

# Congress Approves FY '78 Appropriation

By Linda St. Thomas

Congress completed action July 14 on the Smithsonian appropriation for fiscal year 1978, which begins October 1, and sent it to the President for his approval.

Highlights of the measure include \$325,000 to initiate architectural and engineering plans for the museum support center; \$2.5 million for restoration and repair of buildings at the National Zoo and its Front Royal facility; deferral of the \$7.1 million request for the study center and library addition to the Museum of History and Technology; and a reduction of \$200,000 in the total budget of the Science Information Exchange.

The Smithsonian appropriation is divided into six accounts: salaries and expenses, museum programs and related research, Science Information Exchange, construction and improvements at the

National Zoological Park, building restoration and renovation, and construction.

The salaries and expenses appropriation is \$88,238,000, an increase of about \$3 million over fiscal year 1977. It affects most Smithsonian staffers because it includes appropriations for salaries, museum exhibitions and acquisitions, research, travel, and publications.

The \$4 million appropriation for museum programs and related research is administered by the Office of International Programs' Foreign Currency Program. Of this total, up to \$500,000 will be available to Smithsonian employees for research.

Of a request for \$450,000, the House and Senate conferees allowed the research awards program only \$110,000 to conclude ongoing research by Smithsonian employees. They directed that the Smithsonian Research Foundation be terminated, however, and "that the Smithsonian establish procedures for direct administration

of Federal grant funds."

The Senate committee report added its expectation "that efforts will begin immediately to effect the smooth transition of the Science Information Exchange to Federal status, either in the Smithsonian or another appropriate Federal agency."

The conferees reduced the SSIE appropriation "based on the belief that user fees should bear a greater share of the operating costs of the Exchange."

In the area of Zoo construction, funds have been appropriated for the renovation and repair of buildings and the installation of a fence around Front Royal Conservation and Research Center. Funds have also been approved for Master Plan construction, including such projects as improvement and enlargement of the waterfowl ponds and building of a new facility for the lesser cats.

The proposed museum support center is expected to provide space for collections,

research and study, and conservation. Current plans include a building of approximately 338,000 square feet to be constructed adjacent to the existing Silver Hill facility in Suitland, Md.

Approval of the request for funds for the study center and library addition to MHT was deferred, at least until fiscal year 1979, pending the results of the House Appropriations Committee investigation staff report. The Senate report said that its committee "did not necessarily quarrel with the need for the facility but with the high cost involved in adding it to an existing structure."

Plans for the proposed sixth floor addition include space for about 215,000 books, manuscripts, and documents. Among the collections to be housed there would be the Alexander Graham Bell Library and the Dibner Library of the History of Science and Technology donated to the Smithsonian in 1975.

## THE SMITHSONIAN TORCH

No. 77-8

Smithsonian Institution, Washington, D.C.

August 1977

### July 4 Visitors Danced at MHT; Welcomed Metro to Mall Station

An estimated 201,000 visitors attended the outdoor Fourth of July Celebration, July 2-4, on the grounds and terraces of the Museum of History and Technology.

Produced by the Division of Performing Arts in association with MHT, the three-day event became a focal point for Washington's celebration of America's 201st birthday. Shirley Cherkasky, coordinator for the programs, reported that everything went smoothly as crowds of families, young people, and senior citizens gathered to watch high-wheel bikers, puppets, and clowns, and to sit at the amphitheater stage to enjoy gospel, bluegrass, and old-fashioned band music.

"I haven't seen such an orderly crowd in a long time," said Captain George Terrell of MHT's Guard Company C. In addition to crowd control, Captain Terrell and the other guards acted as "walking encyclopedias of information for the tourists."

Everyone was delighted with the social dancing which focused each evening on a different era of dance music. Live bands backed professional dance instructors who demonstrated the jitterbug, Charleston, Greek dances, and waltzes, mazurkas, and schottisches.

DPA Director James Morris, who served as master of ceremonies for the social dancing, said he was pleased to see the combinations of dancers, tall and short, young and old, cognoscenti and initiates, who all became enthusiasts for the evening. Later, the Visitor Reception Center and DPA both received many requests to continue the dance programs.

Along with those from DPA, the celebration was staffed by hundreds of SI people, employees and volunteers alike, who may otherwise have spent their weekend at nearby beaches and parks.

"We always have a weekend captain on (See 'July 4,' Page 8)



Face painting brought clowns to MHT for July 4 festivities.

Richard Hofmeister

### CFA Study Identifies Clusters of Galaxies

By James Cornell

Using data from the UHURU satellite, a team of astronomers led by Riccardo Giacconi at the Harvard-Smithsonian Center for Astrophysics has discovered what appear to be "superclusters" of galaxies, bound together by a very hot and tenuous gas with a mass many times that of the galaxies themselves. If this gas exists in the quantities suggested by the observations, it could represent a significant percentage of the so-called "missing mass" needed to close the universe.

While compiling the "Fourth UHURU Catalog of X-Ray Sources" from observations made in the early 1970's, the group detected a number of sources of X-ray emission associated with several clusters of galaxies grouped together in "superclusters" more than 150 million light years in diameter. An analysis of the data by Stephen Murray, William Forman, Christine Jones, and Dr. Giacconi suggests that the X-ray emission is most likely produced by a hot gas pervading the supercluster.

Confirmation of this discovery could be made within the next several months by the High Energy Astronomy Observatory (HEAO-A) satellite scheduled for launch by the National Aeronautics and Space Administration in early August.

The scientists described the gas, primarily hydrogen and helium, as "essentially primordial material," representing the remains of the initial explosion that created the universe. The very high temperature of the gas, more than 10,000 times hotter than the surface of the sun, accounts for the difficulty of observing it at any but X-ray wavelengths.

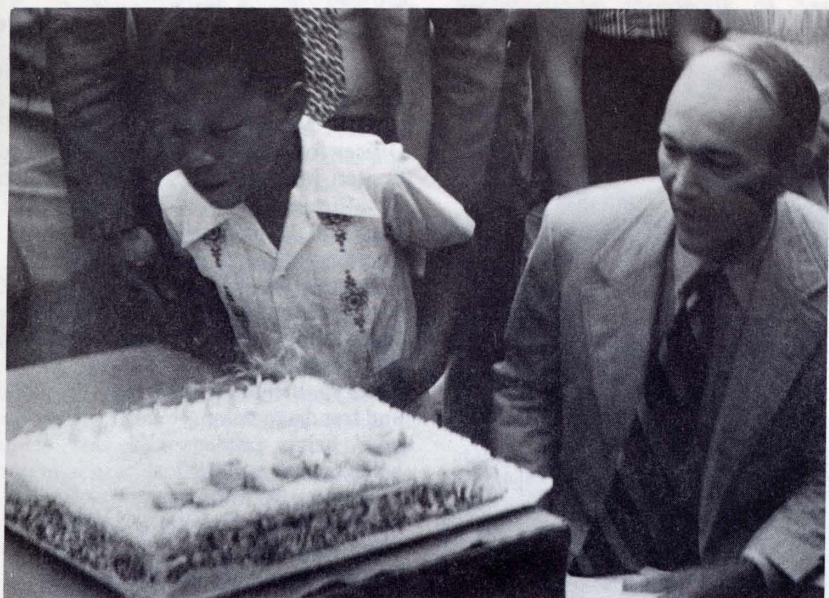
The important feature of this gas is that the mass required to produce the X-ray emission is five to 10 times greater than all the material seen at other wavelengths and is itself sufficient to gravitationally bind the clusters in the supercluster. This high density has implications for the evolution of the universe.

For the past two decades, a major scientific debate has concerned the nature of the universe and its eventual fate. Proponents of the "open universe" claimed the universe originated in a primordial explosion, or big bang, some 20 billion years ago and will continue to expand outward forever. By contrast, the "closed universe" advocates suggested that this expansion would eventually end due to gravitational collapse and the material would fall back onto itself, perhaps to repeat the cycle.

The amount of material observed by traditional optical and radio techniques has been insufficient to provide the gravitational attraction needed to "close" the universe. The new observations, based on data from the X-ray astronomy satellite UHURU, suggest the "missing mass" may exist as vast amounts of extremely hot gas between the galaxies.

The UHURU satellite, officially designated Explorer 42, was placed into a nearly circular orbit over the earth's equator on December 12, 1970, from the San Marco launch platform off the coast of Kenya by NASA and the Centro Ricerche Aerospaziali of Italy. The date of the launch coincided with the seventh anniversary of Kenyan independence and the satellite was named UHURU, the Swahili word for "freedom," in recognition of that nation's cooperation.

