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# THE SMITHSONIAN TORCH

No. 77-7

Smithsonian Institution, Washington, D.C.

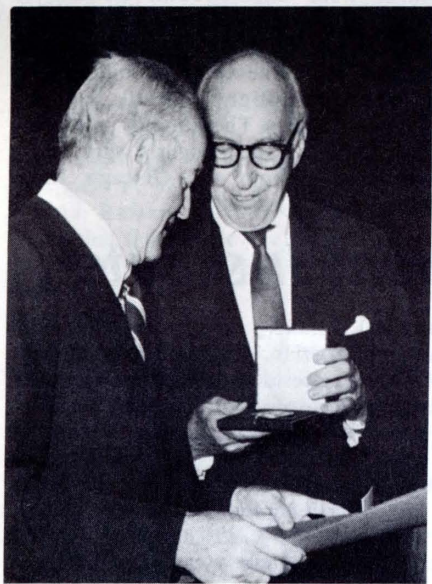
July 1977

## Royalty Welcomed to 'Jubilee'



Museum Director Brooke Hindle looks on as Captain Mark Phillips and Her Royal Highness Princess Anne sign the guest book at MHT's "Silver Jubilee" exhibition. The Princess and her husband visited the exhibition on June 16, and toured the Museum with Mr. Hindle and Secretary Ripley.

## Humphrey Awarded Henry Medal at Symposium



Secretary Ripley presents Henry Medal to Senator Humphrey.

Senator Hubert Humphrey of Minnesota, was awarded the Smithsonian's Joseph Henry Medal on Tuesday, June 14, at the opening of the sixth annual symposium, "Kin and Communities: The Peopling of America."

The presentation was made by Secretary S. Dillon Ripley at the Kennedy Center's Eisenhower Theater. Talks by First Lady Rosalynn Carter, anthropologist Margaret Mead, and author Alex Haley were highlights of the opening event.

In his keynote address, "The Family Roots of a National Community," Senator Humphrey talked about the importance of the family unit.

"The family is the basic moral economic element of society. It is vital to human development," Senator Humphrey said. "It is imperative therefore that those of us who recognize its importance accept the responsibility for taking whatever steps are necessary to preserve the family's moral foundation."

"Most of our problems today are symptoms of an almost universal flight from responsibility," he continued. "In personal life we see the abuse of drugs and alcohol, mental illness, apathy, the lack of personal goals, and an unhealthy fascination with speed, luxury, and violence." Senator Humphrey suggested that the conference would be the perfect forum to address questions about the future of the family and community.

In closing he said, "Let it be said of this conference that this is where the movement began in America's third century to build a better life for future generations of American families."

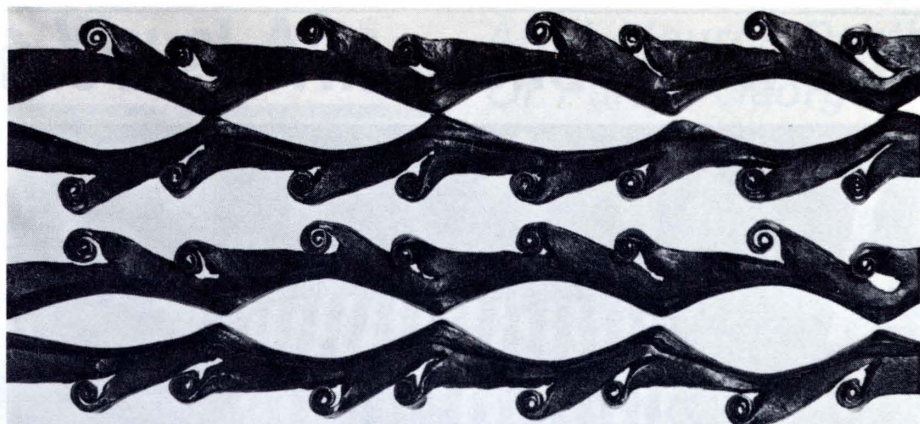
Senator Humphrey has had a long association with the Smithsonian. As Vice President and as Regent, he made the first presentation of the Henry Medal in 1967 to David Finley, the first director of the National Gallery of Art. When Congress created the Woodrow Wilson International Center for Scholars at the Smithsonian, Senator Humphrey was the first chairman of the Center's Board of Trustees.

The Henry Medal is awarded to individuals in recognition of their outstanding service to the Institution.

Others to whom the Henry Medal has been awarded include Charles G. Abbot, fifth Secretary of the Smithsonian; Frank A. Taylor, the Smithsonian's former director-general of museums and director of the United States National Museum; Edward K. Thompson, editor of *Smithsonian* magazine; T. Dale Stewart, Smithsonian anthropologist emeritus; Martin H. Moynihan, founder and former director of the Smithsonian Tropical Research Institute; and Smithsonian Regent John Nicholas Brown.

The Kin and Communities conference, held in the Museum of History and Technology, the Museum of Natural History, and the Hirshhorn Museum from June 14 to 17 included free films, lectures, panel discussions, and workshops.

Fifteen films, including home movies, and academy award winning documentaries, were presented by the Office of Symposia and Seminars and the Free Film Theatre throughout the symposium.



Grille fragments, wrought iron, ca. 1920, by Samuel Yellin. See story page 6.

## Smithsonian People Elected to AAM Posts at Annual Meeting

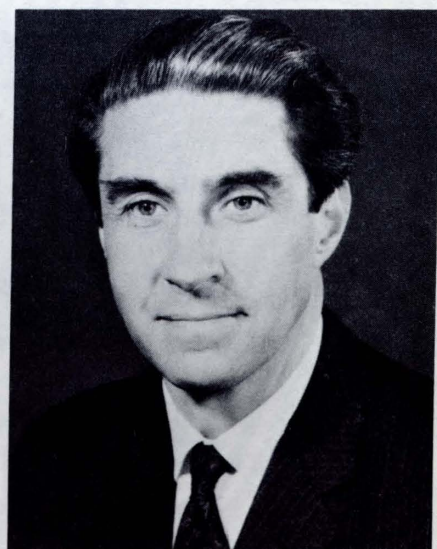
Smithsonian staff members played prominent roles in seminars and elections at two major conferences for museum administrators in late May and early June.

Paul Perrot, assistant secretary for museum programs at the Smithsonian, was a senior member of the U.S. delegation to the 1977 International Council of Museums meeting held in Leningrad and Moscow. Mr. Perrot was elected to a second term as international vice president of the worldwide council on museology which holds formal meetings every three years.

After the meeting in the Soviet Union, Mr. Perrot flew directly to Seattle for the 72nd annual meeting of the American Association of Museums, which was attended by about 1,000 museum administrators and curators. The AAM meeting was held from May 29 to June 2.

At the Seattle meeting, Mr. Perrot was re-elected secretary of the AAM and Stephen Weil, deputy director of the Hirshhorn Museum, was re-elected treasurer. In addition, John Kinard, director of the Anacostia Neighborhood Museum, was elected as a member of the council-at-large for the AAM. Jane Glaser, program manager in the Office of Museum Programs, was designated chairman of the AAM's nominating committee.

The AAM has approximately 5,600 members, representing nearly 1,200 separate museums.



Paul Perrot

Shared concerns of the museum community were themes for both meetings. At the AAM session, the topics included sources of financial support, adaptation of administrative techniques to changing needs, revised legislation, and changing educational concepts.

During ICOM plenary sessions in Moscow, delegates considered the value of an international code of ethics and a system of documentation. Contact between institutions, the museum's changing role in a political world, and museum exchange were also discussed.

SI contributions to the committee meetings held earlier in Leningrad came from Scott Odell and Cynthia Hoover, both of the Museum of History and Technology Division of Musical Instruments; Eleanor McMillan and Robert Organ of the Conservation Analytical Laboratory at the conservation meeting; Robert Tillotson, MHT assistant director for administration, who chaired the committee on museum security; Mr. Perrot at the session on museology; and from Mrs. Glaser, who will head a new subcommittee to assess museum training programs worldwide.

Considerable attention was devoted at the Seattle meeting to significant problems related to curatorial ethics. Specifically, there was discussion of the problems raised

(See 'AAM' Page 3)



John Kinard

## July 4 Brings Music to Mall

By Lilas Wiltshire

The Smithsonian will mark the Fourth of July with a three-day outdoor celebration around the History and Technology Building from 12 noon to 8:30 p.m. each day.

Daytime events will last until 6 p.m. and take place mainly in the amphitheater area at the east side of the building. An "On the Town" theme for Saturday will feature the Trinidad Steel Band, Van Perry Dixieland band, and guitarist Johnnie Ford. On Sunday eight groups including the bluegrass band None of the Above, will perform blues and gospel music.

In keeping with Independence Day, Monday's program will feature celebration music with Sweet Honey in the Rock, Kings of Harmony, the Rockville Brass Ensemble, and the Bluegrass Cardinals. Two of the bands will play at the opening of the new Smithsonian Metro station and then march across the Mall to the MHT grounds.

Music from 1890 through the 1940's will be performed in evening concerts from 6:30 to 8:30 p.m. on the MHT terrace. Each concert will cover a 20-year period and will have demonstrations of the dances of the

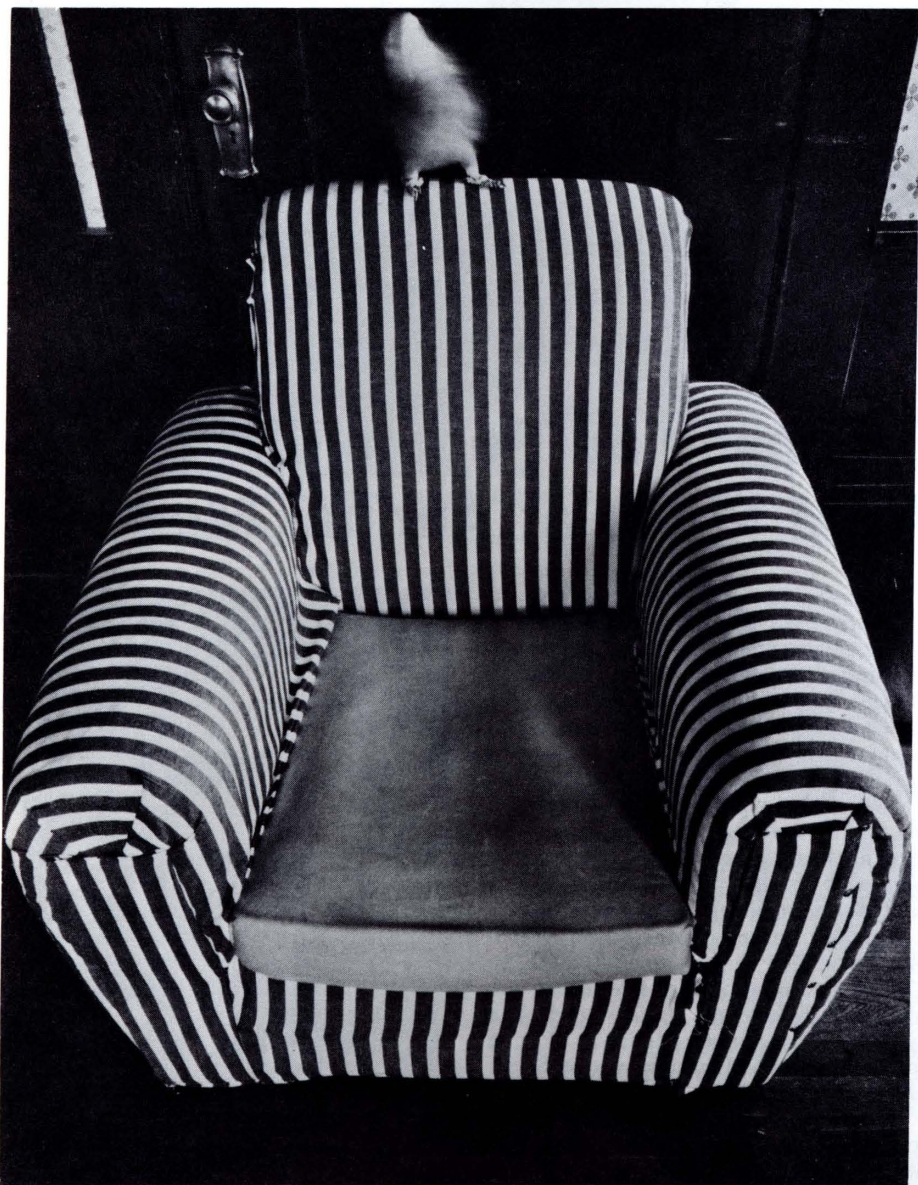
time. Music of the thirties and forties by the Time Was orchestra will be featured on Saturday. On Sunday, Art Calevas and his group will perform the ethnic dance music popular between 1910 and 1930, a period of heavy immigration. Closing the festival on July 4, the Charlie Cliff Orchestra will play music from the 1890's up to 1910 with cakewalks, Victorian ballroom dances, the waltz, polkas, and schottisches.

