most major legislation concerning elementary and secondary education, higher education, services for the elderly and the handicapped, and Federal support for the arts and humanities. He was recently appointed the Majority Whip of the House of Representatives.

A former Rhodes Scholar with a Ph.D. in social studies, the Congressman is a graduate of Harvard University and holds nine honorary degrees from various institutions.

Emphasizing the need for dialogue between law and policy makers and those who depend upon the programs, Brademas called for involvement of teachers, State school officers, as well as people enrolled in education programs.

This kind of exchange, he noted, would go far to "... strengthen the system of educational federalism that is even now developing."

Reviewing some of the obstacles to sound educational policy, Brademas said that "... regulatory techniques should be as carefully considered as the policy judgments which gave rise to them," and further that, "... the burden of coping with contradictory and duplicative requirements ought to sit more squarely on the Government than it does now."

"If in order to achieve efficiency — I might even say rationality — we must reduce the number of regulatory agencies concerned with similar subject matters, then so be it, but buckpassing should never be an acceptable excuse in a government that pretends to be established 'for the people,'" he said.

Noting the separation of power between the executive and legislative branches of government, Brademas said, "... policy initiatives in education have in recent years emanated from Congress rather than the White House," but he predicted greater cooperation under the new administration.

Brademas noted however, that economic considerations could curtail major education programs for the near future.

Touching on his commitment to the Museum Services Act of 1976, the Congressman said, "... what in many areas of education we now need is not new legislation but rather the adequate financing and effective implementation of sound measures that are already on the statute books."

Doubleday's five-lecture series, which opened in December with a talk by writer John Updike, is a cooperative project of the publishing company and the Smithsonian. Presented every year for the last five, the lectures are made possible by a grant from Doubleday.

'OPLANTS'

(Continued from Page 1)

silicone, or other materials which will impede the corrosion process which can cause bronze surfaces to streak.

"The cold, even this winter, has not affected the sculpture and the snow usually melts the following day," said Mr. Tatti. "But we do add extra braces to a few sculptures to secure them on very windy days."

Keeping a close check on the temperature and humidity of exhibition areas in the National Collection of Fine Arts and the Portrait Gallery is difficult because of their arched ceilings and unusual architectural design. Last year, OPLANTS staff members began a manual monitoring system in conjunction with the automatic system. Also, a new heating system has been installed in the basement where loading dock doors are constantly opened to bring in new artifacts.

In the Museum of Natural History, the herbarium in the botany department and the Insect Zoo are maintained at higher temperatures and humidity levels than offices and other exhibition areas.

The Museum of History and Technology has a more flexible heating system than some other buildings. About 25 percent of its air is drawn from the outside (as compared to 18 percent in the A&I Building), and temperatures may be separately controlled on each floor, explained Mel Adams, chief of OPLANTS' utilities branch.

In the A&I Building, some artifacts, such as furniture and antique carriages, have large tins of water underneath them and are

covered with plastic to help retain moisture. According to OPLANTS Director Kenneth Shaw, the building contractors have been called in to examine the system because the humidity level has been lower than the 50 percent required.

Although they exhibit different "artifacts," the National Air and Space Museum and the National Zoo both face difficulties caused by the cold winter weather.

The glass bays of NASM provide thermal heating for the exhibition areas and offices facing south. But for those on the north side, the glass cannot completely insulate the building from the cold and wind. Monitors are checked many times a day for temperatures and humidity changes while windows and cooler surfaces must be watched for condensation and dripping.

There have been no drastic changes at NHP this winter, according to Emanuel Petrella, building manager. Some waterfowl were moved to heated pools and there were cold days when staffers went around breaking ice so birds could reach the water.

In buildings where the public and exhibition areas are together, such as the bird, reptile, and small mammal houses, the heat has not been lowered because the animals are accustomed to subtropical climates and could not survive in the cold.

But at the panda house, its a different story. Unlike NHP staff and tourists, the pandas love the cold weather. In fact, NHP could conserve energy by shutting off all heat in the panda house but employees and visitors would be very uncomfortable, Mr. Petrella laughed.

Lower temperatures wherever possible and removal of extra lights are just two aspects of the Smithsonian's energy conservation program initiated in 1973. Eventually, all Mall museums (with the exception of art museums) will be controlled by a computer which monitors the amount of electrical power being used and shuts down designated machines when usage threatens to exceed preset levels. This system is now in use in MNH and MHT.

"We have set for ourselves a long term goal to make the air conditioning and heating systems in our buildings less wasteful of energy and more responsive to the needs of items in the collection," said Mr. Shaw. "It will not be easy, given the fact that we must live with the structures as they now stand, but with adequate long range planning and sufficient funding from the Congress, the job can be done."

'Fellows'

(Continued from Page 1)

emek, Sidney Jones, James Lang, and Norton Long.

Also Frank DeMay McConnell, Russell Merritt, Kermit Parsons, Richard Portes, Robert Putnam, Simon Schwartzman, Manakkal Venkataramani, Andrzej Walicki, and Harold Woodman.

Eight new scholars appointed to the Kennan Institute for Advanced Russian Studies at the Center include Dietrich Geyer, David Joravsky, Bernice Madison, Gregory Massell, Walter Pinter, Edward Rowny, Peter Solomon, and Michael Swafford.

Freer Shows Egyptian Art

By Susan Bliss

While the lines seem to get longer and longer at the National Gallery as people wait to see the fabulous collection from the tomb of Tutankhamun, some of us who are less patient can get a preview of Egyptian art in the quiet halls of the Freer Gallery.

Craig Korr, museum specialist, has put together a small exhibition containing the best of the Freer's Egyptian collection, which includes about 300 intact and fragmentary Egyptian artifacts purchased by Charles Lang Freer during several trips to Egypt and the Middle East.

The exhibition, which Mr. Korr pointed out was a sampling of minor arts and could not be compared to the "King Tut" collection in scope or quality, will be on view through March.

The two-case exhibit features 22 items of glass, stone, wood, glazed composition, and bronze. It was mounted in response to the interest in Egyptian art which has been stimulated by the National Gallery exhibition.

"The Museum of Natural History also has a small Egyptian collection," said Mr. Korr, "but most of it is not now on display."

Among the Freer's collection, the glass vessels are most notable for their quality, Mr. Korr said. Five of the vessels date from near the time of Tutankhamun (1350-1340 B.C.).

The other important feature of the Freer's Egyptian collection on display is a life-sized head of a youthful king carved in black stone. Acquired by former Freer Director John Lodge in 1938, its identification was in question until recently when prominent Egyptologists agreed that it is a likeness of Old Kingdom Pharaoh Shepseskaf, who ruled from about 2470 to 2465 B.C.

Some examples of Egyptian faience, a type of glaze; gilded wooden statue of Horus, Egyptian god of the afterlife; a glazed composition tile; and a wood mummy mask inlaid with blue glass, quartz, and obsidian are also displayed in the cases.

Host Families Wanted

Host families are needed for the Office of Elementary and Secondary Education program "Intern '77," which will bring talented high school seniors to Washington for eight weeks next summer to take part in educational service projects at the Smithsonian.

Those interested in opening their home to one of these carefully selected young people are asked to call David Estabrook, ext. 5697, for details.

March at the Smit

1 HIRSHHORN FILMS: Three-film program on Montreal sculptors Charles Daudelin, Mark Prent, and Armand Vaillancourt. 12 noon. Hirshhorn Museum. FREE.

NMHT TUESDAY FILM: *Stations*. Adaptive uses of old and abandoned railroad stations. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

HIRSHHORN EVENING FILM: *Light Fantastic*. A history of the Canadian Film Board focusing on artists from its animation workshop. 7 p.m. Hirshhorn Museum. FREE.

2 EXPLORING SPACE WITH ASTRONOMERS: *The Galactic Directory*. Speaker: Dr. Frank D. Drake; Cornell University. Dr. Drake, who conducted the first organized search for extraterrestrial intelligent radio signals, surveys the visible stars and how present knowledge of them and of the nature of life leads to the most promising places to search for these radio signals. First of four programs presented through the Guggenheim Foundation on the work of astronomers and its impact on society. 8 p.m. National Air and Space Museum, Spacearium. Tickets are required. Call 381-4193. Remaining programs March 30, April 27 and June 1. FREE.

FREE FILM THEATRE: *The Hope of Mankind*. Wilson's slogan, *the war to end all wars*, finds its embodiment in the League of Nations; the Weimar Republic goes from inflation to depression; and Mussolini and Fascism come to power in Italy. BBC series on the *History of Europe from 1900 to the Present*, written by John Terraine and narrated by Peter Ustinov. Remaining programs continue weekly through March. 12:30 p.m., Carmichael Auditorium, History and Technology Building. FREE.