### Ten Millionth Visits NASM 1 Year, 8 Days After Opening



Richard Farrar

He was only seven years old, but Kenric Callwood of St. Thomas, V.I., made history on July 8 when he became the 10 millionth person to visit the National Air and Space Museum. Overwhelmed at first by the excitement which greeted his entrance, Kenric soon got into the spirit as he helped NASM Director Michael Collins blow out the candles on the waiting cake. Kenric received a framed color picture from the movie, "To Fly," catalogs of Museum exhibits, a gift certificate to the shop, and passes to the theater and spacearium. He and his party were treated to lunch in the Museum cafeteria.



## Festivities Mark Opening of Zoo Trail System



NRP's Reed, Mr. Ripley, and Nancy Hanks officiate at trail ribbon cutting.

By Kathryn Lindeman

Despite the sweltering heat, hundreds of children and adults were on hand to try out the National Zoological Park's new trail graphics system when it opened on June 30.

Children delighted in the animal tracks pasted on the trails and played hopscotch by jumping on the tracks to the tune of the carillon. A brass band and hundreds of green and blue balloons added to the festive atmosphere.

Guests led along the crane trail by the notes of a clarinet were rewarded with buttons reading "I blazed the Zoo trail" at the end of the walk.

Clear enough even for small children to follow, the system is based on animal footprints. On a map visitors can select a trail—crowned crane trail, zebra trail, elephant trail, lion trail, duck trail, or polar bear trail—and then look for the corresponding footprints to direct them.

The color-coded walks include tall totems of precast concrete at each beginning and end, with pictographs in the upper portions showing the various animals to be seen along the way and, on the lower portions, the length of the trail, walking time, services found on the trail, and a map showing the complete system, along with the appropriate animal footprint to look for. Brochures are also available to acquaint visitors with the new system.

According to Billie Hamlet, public information officer at the Zoo, nearly 1,000 tracks were used on each trail, and people have been so thrilled with them, they are trying to buy the stick-on prints.

Unifying the graphics is the new National Zoo logo showing a mother eagle feeding her eaglet. As the national bird and an endangered species, the bald eagle has been the Zoo's symbol since 1964.

Wyman and Cannan of New York, who also developed the Mall graphics system for the Bicentennial, designed the Zoo plan in cooperation with Robert Mulcahy, chief of NRP's graphics and exhibits office, and his staff. Planning began in 1974, in cooperation with the National Endowment for the Arts, which helped to fund the project, and its Federal Graphics Improvement Program.

"After two and a half years of drawings and design," said Mr. Mulcahy, "the entire system was installed in nine days. Orchestrating six to 10 contractors so it would all be done on time was a real challenge."

"We monitor visitors' impressions of the system by way of the information booths at both ends of the park. So far there haven't been any negative comments."

"The beauty of this type of design is that it increases the fun factor of the Zoo and,



Following the Zebra Trail

from enjoying, children can learn about saving animals and the environment," explained Mr. Mulcahy.

Each trail begins and ends on Olmsted Walk, except the duck trail which cannot be completed until beaver valley is ready for habitation. Extending from the Connecticut Avenue entrance to the gate on Harvard Street, the Olmsted Walk is marked by a broad red stripe following the original path laid out by Frederick Law Olmsted in 1890.

Taking part in opening ceremonies were Secretary Ripley, NRP Director Theodore Reed, and Nancy Hanks, chairman of NEA.

In his comments, Mr. Ripley said that Olmsted "planned the Zoo for horse and carriage visits by small numbers of visitors from the then distant city, and for meandering walks and roadways to serve their needs."

"But as the years of the 20th century added up, so did the numbers of our visitors, and their problems (bringing us today to) the need for a new way of finding one's way over the eight miles of paths and roadways within our boundaries."

## NCFA Shows Art of Hispanic-Americans

By Karen Ruckman

Multicolored feathers, iconographic images, self portraits, and fond recollections of community are among the subjects of the Hispanic-American artist in "Raices y Visiones/Roots and Visions," now on view at the National Collection of Fine Arts.

In this first national exhibit to bring together the works of both known and unknown contemporary artists of the major Spanish-speaking communities of the United States, the artists reach toward their roots and project a need to externalize a deeply felt plight relating to identity.

This search for redefinition of identity emerges in the show through four categories.

An examination of pre-Columbian roots and mythologies is seen in striking symbolic works. Rafael Montanez-Ortiz's feathered pyramids show a cultural transfusion between the triangular-shaped zemi, a ritual object of the Taino people, and the pyramids of Mexico.

The folk tradition is represented in the works of Gloria Lopez Cordova and George Lopez, santero wood carvers who practice an art passed down in their family for six generations.

Life in the barrio, political expression, and social protest concern many younger artists. "Lettuce on Ice," a painting by Rudy Trevino, comes from a series on the vegetable that provides a living for so many farmworkers and has become a symbol of their struggle. "Corazon," by Frank Romero, is an individual spinoff of Los Four, an artists' cooperative that is an important part of the Chicano movement in Los Angeles.

Other artists externalize the search for identity through an inner vision, creating works that draw at times on surrealism.

"Roots and Visions," which continues through October 2, was organized by Marc Zuver and Rebecca Kelley Crumlish of the Fondo del Sol in Washington, and Peter Bermingham, NCFA curator of education.

## Taylor Selected To Fill Executive Post



Lawrence Taylor

Lawrence Taylor has been selected by Secretary Ripley to fill a newly created position as the Institution's coordinator of public and Congressional information.

Mr. Taylor's responsibilities include supervision of the Congressional liaison office, under Margaret Hird, and the public affairs and special events offices, under Carl Larsen. A member of the executive committee, Mr. Taylor will report directly to the Secretary.

Since 1975, Mr. Taylor has been staff assistant and speechwriter for Congressman Peter Rodino. Before that, he was with the Washington bureau of the *St. Louis Post-Dispatch* for four years, covering the White House and Congress. He covered the Judiciary Committee's impeachment inquiry from October 1973 until President Nixon's resignation in August 1974.

As a member of the White House press corps, Mr. Taylor traveled with both Presidents Nixon and Ford.

Before coming to Washington, he was a reporter for the *St. Louis Post-Dispatch* and the *Omaha World-Herald*. He attended St. Benedict's College in Atchison, Kans., and the University of Nebraska.

## Comings and Goings

### James Wallace Appointed Director, OPPS

James Wallace became director of the Office of Printing and Photographic Services in June, replacing Arthur Gaush who is retiring. Prior to assuming his new position, Mr. Wallace served as special assistant to the director of OPPS. Before joining the Smithsonian staff in 1975, Mr. Wallace was publications manager for General Development Corporation of Miami.

Martin Buzas, specialist in Foraminifera, ecology, and paleoecology, has succeeded Richard Grant as chairman of the MNH Department of Paleobiology. Dr. Buzas came to the Smithsonian in 1963 after receiving his Ph.D. from Yale University. A former Chairman of the Senate of Scientists, he has served on several museum committees and is also a lecturer in geology at George Washington University and an associate editor of the *Journal of Paleobiology*.

Susan Lake, formerly with the Crocker Art Gallery in Sacramento, Calif., has assumed the duties of docent coordinator at the Hirshhorn Museum.

Walter Parsons has recently become chief of the engineering design branch in the Office of Facilities Planning and Engineering Services. He comes to SI from the Department of the Army where as a civil engineer he specialized in the design and construction of facilities. Mr. Parsons is a graduate of Texas A & M.

Vicki Anderson, a graduate of Towson State University and a recently appointed research assistant at CBCES, is helping conduct and analyze experiments in environmental perception and learning.

Yemisi Lofinnakin from Howard University has assumed a CBCES staff position funded by a grant from the Environmental Protection Agency. He is working on sedimentation studies in the Rhode River.

George Zug will assume the four-year chairmanship of MNH's Department of Vertebrate Zoology on September 1, succeeding Robert Gibbs. Dr. Zug, a specialist in the systematics and functional morphology of reptiles and amphibians, came to the Smithsonian in 1968 after receiving his doctorate from the University of Michigan. He has served on numerous museum committees and was the scientific advisor for the Museum's Bicentennial ex-

hibit, "Our Changing Land."

On June 1, Martha Andrews became the new coordinator for the Inventory of American Paintings at NCFA. Mrs. Andrews had served for five years as assistant coordinator of the Inventory.

H. Eugene Kelson, has been named NCFA administrator. Since 1974, Mr. Kelson has served as the Museum's assistant administrative officer.