Other events planned for the weekend will include the Wheel Men of Arlington riding old-fashioned highwheeled bikes, and the Supercycles on unicycles; roving barbershop quartets, street mimes, clowns, and chalk artists; potters, wood carvers, and metal casters; Punch and Judy shows at 2 and 4 p.m. with workshops at 3 p.m.

Model boat builders will demonstrate their skills and will race electrically controlled model tugboats each day at 2 and 3 p.m. in the Calder pool. Activities will spread to the southeast grassy corner of the MHT lot where the 1776 Discovery Corner will be moved outside from noon to 3 p.m. followed by three-legged races and other children's games.



## Rice Works Shown In HMSG's First Photo Exhibit



"Chair with Parrot," 1971, by Leland Rice

By Sidney Lawrence

I've always been fascinated with interiors," said Leland Rice, whose 35 photographs are currently on view at the Hirshhorn. "Since my student days, the relationships of objects, textures, and surfaces, the sense of a human presence—every element of the interior environment—has held the greatest interest for me."

The artist presents his evocative viewpoint through carefully composed and often disturbing interior views of chairs, windows, and walls.

"My pictures are still lifes," Rice said. "I imbue them with a sense of spirit, a personification, a feeling of physical presence, as if some organic being occupies the space. The objects represent this presence."

While visiting the homes or studios of his friends, Rice frequently finds subjects that

appeal to him and returns, often many times, to record these with his camera. He seldom alters what he finds, relying instead on the placement of the camera and the use of special lenses to manipulate the image.

"I photograph what might be called vacated stage sets," he said.

Rice, a native of Los Angeles, was first attracted to photography while studying business at Arizona State University in the early sixties. He enrolled there in Van Deren Coke's course on the history and practice of photography, which led to Rice's decision to redirect his career.

He studied photography as a graduate student at San Francisco State University and received his masters degree in 1969. Rice's first photographs were superimposed multiple images of doors, windows, and other interior details, but soon he began to

print from single exposures. Just out of graduate school, Rice was given a one-man show at the San Francisco Museum of Art followed by more on both the west and east coasts.

"I saw the Matisse exhibition in Paris in 1970," he recalled, "and was immediately taken with the whole idea of women in interiors and the decorative paraphernalia-filled picture."

Although Rice photographed women in interiors for several months, he gradually eased the human subject out of his work and focused on objects, beginning with what he refers to as a series of "portraits" of chairs. A strong sense of mystery pervades these works, the earliest on view in the HMSG exhibition.

In the 1971 photograph entitled "Chair with Parrot," for example, a boldly patterned and voluminous chair appears empty except for the enigmatic blur of a parrot perched on its back. Rice's ability "to evoke a human presence without actually representing it," as HMSG Chief Curator Charles Millard wrote in the catalog, is particularly evident in this and other interior studies.

Leaving San Francisco in 1972, Rice moved to southern California. His work, reflecting the change, was simpler, emphasizing such flat interior surfaces as doors, walls, and corners. His vision sought the subtle inflections of tone and texture, rather than the robust three-dimensionality of the furniture and other objects which appeared in his earlier work.

By 1974, Rice began a series of "Wall Sites." The most recent of these photographs, completed this year, are in color, giving his work a new and exciting direction. Most of the photographs, of which 13 are on view at HMSG, were taken in artists' studios. Rice has photographed the pastel residues of spray-paints on a studio wall's surface, and paint-spattered easel boards leaning against a wall. He says he is "making art out of the aftermath of making art;" the often painterly results are striking.

"A lot of photographers shoot one image and then move on," he observed. "I return to an environment again and again, to rethink it, to renew my interest in it. This is part of my particular discipline as an artist and is not unlike the concerns of a painter."

"The Photography of Leland Rice" is the HMSG's first loan exhibition of contemporary photography and represents the Museum's ongoing commitment to the presentation of contemporary art in a full range of media. The show was organized by Mr. Millard and is accompanied by an illustrated 12-page catalog. It continues through September 5.

## 23 Staffers Complete Two-Week Seminar

Twenty-three Smithsonian employees were chosen by the Executive Resources Board to attend a 10 day management seminar from May 31 through June 13 at the Learning Center located in the Museum of Natural History. The seminar, coordinated by John McCarthy, chairman of the Department of Management Science at George Washington University, was tailored to the needs of the Smithsonian Institution.

In addition to the 23 employees selected by the Executive Resources Board, the Science Information Exchange sent two employees.

The names and organizations of the employees attending the seminar are as follows:

Dean Anderson, Office of the Assistant Secretary for History and Art; Margaret Cogswell, NCFA; William Deiss, SI Archives; Diane Della-Loggia, Center for the Study of Man; Johnnie Douthis, Office of Public Affairs; Charles Dunn, Buildings Management (South Group); Mary Force, Belmont Conference Center; Elizabeth Gantt, RBL; James Hobbins, Office of the Secretary; Maureen Jacoby, SI Press.

Also, Catherine Kerby and Betty Landrum, MNH Sorting Center; Ann McClellan, Business Management Office; Jean Middleton, MHT; Lillian Miller, NPG; Lynne Murphy, NASM; Richard Nicastro, AAA; Mary Pierce, SI Libraries; Mary Ann Sedillo, Support Activities; Jeffrey Stann, Office of Development; Blanchard White, Accounting Division; Betty Wingfield, Foreign Currency Program; Cynthia Wong, SAO; and Harold Waters and James Wheatley, SSIE.

Smithsonian employees enthusiastically responded to the call for self-nomination for the seminar. Over 60 applications were received for 18 available spaces. Five additional spaces were added to the class to accommodate the overwhelming response.

## 'Festival' Wins Emmys

"Festival of American Folklife" won three Emmys at the 17th Area Academy Awards of the National Academy of Television Arts and Sciences in June. The first, for best film in the independent productions category, went to producer Karen Loveland of the Office of Exhibits Central Motion Picture Unit, which made the film for the Division of Performing Arts. Also receiving Emmys were OEC's John Hiller, for cinematography and editing, and Director David Vasser. "Festival" was viewed by an estimated TV audience of 12 million, and was shown in-flight for 30 days by American Airlines. The film has previously won a CINE Golden Eagle Award and a Silver Plaque from the Chicago International Film Festival.

## CFA Sponsors Career Shop

Twenty-eight employees at the Harvard-Smithsonian Center for Astrophysics last month completed a six-session Career Planning Workshop given by the Harvard personnel office and sponsored by the CFA women's program.

The workshop was organized by Barbara Brathwaite, director of Harvard's career planning service, who led the weekly, two-hour sessions of testing, personal goal evaluation, and instruction.

Originally intended as a resource for career planning, the workshop met this goal and had additional benefits, said Peggy Anderson, the Smithsonian's women's program coordinator at CFA.

A formal personal preference test helped some people discover new interests which could lead to new career possibilities, she said. The test was administered by Ms. Brathwaite and interpreted for each workshop member by psychologist Norma Karnegay, also from Harvard.

"At the workshop, people got to know each other as they can't in the day-to-day work situation," said Ms. Anderson. "It's easy to limit our associations to the people in one department, but the workshop provided a great chance to share personal and professional views."

Interest in career planning was great enough to warrant the scheduling of a second session later in the summer, with 52 people, including secretaries, scientists, programmers, and administrative personnel responding. Although sponsored by the women's program, the workshop was not limited to female employees, and seven men enrolled.

## Journalists Attend DPA Jazz Criticism Institute



Raul Abdul, classic music critic for the *New Amsterdam News* enjoys a comfortable moment with harpsichordist James Weaver during a reception for participants at Jazz Institute.

By Susanne Roschwalb

The 1977 Institute on Criticism in Jazz, presented by the Music Critics Association and the Smithsonian, brought together eight journalists whose experience has been in the field of classical music, but who have interest in the background, performing practices, and special reviewing criteria for jazz.

From May 25 through June 3 the classes met in the Museum of Natural History's Ecology Theater. Critics listened to the kind of music some of them had previously avoided.

From the first session, when one of their

number described Sarah Vaughan's rendition of "T'Ain't No Use" as "messing around," to their more sophisticated appraisal of Miles Davis' "Flamenco Sketches," on the last day, the class was continually jolted by new perceptions of the music.

"You've got to screw your ears on differently," explained Patrick Smith, editor of *The Musical Newsletter*. "Part of the problem is forgetting about the critical standards for classical music. Before I came here, I thought that improvisation couldn't be as important as written work. Now I see things differently."

Faculty for the Institute included

Gunther Schuller, composer, conductor, and jazz historian, who this year completed 10 years as president of the New England Conservatory of Music; Albert Murray, social critic and author of "Stomping the Blues;" James Morris, director of the Division of Performing Arts and former operatic baritone; Bernice Reagon, cultural historian of DPA's African Diaspora; John Eaton, pianist; and James Taylor DPA oral historian.

The institute was planned by DPA's Martin Williams, director of the Smithsonian jazz program.

Sessions ranged from Schuller's 90-minute structural analysis of a single vocal performance to Dr. Reagon's demonstration and analysis of black singing styles, based on her research and experience as a vocalist.

Patricia Orchard of the *Lethbridge* (Ontario) *Herald*, revealed that "it made me realize how totally hopeless I would be on the subject and how much I was missing by turning off the radio each time jazz, rock, or popular music was being played."

Her colleague Arlynn Nellhaus of the *Denver Post* wrote, "The seminar has meant one discovery after another... I don't think I could survive one more day, but only because I'm exhausted."

Other critics at the 10-day institute were Raul Abdul, *New York Amsterdam News* and *Cleveland Call & Post*; Nina Deutsch, *Our Town Newspaper*; Harry Haskell, *Kansas City Star*; and Allen Skei, *Fresno Bee*.

They were selected by the educational committee of the Music Critics Association, which paid the writers' expenses and honorarium fees.



## NCFA Shows 'California Look' in Visual Arts

Is there a certain "look" to west coast art? Does California generate a special visual vocabulary? "Painting and Sculpture in California: The Modern Era," an exhibition assembling more than 250 works by 199 artists at the National Collection of Fine Arts, is one place to judge for yourself.