FILM SERIES: CHINA. *China: The Heavenly Khan; The Age of Maturity; Under the Mongols*. Series produced by Wan-go Weng and presented by the China Institute in America. Introduced by Dr. Franz H. Michael, Institute for Sino-Soviet Studies, George Washington University. 8 p.m. Baird Auditorium, Natural History Building. Final program March 9. Ticket purchase at the door. Call 381-5157 for availability. \$4.*

3 HIRSHHORN FILMS: Three Montreal Sculptors. Repeat. See March 1 for program details. 12 noon. Hirshhorn Museum. FREE.

FREE FILM THEATRE: *The Hope of Mankind*. Repeat. See March 2 for program details. FREE.

HIRSHHORN EVENING FILMS: Selected works by Derek May. 7 p.m. Hirshhorn Museum. FREE.

4 NATURAL HISTORY FILM: *In the Beginning*. Kenneth Clark examines buildings, art, hieroglyphics to find the beginnings of civilization, humanitarianism, ecology, husbanding and a belief in immortality. 12 noon. Baird Auditorium, Natural History Building. FREE.

5 GUITAR CONCERT: Washington guitarist Bill Harris, one of the first to apply a classical technique to contemporary jazz. 2 p.m. The Renwick Gallery. No reserved seating. FREE.

HIRSHHORN FILMS: Animated works by Norman McLaren. 12 noon. Hirshhorn Museum. FREE.

6 EXHIBITION: *The Anacostia Story*. From 1608, when Capt. John Smith explored the area, to 1930, the history of Anacostia is told through the use of family and federal documents, city records, artifacts and oral history. The many areas of Anacostia are described, as well as various individual residents. Family Bibles, slave shackles, tintype photographs, and a pinbox given to Mrs. Woodrow Wilson's dressmaker are among the many items shown. Anacostia Neighborhood Museum, through September.

BLUES CONCERT: *Willie Dixon*, saxophonist and composer, considered one of the main catalysts between the blues and rock. 8 p.m. Baird Auditorium, Natural History Building. \$6 general, with discounts for students, senior citizens and Resident Associates. For reservations call 381-5395. Sponsored by the Division of Performing Arts.

SCI-FI FILM FESTIVAL. *Forbidden Planet*, 1956. 5 p.m. Carmichael Auditorium, History and Technology Building. Series of major science fiction productions, each introduced by Ronald Miller, National Air and Space Museum, who will discuss the state of technology at the time of production and the film's relation to literature of the period. Remaining programs scheduled throughout March. Each film \$3.*

7 LUNCHEON TALKS: Where Clothing Ends and Fashion Begins. *Fashion — It's a Funny Business*. Speaker: Stan Herman, designer. First of three weekly programs. Luncheon precedes each lecture. 12 noon. History and Technology Building. \$7.50 each.*

8 FASHION CAREER SEMINAR: An overview of the fashion industry and career information presented by leaders of Washington fashion designers and retailers. 9 a.m. to 4 p.m. Baird Auditorium, Natural History Building. Call Resident Associates for registration details, 381-5157. \$10.

HIRSHHORN FILMS: Three Canadian Painters. Films on Emily Carr, David Milne, and William Kurelek. 12 noon. Hirshhorn Museum. FREE.

NMHT TUESDAY FILM: *An Independent Voice — The Community Newspaper in America*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

HIRSHHORN EVENING FILMS: Animated works by Sidney Goldsmith and Pierre Hébert. 7 p.m. Hirshhorn Museum. FREE.

CREATIVE SCREEN: *Experiments in Motion Graphics* — John Whitney explains the elaborate processes involved in the abstract film; *Lapis* — one of the most famous computer films; *Arabesque* — visual sequences are created by programming points, lines and time intervals on a computer typewriter; *Yin Hsien* — a Chinese master of T'ai-chi Ch'uan appears and disappears into kinetic figures, mists and hieroglyphs; *Celery Stalks at Midnight* — a musical score translated into a brilliantly colored abstraction. Complete showings 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. FREE.

ORIENTAL ART LECTURE: *The History of Japanese Paintings As Seen from Pigment Studies*. Speaker: Kazuo Yamasaki, Professor Emeritus, Nagoya University. A Rutherford J. Gettens Memorial Lecture. 8:30 p.m. The Freer Gallery of Art. The exhibition areas will reopen at 6:30 p.m. prior to the lecture. FREE.

9 AIR AND SPACE FORUM: *Cal Rodgers*. Speaker: Gilbert L. Roth, NASA. Mr. Roth will discuss the fragile world of aviation at the time of the first coast-to-coast crossing of the United States in 1911 and the man who made it possible — Calbraith Perry Rodgers. 12:30 p.m. National Air and Space Museum Theater. FREE.

FREE FILM THEATRE: *Form! Riflemen, Form!* Europe is ready for new leaders — Hitler, Mussolini and Stalin — but conflict between right and left exists in Spain in 1936. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See March 2 for series details. FREE.

FILM SERIES: CHINA. *China: The Restoration; Manchu Rule; Coming of the West*. 8 p.m. Baird Auditorium, Natural History Building. See March 2 for series details. \$4.*

10 HIRSHHORN FILMS: Three Canadian Painters. Repeat. See March 8 for program details. 12 noon. Hirshhorn Museum. FREE.

FREE FILM THEATRE: *Form! Riflemen, Form!* Repeat. See March 9 for program details. FREE.

HIRSHHORN EVENING FILMS: Animated works by Larkin and Coderre. 7 p.m. Hirshhorn Museum. FREE.

11 NATURAL HISTORY LECTURE: *Nesting Behavior of Local Warblers*. Speaker: Philip A. DuMont, Audubon Naturalist Society and the U. S. Fish and Wildlife Service. The E. Kenneth Karcher Memorial Collection of color slides will be used for illustration. 12 noon. Baird Auditorium, Natural History Building. FREE.

POET/CRAFTSMAN DIALOGUE: Textile artist Jody Klein and poet Mark Mendel recapture through slides and a poetry reading their collaboration on two works that are included in the *The Object As Poet* exhibition. 8 p.m. The Renwick Gallery. FREE.

12 HIRSHHORN FILMS: Animated works by Norman McLaren. 12 noon. Hirshhorn Museum. FREE.

*Sponsored by the Resident Associate Program of the Smithsonian. Discounts are available for members. For attendance or other information call 381-5157. Unless otherwise indicated, tickets should be purchased in advance, and will be sold at the door only if available.

13 SCI-FI FILM FESTIVAL: *Five Million Years to Earth*. 1968. 5 p.m. Carmichael Auditorium, History and Technology Building. See March 6 for series details. \$3.*

JAZZ HERITAGE CONCERT: *Tribute to Charlie Parker*. Celebration and re-interpretation of the musical force of Charlie Parker, presented by Charles McPherson, alto-saxophonist exemplar of the Parker tradition. 8 p.m. Baird Auditorium, Natural History Building. \$5 general, with discounts for students, senior citizens and Resident Associates. For reservations call 381-5395. A FREE workshop will be held at 4:30 p.m. Sponsored by the Division of Performing Arts.

BAROQUE CONCERT: *Ricercare*, European Renaissance wind ensemble, presents *Chanson and Dances of Spain and Flanders*. Five artists performing on recorders, single and double reed instruments and percussion, and directed by Michel Piguet, world's foremost Baroque oboe player perform the repertoire of the 13th through 17th centuries. 8:30 p.m. Hall of Musical Instruments, History and Technology Building. \$4 general, with discounts for students and senior citizens, and Resident Associates. For reservations call 381-5395. See also March 14. Sponsored by the Division of Performing Arts.

14 BAROQUE CONCERT: *Ricercare*, European Renaissance wind ensemble, presents *Instrumental Music in Renaissance Germany*. 8:30 p.m. Hall of Musical Instruments, History and Technology Building. \$4 general, with discounts for students, senior citizens and Resident Associates. For reservations call 381-5395. See also March 13.

15 HIRSHHORN FILM: *Noguchi* — exploration of the life and work of the sculptor. 12 noon. Hirshhorn Museum. FREE.

LUNCHEON TALK: *Looking Good — The Liberation of Fashion*. Speaker: Author Clara Pierre. 12 noon. History and Technology Building. \$17.50.*

NMHT TUESDAY FILMS: *Tops*; and *Tocatta for Toy Trains*. Two films by Charles and Ray Eames. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

HIRSHHORN EVENING FILMS: *My Home Movies*, by Taylor Mead. 7 p.m. Hirshhorn Museum. FREE.

ANTHROPOLOGY LECTURE: *Clovis and pre-Clovis from an Early Man Site in Colorado*. Speaker: Dennis Stanford, Smithsonian Department of Anthropology. 8:15 p.m. Ecology Theater, Natural History Building. The public is invited. FREE.

16 FREE FILM THEATRE: *With Hardship Their Garment*. 1939 to 1945 — the world's most destructive war. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See March 2 for series details. FREE.