Judith O'Sullivan has joined the Resident Associate Program as coordinator of adult classes. Formerly editor of the American Film Institute Catalog at the Library of Congress, Ms. O'Sullivan, who holds a Ph.D. in art history from the University of Maryland, was also a consultant to SITES and a Smithsonian Fellow at NCFA. Nancy Starr, who used to hold the position, is now the Associate's program coordinator of lec-

tures, symposia, and seminars.

Charles Mickens, exhibits program manager with ANM, retired in June after more than 34 years of Federal Service. Prior to his two and a half years at ANM, Mr. Mickens worked in the training unit of the Office of Exhibits. He came to that office as an exhibits technician in 1958 and was promoted to supervisory exhibits specialist.

Joseph Sefekar, HMSG administrator, has retired after 37 years of Federal Service. As third in the chain of command at HMSG, Mr. Sefekar came to the Museum in 1970, and oversaw the planning, development, and opening of the Hirshhorn.

Lary Rosenblatt, SITES exhibition coordinator and education specialist, is leaving the Smithsonian to earn his M.A. in developing educational curriculum at Harvard University.

### Douglas Assumes Duties as OEO Director



Will Douglas

Will Douglas, Jr. was appointed director of the Smithsonian's Office of Equal Employment Opportunity and began work here on June 13, succeeding Archie Grimmett.

Mr. Douglas, a graduate of the University of Nebraska, has been active in the field of equal employment opportunity for a

number of years. After 27 years of military service, including duties as inspector general, Mr. Douglas was appointed EEO Officer for the Walter Reed Army Medical Center. Most recently, he was the director of affirmative action programs for the National Aeronautics and Space Administration.

During the early stages of his work at the Smithsonian, Mr. Douglas will evaluate the Institution's overall equal employment policies. He will study the program's history, including statistics, complaints, and trends, to compare them with programs now being implemented. Mr. Douglas believes that a statistical base is important in order to analyze salary levels and minority group distribution throughout the work force.

Another major task will be to prepare, in cooperation with bureau directors and other Smithsonian management, the Institution's overall affirmative action program for fiscal year 1979, which must be submitted to the Civil Service Commission by October. This program will outline the objectives and action necessary to implement a long range program.

Mr. Douglas is a member of the NAACP, the Urban League, and the National Technical Association.



## SI Newsmakers

## Editors Win Blue Pencil Prize; Winter Studies Rocket Ritual

By Johnnie Douthis

Smithsonian Institution Press editors **Louise Heskett** and **Hope Pantell** were winners in the 15th Annual Blue Pencil competition of the National Association of Government Communicators. Ms. Heskett was awarded first prize in the popular publications category for "Zoo Book," written by the NZP Office of Education. Ms. Pantell placed third in the category of books—one-time publications with "America as Art" by NCFA Director Joshua Taylor.

While visiting northeastern Thailand and Laos, **Frank Winter**, research historian with NASM's astronautics department, studied the annual Boun Bang Fei rocket festival. He hopes to publish his findings on this

reportedly 1,000-year-old event in which giant skyrockets are launched to provoke the rain gods or spirits to produce better rice crops.

**Laverne Love**, OEO women's program coordinator, discussed "The Other Side of Archie and Edith: A Presentation by the Minority Women's Task Force," at the eighth national training program for Federally Employed Women, Inc.

**Jean Quinnette**, assistant production coordinator in the Office of Telecommunications, attended the Film and Television Documentation Workshop in Beverly Hills, Calif. Sponsored by the American Film Institute, the workshop was held July 10 - 16.

**Wendy Wick**, NPG curator of prints, spent three July weeks in the Boston area continuing her research on 18th-century American portrait prints. Most of her time was spent at the American Antiquarian Society in Worcester, but she consulted six other institutions in the Boston area. Miss Wick began her project last summer with a grant from AAS and continued this year under a Smithsonian grant.

**Crimilda Pontes** received a special citation from Secretary Ripley for "excellence and an unflagging dedication to typographic tradition." A certificate, designed by calligrapher John Everett Benson of Newport, R.I., was presented in tribute to Miss Pontes' 12 years of service at the Smithsonian.

**Natalie Bigelow**, designer with the Smithsonian Institution Press, has been elected second vice president of the Art Directors' Club of Metropolitan Washington. The group represents and sets standards for the graphic arts community here. Miss Bigelow's primary duty will be to chair the club's annual show. An active member for nine years, she recently completed a four-year term as board member and membership chairman.

**David Haberstick**, MHT assistant curator, Division of Photographic History, is serving as a special consultant to the Extended Learning Institute of Northern Virginia Community College. As such he is working with the TV producers of a series on the history and esthetics of photography which will be used as aids for courses at NVCC and other colleges and universities.

**Edith Mayo**, assistant curator, MHT Division of Political History, has been selected by the editorial board of Notable American Women to write a biographical article for their updated publication on sculptress Adelaide Johnson.

Resident Associate Program Director **Janet Solinger** conducted a seminar on "Creating, Promoting, and Managing Adult Education Programs" for the Bureau of Business and Technology of New York City July 17-19 in Los Angeles.

**Catherine Scott**, NASM's librarian, was elected project coordinator of the aerospace division of the Special Libraries Association. One of the division's projects is the "International Handbook of Aerospace Awards and Trophies" which will be published by the Smithsonian Institution Press in late 1977.

MHT Historian **Sami Hamarneh** was elected vice president of the Institute of the History of Pharmacy during the annual meeting held in New York in May. The paper he delivered at the meeting, "An 1884 American Pharmacy Reconstruction," was published in the *Pharmacy in History Journal*, Volume 19 (1977). Dr. Hamarneh was also elected a member of the advisory board of *Studies in History and Medicine*, and serves as an editor of the *Journal for the History of Arabic Science*.

**Walter Boyne**, NASM curator of aeronautics, recently delivered a talk on NASM and Silver Hill to the National Pilots Association in Kansas City, Mo.

**Herbert Collins**, curator of political history at MHT, was one of the 200

(See 'Newsmakers,' Page 6)

## Reception Center Answers Thousands of Public Queries



Promptly at 10 a.m., visitors come to the Great Hall Reception Center.

By Susanne Roschwalb

From Oregon comes a call: "My husband is touring the Smithsonian and I need to talk with him." From Texas a caller asks the hours of the "spice" exhibit. What spice exhibit? The one with the planes and rockets, of course.

In between come questions about the 15 pages of the Bible written on a dime, Roman armor, and other artifacts the Smithsonian never has had.

No matter what the question, "Ask the Smithsonian" seems to be the popular response perpetuated by the friendly attitude of the answer people who work at the Visitor Information and Associates Reception Center.

People at the Reception Center answer these inquiries by phone, mail, and in person seven days a week. In 1976, staff and volunteers logged some 200,000 calls and mailed 31,297 envelopes of written information. Under Director Mary Grace Potter, the 14-person staff is assisted by 400 volunteers who are recruited, trained, scheduled, and briefed for their task.

Staff members include Sally Covel, program coordinator for independent volunteer placement service, who places behind-the-scenes volunteers with Smithsonian staff who need assistance.

Carolyn Clappitt is deputy for information services and her assistant, Jennifer Wil-

liams, coordinates the weekend program.

Maria Heasley prepares the detailed exhibit directories that go to 11 information desks in every museum except the Freer and the National Collection of Fine Arts. The directory contains everything from an exhibit's opening and closing dates to whether it is accompanied by a catalog. As comprehensive as the information aids may be, Ms. Heasley sometimes has to augment them with memos about last-minute changes or additional facts.

Ann Perper, public inquiry specialist, oversees all incoming mail, 80 percent of which is answered at the Reception Center. Very technical letters, about 20 percent of the volume, are referred to appropriate curators. About half the mail is from National Associates. Most inquiries contain questions on more than one subject.

Two staff members, Gilmer Van Poole and Grace Gast, act as building coordinators for information volunteers in Mall museums. Ms. Van Poole is responsible for the National Air and Space Museum, the Hirshhorn, the Arts and Industries Building, and the Castle, while Ms. Gast covers the Museum of History and Technology and the Museum of Natural History. Under their supervision, information desk staff match docents with incoming tour groups and dispense general information.

The Reception Center was established in the Castle in 1970, to coincide with the first issue of *Smithsonian* magazine, and serves the National Associate membership and the general public. Ms. Potter, a Washingtonian with experience as a YWCA programmer and a Girl Scout administrator, opened the Center with 40 volunteers. Originally recruited by Joan Madden, now education coordinator in MNH; Susan Hamilton, later named Bicentennial coordinator; and William Grayson, who works as a special coordinator in the Office of Telecommunications, the volunteers had served on an information desk at MNH.