Installed by Val Lewton, assistant chief in NCFA's exhibits and design office, the exhibit is organized around the various creative directions being pursued in northern California, primarily the San Francisco Bay area, and in southern California.

Henry Hopkins, director of the San Francisco Museum of Modern Art, collaborated with NCFA Curator Walter Hopps and Florine Lyons, assistant curator, to organize the exhibition, which will be on view until September 11.

The project was supported by grants from the National Endowment for the Arts, the Foremost McKesson Foundation, the Crown Zellerbach Foundation, Mason Wells, and Frank Hamilton.



"'60 T-Bird," 1967-68 by Robert Bechtle

### SI in the Media

## Critics Praise SI Art Shows

By Johnnie Douthis

### Eakins at HMSG

Washington Post critic Jo Ann Lewis observed that the show does an excellent job of providing more meaning when viewing Eakins' work and memorabilia.

Benjamin Forgey of the *Washington Star* advised the visitor to study the HMSG collection in order to see Eakins whole. Forgey commended Curator Phyllis Rosenzweig for what he called an excellent example of museology.

### NCFA

"High School Graphics V—Through the Eyes of New Printmakers," was covered by the *Washington Post's* Jo Ann Lewis who called it "the kind of enterprise that would enhance any young person's life, and surely stands as a national model."

"A 272-page catalog exhaustively describes it all for you, so we won't 'cover' 'Painting and Sculpture in California: The Modern Era.' . . . But we'll announce that, based on what we've seen, it's a knockout show," commented *What's Up in Art* magazine.

Benjamin Forgey observed that the California show is by far the largest and most important of the regional exhibitions to appear at NCFA.

Paul Richard of the *Washington Post* wrote that despite the size of the California exhibit, it is "a peculiarly coherent and memorable show."

### Book Reviews

"Nanette," by Edwards Park of *Smithsonian* magazine, got raves from reviewer Robert Cochran writing in *Business Week*. Cochran found that the story of a World War II fighter plane "documents that machines can have the attributes of people. They fear, feel, lust, and aspire. To read 'Nanette' is to wish that more war books were written 30 years after the event," when there are no axes to grind, and events and personalities can be pictured objectively.

The *Forecast* magazine review of "America as Art" by NCFA Director Joshua Taylor claims that the historical aspect of the Bicentennial celebration remains with readers in this book. Anne Hubbard, the reviewer, suggests it as a good souvenir of the Bicentennial.

### The Zoo

A *Forecast* magazine article gives FONZ much of the credit for NZP's new image and expanded services which make it a pleasurable, comfortable, and educational place to be. The article described the zoo as being "much, much better than ever!"

A *Denver Post* article on MHT's musical instruments collection described the Smithsonian as the "richest, most varied attic anywhere," ranking "somewhere between Ali Baba's treasure cave and Aladdin's magic lamp."

The *Bricklayers and Allied Craftmen Journal* reviewed "1876" in an article, titled "Tile at the Smithsonian." Calling the exhibition a "Bicentennial highlight," the journal noted that building restoration and cleaning was done by the marble masons, painters, cleaners, and caulkers of Local 2, Washington, D.C."

## SEAN Helps Scientists Study Volcanic Eruption in Zaire

By Thomas Harney

Every morning when David Squires, Lindsay McClelland, and Shirley Maina arrive at the Museum of Natural History's Scientific Event Alert Network (SEAN), they skim the *New York Times* and the *Washington Post* and check reports from the UPI ticker for news of volcanic eruptions, meteorite falls, and marine mammal strandings.

SEAN's job is to pick up the reports and follow them in depth. The information may become research data for scientists who determine whether the event merits further investigation in the field.

Staff reacted swiftly this January when SEAN geologist Lindsay McClelland, noticed an item on the UPI ticker about a volcano eruption in eastern Zaire.

Inquiries were telexed immediately to U.S. embassy officials and scientists in Zaire. Within the Museum, volcanologists William Melson, Tom Simkin, and Richard Fiske, were called for consultation.

Press reports gave no further details on the Zaire eruption, but in the weeks that followed four reports were filed with SEAN, the most detailed one coming from Haroun Tazieff, a Belgian volcanologist SEAN had contacted. SEAN disseminated information and photographs in its monthly bulletin and the scientific community was alerted that an extraordinary and disastrous volcanic eruption had taken place.

Fissures had open simultaneously on the north and south flanks of Zaire's Nyiragongo volcano on January 10, draining a lake of unusually fluid molten lava that had occupied the crater since 1928. Usually lava moves slowly enough so that people can get out of the way, but the lava that spilled out of Nyiragongo's south fissure swept down the volcano's slopes at speeds up to 40 mph.

Spreading six miles into the countryside within an hour, the flow wiped out three farming villages and incinerated nearly 100 persons. The flow stopped just short of the Zaire city of Goma where the population of 65,000 was fleeing in terror.

According to Dr. Tazieff, if the other fissure had not directed a large part of the flow to the north and west into a forest and desert area, Goma and the neighboring city of Gisenyi would probably have been destroyed.

More than 700 scientists, natural historians, and media persons throughout the world are now receiving reports on events such as the Nyiragongo eruption in SEAN's monthly bulletin.

"Since SEAN was established a year and a half ago, we've been adding as many as 25 new correspondents every month," said SEAN Operations Officer David Squires. "We've had letters from scientists all over the world telling us how important our service is to them," he added.

"Because of SEAN, both the quantity and quality of information on volcanic eruptions has improved on a worldwide basis," said volcanologist William Melson, chairman of a committee of MNH scientists that oversees SEAN operations. "The Network obtains up-to-date reports on volcanic events as they are occurring. As long as they continue, SEAN reports on their progress in the bulletin. Compare this with newspapers, which so often lose interest in a continuing eruption and don't follow it to completion."

"One of SEAN's major contributions is its tie to our volcano reference file—a computer data bank of historic volcanism around the globe. Up-to-date information in this file enables us to correlate the frequency of volcanic eruptions with earth tides and quakes. It's also useful in establishing phases of a given volcanic eruption, so that we can make predictions about future eruptions," Dr. Melson said.

Mr. Squires and Shirley Maina, who gather information about marine mammal strandings, were both on the staff of the Smithsonian's Center for Short-Lived Phenomena (CSLP), which now operates independently in Cambridge, Mass.

SI broke ties with CSLP in 1975 because it was devoting much of its time to reporting oil spills and other sensational events that had little direct bearing on SI research.



A pick-up truck incinerated by volcanic eruption in Zaire.

## ANM Mourns Death Of Parrot George

The Anacostia Neighborhood Museum has lost one of its most famous and well-liked residents, George the Parrot, who died in April. A gift from the National Zoo, received soon after ANM opened, George was a respected and well-loved member of the community.

Described as a "people bird," George spent much of his time at ANM laughing and whistling with visiting children. Adults thought that the only word the parrot knew was the name of a longtime staff member, "Mayo." Yet he could communicate for hours with the young, and they understood what he said.

Sometimes, during tours, when George got a little loud and had to be isolated, he'd complain until he was moved back near the action and the children, whom he seemed to love.

With Washington's summers similar to the climate of George's tropical home, the parrot preferred to spend them outdoors. He became the Museum's "goodwill ambassador," as people stopped to talk, pet him, or feed him on their way by or waiting for the bus.

George is mourned by his friend and benefactor William Jones of the Smithsonian mail service. At the sight of Mr. Jones, George would whistle and laugh, in anticipation of a token—bird food, an apple, a pear, or even a boiled egg. Mr. Jones spoke for the Museum and the community when he said he would miss George: "He was a nice bird and my friend."

—Carolyn Margolis

### 'AAM' (Continued from page 1)

by personal collecting conducted by curatorial staff members and also to what extent curators should be employed by dealers or others in businesses related to the activities of a museum enterprise.

Alan Ullberg, associate general counsel, Smithsonian, served as moderator of a discussion on conflicts of interest by members of the AAM trustees ethics committee of which he is chairman. Mr. Ullberg is an authority on ethics in the field of museology.

Cynthia McCabe, curator at the Hirshhorn, was selected chairman of the AAM curatorial committee.

Robert Burke, director of protection services, was a member of a panel that reviewed the contents of a recently published book detailing museum security techniques. A reference work based on the wide-ranging experience of the International Committee on Museum Security, the book-length analysis explores in detail the subject's diverse components—from architectural planning to the psychological aspects of guarding, from sophisticated anti-intrusion devices to simple detectors that can be built for \$1. Mr. Tillotson directed publication of the work.

Among Smithsonian staff members who attended the ICOM Leningrad-Moscow meetings were Matilda Wells of the National Museum Act staff, Mrs. Glaser, and Mr. Perrot. It was the 11th triennial conference of ICOM and about 1,500 delegates from 60 countries were in attendance.

Smithsonian staff members in attendance at the Seattle meeting of the AAM included the following: Marty Cappelletti, science coordinator, Smithsonian Institution Traveling Exhibition Service; Emily Dyer, registrar, SITES; Zaida Gipson, registrar for shipping, SITES; Anne Gossett, program officer, SITES; William Richards, executive assistant of museum programs; Douglas Robinson, registrar, Hirshhorn; Janet Solinger, director of the Resident Associate Program; William Woolfenden, director, Archives of American Art; Edward Davidson, executive officer, Office of Academic Studies; Diana Menkes, assistant editor of *Isis*, MHA; Carl Larsen, director, Office of Public Affairs; and Richard Lytle, SI archivist.

### SMITHSONIAN TORCH July 1977

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



## Staff Excels in Photo Contest



David Lee, a serials assistant at SI Libraries, won first prize in the adult class of the Resident Associate's fourth annual photography contest. His entry, "Trust," shown above was taken at the Smithsonian Insect Zoo.

Other SI personnel who placed in the contest were Vichai Malikul, a scientific illustrator in the Museum of Natural History's Department of Entomology. He won honorable mention for his print of Emile Bourdelle's "Great Warrior," dramatized by falling snow outside the Hirshhorn.

Timothy Makepeace, son of Leroy Makepeace, program officer in the Foreign Currency Program, won second place in the Young Associate, 13-18 years, category for his photograph, "White Tiger," taken at the National Zoo.

Judges for the contest were David Haberstich, assistant curator, Division of Photographic History, MHT; Eugene Mantie, audiovisual media coordinator, National Portrait Gallery; and Kenneth Young, assistant chief of design and illustration, Office of Exhibits Central.

Over 150 prints were entered in the contest by members of the Resident Associate Program. Gift certificates for camera equipment were awarded to first and second place winners, and honorable mentions were accompanied by photography books.

## Dogs Compete For Top Honors

SI teams headed by Kenneth Brewster, officer-in-charge, canine unit, Office of Protection Services, and David Miller, K-9 handler with OPS, excelled in K-9 Trials sponsored by the U.S. Police Canine Association April 30 and May 1.

Officer Miller and his canine, Lobo, tied for first place in attack work in the novice class against 13 other teams in the trials held at Largo (Md.) Senior High School. The first-time entrants also received a proficiency plaque for excellence in all phases of the trials. Officer Miller, a former K-9 handler with the Air Force, joined the Smithsonian OPS in June 1976.

Officer Brewster and his canine, Jon, competing for the second year, placed fifth in the trials.

Officer Brewster said, "In placing fifth against 25 seasoned veterans, we obtained 521 points of a possible 600 thus qualifying us to participate in the National Trials August 13-19 in Peabody, Mass."