17 HIRSHHORN FILMS: *Concrete Poetry*; and *e. e. cummings: The Making of a Poet*. 12 noon. Hirshhorn Museum. FREE.

FREE FILM THEATRE: *With Hardship Their Garment*. See March 16 for program details. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

LECTURE: *First Ladies' Jewelry*. The jewelry worn by our presidents' wives and how it provides insight into their individual personalities and interests. Speaker: Margaret Brown Klapthor, Curator of Political History. 2:30 p.m. Carmichael Auditorium, History and Technology Building. \$3.*

HIRSHHORN EVENING FILM: *Babo 73*. Satire by Bob Downey about a new president, starring Taylor Mead. 7 p.m. Hirshhorn Museum. FREE.

EXHIBITION: *Rails of the World: Paintings by J. Fenwick Lansdowne*. Art and Science are combined with meticulous realism in watercolors by artist/naturalist Lansdowne. A widely distributed family of long-toed marsh birds, rails include coots, gallinules, crakes and soras, and many have or may soon become extinct. The 42 paintings, representing 132 species of rails, were drawn from both life and skins to illustrate the book *Rails of the World*, written by Smithsonian Secretary S. Dillon Ripley. The works are lent by M.F. Feheley. Presented by the Smithsonian Traveling Exhibition Service at the Museum of Natural History. Through May 1.

Smithsonian Institution

18 EXHIBITION: *Paint on Wood: Decorated American Furniture Since the 17th Century*. Objects that rely on paint for the principal decorative effect using the techniques of graining, stenciling, freehand painting, japanning, gilding and painted imitation marquetry. A variety of objects represent the diverse style of Chippendale, Art Deco and Empire; the ethnic influences brought to America by German, Norwegian and Spanish settlers, and furniture by contemporary craftsmen. The Renwick Gallery, through November 13.

NATURAL HISTORY LECTURE: *Reconstructing Pre-historic Southwest Populations*. Speaker: Ann Polkovich, Fellow; Department of Anthropology, Smithsonian. 12 noon. Baird Auditorium, Natural History Building. FREE.

COUNTRY MUSIC AND DANCE: *Tommy Jarrell, Wayne Jarrell and Steve Roberts* — performers from the Mount Airy-Round Peak area of North Carolina. Fourth program in the Ward Hamilton Memorial Series. Following the concert, the audience is invited to join in dancing. 8 p.m. Hall of Musical Instruments, History and Technology Building. FREE.

19 HIRSHHORN FILMS FOR YOUNG PEOPLE: 12 noon. Hirshhorn Museum. FREE.

SAT

ARCHAESUS PRODUCTIONS: *American Pie*. Dramatization designed for young people depicting folk tales of Africa, Latin America and the Orient. 2 p.m. Carmichael Auditorium, History and Technology Building. \$2.50.*

20 BRUNCH CONCERT: *Geraldine O'Grady*, violinist, performs works by Mozart, Brahms, Chausson and Suk, accompanied by Frank Conlan on the piano. Pastries and beverages are served before or after the concert. Concert: 11 a.m.; Brunch 10 a.m. or 12 noon. History and Technology Building. \$7.*

SUN

SCI-FI FILM FESTIVAL: *Fahrenheit 451*, 1966. 5 p.m. Carmichael Auditorium, History and Technology Building. See March 6 for series details. \$3.*

AMERICAN POPULAR SONG: *Asleep at the Wheel*, western swing band, performs the latest of their hit tunes, including songs of current popular songwriters as well as those by George Jones, Fats Domino and Hank Williams. 8 p.m. Baird Auditorium, Natural History Building. \$6 general, with discounts for students, senior citizens and Resident Associates. For reservations call 381-5395. Sponsored by the Division of Performing Arts.

22 CREATIVE SCREEN: *Experiments in Motion Graphics; Lapis; Arabesque; Yin Hsien; and Celery Stalks at Midnight*. See March 8 for program details. Complete showings 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. FREE.

TUE

HIRSHHORN FILM: *Claes Oldenburg*. The life and work of the Pop sculptor. 12 noon. Hirshhorn Museum. FREE.

NMHT TUESDAY FILMS: *Portrait of a Railroad; and Movin' On*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

LUNCHEON TALK: *Reporting Paris "Ready-to-Wear"*. Speaker: Eleni Epstein, Fashion Editor, Washington Star. 12 noon. History and Technology Building. \$17.50.*

HIRSHHORN EVENING FILMS: Recent works by Bruce Wood. 7 p.m. Hirshhorn Museum. FREE.

LECTURE: *The Grand Tour and 18th Century English Taste*. The grand aristocratic tours and how they brought about the development of the English Neoclassical style years ahead of other countries, through the gathering of knowledge and art treasures. Speaker: Helen Lowenthal. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.*

23 FREE FILM THEATRE: *Human Rights . . . Fundamental Freedoms*. The Great European empires crumble in the wake of war. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See March 2 for series details. FREE.

WED

AIR AND SPACE FORUM: *Exploration of Antarctica by Air*. Speaker: Dr. Peter Anderson, Ohio State University. A review of the use of aviation in the discovery and exploration of Antarctica in the 20th century. Illustrations will include photographs of the 1902 manned balloon flights through today's long-range ski equipped C-130 Hercules. 12:30 p.m. National Air and Space Museum Theater. FREE.

recently opened

EGYPTIAN ARTS AND SCULPTURE. A sampling of the Egyptian artifacts collected by Charles Lang Freer during several trips to Egypt and the Middle East, including glass vessels dating near the time of Tutankhamum, a life-sized head of Pharaoh Shepseskaf, examples of Egyptian faience and a wood mummy mask are also displayed. The Freer Gallery of Art.

MARY CASSATT SELF-PORTRAIT. Recently acquired watercolor painted in 1880. National Portrait Gallery.

LECTURE: *Setting the Stage: Before the Wave and After the Flood*. Speaker: Andrew MacNair, Institute of Architecture and Urban Studies, discusses the *Ugly vs. the Beautiful in Architecture* and relates examples of the five featured European architects' work to contemporary American. First in a six-part series on architecture from practical structures to utopian projects. Remaining programs each feature one of the architects as speaker and are scheduled throughout April. 8 p.m. Baird Auditorium, Natural History Building. \$4.50.*

24 HIRSHHORN FILM: *Motherwell*. Paintings by this artist are explored. 12 noon. Hirshhorn Museum. FREE.

THU

FREE FILM THEATRE: *Human Rights . . . Fundamental Freedoms*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See March 23 for program details. FREE.

NATIONAL CAPITAL SHELL CLUB: Monthly meeting and illustrated lecture. Dr. Porter Kier, Director, Museum of Natural History, will show films on behavioral characteristics of sea urchins and other marine fauna. 8 p.m. North Foyer Lecture Room, Natural History Building. The public is invited. FREE.

25 CONCERT: *Seven Revolutionary Decades*. Carla Hübner in concert, presenting piano music of the 20th century by Debussy, John Cage, Schoenberg, Bartok, Stockhausen and Scriabin. 8 p.m. Auditorium, Hirshhorn Museum. FREE.

FRI

NATURAL HISTORY FILM: *Where Did the Colorado Go*. The problems arising from the damming, diverting and controlling by man of the Colorado and the dilemma created by trying to correct his mistakes. 12 noon. Baird Auditorium, Natural History Building. FREE.

EXHIBITION: *Acquisitions: 1974-1977*. More than 90 artists are represented by these additions to the Hirshhorn Museum's permanent collection since its opening in 1974. Among the artists represented are William Morris Hunt, Stuart Davis, Claes Oldenburg, Joan Mitchell and Robert Motherwell. Hirshhorn Museum and Sculpture Garden, through July 24.

26 KITE FESTIVAL: Eleventh Annual Competition. Kites are judged on appearance and performance in age groups 11 and under, 12 to 15, and 16 and over. To be eligible contestants must have made their own kites and the kites must fly. Trophies are awarded in eleven categories — aerodynamics, airplane, bird, figures, box or cellular, spacecraft, tandem or compound, foreign type, most beautiful, funniest, and family. Registration and competition begin at 10 a.m. West side of the Washington Monument. Sponsored jointly by Smithsonian Resident Associates, D.C. Department of Recreation and the National Park Service, MARCH 26. Raindate March 27. Call 381-5157.

SAT

radio smithsonian

Radio Smithsonian, a program of music and conversation growing out of the Institution's many activities, is broadcast every Sunday on WGMS-AM (570) and FM (103.56) from 9-9:30 p.m. The program schedule for March:

6th — *Looking for Roots*. Alex Haley, author of the best seller *Roots*, discusses his twelve-year search for his family's origins. *Around the Mall and Beyond*. Edwards Park of Smithsonian magazine brings his anecdotes to radio beginning a regular feature.