Information volunteers make up only one quarter of all volunteers at the Smithsonian. Together with the docents and behind-the-scenes aides, they contributed a total of 274,000 hours, valued at \$2,806,000 to the Institution.

According to Ms. Potter, information volunteers range in age from 18 to 80. They include men and women from many ethnic groups and nationalities. Conversant in many languages including Arabic, Hungarian, Portuguese, Italian, Spanish, German, and Swahili, to mention a few, they serve an increasing number of visitors from around the world.

## Tower Aids Tropical Studies

By Ira Rubinoff

With the completion of a 138-foot scaffolding tower on Barro Colorado Island in the Canal Zone, scientists at the Smithsonian Tropical Research Institute can now study aspects of the rain forest environment above, below, and within the forest canopy.

Tropical scientists have often found rain forest ecosystems difficult to study because many very important processes take place in the canopy of the forest, often hundreds of feet above the ground.

The Barro Colorado tower was constructed under the direction of STRI Staff Biologist Nicholas Smythe and his assistant, Gary Stump, as an important element in the long-term environmental monitoring program on the island. The tower is located in Lutz Ravine, an area in which climate, hydrology, forest productivity and phenomena, and animal population dynamics have been measured since 1972, as part of the Smithsonian Environmental Sciences Program.

The tower, extending 24 feet above the adjacent trees, forms an ideal location for studying the microclimate at various levels in the forest. Instruments have been installed for the measurement of solar radiation and air temperature at several levels throughout the canopy.

The solar radiation studies, under the direction of William Klein of the Smithsonian Radiation Biology Laboratory, are designed to compare the total incident solar radiation at Barro Colorado with RBL sites elsewhere in the world.

In addition to the environmental monitoring program, several other research projects are using the tower. STRI Staff Biologist Egbert Leigh has studied the structure of tropical forests in many areas of the world. In his recent studies from the tower, Dr. Leigh has found the Barro Colorado canopy to be much more irregular and discontinuous than his ground observations had indicated, a situation very similar to that in the Malaysian forests that he recently observed.

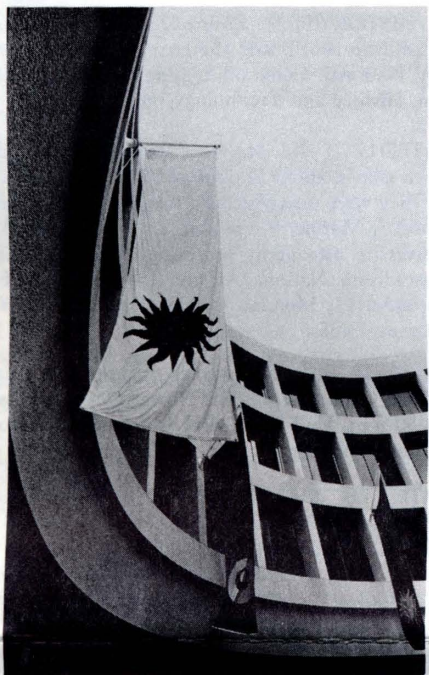
William Glanz, a Smithsonian postdoctoral fellow, is studying patterns of habitat use among tropical mammals and has found the tower very useful in observing certain species of arboreal mammals. Thus far 18 species of mammals have been seen from the tower, including 11 largely nocturnal species.

Dr. Rubinoff is director of STRI.

### Personnel Office Moves

The personnel office in the Arts and Industries Building is being remodeled and the staff has been temporarily moved to the puppet theatre and room 1402. Staff can be reached on extensions 6557, 5736, or 5396.

## Banners Add Color To HMSG Fountain



By Sidney Lawrence

There's a new look to the Hirshhorn Museum's fountain plaza, where eight spectacular banners in black, white, and six colors are now hanging.

The 22-foot nylon banners, suspended from poles alongside gallery windows, were designed by HMSG's exhibits and design department, headed by Joseph Shannon.

"The idea and conception for the banners came from the director's office," said Mr. Shannon, who added that "last year's exhibition of Bicentennial banners brought an impressive sense of color and festivity to the inner court. We immediately started working on a permanent, in-house display."

The earlier hangings, rectangular in shape, had been installed in such a way that the 20 designs by such well-known contemporary artists as Marisol, Romare Bearden, and Milton Glaser could easily be seen and studied as individual images.

The new project, however, called for a more unified, graphic presentation. Mr. Shannon asked Dennis Davis, HMSG designer-preparator, to explore the possibilities for a banner scheme that would best suit the inner plaza's circular space.

Drawing from the original concept, Davis used the HMSG circular logo, which was inspired by the Museum's unique ground plan, and the Smithsonian sunburst symbol as graphic elements appearing alternately on each of the eight banners. The secondary color spectrum of red, violet, blue, green, yellow, and orange makes a natural progression around this circular space. Banners in black and white, indicating the presence and absence of all color, also are here.

"We decided on a streamer format that would billow and furl with the wind but be stabilized by flag poles," said Mr. Davis.

Installed just before the July fourth weekend, the banners will stay on view as long as the weather permits and be brought out again next spring. This permanent addition to the Museum's fountain plaza complements "Summer Sculpture '77: Jules Olitski," the current exhibition on the same site of six monumental steel sculptures by one of America's outstanding abstract artists.

### SMITHSONIAN TORCH August 1977

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## Jury Bestows Design Award

The 1977 Bard Awards for Excellence in Architecture and Urban Design honored the Cooper-Hewitt Museum with an award of merit at a reception given by the sponsors, the City Club of New York, June 15.

The selecting jury praised the Carnegie mansion architects Hardy, Holzman, Pfeiffer Associates for their "interpretive restoration" when preparing the neo-Georgian house to serve as a museum of design and decorative arts. It cited a sensitive translation and respect for the quality of the building in using the variety of interior styles as an asset for displaying collections of design.

Established in 1962, the awards program gives public recognition to the best of the city's architecture and urban design and encourages architects and their clients to reach for higher standards of achievement.

On June 21, the Cooper-Hewitt also received a citation from the New York Chapter of the American Institute of Architects recognizing the Museum's "vote of confidence in the future of New York and the historical continuity of cultural concerns" as demonstrated by its renovation of an important landmark.

### Archives Offers Course

"Going to the Source: An Introduction to Research in Archives," a three-day course offered by GSA, will be held October 25-28 at the National Archives. The lecture-laboratory course is intended for curators, historians, scientists, and librarians. The cost, including materials, is \$50. For more information, call 523-3298.

## Renwick Shows Works of Grass



Los Angeles County Museum of Art

Grass decoration from the Renwick show

It covers one-quarter of the earth's surface and provides food for grazing animals. But for centuries people have cut, carved, twined, bound, coiled, and weaved this versatile material to produce both decorative and utilitarian objects.

"Grass," opening at the Renwick Gallery August 5, brings to view about 550 works made of natural grasses including a 12th-century Peruvian basket, Swiss lace, an Indonesian wine container, an Egyptian necklace, an Iroquois mask, and an Amazon mating dance dress.

Mary Hunt Kahlenberg, coordinator of the exhibit and curator of textiles and costumes at the Los Angeles County Museum of Art, said that the objects were inspired by figurative representations of the fertility spirit, and that they "provide a valuable if fragile link with centuries of anonymous craftsmen."

The exhibition, organized by the Los Angeles County Museum of Art, is supported by a grant from the National Endowment for the Arts and continues through February 20.

### SIWC Calls for Bids

The Smithsonian Women's Council will accept nominations for their 1977 officers from August 15 through September 1. Petitions and ballots will be distributed by timekeepers, and voting will be held between September 19 and October 14. For more information, contact Carolyn Wood, ext. 6547, or Rosemary DeRosa, ext. 6772.

# August at the Smit

**2 TUES.** NMHT TUESDAY FILM: *Last Wheel Works*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**3 WED.** ILLUSTRATED LECTURE: *Frock and Beauty: The Navajo and Their Blankets*. The strength of the Navajo culture seen in the design of their blankets—the principal garment of the Navajo and an expression of the individuality of the wearer and the weaver—and the development of the designs from classical to animated lines and intense color. Speaker: Mary Kahlenberg, Curator, Textile and Costume Department, Los Angeles County Museum of Art. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.\*

### OUTDOOR CONCERTS

Jazz, popular and rock music performed by **The Commodores**, The United States Navy Band's jazz ensemble. Mall entrance, **Museum of History and Technology**. Wednesdays, August 3, 10 and 17. 6:30 p.m. FREE.