A former K-9 supervisor with the Air Force, Officer Brewster joined protection services at Smithsonian in September 1974 and was a member of the first Smithsonian K-9 class which began in January 1975.

Activities judged in the competition were the dogs' obedience, agility, searching for an article, seeking out a person hiding in one of five boxes, and attack discipline.

Donald Bartel, Smithsonian canine trainer, who trained both teams and helped prepare them for competition level activities, said, "The success of the canine unit has been outstanding in aiding prevention of crime at the Smithsonian. In September we plan a training class of 6 to 8 teams to increase the strength of the unit. Once we have about 12 teams trained, we hope to include bomb detection as another phase of the training."

# July at the Smiths

- 1** NATURAL HISTORY FILM: *Kon Tiki*—Thor Heyerdahl's famous voyage from Peru to Polynesia aboard the raft called *Kon-Tiki*. Filmed by the crew. 12 noon. Baird Auditorium, Natural History Building. FREE.

FILMS: *The Boy Who Saw the Wind*; *Two Knots on a Counting Rope*; *Tammy the Toad*; *How Does a Garden Grow*; *Dad and Me*. First in a series for the young and young at heart. Two complete showings. 10 and 11 a.m. The Anacostia Neighborhood Museum. See also July 14, 22 and 29. FREE.

### FOURTH OF JULY CELEBRATION July 2-4, 1977

Three days of music, crafts and dancing on the terrace and grounds of the Museum of History and Technology. Daytime activities are scheduled from 12 noon to 6 p.m. with evening concerts at 6:30 p.m.

Roving barbershop quartets, street mimes, clowns and chalk artists; potters, dollhouse builders, wood carvers, metalcasters; and model boat builders. • Model boat racing will be demonstrated with electrically-controlled model tugboats at 2 and 3 p.m. in the Calder pool. • Punch and Judy shows, 2 and 4 p.m. Puppet workshops, 3 p.m. • 1776 Discovery Corner, 12 to 3 p.m. Three-legged and other children's races, 3 to 6 p.m. • Balloons, T-shirts and lunches will be on sale. • Unicycle riding, Saturday, 1:30 and 2:30. • Big-wheelers, ridden by the Wheelmen of Arlington. Sunday at 1, 1:45 and 2:30 p.m.

**SATURDAY: On the Town Music.** Trinidad Steel Band, Van Perry dixieland, Johnnie Ford, guitarist. **Evening concert:** Time Was orchestra with music of the 30's and 40's. Jitterbug demonstrations and open dancing.

**SUNDAY: Reflective Music.** Blues and gospel by eight groups including None of the Above. **Evening Concert:** Art Calevas and music of the 1910's and 20's. Ethnic dances.

**MONDAY: Celebration Music.** Sweet Honey in the Rock, Kings of Harmony, Rockville Brass Ensemble, Trinidad Steel Band, Bluegrass Cardinals. **Evening Concert:** Charlie Cliff Orchestra. Music from 1890 to 1910. Cakewalks and Victorian ballroom dancing.

### OUTDOOR SUMMER MUSIC

**AMERICA'S SPIRIT.** Musical program by The Hyde School. July 5 through 8. 12 noon.

**THE NAVY COMMODORES.** July 6, 13 and 20. 6:30 p.m.

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

- 7** FILMS: By or about artists included in the current exhibition, *California Painting and Sculpture*. • *Plastic Haircut*, by Robert Nelson; *The Story of A Artist . . . Edward Kienholz*; *The Bruce Nauman Story*; *Allegretto*, by artist Oskar Fischinger. 11 a.m. • *Five Artists: BillBobBill-BillBob*—the lives of five Marin County painters, sculptors and filmmakers. 1 p.m. National Collection of Fine Arts. FREE.

- 8** NATURAL HISTORY FILMS: *The Not So Solid Earth*—scientists gather and analyze supportive data on the continental drift theory; *That Special Ship*—deep sea drilling in conjunction with plate tectonic research. 12 noon. Baird Auditorium, Natural History Building. FREE.

FILMS: *Plastic Haircut*; *The Story of A Artist . . . Edward Kienholz*; *The Bruce Nauman Story*; *Allegretto*. Repeat of July 7 morning program. 12:30 p.m. National Collection of Fine Arts. FREE.

- 9** EXHIBITION: *Roots and Visions* (Raíces y Visiones). Paintings, prints and sculpture by artists of the American hispanic communities—Chicano, Puerto Rican, Latino and Hispano. The show concentrates on four themes drawn from the artists' backgrounds and visions: pre-Columbian roots and rituals re-examined; santero, retablo and religious traditions and derivations; art of the barrio and political art; experimental and international currents. National Collection of Fine Arts, through October 2.

\*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.

- 12** ILLUSTRATED LECTURE: *American Artists and the Rediscovery of the American Past: 1870-1930*. Speaker: G. T. Vincent, NCFA Fellow, from the University of Delaware. Vincent will discuss American artists as they begin looking at American history with nostalgia, their discovery of the aesthetics of folk art, and the emphasis of formal qualities in early American objects. 12 noon. National Collection of Fine Arts. FREE.

NMHT TUESDAY FILM: *Presidential Campaigns and the Influence of Music*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

CREATIVE SCREEN: *Tinker*—an 83-year-old blacksmith recalls the importance of the blacksmith in providing necessities in a small midwestern town; *The Blacksmith*—silent film with Buster Keaton as the village smithy. Complete showings 11:30 a.m., 12:15 and 1 p.m. The Renwick Gallery. Scheduled in conjunction with the current exhibition, *Iron, Solid Wrought/USA*. FREE.

- 13** JAZZ IN THE COURTYARD: *The Ralph Davis Trio*, with Davis on piano, Christian Striker on bass, and Ernest Betancourt on drums. 12 noon, National Collection of Fine Arts. An outdoor concert. Raindate July 14. FREE.

- 14** ILLUSTRATED LECTURE: *The Real and the Ideal: Some Non-portraits of Romaine Brooks*. Hal Nelson, NCFA Fellow, discusses The Charwoman, Le Trajet and Chasse-resse, and Brooks' other works that lack the references to specific individuals that characterize most portraiture. 12 noon. National Collection of Fine Arts. FREE.

FILMS: *The Wave: A Japanese Folktale*; *John Henry*; *The Hooper-Bloob Highway*. 10 and 11 a.m. Anacostia Neighborhood Museum. See also July 1. FREE.

EXHIBITION: *Wrought Iron: Renderings from the Index of American Design*. Sixteen watercolors dating between 1938 and 1940, show utilitarian wrought iron objects, including trivets, andirons, a fat lamp and a kettle tilter. Taken from the Index of American Design, a federal project collection of drawings and watercolors of crafts and folk arts from colonial times through the early 19th century. The Renwick Gallery, through October 24. FREE.

- 15** NATURAL HISTORY FILM: *The First Signs of Washoe*—Two-way communication established with chimpanzees; one by sign language; and the other, through a computer. 12 noon. Baird Auditorium, Natural History Building. FREE.

- 16** SKY LECTURE: *Meteors: Fire in the Sky*. Monthly lecture by National Air and Space Museum staff, followed by a discussion of celestial events due to occur in the coming month. 9 a.m. Einstein Spacearium, NASM. Tickets required. Call 381-4193 weekdays between 9 a.m. and 5 p.m. FREE.

### S.I.T.E.S.

The following exhibitions were produced and circulated by the Smithsonian Traveling Exhibition Service and are on display in the greater Washington area.

**BLACK WOMEN.** Being exhibited at the Federal Deposit Insurance Corporation, 550 17th Street, N.W., Washington, D.C. July 16 through August 14.

**CONTEMPORARY STAGE DESIGN U.S.A.** Virginia Museum of Fine Arts, Richmond, Virginia. July 16 through August 14.

**3rd—Person to Person.** The first hundred years of the telephone depicted in a major multi-media exhibit at the Museum of History and Technology. *Ars Musica* chamber orchestra, performing music of the Baroque.

**10th—Celebrating Hoagy Carmichael.** The music of one of our most inventive song-writers, performed in a Smithsonian concert and featuring Max Morath, Dick Hyman, and Richard Sudhalter.

**17th—Kin and Communities, Part I.** Highlights from a Smithsonian symposium exploring the many facets of kinship. Featured is a conversation with Alex Haley and Margaret Mead. First of two parts.

**24th—Kin and Communities, Part II.** Featured this week is a look at reunions—why people go, and why they don't.

**31st—Aaron Burr, Hero or Villain?** An exploration of one of the most controversial and colorful figures in our history, now the subject of a special exhibition at the National Portrait Gallery. *Patrons and the Arts.* A look at a remarkable collection of patrons, from Lorenzo di' Medici to Gertrude Stein, and their influence on cultural history.



# sonian Institution

## SITES Settles in New A&I Space

The newest arrival on the Mall is the Smithsonian Traveling Exhibition Service, now located in Room 2170 of the Arts and Industries Building.

The SITES move from Barney House is just one more step in its rapid growth since 1952 when the service put its first show on the road. Under the leadership of the first director Anna Marie Pope, the SITES mission was to bring to this country and circulate first-quality objects that had never been exhibited in the United States.

Among the early exhibitions were "Tutankhamun Treasures," a forerunner of the recent Tut exhibition at the National Gallery; "Italian Drawings—Masterpieces of Five Centuries;" and "Gandharian Sculpture of Pakistan."

When Dorothy Van Arsdale became director in 1965, she established scaled rental fees that made possible wider distribution of SITES exhibitions to low-budget institutions such as small museums, libraries, and university galleries.

In five years, Dennis Gould, the present director, has more than doubled the exhibition inventory, which now numbers more than 200. With a staff of 22, SITES now can offer exhibitions in three program areas: the arts—fine, applied, and plastic; American studies; and international exhibitions.

In order to reach a larger audience, SITES has extended its professional services to State art councils, museums, museum associations, historical societies, and science centers. Under the sponsorship of the Office of Museum Programs, SITES can offer museum professionals a selection of specialized workshops in aspects of their exhibition programs.

SITES recently introduced a new graphic image and a newsletter, *Siteline*, to be published three times a year.

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

ILLUSTRATED LECTURE: *Jacques-Louis David's Sabine Women in the Wild West*. Dr. Rena Coen, NCFA Fellow from St. Cloud State University in Minnesota, will discuss the effects of the engravings of David's Sabine women on the representation of the Indian as a noble savage and the women pioneers as modern versions of the legendary heroines. 12 noon. National Collection of Fine Arts. FREE.

A COURTYARD FULL OF BLUEGRASS: *None of the Above*. Bluegrass classics performed in a supper concert with Les McIntyre on guitar, Joe Tanner on banjo, Bob White on bass, Dan Shipp on mandolin and Dave Williams on dobro. 7 p.m. Courtyard, Fine Arts and Portrait Gallery Building. Raindate July 21. Cold box supper and beverage provided. \$10.\*

- 20 EXHIBITION: *Summer Sculpture '77: Jules Olitski*. Six large works that use curved or corrugated sheets of oiled steel in horizontal or verticle layers, and reflect Olitski's concern for both visual and structural relationships in abstract sculpture. First outdoor loan exhibition of contemporary sculpture at the Hirshhorn Museum and Sculpture Garden. Through October 2.