13th — *Poetic License*. The relationships between artists and writers, reflected in exhibits at the Renwick Gallery and the Archives of American Art. *Spinning*. The first of a series of interviews with craftspeople at work.

20th — *Animals View the World*. Lang Elliott, a former fellow at the National Zoo, demonstrates how animals communicate with each other and their environment. *Burnished Pottery*. An exploration of traditional Pueblo Indian finishing techniques.

27th — *Concert*. The Kuyken Quartet of Brussels in a concert of Baroque music using their own 18th century instruments.

ALL-DAY SEMINAR: *Degas' Vision*. Dr. Theodore Reff, Columbia University; Dr. Charles Millard, Hirshhorn Museum and Sculpture Garden; and Dr. Jean Boggs, Harvard University — three Degas scholars and authors — will discuss, with slide illustrations, Degas' dancers, sculpture and portraits. Moderator: Edward P. Lawson, Hirshhorn Museum. 10 a.m. Hirshhorn Museum and Sculpture Garden. \$25.*

DAY-LONG SEMINAR: *Public Art in America, 1875-1925*. Held in conjunction with the current exhibition *Daniel Chester French: An American Sculpture*, currently at the National Collection of Fine Arts, and made possible by a grant from the National Endowment for the Humanities. Subjects and speakers follow: *Beaux Arts Architecture and the American Renaissance*; *Mural Painters and Their Patrons: A Consortium for a Public Image*; *American Figure Painting: The Internationalization of Style and Subject*; *Contrasting Styles in Relief Sculpture: French, Saint-Gaudens and Warner*; *Daniel Chester French and Henry Bacon: America's Celebrated Monument Makers, 1897-1924*. 8:30 a.m., Martin Luther King Library. For registration information call the National Trust, 387-4062. FREE.

HIRSHHORN FILMS FOR YOUNG PEOPLE: 12 noon. Hirshhorn Museum. FREE.

27 SCI-FI FILM FESTIVAL: *THX-1138*, 1971. 5 p.m. Carmichael Auditorium, History and Technology Building. See March 6 for series details. \$3.*

SUN

CONCERT: *Seven Revolutionary Decades*. Carla Hübner in concert presenting piano music of the 20th century by Debussy, John Cage, Schoenberg, Bartok, Stockhausen, and Scriabin. 3 p.m. Auditorium, Hirshhorn Museum. FREE.

28 BAROQUE VIOLIN SONATAS. *Sonya Monosoff*, violinist, joined by *Jusith Davidoff*, cello and *James Weaver* on the harpsichord, performs music by Francesco Geminiani, Leclair, Biber, J.S. Bach, and Marini. 8:30 p.m. Hall of Musical Instruments, History and Technology Building. \$4. general, with discounts for students, senior citizens, and Resident Associates. For reservations call 381-5395. Sponsored by the Division of Performing Arts.

MON

29 HIRSHHORN FILM: *Alice Neel*. Documentary about the painter by Nancy Baer. 12 noon and 7 p.m. The filmmaker will be present to discuss the film at the evening showing. Hirshhorn Museum. FREE.

TUE

NMHT TUESDAY FILM: *City Out of Wilderness: Washington*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

LECTURE: *Through the Camera's Eye*. Speaker: Nancy Malan, Archivist, National Archives and Record Service. The uses of photography, a brief history of the photographic processes and the use and value of photographs as documents of American history. In addition, the Archivist will present *American Women through the Camera's Eye*, her own production on the role of women in American history. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.*

30 FREE FILM THEATRE: *How Are the Mighty Fallen*. The Iron Curtain, the Truman Doctrine, the Berlin Blockade. See March 2 for series details. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

WED

LECTURE: *Delirious New York: American Inspirations for a European Architecture*. Speaker: Rem Koolhaas, Dutch architect. 8 p.m. Baird Auditorium, Natural History Building. See March 23 for series details. \$4.50.*

EXPLORING SPACE WITH ASTRONOMERS: *The Discovery of Our Galaxy*. Speaker: Dr. Charles A. Whitney, Harvard University. The visual clues that led to our modern concept of the Milky Way, an interpretation of the evolution of familiar stars and description of a site where stars are presently forming. See March 2 for series details. 8 p.m. National Air and Space Museum Spacearium. Tickets are required. Call 381-4193. FREE.

31 HIRSHHORN FILMS: *The Works of Calder*, and other films on the artist. 12 noon and 7 p.m. Hirshhorn Museum. FREE.

THU

FREE FILM THEATRE: *How Are the Mighty Fallen*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See March 30 for program details. FREE.

SI Newsmakers

ANM Director Appears on Local TV Show; Two MNH Scientists Attend Conference

By Johnnie Douthis

John Kinard, ANM director, appeared on WTOP-TV's "Nine in the Morning," to discuss the Anacostia community and the Museum's next exhibition, "The Anacostia Story."

MNH Botanist **Edward Ayensu** and Ornithologist **George Watson**, attended a conference for parties to the convention on International Trade and Endangered Species of Wild Flora and Fauna held in Bern, Switzerland. Dr. Ayensu was a consultant to the delegation and Dr. Watson participated as an observer representing MNH, the American Association of Systematics Collections, and the American Ornithologists' Union. Dr. Watson then attended the Fourth Pan-African Ornithological Conference on Mahe Island in the Seychelles, where he chaired a symposium on insular avifaunas.

Michael Fischer, NCFA photographer, spent his two weeks of Naval Reserve duty revitalizing the military files by sorting, ordering chronologically, and matching captions for thousands of World War II photographs.

Laurie Kaplowitz, who is in charge of NPG's Portrait Workshop, had a print selected for the Library of Congress Annual Print Show. Only about 60 were chosen of more than 1,500 entries submitted. Miss Kaplowitz's monotype of a cityscape will be on display this summer and then travel to other cities.

NASM's **Melvin Zisfein**, deputy director; **Donald Lopez**, assistant director; and **Walter Boyne**, curator of aeronautics, spoke to the Aviation and Space Writers Association about the new Silver Hill Museum.

Walter Flint, NASM curator of aeronautics, gave a talk on the development of rocketry at a gathering of present and past directors of the Pentagon's Air Force Studies and Analysis divisions.

Harold Langley, MHT associate curator of naval history, addressed the Columbia Historical Society in Washington, on the topic, "A Naval Dependent in Washington, 1837-1842."

Ellen Miles, special assistant to the director for research at NPG, received her Ph.D. from Yale University Graduate School, Department of Art History. The title of her dissertation was "Thomas Hudson (1701-1779): Portraitist to the British Establishment."

Joshua Taylor, NCFA director, attended

meetings of the Association of Art Museum Directors in New Orleans and the College Art Association in Los Angeles. In Los Angeles he was a member of a panel on "Museum Training, Academic Programs, and Fulfilling Responsibilities to the Profession," and spoke to members of a Los Angeles County Museum of Art club on "Life and Times of American Art." He also addressed members of the Washington Print Club on "Seeing Before Believing."

Adelyn Breeskin, NCFA consultant on 20th-century painting and sculpture, gave an illustrated lecture, "Changing Trends in 20th-Century Painting and Sculpture," at St. John's College in Annapolis.

Marc Pachter, NPG historian, was the guest historian for the 29th Williamsburg Antique Forum, entitled "The Emerging National Identity in the Arts" during the period 1776-1825. Each year a prominent historian gives perspectives to the art discussed during the forum lectures.

Undine Jones, MHT Division of Ethnic and Western Culture, and **Gary Sturm**, MHT Division of Musical Instruments, were presented Certificates of Award for Exceptional Services rendered in the performance of duty by MHT Director **Brooke Hindle**.

Nancy Starr, associate program coordinator, Resident Associate Program, attended the joint annual meeting of the College Art Association of America and the Society of Architectural Historians held in Los Angeles.

Elvira and Vladimir Clain-Stefanelli, MHT numismatics curators, served on the Coin and Medal Panel of the American Revolution Bicentennial Administration. Mrs. Stefanelli also served as chairperson of the Sub-Committee for Art and History.

Tom Crouch, NASM associate curator of astronautics, was the recipient of the 1976 American Institute of Aeronautics and Astronautics History Manuscript Award for his manuscript, "To Ride the Fractious Horse: The American Aeronautical Community and the Problem of Heavier-Than-Air Flight, 1875-1905." This is the second consecutive year that this award has been presented to a NASM curator. **Richard Hallion** received the award in 1975 for his "Legacy of Flight," which will be published this summer by the University of Washington Press.

Farouk El-Baz, chief of the Center for Earth and Planetary Studies at NASM, recently returned from a two-week trip to the Western Desert of Egypt to field check

Apollo-Soyuz photographs and astronaut observations. Results of the trip include a classification of soil types, establishment of prevailing and subsidiary wind directions, and a confirmation of the direction of shifting sands and resulting landforms.