**4 THU.** ILLUSTRATED LECTURE: *Grass*. The forms and traditions that have developed around the use of grass for utilitarian, decorative and symbolic objects. Speaker: Mary Hunt Kahlenberg, coordinator of the exhibition on grass opening August 5 at the Renwick Gallery, and Curator, Textile and Costume Department, Los Angeles County Museum of Art. 8 p.m. The Renwick Gallery. FREE.

**5 FRI.** EXHIBITION: *Grass*. Approximately 550 works illustrate how many types of natural grasses have been used to make both functional and decorative objects in many cultures. Among the items displayed are an Egyptian necklace, a Japanese raincoat, Swiss lace, Indonesian wine container, Iroquois mask, Zulu beer strainer, Amazon mating dance dress and a 12th century Peruvian basket, the oldest object in the show. Organized by the Los Angeles County Museum of Art and supported by a grant from the National Endowment for the Arts. The Renwick Gallery. Through February 20.

NATURAL HISTORY FILM: *Crab Nebula*. Knowledge about the origins and perhaps the ultimate destruction of the universe gained from studies of the Crab Nebula. 12 noon. Baird Auditorium, Natural History Building. FREE.

**7 SUN.** EXHIBITION: *Focusing on America*. Rare maps, early surveying equipment, personal diaries and documents show the emergence of mapping and surveying in America from pre-Columbian times to the 19th century. A 1753 map of Virginia by Joshua Fry and Peter Jefferson is included along with rare maps from the 15th and 16th centuries and a military reconnaissance map from the 1840's. Scheduled in conjunction with the seventh International Conference on the History of Cartography. Museum of History and Technology, through February 1978.

### 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 August:

**7th—Aaron Burr, Hero or Villain?** One of the most controversial and colorful figures in our history, now the subject of an exhibition at the National Portrait Gallery.

**Patrons and the Arts.** Patrons from Lorenzo de' Medici to Gertrude Stein and their influence on cultural history.

**14th—Nanette: An Exaggeration.** Edwards Park of *Smithsonian* magazine reflects lovingly on his World War II plane—the finest friend a fighter pilot ever had. **Three Women of the Arts.** Emmy Award-winner Perry Miller Adato shares anecdotes and insights into her filmed documentaries of Gertrude Stein, Mary Cassatt, and Georgia O'Keefe.

**21st—Pioneers in California.** The work of California painters and sculptors from 1900 to 1976, featured in a current exhibition and discussed by Henry Hopkins, director of the San Francisco Museum of Modern Art.

**28th—A Piece of the Auction.** The function, purpose and pitfalls of auctions, discussed by Robert Wooley, Senior Vice-President of Sotheby Parke Bernet. **Portraits in Photography.** A look at the National Portrait Gallery's new Department of Photographs includes rare images from Thoreau to Leadbelly.

\*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.

**9 TUES.** ILLUSTRATED LECTURE: *22 Polish Textile Artists*. A personal view of the participants in the current exhibition of the same name, and the varied techniques used by them to create their contemporary textiles. Speaker: Rita Adrosko, Curator, Division of Textiles. The slides show the artists in their homes and studios. 12 noon. The Renwick Gallery. FREE.

NMHT TUESDAY FILM: *The World of Franklin and Jefferson*. Produced by Charles Eames. 1 p.m. Carmichael Auditorium, History and Technology Building.

### EARLY CLOSING

*The President's Medal*, an exhibition at the National Portrait Gallery, has closed a month early to allow it to be on view at the Johnson Library in Austin, Texas.

**12 FRI.** NATURAL HISTORY FILM: *Zoos of the World*. Glimpses of zoos around the world and the changes that are being effected. A National Geographic film. 12 noon. Baird Auditorium, History and Technology Building. FREE.

ILLUSTRATED LECTURE: *Moons of Mars*. The knowledge that has been gained about Phobos and Deimos in the 100 years since they were discovered by Asaph Hall, including data retrieved by Mariner 9. Speaker: Dr. Joseph Veverka, Cornell University astronomy professor. 7:30 and 9 p.m. Einstein Spacearium, National Air and Space Museum. For tickets call 381-4193, Monday through Friday between 9 a.m. and 5 p.m. FREE.

**14 SUN.** CONCERT: *Songs of the Renaissance for Lute and Voice*. James Bowman, counter tenor, and Howard Bass, lute, will perform. 4:30 p.m. Hall of Musical Instruments, History and Technology Building. FREE.

**15 MON.** ILLUSTRATED LECTURE: *The Pursuit of Reason: Language Learning by Chimpanzees*. Dr. Duane Rumbaugh, of the Georgia State University and the Yerkes Regional Primate Research Center, describes his research with the chimp Lana. He will show a film of Lana learning to read and write in Yerkish, a new language developed for use with a computer, and will discuss Lana's capacity to reason, substitute new words and initiate conversation. 8 p.m. Baird Auditorium, Natural History Building. \$4.\*

### 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

Natural Dyeing. September 24.  
Hand-Spun Yarns. September 10.

#### TOURS

Golden Years of Flight at the Bealeton Air Circus. August 21.  
Archeological Excavating—St. Mary's County, Md. August 20.  
Model of the Chesapeake Bay. August 17.  
Smithsonian Gardens Tour. August 12 and 13.  
Sunday at the Goddard Space Center. August 21.  
Woodend Nature Walk. August 20, 21, 27 and 28.  
Fresh Water Aquariums. August 25, 26.  
Viewing the Deep. August 18.  
Mesozoic Rocks of Loudoun County, Va. August 13, 27.  
Historic Winchester and the Wayside Theatre. August 20.  
Canal Clipper Cruise. September 16, 17, 23, 24.

#### CHILDREN'S WORKSHOPS

Drawing Dinosaurs. August 8 or 9. Ages 4-6, 7-9.  
Pressing Summer Flowers. August 15, 17. Ages 7-9, 10-13.  
Sketching Summer Wildlife. August 1 or 2. Ages 4-6, 7-9.

#### CLASSES

Cinema: Actors and Acting. Conducted by Joel Siegel. Wednesdays. 13 weeks beginning September 7.  
The Splendor of Byzantine Art. Conducted by James Carder. Thursdays, Five weeks beginning Sept. 8.  
Copperplate—An exploration of English Round Hand. Wednesdays. Four weeks beginning September 7.  
Invitation to the Dance. Performances, demonstrations and lectures with George Gelles, Maida Withers and Guest companies. Eight sessions beginning Sept. 23.



# hsonian Institution

## METRO—SMITHSONIAN

The Smithsonian Station, part of the Metro Phase II, is open on the south side of the Mall at 12th Street. Visitors will now have access to the Smithsonian museums on the Mall via the Metro subway's "sideways elevators" from as far away as National Airport or RFK Stadium. This metro line also connects with the original four miles at Metro Center, 11th and G Streets, N.W. The subway operates Monday through Friday, 6 a.m. to 8 p.m.

**16 TUES.** CREATIVE SCREEN: Three films shown in conjunction with the current exhibition *22 Polish Textile Artists*. *Magdalena Abakanowicz*—one of Poland's outstanding textile artists and her three-dimensional sculpture tapestries; *1 + 34 million*—the people of Poland seen at work and at play in Warsaw; *Abakanowicz in Australia*—the artist arranges an exhibition of her woven works. Complete showings 11 a.m., 12:15 and 1:30 p.m. The Renwick Gallery. FREE.

NMHT TUESDAY FILM: *Working Places*. The rehabilitation and reuse of obsolescent industrial structures. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**18 THU.** EXHIBITION: *Fourteen Works by Arthur B. Carles* [1882-1952], pioneer American modernist whose career spanned the first half of the 20th century. From the Museum's permanent collections. Hirshhorn Museum and Sculpture Garden.

LECTURE: *Eakins, a Dissenting View*. Speaker: Alfred Frankenstein, Art Critic, *San Francisco Chronicle*. Scheduled in conjunction with the exhibition currently at the Museum. 8 p.m. Auditorium, Hirshhorn Museum and Sculpture Garden. FREE.

**19 FRI.** NATURAL HISTORY FILM: *The Making of a Natural History Film*. A behind-the-scenes look at some of the preparation and photographic techniques used in filming natural sequences. A NOVA film. 12 noon. Baird Auditorium, Natural History Building. FREE.