LECTURE AND FILM: *Curious Creatures and Mini-Monsters*. Close-up color photography of thousands of animals from all over the world capture the minutia and the grand schemes of nature. Kjell Sandved, nature photographer and behavioral scientist, discusses the great diversity of animal behavior on land and sea. 8 p.m. Baird Auditorium, Natural History Building. \$4.\*

- 21 ILLUSTRATED LECTURE: *Art and Antique Auctions, and the 'Sale of the Century'*. Speaker: Robert Woolley, Senior Vice President of Sotheby Park Bernet, largest auction house in the world. Woolley will discuss how auctions function, the purpose they serve and the pitfalls of auction buying, and will show slides of Sotheby auctions throughout the world, including the fabled Rothschild collection owned by the Earl of Roseberry. 8 p.m. Baird Auditorium, Natural History Building. \$4\*

- 22 NATURAL HISTORY FILM: *Castle Guard Caves*. The exploration of Castleguard Cave under the Columbia Icefield in Banff National Park. 12 noon. Baird Auditorium, Natural History Building. FREE.

FILMS: *The Door*; *The Case of the Elevator Duck*; *African Odyssey*; *African Odyssey: Two Worlds of Musembe*; *Punkin*. 10 and 11 a.m. Anacostia Neighborhood Museum. See also July 1. FREE.

ILLUSTRATED LECTURE: *The Sculptor as Painter: David Smith*. Miranda McClintic, NCFA Fellow from the Institute of Fine Arts in New York, examines the reciprocal influences on Smith's sculpture, paintings and drawings. 12 noon. National Collection of Fine Arts. FREE.

- 23 EXHIBITION: *Condemned Rivers of the Motherlode*. Color photographs of three rivers—Stanislaus, Tuolumne, American—that drain the motherlode country of the Sierra Nevada in Central California, and that are threatened by dams and other planned projects. Forty photographs taken by Don Briggs, Bill Center, Larry Orman and Ron Pickup, members of Friends of the River, an organization concerned with the preservation of California rivers. Museum of Natural History, through September 18.

- 24 CONCERT: Cellist Pamela Barr and pianist Lydia Bernstein present works by 20th century American composers Lukas Foss, David Baker, George Walker and Howard Swanson. 4 p.m. The Renwick Gallery. FREE.

- 25 LECTURE AND FILMS: *The Blue Angles*. Speaker: Commander Roy M. "Butch" Voris, originator and leader of the first team in 1946. Cdr. Voris traces the history of the Blue Angles from the early days of the F6F Hellcats and describes the delta formations, the Blue Angle Diamond and the special skills required of the pilots in the air and on the ground. The film *Wingtip to Canopy*, featuring the A-4 Skyhawks, will be shown. 8 p.m. Baird Auditorium, Natural History Building. \$4.\*

- 26 FILM/LECTURE: *The American Newsreel: A Tribute. Yesterday's Witness: A Tribute to the American Newsreel*—a film that captures the newsreel heyday, when newsreels were seen weekly by at least 40 million Americans and 200 million people world-wide prior to television. Following the screening, Raymond Fielding, author of the film, discusses the birth, life and death of the newsreel. 8 p.m. Baird Auditorium, Natural History Building. \$4.\*

ILLUSTRATED LECTURE: *Surrealism and American Painting in the 1930's* Mitchell Kahan, NCFA Fellow from the City University of New York, discusses artists whose work drew direct inspiration from European surrealism or reflected an evolving native romanticism. 12 noon. National Collection of Fine Arts. FREE.

CREATIVE SCREEN: *Tinker*; and *The Blacksmith*. Repeat program. See July 12 for details. 11:30 a.m., 12:30 and 1 p.m. The Renwick Gallery. FREE.

NMHT TUESDAY FILM: *Whaler Out of New Bedford*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

- 28 FILMS: An Evening of Films with Perry Miller Adato. *Gertrude Stein: When This You See, Remember Me*, 1970; *Mary Cassatt: Impressionist from Philadelphia*, 1975; and *Georgia O'Keeffe*, 1976-77. Documentary films of three American women of the arts by Emmy Award-winning producer-director Adato. 8 p.m. Hirshhorn Museum and Sculpture Garden. \$4.\*

- 29 EXHIBITION: *Arthur Wesley Dow [1857-1922]*. Retrospective exhibition of 55 of Dow's works as painter and printmaker—drawings, prints, watercolors, oils and photographs. A small section of the exhibit is dedicated to his book illustrations and cover designs, wood blocks, etched plates, sketchbooks and his major publication, *Composition*. National Collection of Fine Arts. Through January 8.

NATURAL HISTORY FILMS: *In Search of the Bowhead Whale*—a whaling expedition to search out the Bowhead and Beluga whales; *The Construction of the Blue Whale Model in the Natural History Building*—Smithsonian produced documentary; *Beluga Days*—the old fashioned "round-up" method of whale hunting used by the Indians in the lower St. Lawrence. 12 noon. Baird Auditorium, Natural History Building. FREE.

FILMS: *Miguel—Up from Puerto Rico*; *Geronimo Jones: Why We Need Each Other*; *The Talking Drums*. 10 and 11 a.m. Anacostia Neighborhood Museum. See also July 1. FREE.

### Additional Associates Activities

The Smithsonian Resident Associates sponsor a variety of activities including classes, workshops and tours for both adults and children. For schedules, fees or other information, call 381-5157.

#### WORKSHOPS

The Art of Fresh Cut Flower Arrangements. July 24 or 26.  
Wild Basketry. July 31.  
Illumination: A Medieval Art Review. July 17, 19.

#### CHILDREN'S WORKSHOPS

Sketching Summer Wildlife. August 1, 2.  
Gold Tooled Bookbinding. August 6.

#### TOURS

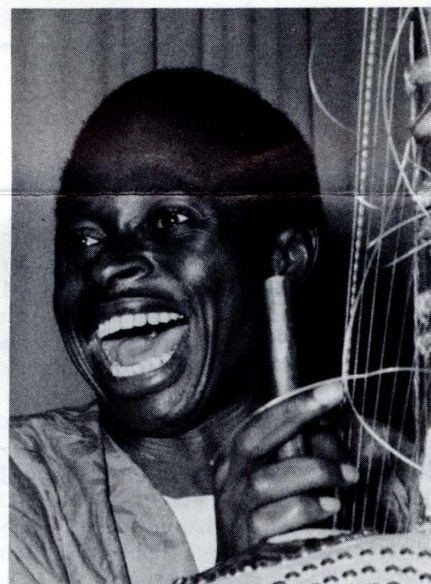
Shenandoah Naturalist Weekend. July 15.  
Our Dynamic Earth: Geology Weekend at Front Royal, Va. August 12-14.  
Historic Winchester and the Wayside Theatre. August 20.  
Longwood Gardens. July 31.  
The Washington Navy Yard Museums. July 17, 24, 31.  
Mesozoic Rocks of Loudoun Co., Va. July 23, 30, August 13, 27.  
Gold Prospecting in Virginia. July 16, August 6.  
Herp Walk Along the C & O Canal. July 16.  
Summer Botany. July 17, 24, 31.  
Shenandoah Naturalist Weekend. July 15, August 12.

### continuing films

**Celebrating a Century.** Smithsonian-produced film on the 1876 Centennial Exposition in Philadelphia. Arts and Industries Building—11:30 a.m. and 2 p.m., Monday through Friday. History and Technology Building—11:30 a.m., Tuesday through Thursday. FREE.

**The Faces of Freedom.** The creation of the gallery and the historical events represented by its collections. Narrated by Charlton Heston. Continuous showings every half hour during museum hours. Screening Room, National Portrait Gallery. FREE.

The Smithsonian monthly CALENDAR OF EVENTS is prepared by the Office of Public Affairs. Editor: Lilas Wiltshire. Deadline for August calendar entries: June 1.



**MUSIC FROM GAMBIA . . .** Gambian koru players gave a free public concert in Carmichael Auditorium last month during one stop of a national tour planned to stimulate interest in their country. Members of the delegation included musician griots performing on the koru, hallam, and balafon. Their Washington visit, coordinated by Rosie Hooks of the Smithsonian's African Diaspora program, took them to the Duke Ellington High School for the Performing Arts, the Museum of African Art, the Embassy of Senegal, and the Smithsonian.

### Books by SI People

Smithsonian staff members who have authored, edited, or illustrated books may notify SI Press Assistant Director Felix Lowe, so that their work can be publicized in *Torch*. The following books by SI people were published by the SI Press:

"Catalogue of the Hans Syz Collection: Meissen Porcelain and Hausmaieri" by Hans Syz, Rainer Ruckert, and J. Jefferson Miller, MHT, 1977.

"Thomas Eakins in the Hirshhorn Museum Collection," foreword by HMSG Director Abram Lerner, introduction by Phyllis Rosenzweig, 1977.

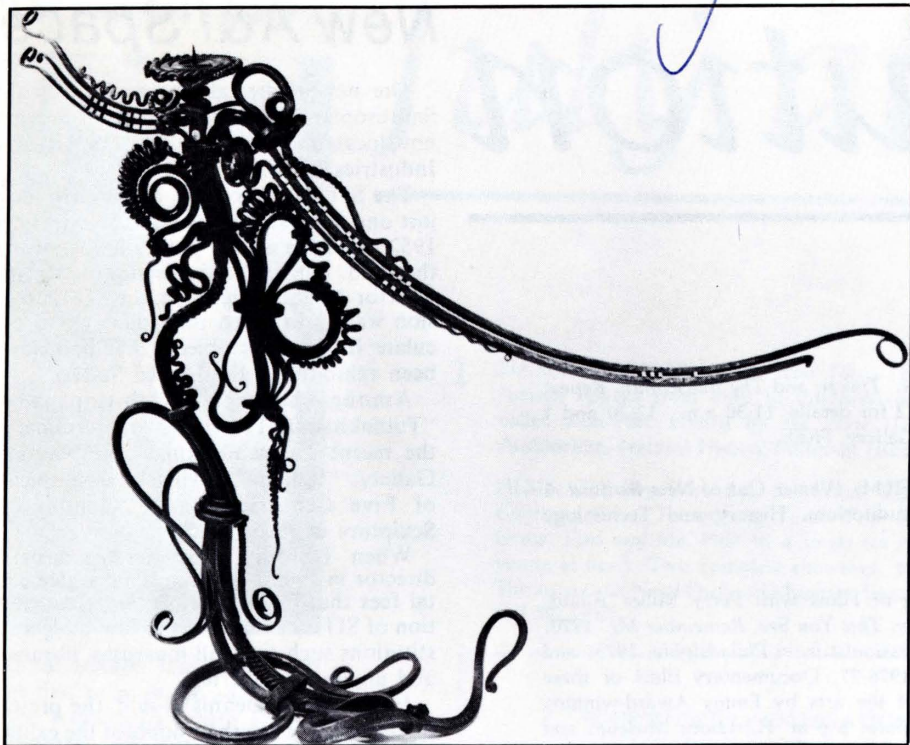
"Carriage Terminology: An Historical Dictionary" by Don Berkebile, MHT, 1977.

"The Coleoptera of Egypt," edited by Karl Krombein, MNH.

Also, "The Indian in America" by Wilcomb Washburn, OAS, has been translated into Japanese. "Two Essays on Organ Design" by John Fesperman, MHT, has been published by Sunbury Press, 1977.



## Blacksmithing Returns in Renwick Iron Exhibit



By Kathryn Lindeman

If you thought the blacksmith was a part of the past, you should visit the Renwick Gallery's newest exhibits. The blacksmith is making a comeback, and two current shows reflect this resurgence with displays of iron work in the United States. A third exhibit, watercolor drawings of wrought iron artifacts, opens July 14.