The 50th anniversary of the death of **Charles Walcott**, Smithsonian's fourth Secretary was marked by lectures at the Geological Society of Washington of which Walcott was the first president. **Ellis Hochelson**, Geological Survey scientist with offices in MNH talked about Walcott's career and **Frederick Collier**, collections manager for MNH's paleobiology department gave an assessment of Walcott's famous discovery of Burgess shales fossils in British Columbia.

MNH Ornithologist **Richard Zusi** has recently returned from a trip to Ecuador where he collected hummingbirds.

Four NPG staffers attended a five-day course at the National Archives on using the resources of the Institution. "Going to the Source: An Introduction to Archival Research" was attended by **Margaret Christman**, researcher; **Wendy Wick**, curator of prints; **Amy Henderson**, historian; and **Will Stapp**, curator of photographs.

Cynthia Jaffee McCabe, HMSG curator of exhibitions, appeared on WGTS radio with James Kraft, of the National Endowment for the Humanities to discuss the Canadian symposium now at the Hirshhorn.

Roy Bryce-Laporte, RIIES director, has been named to the American Sociological Association's DuBois-Johnson-Frazier Award Selection Committee for a two-year term. Dr. Laporte was a guest speaker at the recent luncheon meeting of the D.C. Sociological Society, where he spoke on "The New Immigrants: Their Origin, Visibility and Challenges to the American Public — Impact of the Immigration Act of 1965."

Julie Link Haifley of NCFA's Office of Program Support, delivered a paper, "Capital Images: The Photography of Titian Ramsey Peale, 1855-1885," at the College Art Association meeting in Los Angeles.

Silvio Bedini, MHT deputy director, and **Otto Mayr**, MHT curator, are working with visiting curator **Klaus A. C. Maurice** on horological research and on plans for an exhibition of Renaissance clocks, a tentative joint project between MHT and the Bavarian National Museum where Dr. Maurice is curator of metal crafts.

Stephen Couch, research coordinator at RIIES authored "Class, Politics, and Symphony Orchestras," which appeared in the November-December 1976 issue of *Society*. Mr. Couch presented two papers at the Alpha Kappa Delta Sociological Research Symposium on "Career Aspirations of Music Students," and "The Birth of the Symphony Orchestra" in Richmond, Va. He also gave a lecture on U.S. immigration at Queensborough Community College in Bayside, N.Y.

Felix Lowe, deputy director of the Smithsonian Press, moderated a panel, "Book Publishing and Book Selling: Where the Twain Should Meet," at a recent meeting for Washington book publishers.

'Art to Zoo' Sent To 700 Teachers

"Art to Zoo" is a new publication from the Office of Elementary and Secondary Education. A sample copy has been inserted with this issue of *Torch*.

It is designed to communicate the idea that objects, such as those in Smithsonian collections, have impact on the learning process, according to Editor Ann Bay.

The newsletter goes to teachers of grades three through six, to help them introduce students to community resources such as museums, libraries, zoos, and parks.

One approach taken in the articles is showing successful programs conducted by SI educational staff members to enrich young peoples' experiences at the Smithsonian.

Another type of article included in each issue is an interview with an SI staff member.

Writing for the publication are education officers from Smithsonian galleries, museums, the Chesapeake Bay Center, the National Zoo, and the Traveling Exhibition Service.

The February issue was distributed to about 700 teachers across the United States. This fall, "Art to Zoo" will extend its circulation to a larger group of teachers.

8,000 Indian Photos Donated to Archives



"Waiting For A Bus" by Joseph Farber is among the collection donated to MNH.

Joseph Farber, the New York author of "Native Americans 500 Years After," (Crowell, 1975), has presented nearly 8,000 photographs of contemporary American Indians to the National Anthropological Archives in the Museum of Natural History.

It is the largest donation of photos on this subject in Archives history, and it comprises all the photography Mr. Farber did while writing his book.

Photographs of contemporary Indians by both Mr. Farber and Susanne Anderson of Washington were exhibited recently at MNH. Ms. Anderson's works were included in her book "Song of the Earth's Spirit," (McGraw Hill, 1972).

Midday Films Draw Crowds

By Johnnie Douthis

These days it's standing room only at the Free Film Theater in the Museum of History and Technology's Carmichael Auditorium. The attraction is the 13-part series "Europe: The Mighty Continent," a BBC production narrated by Peter Ustinov.

With a script by John Terraine, the films detail European history in the twentieth century with a mixture of authentic film clips, dramatizations, and on-location narrations. There are segments on political, military, social, and cultural events from the Paris World's Fair to the European youth revolts of the 1960's.

The Free Film Theater, sponsored by the Women's Committee of the Smithsonian Associates, is coordinated by Edith Schafer of the Office of Telecommunications, who selects, obtains, and previews all the films.

Mrs. Schafer said that Free Film Theater audiences demand and enjoy high quality, and seem to prefer films on unexplained phenomena, popular technology, ethnic groups, and all phases of history.

Since she assumed responsibility for the theater in 1972, Mrs. Schafer has selected hundreds of films for viewing. Among the most popular have been "The Ascent of Man," "The Tall Ships Are Coming," "Salute to the Tall Ships," and the current series.

Although the Tall Ships films were scheduled for screening on the same July day that the ships entered New York Harbor, the films were delayed in the mail and had to be rescheduled in November. Even then, they attracted standing room audiences for two days, and Mrs. Schafer received numerous requests for repeat viewings.

In an effort to present more series programs, Mrs. Schafer is trying to obtain films on medicine and explorers.

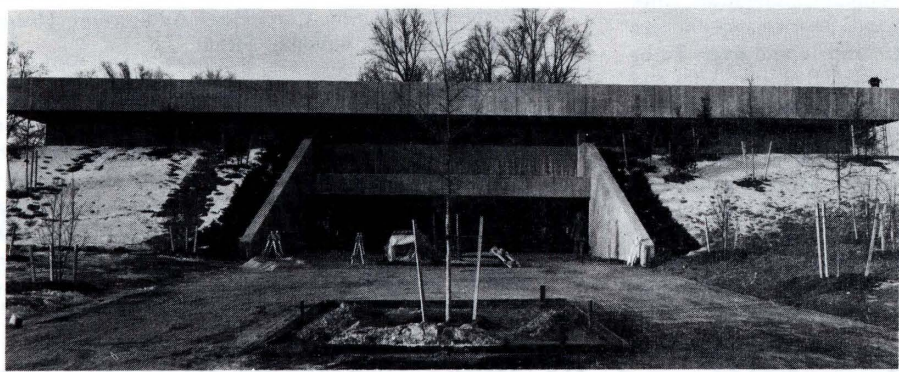
"Europe: The Mighty Continent," which began January 19, will continue through April 14. Segments in March will deal with the League of Nations, Mussolini, World War II, and the Berlin Blockade.

A volunteer from the Women's Committee is a monitor for the twice-weekly showings, held Wednesday and Thursday at 12:30 p.m.

New Silver Hill Hours

As a conservation measure, tours of NASM's Silver Hill Museum are now being conducted only on Wednesdays and Saturdays at 10 a.m. and 2 p.m. Large fuel requirements to heat the hangar-like buildings which house the storage, restoration, and conservation facility have called for the reduced tour schedule, which will be in effect until further notice. To arrange a tour of Silver Hill, call ext. 4056 between 9 a.m. and noon, Monday through Friday.

New Administration Building Houses Library, Auditorium



New education-administration building at the Zoo.

By Kathryn Lindeman

Things have been hectic at the National Zoo recently with the moving of administrative headquarters from the 172-year-old Holt house to the new facility just inside the Connecticut Avenue entrance.

The new administrative quarters, occupied on February 2 by Director Theodore Reed and 13 staff members, are part of the master plan for modernizing the Zoo.

The two-story building will also house educational facilities including a 300-seat auditorium, a bookshop, classrooms, and a resource room, all to open to the public at a later date.

The administrative offices are located on the second floor along with a library, conference room, student study area, and an audio-visual center. Friends of the National Zoo are now also located in the new structure.

Constructed with earth around the first floor to minimize the effect of cement and glass, the building overlooks the glockenspiel on one side and is surrounded

by 100 newly planted small English yews and 91 holly, dogwood, mulberry, willow oak, and Japanese pagoda trees.

"It's so nice to be near the animals," said Billie Hamlet, NZP public information officer. "Now we overlook the zebra pens and those of other animals."

The vacated Holt house was built around 1805 and purchased by the Smithsonian in 1889 from Dr. Henry C. Holt. The house will be used by John Eisenberg, head of the Office of Zoological Research, and graduate students for research on animal behavior.

The Connecticut Avenue entrance of the Zoo has also been spruced up for pedestrians to accommodate peak tourist traffic.