**20 SAT.** SKY LECTURE: *Our Island Universe—the Milky Way*. 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.

**23 TUES.** CARIBBEAN GALA: Performance by Victor Brady on the steel piano, an instrument that originated on the island of Trinidad in 1946 and referred to also as the steel drum. A reception with ambassadors from Caribbean nations will follow. Co-organized by the Caribbean-American Intercultural Organization to pay tribute to newly independent Caribbean nations. 8 p.m. Baird Auditorium, Natural History Building. \$5.\*

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

**24 WED.** PIONEER AIRCRAFT. Multi-media show spanning aircraft history from the early 1908 *Junebug* to the *Bucker Jungmeister*, 1938. With slides, the uses and development of pioneer aircraft are discussed. Speaker: Dave Fox, Master Pilot World War I and earlier aircraft, Old Rhinebeck Aerodrome. Mr. Fox, at age 14, was the world's youngest parachute jumper and barnstormer. 8 p.m. Baird Auditorium, Natural History Building. \$4.\*

**26 FRI.** EXHIBITION: *We Were But a Handful*. The story of the Woman's Party from Seneca Falls to the passage of the 19th Amendment. The important episodes in the long decades leading to the 19th Amendment are depicted through portraits and photographs, documents, personal objects, banners, pins, cartoon, flyers and other campaign material. Commemorates the anniversary of the ratification signing in 1920. National Portrait Gallery, through February 28.

## 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., Monday, Wednesday and 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 11:30 a.m. to 3 p.m., daily. Screening Room, National Portrait Gallery. FREE.

NATURAL HISTORY FILM: *Lost World of the Maya*. The ancient and modern Mayan worlds as seen by Dr. Eric Thompson. A NOVA film. 12 noon. Baird Auditorium, Natural History Building. FREE.

**30 TUES.** CREATIVE SCREEN: Three films shown in conjunction with the current exhibition *22 Polish Textile Artists*. See August 16 for program details. Complete showings 11 a.m., 12:15 and 1:30 p.m. The Renwick Gallery. FREE.

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

**31 WED.** ILLUSTRATED LECTURE: *Volcano Watching at Kilauea, Hawaii, and La Soufriere, Guadeloupe*. The techniques of measuring the inflation of volcanoes prior to eruption and the insights provided by studies of the functioning of volcanoes and predictions of their future behavior. Speaker: Dr. Richard Fiske, Curator of Mineral Sciences, formerly with the Volcano Hazards Program of the U.S. Geological Survey. 8 p.m. Baird Auditorium, Natural History Building. \$4.\*

## special features

### HISTORY & TECHNOLOGY BUILDING

**Electricity:** 20-minute programs of experiments and discussions of Ben Franklin's achievements as scientist and statesman. 11 a.m.-2 p.m. Tuesdays through Fridays. 1st Floor.

**Spirit of 1776:** The everyday life of the citizen-soldier during the American Revolution. Tuesdays through Saturdays, 11 a.m. to 2 p.m. Armed Forces Hall, 3rd Floor.

### NATIONAL AIR AND SPACE MUSEUM

**To Fly**—a filmed trip through the history of flight from balloons to rockets. Continuous showings beginning daily 10:30 a.m. 50 cents adults, 25 cents children, students and senior citizens.

**Albert Einstein Spacearium**—*Cosmic Awakening*. The concept of the universe as it has changed over the past 200 years. 50 cents adults, 25 cents children, students and senior citizens. 30 minute programs begin daily 12:45 p.m.

### NATIONAL COLLECTION OF FINE ARTS

**Explore Gallery.** Textures, colors, shapes and sounds introduce children to art. Self-guided treasure hunt tours available. Adults need not accompany children.

### NATURAL HISTORY BUILDING

**Discovery Room.** Visitors of all ages can touch, handle and smell a wide variety of natural history specimens. Monday through Thursday, 12-2:30 p.m.; Friday through Sunday, 10:30 a.m.-3:30 p.m.

**Naturalist Center.** Natural History specimens, reference books and equipment for use by serious amateur naturalists. Designed for individual self-development, therefore not open to organized groups. Wednesday through Saturday, 10:30 a.m. to 4 p.m. Sundays, 12 noon to 5 p.m. Museum of Natural History. For information call 381-6204.

### NATIONAL ZOO

**Zoodle Doodle Show.** Question and answer program performed by five-foot high marionettes and hand puppets that teach zoo etiquette—how animals in zoos should be treated. Sponsored by Friends of the National Zoo. Performances every hour from 10:30 a.m. to 3:30 p.m.

**Glockenspiel Recitals.** By Carilloneurs from this country and abroad. 11 a.m., Saturdays.

FIRST ANNUAL FRISBEE FESTIVAL  
September 4 10 a.m. to 4 p.m.

WORKSHOPS that teach both basic skills and advanced techniques, DEMONSTRATIONS by master tossers, and general FRISBEE THROWING. Picnics are encouraged. National Mall at 4th Street, East of the National Air and Space Museum. Raindate: September 5. For information call 381-6264.

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



Richard Hofmeister

**SI LOVES METRO . . .** Six hundred eighty-five Smithsonian staffers gathered in the new Metro station on June 17 for a guided tour and explanation of the system by Metro officials. The initiation must have helped because an unofficial count shows that delighted station users include many SI employees who had never ridden the Metro until the blue line opened on July 1. In the photograph, a group of employees try out an automatic farecard machine.

## Book Clubs Select SI Press Offering

By Johnnie Douthis

"The Smithsonian Collection of Newspaper Comics," is the first Smithsonian Press book to be selected as an alternate choice by the Book of the Month Club and the Playboy Book Club. Both will feature the book among their 1977 Christmas offerings.

Edited by Bill Blackbeard, director of the San Francisco Academy of Comic Art, and Martin Williams, since 1971 director of the Jazz and Popular Culture Program of the Smithsonian's Division of Performing Arts, the book covers 80 years of comics from the 1896 "Yellow Kid" to "Doonesbury." Originals of the book illustrations came from the archives of the Academy, which is a nonprofit educational institution founded by Mr. Blackbeard in 1967.

Felix Lowe, deputy director of the Press, said that in order to broaden sales, they chose Harry N. Abrams, Inc. to copublish the book. Abrams will handle retail sales while the Press retains direct mail, museum shops, and book club sales.

Hope Pantell edited the 336-page volume, which was designed by Betty Sur, working closely with the copublisher. Editorial Assistant Judy Wilder checked copyright clearances and assisted the editors in organization of the manuscript.

According to Acting Director Edward Rivinus, comic strips reflect a uniquely American cultural development, making them a subject particularly appropriate for publication by the Smithsonian. Included in the "Smithsonian Collection" are some comics which have left permanent marks on American speech and cultural traditions. "The Yellow Kid" of 1896 was the first authentic comic strip. It was carried in the *New York World* and later in Hearst's *New York Journal*, which was printed on yellow paper. The comic strip is credited with the first use of the term "yellow journalism."

The book contains 763 illustrations, with more than 100 pages in color. A run of 40,000 will be printed simultaneously in paperback and hard cover, at a cost of \$12.50 and \$27.50.

## Books by SI People

Smithsonian staff members who have authored, edited, or illustrated books may notify SI Press Deputy Director Felix Lowe, so that their work can be publicized in *Torch*.

This month's books include:

"American Carriages, Sleighs, Sulkies and Carts," edited by **Don Berkebile**, MHT; Dover Books, 1977.

"Costume Display Techniques" by **Karyn Jean Harris**, MHT; American Association for State and Local History, 1977.

"Museum Security" by **Robert Tillotson**, MHT; International Committee on Museum Security, International Council of Museums, 1977. Also collaborating on the book were **Robert Burke**, OPS, and **Philip Lundeborg**, MHT.

"Legacy of Flight: The Guggenheim Contribution to American Aviation" by **Richard Hallion**, NASM; University of Washington Press, 1977.



## Woman Restores Old Aircraft at NASM Facility

By Lynne Murphy

"When I was little, I'd look people straight in the eyes and tell them I wanted to be an aircraft mechanic when I grew up," said Pat Williams, the only woman who restores aircraft at the National Air and Space Museum's Silver Hill facility.

"All my life I've enjoyed tinkering with things," she said. "Dad had a shop at home and we had lots of projects."

Ms. Williams started her handiwork at age six when she built a functioning paddlewheel for the creek in back of her house. Soon she advanced to sketches of crazy flying devices and balsa wood models of her inventions. "They never worked," she allowed. But growing up during World War II she persevered anyway, her interest in airplanes perpetuated by her family who were all flyers.

"I had a treehouse during the war which became my B-17. If I couldn't get a crew of kids on the block, it became a Corsair, and I flew it myself."

Not until 20 years later did Ms. Williams think seriously about working with aircraft. She had worked occasionally with sophisticated plastic models, began her own extensive aviation library, continued going to air shows, and began to spend time with people who were building their own airplanes. Her present career evolved from this interest.