"Iron: Solid Wrought/U.S.A." is an exhibit of both contemporary and historical pieces. In comparing the old and the new, it is often difficult to tell whether a piece was forged in 1876 or 1976.

"Though it seemed that ironworking was dead, it is definitely still alive and has been on the upswing during the last 10 years," said Renwick Associate Curator Michael Monroe. "The techniques used now are

rooted in tradition, but the items produced today combine a lot of other materials with the steel—from plexiglass to horsehair to silver and many more."

Among the items to examine, you can see an iron bicycle from 1854 with wooden wheels and iron tires but without the advantage of a chain drive.

There is also a modern-day popcorn popper, that some might have trouble recognizing as such, with a covered copper bowl at one end and curlicues of mild steel extending almost five feet to form a handle. Another contemporary item in the show is a butcher block on decorative legs of mild steel, which is a tough but malleable metal, containing only a small percentage of carbon.

Pieces from ornate to sleek and simple, though hard to identify as recent or anti-

que, are all functional, right down to the toilet paper holder, also curled into shape with mild steel.

A steel puppet with plexiglass and horsehair parts, andirons, a cheese cutter, a Conestoga wagon jack of wrought iron and wood from 1784, an 18th-century toaster on a long handle, and even a jaggling wheel for trimming pastry—all of these are in the exhibit.

Many metal craftsmen of today have full-time professions as doctors, engineers, lawyers, and others and do their creating in metal only on weekends. But others work full time to provide functional and decorative metal items for a growing market.

Another Renwick exhibit, "Recent Works in Metal by Albert Paley," is an interesting conjunction to the survey. Paley created the steel, brass, and copper gates in the Renwick Museum Shop. The show, which includes Paley's work from the past two years, is installed just outside those gates at the shop entrance.

In 1975, the gates received national attention when Paley won both the Design in Steel Award in Craftsmanship from the American Iron and Steel Institute and the Lillian Fairchild Award, which goes to residents of Rochester, N.Y., for the most meritorious work of visual, musical, or literary art in the previous year.

The two metalwork exhibits will be augmented by "Wrought Iron Renderings from the Index of American Design" opening July 14 and remaining on view until October 24, when all three shows close.

Included will be 16 watercolor renderings done between 1938 and 1940 showing utilitarian wrought iron objects.

The drawings are on loan from the Index of American Design, housed in the National Gallery of Art. A Federal project started in the late 1930's, the Index is a collection of drawings and watercolors of folk arts and crafts from early colonial times through the 19th century.

## Karmapa Examines Tibetan Artifacts



His Holiness the 16th Gyalwa Karmapa, who heads Kagyu, one of the four principal sects of Tibetan Buddhism, now based in Sikkim, toured the Smithsonian in May. Above, the Karmapa examines some traditional jewelry in MNH's Tibetan study collections which he toured with Eugene Knez, curator of Asian ethnology. The MNH collection was donated to SI in 1888-89 by explorer and diplomat William Woodville Rockhill and is probably the oldest such collection in the United States. Earlier in the day the Karmapa and his entourage toured NASM, the Freer, and MHT.

## Movie Shown in A&I

There's a new theater at the Smithsonian—the Arts and Industries Theater located in the north wing near the Museum Shop. Now showing: "Celebrating a Century," the Smithsonian's half-hour film about the Philadelphia Exposition of 1876. The film is shown Mondays through Fridays at 11:30 a.m. and 2 p.m., and admission is free.

## SI Newsmakers

## Challinor and El-Baz Discuss SI-Egyptian Projects with Sadat

By Kathryn Lindeman

David Challinor, assistant secretary for science, and Farouk El-Baz, NASM research director, met at Blair House with President Anwar Sadat of Egypt during his visit to the United States, to discuss Smithsonian projects in Egypt.

"Astronaut Observations from the Skylab Missions" was the subject of a recent lecture by Dr. El-Baz at the Institute of Electrical and Electronics Engineers, and another on "Viking Missions to Mars" was delivered at universities in the United Arab Emirates, Qatar, and Egypt.

Zora Martin-Felton, supervisory program manager at ANM, received the second annual award for outstanding community service from the Area D Community Mental Health Center. Located in Anacostia, the Center makes the award to individuals who have made significant contributions to strengthen community services.

CFA Director George Field appeared recently on a Boston radio program discussing astronomy and astrophysics with Dr. Dennis Schiama by phone from England.

Forrest Pogue, director of the Dwight D. Eisenhower Institute for Historical Research in MHT, recently appeared on a one-hour television program presented by Kentucky educational TV. The subject of the discussion and telephone question-and-answer period which followed was the Kentucky Bicentennial Oral History Commission's program for the State and the value of oral history. Dr. Pogue is a national advisor to the commission.

A two-day conference on U.S. Occupation Policy in Germany and Japan after World War II was cosponsored by the Eisenhower Institute and the American Committee on the History of the Second World War. This was the third and final conference in a series begun by the Institute two years ago. Dr. Pogue and Brooke Hindle, director of MHT, were among thirty speakers, many of whom had taken part in the occupation, who participated in the conference.

Richard Howland, special assistant to the Secretary, was recently elected trustee of the Heritage Foundation of Rhode Island, his native state. The Foundation maintains nature preserves, coastal shore lines, an arboretum, and historic sites.

Janet Solinger, Resident Associate Program director, lectured on "Art Criticism and Nontraditional Museum-Related Education" at the University of Wisconsin in Oshkosh recently.

Peter Bermingham, curator with the NCFA Department of Education, selected works for the Tri-State Regional Exhibition at Frostburg State College in Frostburg, Md.

NCFA Director Joshua Taylor recently lectured at the Philadelphia Museum of Art on "American Art and Its History."

Margaret Cogswell, deputy chief of NCFA's Office of Program Support, gave a brief talk at Die Neue Sammlung in Munich, Germany, at the opening reception of the exhibition, "Images of an Era: The American Poster 1945-75," and also traveled to Vienna, Paris, and Dublin in connection with the exhibition.

Renwick Museum Technician Edith

Martin exhibited in the 10th Annual Invitational Art Exhibition at the Smithsonian Art Gallery, in Washington, D.C., through July 4.

Ann Carroll, radio production specialist with the Office of Telecommunications, attended the Public Radio Conference in New Orleans, La., to get an update on current programming trends in public radio and to explore possibilities for increased distribution for "Radio Smithsonian."

MNH Director Porter Kier was interviewed about MNH activities on CBS radio's "Weekend Report" on Sunday, June 5.

Von Del Chamberlain, Dennis Mammana, and Forrest Wilson of NASM's presentations and education division, presented papers at the Middle Atlantic Planetarium Society meeting. Mr. Chamberlain spoke about the "1978 International Society of Planetarium Educators' Convention in

Washington." "The Paper Planetarium" was the title of Mr. Mammana's talk, which explained how NASM has streamlined its production procedures. Mr. Wilson spoke on "Linear Slide Moving Devices," which simulate some aspects of motion pictures and are used to create visual effects in planetariums.

NPG Director Marvin Sadik presented Smithsonian Service Award Emblems to two staff members for 25 years' service: Anne Anders, secretary to the director, and Joseph Sandler, exhibits specialist.

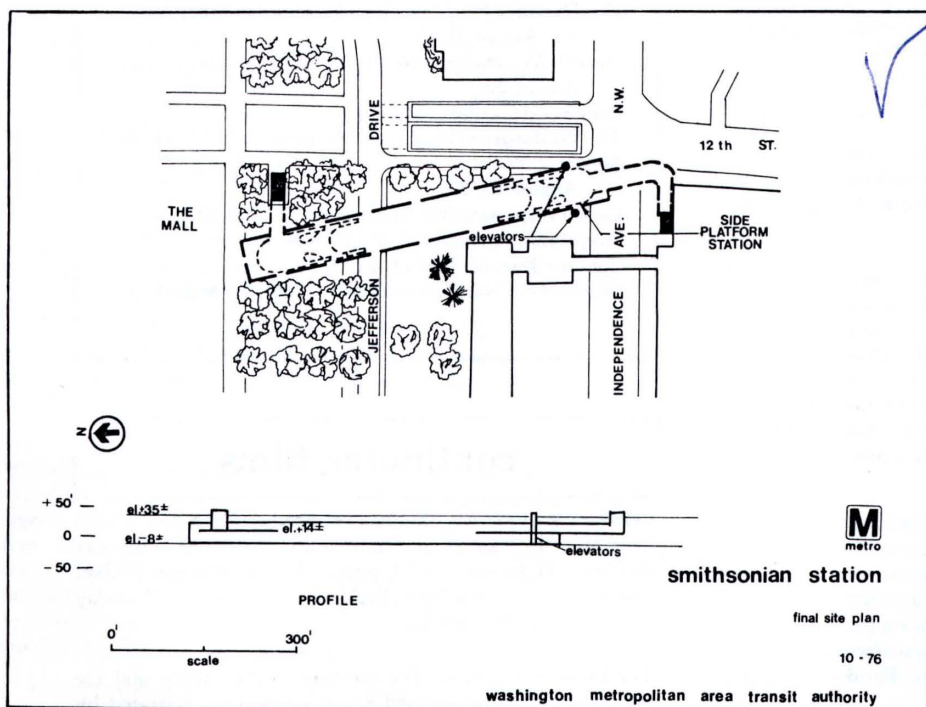
MHT recipients of 25-year service emblems are Lawrence Bush, building manager, and Willard Reid, exhibits specialist. Nicholas Michnya, exhibits specialist, received an emblem for 30 years' service.

Devra Kleiman, NZP reproduction zoologist, recently attended a meeting on animal behavior held at Penn State University and presented a paper on "Pair Bond Development in Golden Lion Tamarins."

"Brain Body Weight Relationship in Bats and Foraging Strategies" was the subject of a paper presented jointly by John Eisenberg, chairman of NZP's Office of Scientific Research, and Don Wilson of the U.S. Fish and Wildlife Service at the recent meeting of the American Society of Mammalogists in East Lansing, Mich.

Cynthia McCabe, HMSG curator of painting and sculpture, lectured on "The Story of 'The Golden Door'" June 7 at the Cornell Club of Washington, D.C.

Raymond Hebert, museum specialist at MHT, attended a meeting of the Committee on Islamic and South Asian Coins of the American Numismatic Society June 4 in New York City.



On July 4, when the first train pulls into the Smithsonian Metro Station at 12:05, passengers will be greeted by Secretary Ripley and three brass bands. Metro General Manager Theodore Lutz will present to Mr. Ripley a Metro farecard which will be added to the Museum of History and Technology's transportation collection. Keeping time with rousing music, the entourage will then parade across the Mall to MHT, to join the holiday festivities already underway.

COUNTING RAINDROPS... Families in the Rhode River watershed are collecting rainwater in gauges installed by CBCES staff. The families make daily observations and report their findings to the Center at regular intervals. The expanded collection network will increase the precision of rainfall data within each of the monitored sub-basins. CBCES Systems Analyst Gary Chirlin and Technician Debbie Ford also are using the data to understand more about the storms over the watershed.



# New NPG Film Captures Gallery's History, Ambience

By Kenneth Yellis

The National Portrait Gallery has a new theater and a new film, shown daily and soon to be available around the country. "The Faces of Freedom," is a half-hour color film overview of American history told through portraiture.

"I wanted to dramatize the meaning of an American national portrait gallery," said NPG Director Marvin Sadik, "primarily for people who haven't been here, by attempting to have the film do what we try to do in our exhibitions. I didn't want it to be oppressively didactic but entertaining as well as edifying."