SMITHSONIAN TORCH March 1977

Published for Smithsonian Institution personnel by the Smithsonian Office of Public Affairs, Susan Bliss, Editor; Kathryn Lindeman, Assistant.

Photo by Max Hirschfeld

Study of Man Center Prepares Two Volumes of Indian Series

By Thomas Harney

At the Smithsonian Center for the Study of Man, staff teamwork is pulling together in a project that many SI scientists and administrators believe is one of the Institution's most important scholarly accomplishments of the last century.

The first two of the 20-volume "Handbook of North American Indians" are scheduled for publication by the SI Press this autumn. Two volumes are planned for issue every year between 1977 and 1985, and the result will be a series that will summarize current scholarship on the history and cultures of North American Indians and Eskimos from prehistory through the present.

The first volume will cover the tribes of California, and will be followed by one about the tribes of the Northeast. The regional volumes will cover a good part of northern Mexico, all of the continental United States, Canada, Alaska, and the territory of the Greenlandic and Siberian Eskimos.

Natural environments as they relate to Indian language evolution, archeological research, and written and oral history will be discussed in each regional volume. There will also be an article summarizing the history and evolution of each tribe or closely related group of tribes.

The new reference publication will replace the original two-volume "Handbook of North American Indians" which was published by the old SI Bureau of American Ethnology in 1907 and 1910. For years that work was a standard encyclopedia of United States Indian history and culture. As Indian society developed and changed, however, and scholars gathered more information, the work became dated.

Under the editorship of Research Curator William Sturtevant at MNH, the new series was begun in the late 1960's. As editor Dr. Sturtevant gathers and coordinates scholarly material for the entire project, and is editor for the introductory volume.

Robert Heizer, professor of anthropology at the University of California at Berkeley, is editor of the California volume. It will consist of about 750 large pages, standardized throughout the series, with articles arranged by subject matter. Each volume will have a detailed index, with a final index volume for the whole work.

Some 70 authors contributed to the California work, including two Indians. Contributors were selected for their sensitivity to Indian viewpoints, as well as for their knowledge of the subject matter.

In addition to the regional, introductory, and index volumes, the Handbook will



Handbook illustration shows Tipai Indians.

include volumes about contemporary Indian life, edited by Indian historian and anthropologist D'Arcy McNickle; a history of Indian-white relations edited by Wilcomb Washburn, director of SI's Office of American Studies; an analysis of Indian languages edited by Anthropologist Ives Goddard, linguistic editor for the Handbook; a study of technology and visual arts edited by Dr. Sturtevant; and two volumes of biography including more than 1,500 Indians.

Compiling the bibliographies are Lorraine Jacoby, assisted by Caroline Ladeira. Photograph researchers Joanna Scherer and Laura Greenberg have gathered illustrations for each chapter subject. Where photographs do not exist, illustrations are being researched and drawn by Jo Moore, and maps prepared by Judy Wojcik. Editorial secretary is Alice Boarman.

Handbook Coordinator Diane Della-Loggia edits manuscript and manages production schedules for the publication, while fiscal and production arrangements are made by Sherrill Berger, administrative officer at the Center. Administrative secretaries are Melvina Jackson and Lydia Ratliff.

Manager for the project is MNH Assistant Director James Mello who was appointed to the task by the Director of the Center for the Study of Man, Porter Kier, who is also director of MNH and the National Museum of Man. Serving as advisor to the management team is Catherine Kerby, staff assistant to the director of MNH.

Guiding the Handbook project is an advisory board of scholars that includes MNH Emeritus Physical Anthropologist T. Dale Stewart.

Books By SI People

Recently-published books written, edited, or illustrated by Smithsonian staff members include:

"Butterflies," by Jo Brewer, color photographs by Kjell Sandved, MNH, Abrams, 1976

"Alienation in Contemporary Society: A Multidisciplinary Examination," coauthored by Roy Bryce-Laporte, RIES, and Claudewell Thomas, Praeger, 1976

"Exploratory Fieldwork on Latino Migrants and Indochinese Refugees," coedited by Roy Bryce-Laporte and Stephen Couch, RIES, Smithsonian Institution Press, 1976

"Das grosse Buch der Munzen und Medaillen," (The Big Book on Coins and Medals), by Elvira Clain-Stefanelli, MHT, Battenberg Verlag, Munich, 1976

"Flying to the Moon and Other Strange Places," by Michael Collins, NASM, Farrar, Straus & Giroux, 1976

"Langley's Model Aero Engine of 1903," by Robert Meyer, NASM, Aeroplanes and Engines Publishers, 1976

If you have authored or illustrated a recently-released book, please notify Smithsonian Press Assistant Director Felix Lowe, so that your publication can be listed in the *Torch*.

*Available on a limited basis, free-of-charge, from the Research Institute on Immigration and Ethnic Studies

**Available in Smithsonian Museum Shops

SI In The Media

Star Features MNH Scientists

By Johnnie Douthis

Washington Star writer John Sherwood has written a five-part series on some of the "grand old men and women" of the Museum of Natural History. The articles provided a fascinating look at past and present MNH scientists, with their conventional (and zany) collecting methods. Sherwood offered readers some delightful insights into the personalities of these world renowned authorities, many of whom have worked for years without salary.

Sherwood's enthusiasm and respect for the people he interviewed was illustrated when he refused to refer to Doris Holmes Blake, a coleopterist, by her surname. As he stated, "She simply cannot be called 'Blake,' no matter what newspaper style demands these days."

In addition to Mrs. Blake, others highlighted in the series included T. Dale Stewart, Waldo LaSalle Schmitt, and Alexander Wetmore.

HIRSHHORN

David Tannous, writing in *Washington Calendar Magazine*, described "14 Canadians: A Critic's Choice" as "imposing, active and outgoing, rather than recessive or self-effacing."

Paul Richard, *Washington Post* art critic, said the show is full of color and enthusiasm and fun to look at. He credited Joe Shannon, HMSG exhibits designer, with a brilliant job of installation.

Washington Star critic Benjamin Forgey said the simultaneous showing of Canadian art at HMSG and the Phillips Collection suggests that "Canada by the mid-1970's had entered the mainstream of the international culture of the western industrial world, casting off the provincialism and the nationalistic attitudes of the earlier artists."

Although the *Toronto Globe and Mail* did not completely agree with Andrew Hudson's selections for the show, the article noted, "They are among the best, though, and refreshingly free of the narrow nationalist influences that still appear everywhere to pollute and hold back the mainstream of Canadian art."

From the *Canadian*, a Sunday supplement, art critic Barrie Hale felt that Hudson's "14 Canadians" might be the event that will spread the word about what has always gone on in Toronto's art community.

For those just beginning to pursue an interest in art, the *Baltimore Sun* recently recommended HMSG as a good place to start.

A *Saturday Review* article said that HMSG "has exerted enormous leverage in bringing contemporary art to a hitherto traditional city."

SITES

"American Art in the Making" is in many ways a delightful and instructive show," wrote Benjamin Forgey in the *Washington Star*.

In the *Washington Post*, Cynthia Helms' article about SITES' "Locks from Iran" gave a good view of Iran, the way it looks, and the numerous uses of locks in the country. Mrs. Helms resided in Iran when her husband was U.S. Ambassador there.

The *Trenton* (N.J.) *Times* praised the show with, "You may never have thought that a display of locks could be fascinating but these locks are breathtaking."

The *Louisville* (Ky.) *Courier-Journal* describes the gold bracelet wrist watch of Kentuckian Mary Todd Lincoln as one of the most interesting pieces included in the MHT show of First Ladies jewelry.

Washington Star fashion writer Eleni wrote that the MHT exhibit of First Ladies jewelry and accessories is a perfect example to illustrate, "The more fashion changes, the more it stays the same."

The *Washington Star* arts column stated that the NPG show of Presidential inaugural medals "contains a few really distinguished portraits and more than a few insights into an interesting, if neglected field."

A *Newsday* interview with MHT Curator Margaret Klapthor revealed that the simple sleeveless red velvet "flapper" dress worn by Grace Coolidge in 1929 is the most popular of all the First Ladies' gowns.

NPG Director Marvin Sadik feels that there has not been a really good Presidential inaugural medal since the one done for Roosevelt's fourth inauguration, according to Sarah Booth Conroy, *Washington Post* writer.

PERFORMING ARTS CONCERT

Washington Post writer Joan Reinthal called the recent Theater Chamber Players concert "unusually interesting music, beautifully performed."

A *National Observer* article on the smiles of American Presidents quoted John Ewers, MNH anthropologist: "The Plains Indians tried to suppress any expression of surprise, but they smiled as much or more than most other peoples. In their relations with white people, the Indians always kept a firm face, but among themselves they loved humorous stories."