While a secretary in the Museum of History and Technology's exhibits office, she began volunteering at Silver Hill in the evenings and on Saturdays.

"Even then, it was rough to convince people that prior job experience as a



Pat Williams

secretary did not preclude my ability to become a museum technician and work full time in the shop," she said. "There was a lot of resentment towards me at first."

Ms. Williams has done lots of different things since she began at Silver Hill three

and a half years ago. She has moved airplanes around with heavy equipment, built crates for artifacts to be moved to NASM, cleaned and restored a number of aircraft, and worked in collections maintenance as well as the shop.

Among all her restorations two jobs stand out. "I loved restoring the fuselage and engine of the Langley Aerodrome model. Those old metals are fascinating to work with and the older craft are so different from the contemporary ones." The 1896 Aerodrome model hangs in NASM's Milestones of Flight Area. Her other favorite was the Pilgrim gondola that is now in the Balloons and Airships gallery.

"I always said I'd never fly planes until I understood how they work," Ms. Williams said. "When I took flying lessons, I realized I'd rather work on one than pilot one."

"It's heaven to get paid for work you love. And the hassles involved with not following a traditional female path are worth it if what you are doing is important to you."

### Come In, NN3SI

The FCC has extended for four years the operation of radio station NN3SI in MHT's "Nation of Nations" exhibit. More than six million visitors have toured the exhibition and seen the operation of the ham radio station since it was installed last June.

### 'Newsmakers'

(Continued from Page 3)

Americans interviewed for Roy Hoopes' candid narrative, "Americans Remember the Home Front." The 400-page book, published by Hawthorne Books, recounts life in the United States from the attack on Pearl Harbor to V-J Day. Collins' reminiscences appear in four separate sections.

At the recent International Council of Museums meetings in Leningrad, Robert Tillotson, assistant director for administration at MHT, was re-elected by acclamation, to a three-year term as chairman of the International Committee on Museum Security. Philip Lundeborg, curator of MHT's Division of Naval History, was re-elected secretary of the same committee. Major projects for the next three years include consulting with museums in Asia on security matters and developing training films for museums around the world.

Recently 49 MNH staff members received career service emblems for service ranging from 10 to 35 years. Thirty-five year emblems were presented to Robert Elder, anthropology; Hilton Pierce, botany; Karl Krombein, entomology; Joseph Sparagna, Office of the Building Manager. Thirty years of service: Charles Handley and Henry Setzer, vertebrate zoology.

Twenty-five years: William Haase, Calvin Price, Wilma Riley, and Riddick Vann, exhibits; George Ford, invertebrate zoology; Clarence Douglas, Office of the Building Manager, and John Ott, paleobiology. Twenty year emblems were presented to Gordon Gibson, anthropology; Patricia Turner, education; Eugene Behlen and Karl Jurack, exhibits; Henry Jones, Oceanographic Sorting Center.

Bernice Abram, personnel management specialist, was a guest on WGAY's "A City Involved," discussing summer activities at the Smithsonian.

Eleanor Finke, chief of NCF's Office of Slides and Photography, has been named chairperson of Georgetown University's Faculty Wives Art Appreciation Group for the 1977-78 academic year.

Renwick Director Lloyd Herman was invited by the Western States Foundation to serve on a panel which will select eight craftsmen from 11 member states to receive fellowships.

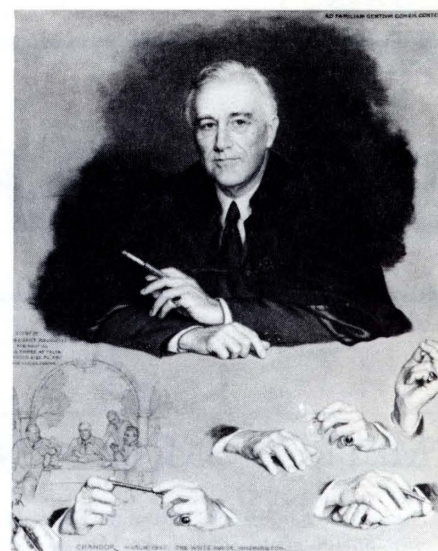
Frances Wein, NPG editor, gave lectures on book indexing and reproduction rights during the 30th anniversary session of the Radcliffe Publishing Course in July. Ms. Wein accompanied her lecture with a display on publishing in Washington. All in-

structors were themselves graduates of the course.

Brock Holmes, DPA recordings product coordinator, is the director of "Trilite," a jazz-rock group which recently appeared on WJAL-TV's "A.M. Washington." The group, which writes its own material, performs each Sunday in the "Artists in Action" program, sponsored by Summer in the Parks.

The Bart J. Bok Prize has been awarded to CFA's Eric Chaisson in recognition of his "original contribution to astronomy." The fund for this cash prize was contributed by an anonymous donor in honor of Professor Bok and is awarded annually. As is traditional, Dr. Chaisson presented a Bok Prize Lecture in the Phillips Auditorium, May 31. His subject was "Radio Recombination-Line Spectroscopy."

**REDUCED PRICES . . . Admission prices for the film and planetarium showing in the Air and Space Museum have been reduced to 50 cents for adults and 25 cents for children. "To Fly" is shown daily beginning at 10:30 a.m. with the last show at 8:15 p.m. "Cosmic Awakening" in the Albert Einstein Spacearium is also shown continuously beginning at 12:45 p.m. weekdays and 10:30 a.m. Saturdays and Sundays.**



**NPG PRESIDENTIAL PORTRAITS FOR SALE...**Douglas Chandor's famous portrait of Franklin Delano Roosevelt at the Yalta Big Three meeting is one of many star attractions in the NPG Hall of Presidents. Visitors have long asked about the possibility of buying a reproduction of this handsome 1945 painting. Now they can. The NPG Museum Shop is selling a set of 14 Presidential portrait reproductions for only 50¢ each. The ready-for-framing 11x14-inch color prints would make a perfect gift item for student of all ages.

### Lunch Among the Beasts and Bowers

Hidden in the woods between the bird house and the elephant house at the Zoo is the new "Wine and Cheese Kiosk." For \$3.50 you can buy a basket with bread sticks, rolls, cheeses, pate, a piece of fruit, and a small bottle of wine. The kiosk is open Wednesdays through Sundays, 10 a.m. to 5 p.m.

### MHT Starts Fashion Hunt

If you have an Adrian gown, suit, or dress stashed in your closet or basement, it's time to take it out of mothballs and let the experts look at it. MHT is in the process of adding to its Adrian collection and documenting the work of this popular designer of the 1930's and 1940's. Adrian, who sold in Washington exclusively through Garfinckel's is credited with creating the first truly American silhouette. His broad-shouldered "coat hanger look," with its slim skirt and detailed jacket, was the height of chic in the early forties. A benefit party for the Smithsonian's Costume Research Fund, featuring an exhibition of Adrian fashions from private collections will be held October 7 at Garfinckel's. For further information about Adrian or the benefit, contact the costume office at ext. 6652.

## Archives Supporters Tour N.Y. Shoreline

By Emily Nathan

On a gusty, rainy evening in June, several hundred hardy supporters of the Archives of American Art and the Citizens Committee for Children boarded a Circle Line boat at 43rd Street and the Hudson River in New York City for a three-hour tour of the harbor.

Russell Lynes, past president and longtime trustee of the Archives, and John Kouwenhoven, a member of its advisory committee, brought history to life with a commentary on the development of the shoreline and harbor.

Mr. Lynes is the author of several books about the art world, including "Good Old Modern," an intimate portrait of the Museum of Modern Art. Mr. Kouwenhoven, for many years professor of art history and English at Barnard College, is also an author whose works include "Made in America," the arts in modern civilization.