"The Faces of Freedom" was made by the award-winning firm, Charles Guggenheim Productions, Inc., which was chosen to produce the film from among many competitors.

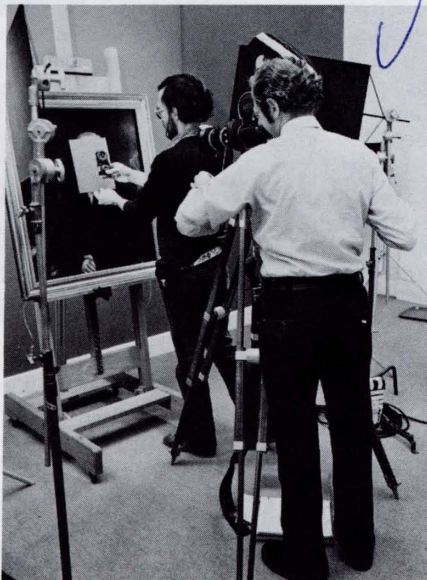
"Star quality" is provided by the voice of Charlton Heston, who, Mr. Sadik added, is a friend of the Portrait Gallery and "generously contributed his services."

Bit the film's true stars are the portraits themselves and the Old Patent Office Building in which the Gallery is housed. "In the creation of the script," Mr. Sadik explained, "the idea was to deal incisively with the ideas and personalities of individuals, and to give some notion of the architectural glory of this great edifice which has also played an interesting role in American history."

In "The Faces of Freedom," the interrelationship of historical figures and buildings starts with George Washington and other personalities of the American

Revolution, including the Frenchman Pierre L'Enfant. His plan for the city of Washington included a pantheon of American immortals to be situated midway between the Capitol and the White House. Instead of the pantheon, the Patent Office Building was constructed on L'Enfant's site a half century later. During the Civil War, it served as a hospital, where Walt Whitman nursed Union soldiers, and later as the ballroom for Lincoln's second Inaugural, when the North's triumph seemed imminent.

The film was directed by Werner Schumann and photographed by Foster



Guggenheim crew photographs a "Face of Freedom" for NPG's new film.

Wiley who have evoked the viewing experience through skillful juxtaposition of portraits, spaces, and gallery environment. The script was written by Leo Brady, with the musical score composed by Michael Rendish, and Sherry Jones was production assistant.

Along with the soldiers, politicians, and industrialists about whom history is usually written, the film features men and women who have expressed themselves freely in other ways—artists, composers, reformers, poets, and writers.

"The Faces of Freedom" is shown daily beginning at 11:30 a.m., and repeated every half hour until 3 p.m. Organizations interested in showing the 27-minute film should contact NPG's education department at 381-6347.

Kenneth Yellis is NPG associate curator of education.

## Awards Given To SI Fellows

The Office of Academic Studies honored 51 SI fellows with certificates of academic achievement at their annual awards presentation May 18.

These pre- and postdoctoral fellows come to the Institution from the United States and abroad for six months to a year to take part in the fellowship program headed by Edward Davidson. The fellows are chosen competitively through an elaborate internal review system and have the use of SI facilities while investigating specific topics.

For the academic year 1976-77, the following fellows, who have been at the Smithsonian for six months or more, received certificates:

**American and Cultural History**—Hazel Garcia (Department of Applied Arts, MHT); Alfred Hurley, Hans Paeffgen, and Warren Walsh (Eisenhower Institute for Historical Research, MHT); and Steven Zeitlin (Division of Performing Arts).

**Anthropology**—Sara Bisel, Claire Cassidy, Steven Cox, Loretta Fowler, Jerome Schaefer, and Ann Shaw (Department of Anthropology, MNH).

**Earth Sciences**—Ronald Knight (Department of Paleobiology, MNH).

**Environmental Sciences**—Jozef Grabowski, David Hopkins, Merten Jabben, and Stephen Turitzin (RBL); Douglas Mock and Galen Rathbun (NZP).

**Evolutionary and Systematic Biology**—Gregory Bentz and Alan Savitsky (Department of Vertebrate Zoology, MNH); Robert Carney and Katherine Muzik (Department of Invertebrate Zoology, MNH); Russell Graham, Jan Roth, and David Schindel (Department of Paleobiology, MNH); John Heppner and Gerardo Lamas (Department of Entomology, MNH); and John Utley, III (Department of Botany, MNH).

**History of Art**—Virginia Butera, Rena Coen, Marc Krug, Miranda McClintic, Harold Nelson, Jr., and Gilbert Vincent (NCFA); Leonard Darling, Jr. (Freer); Mitchell Kahan and Melinda Lorenz (NCFA and HMSG); and Patrick Stewart, Jr., and Barbara Wolanin (HMSG).

**History of Science and Technology**—Joan Bromberg and John Servos (Department of Science and Technology, MHT); David Hounshell (Office of the Director, MHT); Thomas Jaras (Division of Electricity, MHT); and Allan Needell (Department of Science and Technology, NASM).

**Tropical Biology**—John Cubit, William Glanz, Charlotte Gyllenhaal, Steven Hoffman, Harilaos Lessios, John Pickering, Douglas Schemske (STRI).



FOR A JOB WELL DONE . . . The Horticulture staff gathered for a ceremony recognizing their outstanding work during the Bicentennial year. Horticulturist James Buckler and Assistant Secretary Paul Perrot presented the Superior Performance Awards to the horticulture and greenhouse staff.

## Exhibit Documents Old West

By Karen Ruckman

"Photographing the Frontier," a new exhibit at the Museum of History and Technology, presents the work of photographers who remain largely anonymous. Their images record the settlement of the West between 1865 and 1915 and reflect a creative impulse and tenacity of spirit which must have been required to

document this unique era in American history.

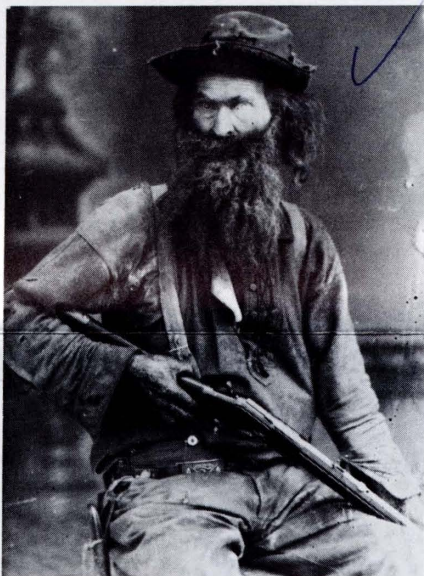
The depiction of daily life of pioneers on the verge of establishing roots offers intimate revelations about the life styles, social customs, and primitive living conditions of these Americans.

We glimpse the wagon train on its journey west, miners panning for gold, homesteaders and families harvesting the hay. There are scenes of early western towns, their saloons, markets, and saddlery shops. Children pose in front of a wooden schoolhouse and proud merchants pose in front of their shops. Portraits record birthdays, weddings, and funerals.

The range of subject matter and locale is awesome since photography at this early stage involved cumbersome equipment and technologically awkward procedures.

According to Eugene Ostroff, curator of photography, who organized the exhibit and wrote the catalog, unknown numbers of early photographs have been lost forever. The photographs which survive "were often preserved by sheer accident by heirs, librarians, or museums."

The exhibit, developed and now being circulated by the Smithsonian Institution Traveling Exhibition Service, will be shown in two parts in MHT's third floor Hall of Photography. The first part will close October 23, and the second part will be shown in the winter.



Hermit Reavis, one personality in "Photographing the Frontier"

## Sugar Train Makes Last Run Through MHT

By Linda St. Thomas

After 62 seasons of hauling sugar cane in Hawaii, little Olomana has retired to the Railroad Hall of the Museum of History and Technology.

The Olomana is a small steam locomotive typical of those used by industrial railways from about 1870 to 1940. It was purchased in 1883 by the Waimanalo Sugar Company for service on a Hawaiian plantation railroad.

At a speed of 20 mph, the eight-ton locomotive would haul carloads of dripping sugar cane in Oahu. The sticky juice lubricated the tracks so that extra sand was needed to improve the engine's traction. Olomana and the other locomotives were outfitted with extra sand boxes during their careers. Traction, not speed, was Olomana's chief concern.

In 1944, Waimanalo switched to trucks, and Olomana was retired. It was relegated to a weed-grown siding awaiting a visit from the scrap dealers. Four years later, a letter arrived from the mainland inquiring if the decrepit engine, half hidden in the weeds, was for sale. The sugar company agreed to sell Olomana to Gerald Best of California.

Last year, Mr. Best donated the engine to the Smithsonian, and John Stein, museum specialist in MHT's transportation division, worked out the complex logistics of the move from California to MHT.

"Several weeks before the engine was to arrive, we moved cases and signals in the north end of the Railroad Hall," John White, transportation curator, wrote to the donor.

"When the truck did not show up on Thursday, May 12, as promised, we called California. The driver said he expected to arrive early Monday morning, May 16. He showed up at 5:30 a.m. to be welcomed by the guards and a few pigeons, I suppose. By 9 a.m., the laborers had removed the crate and the truck inched down the incline into the loading dock area of the Museum.

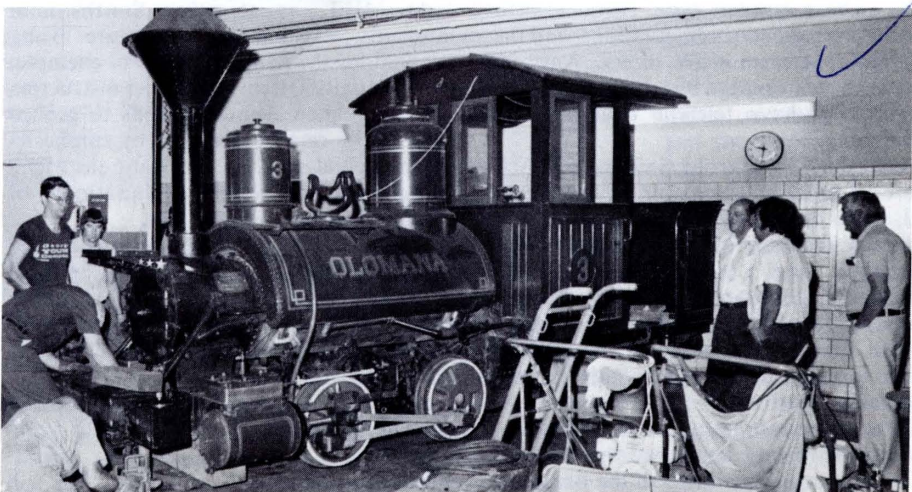
"Clearances are extremely tight and the driver couldn't make the turn so riggers came to the rescue with wooden blocks and dollies. They jacked the rear end of the trailer up, put dollies underneath it, and pushed it with an electric Johnson bar about 90 degrees. The truck then backed into the dock.

"On Wednesday morning, the locomotive was moved to the elevator and

brought up to the first floor. That evening, when most of the visitors had left the Museum, we began the tedious move from the elevator to the entrance of Railroad Hall.

"Going around corners, and there were any number of them, was particularly slow and difficult; this is what took all the time. By Thursday, May 19, the job was finished. "Olomana was placed on a stand seven feet off the floor, so visitors can walk underneath and see the undercarriage and valve gear. She looks very handsome.

"I have cataloged the engine and the number is 336,162. You may be interested to know that the first number in this series was 180,000, the number assigned to the John Bull, our first engineering specimen. Much has happened since 1885."