An article in the *Baltimore Sun* on how to keep warm while watching the Carter inauguration quoted William Fitzhugh, MNH anthropologist: "Keep your belly full, and eat lots of seal fat. That's how the Eskimos keep warm."

MORE NOTABLE SI TOPICS

A *Washington Calendar Magazine* article details the numerous activities and the "special appeal of the Smithsonian Resident Associates programs . . ."

An editorial in the *Baltimore Sun* titled "The Human Side of Justice" commented, "There is a remarkable picture wrapped around the front and back cover of the current issue of *Smithsonian* magazine. It is a lineup of the nine members of the Supreme Court . . . relaxed, smiling, leaning, or sitting on a long table, wearing street clothes. . . . The cover picture apparently is the first of its kind in a popular periodical."

The rare informal photo of the justices, distributed nation-wide by Associated Press, was published in the *Los Angeles Times*, *Detroit News*, and numerous other newspapers.

Writing on the Freer's show of American art, Benjamin Forgey said, "It is an interesting show that resurrects the ambience of refinement that attached to the Freer circle and to a certain branch of American art at the turn of the century . . ."

From the *Saturday Review*: "With all its hardware — the rockets, the capsules, the bombers — the chunkily built museum retains a sense of poetry — perhaps because it's headed by Michael Collins, the most sensitive astronaut of all."

According to the *Boston Globe*, NASM does not match the usual museum image of musty-moldy and dust-encrusted. "Instead, this sparkling new museum is a study in excitement, a vast repository of the machines, the ideas, and the talents that gave humans the freedom to fly . . ."

MHT Starts Staff Program

The Museum of History and Technology has instituted two separate programs designed to keep all Smithsonian staff up-to-date about what goes on inside our museums.

The first program consists of daytime lectures given by Smithsonian staff members on "Artifacts as Social Documents." Sponsored by MHT's Department of Social History, the talks will be held about once every four to six weeks, and are open to all Smithsonian staff.

Presenting the first lecture in February was Carl Scheele, chairman of the MHT exhibition, "A Nation of Nations," who spoke on "The Old Phonograph Record." A lecture on Pennsylvania German decorated chests to be delivered by National Portrait Gallery Associate Curator Monroe Fabian is planned for March 24.

Viewing the series as an opportunity for curators, specialists, and visiting scholars to share some aspects of their current research, social history Chairman Richard Ahlborn welcomes suggestions for future topics and speakers.

Each session will feature a 30- to 40-minute report, followed by questions and coffee. People wishing to attend should call ext. 6112 for exact times and locations, and to reserve a seat.

The other MHT program takes a more technical approach, with staff members meeting to discuss various aspects of caring for museum collections. Coordinated by MHT staff members Barbara Coffee (ext. 5244), Katherine Dirks (ext. 5121), and Anne Serio (ext. 6112), the discussions are held on the third Thursday of each month at 10:30 a.m.

Covering subjects such as collection handling, exhibition, cataloging, conservation and shipping, the series opened with a report from Robert Organ of the Conservation Analytical Laboratory on CAL's efforts to organize information for response to frequent public inquiries about conservation.

For information about future discussions in the series, contact the staff members listed above.

Appointments

Russell Shank To Join UCLA

Russell Shank, director of the Smithsonian Institution Libraries since 1967, has been named librarian at the University of California at Los Angeles, where he will also have a position on the faculty. His resignation from the Smithsonian is effective in July.

Before coming to the Smithsonian, Dr. Shank was a senior lecturer and associate professor at the Columbia University School of Library Service, an assistant librarian at the University of California at Berkeley, and a supervising librarian for engineering and physical sciences at Columbia. He also has held library posts at the universities of Wisconsin and Washington and at the Milwaukee Public Library.

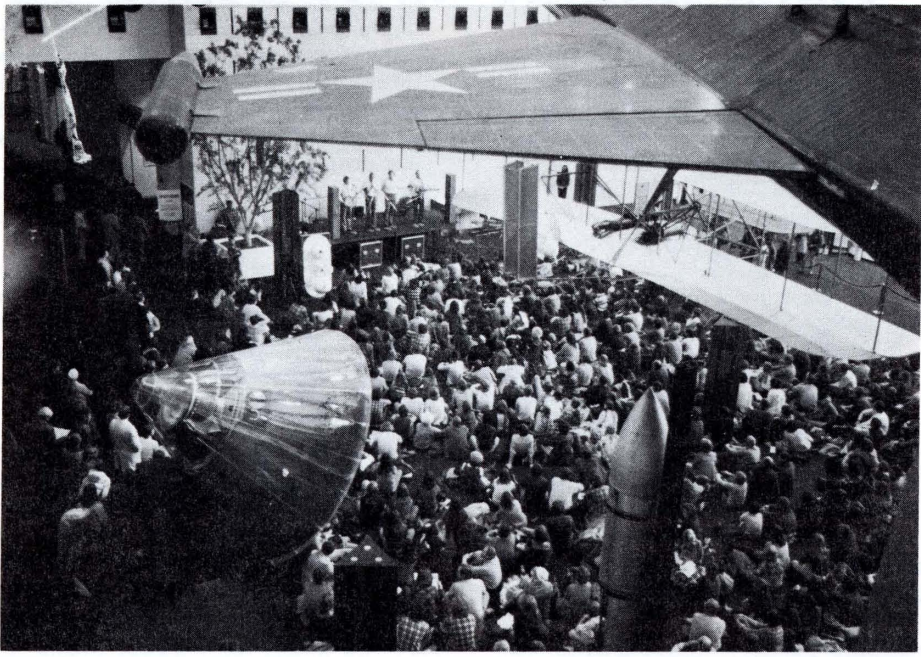
While at the Smithsonian, Dr. Shank developed a library system which permits uniform standards of librarianship while at the same time providing a measure of individual identity for each museum.

Johannes Hyltoft has been appointed conservator of Smithsonian Institution Libraries. A graduate of Graphic College, Copenhagen, Denmark, Mr. Hyltoft served as professor of the King's Cabinet at Amalienborg Castle, Copenhagen. Prior to his appointment at the Smithsonian, Mr. Hyltoft was a conservator at the Folger Shakespeare Library.

Bonnie Fox, a graduate of the University of Maryland, and Michael Hoopes, a graduate of Washington College, began work on a three-year herbicide study at the Chesapeake Bay Center for Environmental Studies. Under the supervision of CBCES chemist Tung Wu, they will assist in collecting and analyzing soil and water samples for herbicide concentrations.

Inaugural Crowds Throng to SI

Concerts Draw Lively Crowds



Crowds lounge in Milestones Gallery listening to bluegrass sounds of "Seldom Scene."



Japanese Koto players in concert.

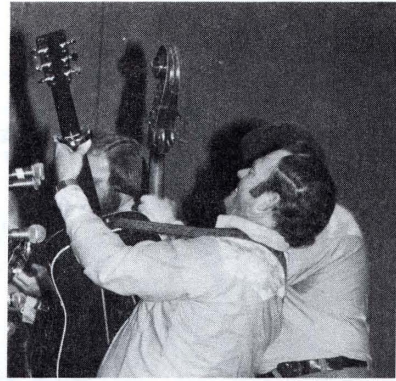
Washington was transformed from a political arena to a festival stage during Inaugural Week 1977, and the Smithsonian played a part that many visitors won't forget.

More than 300,000 came to SI museums during the week to enjoy the collections and to attend free concerts funded by a special grant from Mobil. To accommodate the crowds, most Smithsonian buildings remained open until 9 p.m., and on Inauguration Day itself, the Mall museums opened at 9 a.m.

The largest crowd, 87,632 persons, visited the museums Friday, January 21, and attended the 18 concerts scheduled that day.

Secretary Ripley was among the participants at Friday evening's square dance in the National Visitors Center. Organized by Ralph Rinzler, head of the new Folklife Unit, the dance drew about 8,000 people, many in full skirts and plaid shirts.

For the Inaugural Parade, the Smithsonian suggested using a sampling of environmentally sound "cars of the future,"



Photos by Janet Stratton

"The Country Gentlemen" at MHT.

and cooperated with the Energy Research and Development Administration which provided four experimental vehicles. The cars resembled conventional automobiles, but they ran without gasoline. Two were electrically powered, one had a gas turbine engine, and the fourth ran on hydrogen.

On the following day, the cars drew much public attention as they were exhibited at the Mall entrance to the Museum of History and Technology, where ERDA staff members were on hand to answer questions.



John Philips (left) and Billy Taylor in concert at the Renwick.

By Susanne Roschwalb

They weren't ordinary museum scenes at the Smithsonian during Inaugural Week.

People danced around the elephant in the Museum of Natural History Rotunda, sprawled out under the "Spirit of St. Louis" as they tapped a beat with the Rick Henderson Quintet, and enjoyed the acoustics of the National Portrait Gallery's Great Hall.

As much as half of any audience was from out-of-town, many from Georgia. One family was seen at the National Air and Space Museum with baggage tags marked "GA" hanging from the children's sleeves.

The most frequent question during the week must have been "Where is the bluegrass concert?" Indeed, the Seldom Scene and other bluegrass groups — Southern Mountain Boys and Country Current — drew the largest audiences of the week, with between 8,000 and 12,000 at the Seldom Scene concert at NASM on Wednesday evening.

The audience at MNH on Tuesday could not keep still as they listened to the infectious beat of the Sambistas de Rio, and soon there was a responsive crowd dancing around the elephant.

About 600 people came to hear the Irish Tradition, and watch an Irish step dancing demonstration.

Concerts at the Renwick Gallery ranged from classical to country, including James Weaver playing harpsichord, soprano Phyllis Bry-Julson of the Theater Chamber Players giving a vocal concert, and Bennie and Vallie Cain playing bluegrass-country music.

As Bennie introduced fiddler Bill Belford, he said, "I told Bill if he played real good, I'd give him that picture over there on the far wall." It was of a curvaceous reclining nude.

Public response to the concerts program was favorable and immediate. A letter from Washingtonian Wendell Cohen summed up the opinions of most:

"I have thoroughly enjoyed every concert that I've attended. Those at the Renwick and National Portrait Gallery were especially enjoyable. The concerts and their settings compliment each other beautifully; the music seems to gain an intensity from the surroundings and the galleries seem more 'alive' from the music."

"I guess what I'm trying to say," Mr. Cohen went on, "is that it all adds up to a much wider range of pleasures — visual and aural. It is just magnificent, and I want to express my appreciation to you, your staff, and the artists for making it all possible."

President Carter also sent his personal thanks for the program, and the Division of Performing Arts, which produced the concerts, thanked the many Smithsonian people — building managers and crews, protection service personnel, and others — who helped to make the events so successful.

The performances drew from the public, and from within the Institution itself, many expressions of hope that the concerts program could be repeated, and that, "We wouldn't have to wait for the next inaugural to do so."

SIWC Gets Survey Results

Around the Institution, many staff members are aware of the Smithsonian Women's Council, and understand its purpose and operation, according to results of a survey distributed in December to all personnel.

The survey was conducted by the Women's Council to determine employee awareness of its purpose, to discover employee concerns, and to gather topics for future council programs.

A large cross-section of employees responded to the questionnaire, said Edith Martin, chairperson of the publicity committee, who noted that many people wanted to know more about the council's history. Some of the same people felt that the group was evolving from a small organization into a positive force working to help employees attain their goals.

Most of those responding wanted more information on SI policies toward programs of daycare, upward mobility, hiring women for top and mid-level positions, and training.

Many men responding to the questionnaire felt there was a need for more women in management, and some respondents noted that management should put more stress on the importance of clerical personnel to the Institution's functioning.

Ms. Martin noted that many people expressed willingness to serve on committees, and said that the appropriate committee chairperson would contact them soon.

Maritime Expert Returns to Work at Age 73

By Herman Stein

With the revival of wooden boatbuilding and the new interest in preserving classic American boats, the Smithsonian's William Earle Geoghegan should be designated "a living national treasure," the *New York Times* recently suggested.

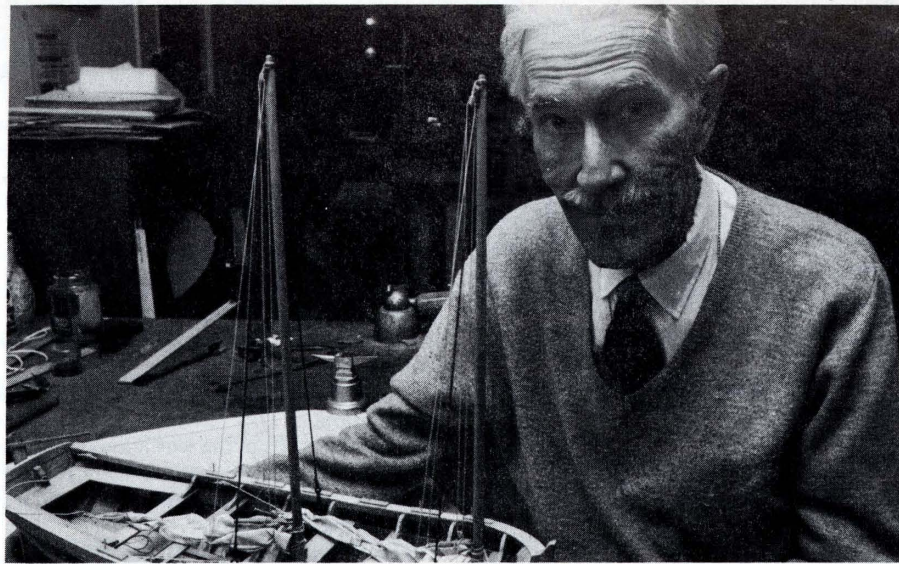
Boat enthusiasts everywhere will probably endorse that proposal. Since 1957, when he joined the Smithsonian to work with the noted marine architect and historian, the late Howard Chapelle, Mr. Geoghegan has been supplying the public with history and details about models that make up the National Watercraft Collection at the Museum of History and Technology, one of the finest collections of models in the world and certainly the greatest single collection devoted to the history of American naval architecture.

Mr. Geoghegan returned from retirement as a part-time employee of the section of maritime history to help the section keep abreast of the lively public demand for copies of the Museum's plans of American watercraft. As time allows, he also answers queries about boats and ships, ranging from details of particular vessels to the whereabouts of wrecks, obscure facts about naval battles, or just about anything dealing with watercraft. "I get letters from as far away as New Zealand and South Africa," he said.

Model builder, draftsman, and former sailor, William Geoghegan at 73 has the kind of nautical know-how which inspired the *New York Times* to characterize him as "... steeped in naval and boating history ... the person to whom the experts turn, the apprentice shop directors, the heads of school programs and local history projects, the purist nuts."

Ships have always been an important part of Mr. Geoghegan's background. His grandfather was a square-rig sailor on the "coffee clippers" that ran the Baltimore-Rio sea route before the Civil War. His father worked as first mate on the old Chesapeake Bay steamers. Mr. Geoghegan himself at the age of 16 was spending his summer vacations as lookout and quartermaster on such legendary Chesapeake Bay steamers as the *Dorchester*, the *Tangier*, and the *Eastern Shore*.

"It took one day and two nights to make



William Geoghegan with one of his models.

the run from Baltimore to Washington," he recalled. "We made 25 wharves on each run to pick up passengers and cargo. A two-bunk stateroom for the trip cost \$2.25. The only stateroom with beds instead of bunks was the bridal chamber, which cost \$4.75 for the two-night trip."

It was in 1922, while Mr. Geoghegan was a student at the Maryland Institute of Design, that he built his first model, the *Santa Maria*. He found the plans for Columbus' flagship in a library book. Today, Geoghegan-built models are on display at many famous museums, including the Mystic Seaport Museum in Connecticut and the Mariners Museum in Virginia, which houses the most extensive nautical collection in America.

For years Mr. Geoghegan worked as a model builder in Baltimore and New York. For a while, he operated his own shop in New York. During World War II, he recalled, he constructed numerous miniature navy ship models for naval officers and hobbyists. But his specialty, and his real love, is the naval history of the Civil War, particularly the cruisers and ironclad gunboats of that period.

For the past decade or so he has been involved, off and on, in an effort to restore the *Cairo*, a Civil War ironclad which was raised from the bottom of the Yazoo River in Mississippi in 1964. Now docked in

Pascagoula, Miss., the *Cairo* is rapidly deteriorating, Mr. Geoghegan said sadly. "Grass is growing on her forward deck." As a consultant for a group seeking to preserve the *Cairo*, Mr. Geoghegan has drafted several optional restoration plans designed to save the relic, which is now owned by the National Park Service.

Mr. Geoghegan's association with the Smithsonian began when his close friend and Maryland Eastern Shore neighbor Chapelle was named curator of transportation at the Institution in 1957. Mr. Chapelle persuaded Mr. Geoghegan to come to Washington with him as his assistant. The two men, working with colleagues at the Smithsonian, were instrumental in significantly expanding the number of ship and boat models. Between 1960 and 1975, some 115 models and plans were added to the watercraft collection. Mr. Geoghegan also helped to organize the Smithsonian's special naval display marking the Civil War centennial in 1961.

After Mr. Chapelle retired as a curator, he remained at the Smithsonian as senior historian, while Mr. Geoghegan, who was also retired at 70, chose to stay on as a volunteer to take over the boat plan service. He was rehired by the Institution in May 1975 as a part-time paid employee. Mr. Chapelle died on June 30, 1975.

Photo by Richard Hofmeister