Olomana starts its final run at the MHT loading dock.



# NASM Staff Reminisces on First Birthday



Visitors select items in the NASM Museum Shop.

By Linda St. Thomas

Nearly nine million people have walked through its 23 galleries, looking at lunar vehicles and airplanes, reliving wartime experiences in the World War II hall, and gazing at stars in the planetarium, since the National Air and Space Museum opened its doors one year ago on July 1.

In less than 12 months, it has become the most popular tourist attraction in town, drawing more visitors than the White House, the Capitol, or the Lincoln Memorial, according to National Park Service figures.

Most NASM staffers were prepared for the hectic pace—Silver Hill facility opened as scheduled and the Museum has been able to accommodate record crowds at films, spacearium, public lectures and special events.

Ron Wagaman, manager of the NASM theater, used to be surprised when audiences applauded "To Fly," but he's used to it now. "I've been a manager at several movie houses and I've never seen people applaud a movie screen before," he said. "Here the audiences have been so ecstatic that they clap during the closing credits."

The film, which received its millionth visitor in May, is shown to a full house about eight times a day, according to Mr. Wagaman. Because it is so popular, "To Fly" will continue for at least another year. It was originally scheduled to close this summer.

The exhibits division prepared the gallery displays for the opening and intended to make some changes this year. However, the public surveys have shown that most exhibits, such as World War II and Vertical Flight, are so well liked by visitors that only a few alterations will be necessary.

The most popular exhibits, according to surveys, are Apollo to the Moon, Milestones of Flight, World War II, and Benefits from Flight.

Plans are now underway for one new gallery, Exploring the Plants, scheduled to open next year, said Exhibits Chief Tony Baby. "Our new gallery will be constantly updated as more information comes in from scientists and NASA. It will be history as it happens."

Judging by the response of the visitors, the exhibit division has done a commendable job. Kenneth Robert, a volunteer who has been conducting public tours since the Museum opened, has heard thousands of visitor comments.

"Most people rave about the Museum," he said. "I begin their tour in Milestones and travel west to the aviation halls, picking up more tourists along the way. By the time I reach the military aircraft, the group has grown from about 10 to 40."

One lucky couple, visiting the Museum on a slow day, got the "Robert's Deluxe Tour" which included stops in all galleries and lasted about two and a half hours. The woman remarked, "I came here to see the film and then go to the art museums but this is the most fabulous museum experience of my life."

Mr. Robert's normal tours, and those of the other 230 guides, last about one and a half hours and cover the main window galleries on both sides of Milestones. He explains histories of the aircraft and talks about their impact on flight technology, adding anecdotes whenever possible.

Handicapped visitors are included in the regular tours which are sometimes conducted by specially trained docents like Myra Summer. According to Ms. Summer, handicapped visitors are impressed by

NASM. "For many, it's the first time they have felt welcome in a museum atmosphere," she said.

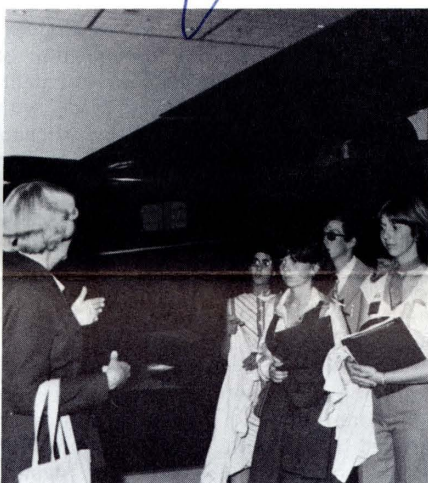
About 80 percent of the tourists stop in the museum shop, according to Libby Cutler, shop manager. This year, the most popular items have been models, astronaut patches, posters, and aviator scarfs. Mrs. Cutler will be adding new items in the coming months including soft luggage with a NASM motif.

Not all visitors are interested in the exhibitions. Some go upstairs to the library to study photos, log books, original drawings, correspondence such as the Wright letters, and reference materials. The researchers are assisted by library staffers or curatorial assistants.

Some 4,000 air and space enthusiasts have traveled about 20 minutes from the Museum to Suitland, Md., to see the Silver Hill facility. "Silver Hill visitors usually like the low-key style of our hangars. The planes don't have that fresh-from-the-factory look," remarked Donald Merchant, museum coordinator.

On Wednesdays, Saturdays, and Sundays, docent guides lead visitors through the three buildings. During the next few years, NASM plans to open three additional buildings to the public, added Mr. Merchant.

For a few visitors, the day is marred by a lost child or a misplaced handbag. With an average of 50,000 people visiting NASM each day, there are bound to be problems. According to guard supervisor Rochambeau Herosian, the guards usually handle such matters quickly. A lost child is kept at the main security desk while parents are paged. Lost property can be retrieved from the lost and found office.



Docent conducts a tour at NASM.

Recently a visitor was able to claim \$100 in an envelope which he had accidentally dropped at the theater box office. The cashier turned the money over to the security office where it was later claimed by its owner.

Visitors come to NASM for a variety of reasons: to see the exhibitions, to watch the film, or to use the research collections. But that doesn't fully explain its popularity.

"People seem to be fascinated by this Museum because they can relate to many of the aviation and space flights. So much of it has happened in their lifetimes," said Michael Collins, NASM Director. "We told Congress we expected about six million visitors a year but at the end of our first year, we are closer to 10 million despite the low Bicentennial attendance in Washington."



NASM Director Michael Collins welcomed Deanna Dally of Puyallup, Wash., the millionth visitor to the Museum's award-winning film "To Fly" on May 9. Mrs. Dally received a color photograph from the hang-gliding sequence in the film, and she and her three children were admitted free.

## Gibbs-Smith Holds Lindbergh Chair

The Charles A. Lindbergh Chair of Aerospace History has been established at the National Air and Space Museum, according to Director Michael Collins who made the announcement at the Museum's Lindbergh symposium.

The research post will be endowed with Museum funds in a step toward NASM's goal of "remaining an international center for the study of flight," said Mr. Collins.

One of the world's foremost historians of flight, Charles Harvard Gibbs-Smith, aerospace historian and keeper emeritus of the Victoria and Albert Museum in London, will be the first occupant of the chair, beginning January 1978.

A graduate of Harvard University, Mr. Gibbs-Smith is considered by many in the aviation field to be the leading authority on the Wright Brothers. His one-year research project at NASM will focus on the Wright Brothers and will be combined with the publication of a brief, comprehensive booklet on their contributions to aerospace.

The author of several books on aeronautics, Mr. Gibbs-Smith was the first Englishman to receive the Diplome de Medaille of the Aero-Club de France for his book, "Aeroplane."

## Celebrate Summer with Jazz

"The Commodores," the United States Navy Band's jazz ensemble, will give a series of summer concerts outside the Mall Entrance of the Museum of History and Technology every Wednesday evening at 6:30 p.m., July 6-August 17. The free outdoor concerts will feature 20 musicians and two vocalists performing big band era music and contemporary songs. In case of rain, the band will move inside to Carmichael Auditorium.

## Daycare Offered Near Mall

The Federal Employee's Cooperative Learning Center, located in the U.S. Office of Education, 400 Maryland Avenue, SW., welcomes 3- to 5-year-old children of Federal employees to its daycare program. The facility has three levels of carpeted play area, a play house kitchen, and a castle. The atmosphere is similar to a kindergarten, with toys, games, and educational sessions for the children. Tuition is \$25 per week with a registration fee of \$15. For more information call Johnne Goodrich, 245-7785, between 10 a.m. and 5 p.m.

## Programs Help Disabled Visitors Enjoy Museums

By Linda St. Thomas

Programs are underway throughout the Smithsonian to enable handicapped visitors to enjoy the Institution's museums and galleries, and imaginative planning has led to some unusual ways for disabled people to appreciate the collections.

In some cases, they get to do things that nonhandicapped visitors don't. For example, touching sculptures at the art museums normally is forbidden. But blind visitors who may not otherwise be able to enjoy such works of art are given thin plastic gloves to wear while touching the sculptures.

Blind visitors may sit in the cab of a locomotive at the Museum of History and Technology, while, at the National Air and Space Museum, deaf visitors can read all about the Museum on a special TV screen.

At NASM, the TVphone, a variation of the teletype machine, has been installed at the Independence Avenue information desk, where guides type responses to visitors' verbal or written questions, and the answers appear on a TV screen. Answers can also be transmitted by telephone to deaf people who have teletype equipment in their homes.

According to Harold Snider, NASM's coordinator of programs for the handicapped, "This is the first time such equipment has been available in the public area of a museum."

NASM's TVphone, made by Phonics Corporation of Silver Spring and donated by Mr. and Mrs. Richard Wolfe, also of Silver Spring, can show videotapes of the Museum's brochure.

Many other programs for the handicapped at NASM were developed with the help of the National Federation of the Blind, the National Association of the Physically

Handicapped, and the National Association of the Deaf.

For NASM visitors in wheelchairs who cannot move their heads, mirrors designed at the Museum can be clamped onto the wheelchair to allow a better view of planes suspended from the ceiling. Many spacecraft have been turned on their sides so visitors in wheelchairs see into their windows.

Available at the Museum's information desks are brochures in braille, on tape, and in large print; books with raised line drawings of artifacts; cassette tours with players; lists of all touchable artifacts in print, braille, and on tape; and building models labeled in braille and print.

NASM is also developing captioned audiovisual presentations for deaf visitors. The first of these captioned presentations will be the film "To Fly," which will be on view simultaneously with the sound version in a location other than the theater.

At MHT, as at other Smithsonian museums, existing programs are being adapted for the handicapped. For example, the Electricity Discovery Corner instructors will adapt their demonstrations to groups of mentally retarded persons by emphasizing the actual experience of static electricity rather than complex explanations of positive and negative charges.

Guards at MHT have been instructed to allow blind visitors to touch many artifacts and, with the permission of the education office or docent, blind people may cross barriers to sit in some vehicles in Transportation Hall.

"Our new program for the handicapped, 'Touching America,' is scheduled to begin this summer," said Joe Buckley special education coordinator at MHT. "We will reproduce highlights of 'We the People' and

'Land Transportation' in books of raised-line drawings and braille script so that blind visitors can enjoy these exhibits at their own pace without arranging special tours in advance." The tour books will be on loan from the information desks.

At the Museum of Natural History's Discovery Room, handicapped persons may handle seashells, minerals, and other natural specimens, and attend lectures tailored to meet the needs of their group. At the information desks, handicapped visitors can pick up braille and large-print maps locating MNH's touchable exhibits.

At the Hirshhorn, the National Collection of Fine Arts, the National Portrait Gallery, and the Renwick, where most exhibitions are purely visual, deaf visitors do not usually request special tours. But for the blind visitor the museums have some sculpture which may be touched.

The NCFE education office distributes thin plastic exhibition gloves, usually worn by museum staff to move painting and sculpture, to blind people so they may feel some of the exhibits.

Margery Gordon, assistant curator for elementary education, explained that in the Explore Gallery guides encourage groups of handicapped children to "experience" art by acting out paintings and touching art work to compare textures and forms.

Tours for handicapped people are usually run by education staff or specially trained docents. At NASM, attitude change seminars consisting of films and discussions with disabled people heighten docents' sensitivity to the needs of handicapped visitors.

In September, the Office of Museum Programs will sponsor a three-day seminar for museum personnel around the country who plan or presently administer programs for handicapped visitors.