Gourmet picnic suppers with rare wines and champagne were consumed as fascinated listeners learned from the two speakers:

That they had embarked at the north end of what was once known as Hell's Kitchen, an area with a lurid reputation built up after the Civil War when a gang from across Manhattan raided the railroad depots and freight cars of the New York Central and terrorized the region until New York

Central's private police force took things into their own hands and subdued the gang with violent measures;

That Red Hook, a similar area in Brooklyn was the place where Al Capone got his start before he moved to Chicago;



Hell's Kitchen, New York City, late 1800's

That the name of Ellis Island comes from a Manhattan butcher, Samuel Ellis, who bought the island about 1765 and sold it to New York State which immediately turned it over to the Federal Government as a place to build fortifications;

That two of the fortifications built at that time, 1808-1811, are Castle Williams on Governors Island and Castle Clinton at the southern tip of Manhattan which once housed the aquarium;

That Othmar Ammann, who designed the Verrazano Narrows Bridge, also designed the George Washington Bridge and the Bayonne Bridge;

That because Ammann wanted the bridge to be as inconspicuous as possible—"the color of atmosphere and water"—36,000 gallons of gray paint were required;

That the bridge is named for the great Florentine navigator, Giovanni Verrazano, who is thought to have discovered New York by entering the New York Bay in 1524;

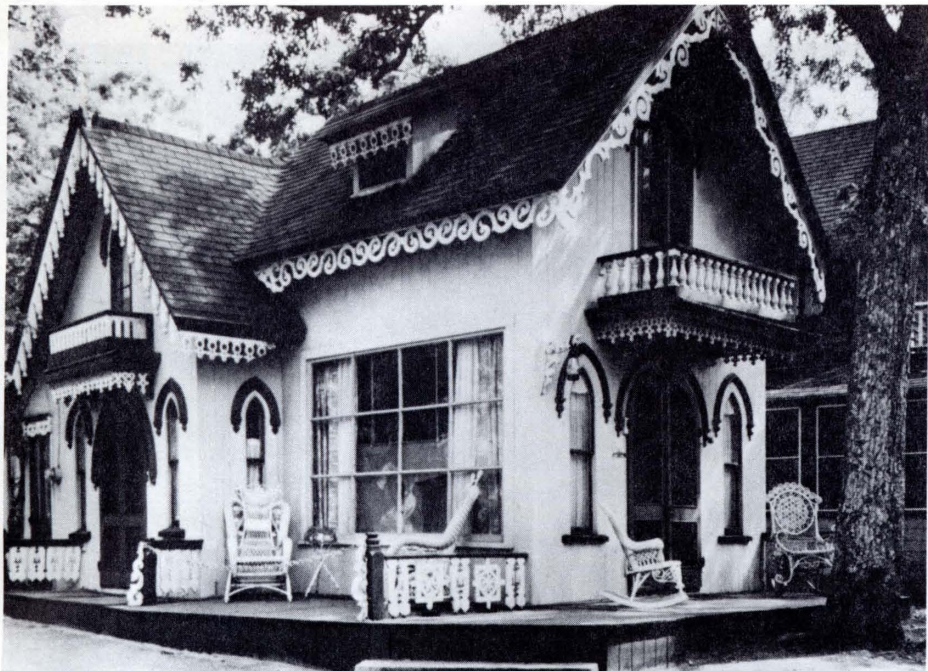
That he is said to have been killed and eaten by the Carib Indians as he waded ashore.

No one hit the exact number for the ship's pool, which was based on the hour, minute, and second that the boat would pass Red Hook, so souvenir New York harbor pin trays were given for the 10 nearest guesses.

As the boat came up the Hudson past the glow of the Statue of Liberty and the spectacular view of skyscrapers on lower Manhattan, a weary but exhilarated group disembarked at what they now know was the north end of Hell's Kitchen, with cheers for the two distinguished social historians for their unparalleled tales of New York old and new.



# C-H Curator Scours Country, Archives for Resort Memorabilia



A Martha's Vineyard guesthouse from the Cooper-Hewitt exhibition

By Susan Bliss

For people who defer their summer vacation to later in the fall, there's an exhibition at New York's Cooper-Hewitt Museum that can help them get in the mood for travel.

"Palaces for the People," on exhibit now through September 11, highlights resort and motel architecture in the continental United States with photographs, models, and postcards, plus many of the artifacts

that give the places a special atmosphere: menus, matchbooks, stationery, and towels.

The photographs and artifacts all were gathered since May 1 in a "blitz" of letterwriting, telephoning, and archival research, said Richard Oliver, curator of architecture and design, who organized the show with the help of volunteer Nancy Ferguson, an art history and preservation student at Columbia University.

"Jeffrey Limmerick, who is writing an ar-

ticle on the subject for *Smithsonian* magazine, was very helpful on initial leads, and photographer John Margolies contributed pictures of motels along Route 66. I approached the resorts and motels directly with requests for pictures, postcards, or whatever they could donate," said Mr. Oliver.

"Many photographs turned up in the Detroit Publishing Company Archives in the Library of Congress. Around the turn of the century, the company photographed a great number of resorts in the United States."

Pictures of the national park hotels came from the National Archives, and material about New York City establishments came from the Museum of the City of New York.

All of the motels and resorts included were built within the last 100 years, Mr. Oliver explained, because it was in the 1870's that the era of the spectacular resort really began, when Americans started to travel.

"The hottest year had to have been 1888, when no fewer than three major resorts opened: the Mohonk Mountain House in the Catskills, the Hotel del Coronado in California, and the Ponce de Leon in St. Augustine, Fla.

Another wave of openings occurred in 1920, when the automobile made travel easier and motels came into vogue. The 1950's were the years of the great Miami hotels built by Morris Lapidus: the Fontainebleau, Eden Roc, and the Americana. They are represented by photographs in the C-H exhibition.

One of the most unusual establishments

is the Madonna Inn of San Luis Obispo, Calif. Owned and operated by Alex and Phyllis Madonna, the motel is known far and wide for its California rococo style. Hanging in the middle of the Cooper-Hewitt gallery are clear mylar banners showing a complete set of postcards depicting the unique decor in each of the Madonna's 100 rooms.

"The only limitation on this show was its size," said Mr. Oliver. "But I think it will be provocative for what is missing as well as what is included. Perhaps people will feel strongly enough to let me know their favorite vacation spots, which they want to see represented.

"We did the exhibition on a shoestring," he continued, "but hope that we may be able to rework it later so that it can travel to other museums."

## SI in the Media

## Local Press Covers Kin & Communities

By Johnnie Douthis

### "Kin and Communities"

Michael Kernan seemed to enjoy covering the symposium for the *Washington Post*. "The Smithsonian knows a lot about studying the past by now, and Wilton Dillon, its director of symposia and seminars, outdid himself this year," Kernan wrote. "He gave us insights into the nature of the historical process, presented with the Institution's customary professional competence. But also he got across something that is almost impossible for a conference to express: the charming casualness of family life itself, the friendly connectings, the caring."

An article by Betty James of the *Washington Star* said that Dr. Dillon believes that "good friends can play the supportive role traditionally taken by kin."

A review of MHT's associated exhibit, "Reunions," written by Louise Lague in the *Washington Star* observed that although the show is small, "it collects poignant symbols of these passing rituals where being together is more important than having fun."

### Fourth of July Celebration

Alan Kriegsman, dance critic for the *Washington Post*, previewed the celebration's social dance event, writing that the performances "may be a step or two ahead of the times."

A *Washington Post* report on the festivities described the weekend as "homey."

### The Zoo

*Washington Star* reporter Thomas Crosby continues to write informative articles about the Zoo. His latest included a complete description of the new habitats now under construction for northern American beavers, South American bush dogs, Canadian river otters, timber wolves, harbor seals, and California sea lions.

### Painting and Sculpture in California

Art critic Hilton Kramer of the *New York Times* thought that the show gave an accurate account of its subject. Kramer found the paintings of the forties and fifties to be the most interesting parts of the show, along with related works from earlier and later periods.

### Silver Jubilee at MHT

Sarah Booth Conroy, writing in the *Washington Post*, said that the Royal Crown Derby tureen, which was given to President Ford by Queen Elizabeth II, "helps one understand why President and Mrs. Carter have asked that state gifts be limited only to an exchange of photographs."

### Other Smithsonian Mentions

Ada Louise Huxtable of the *New York Times* described the exhibition "Two Hundred Years of American Architectural Drawing" at the Cooper-Hewitt as a superb show. She commented, "Many of the drawings are breathtaking in their technical mastery and excessive skills, and their beauty is further enriched by their revelation of conceptual ideals."

"The faces are marvelous," wrote Michael Kernan in a *Washington Post* review of NPG's new film "The Faces of Freedom."

Joseph McLellan of the *Washington Post's* Book World found "Washington on Foot" published by the Smithsonian Institution Press, to be an extremely well prepared book.

## NPG Shows Civil War Sketches



Eugene Manie

Winslow Homer, self portrait

By Rick Beard

Nowadays even the most casual observer is deluged with photographs of news events, but scarcely more than a century ago the exact opposite was the case. During the Civil War the public was forced to rely on illustrated newspapers and the artists who went into the field for visual accounts of military action.

The National Portrait Gallery's current small exhibition, "Civil War Artists," features works by two of the war recorders, Conrad Wise Chapman and Winslow Homer. Their drawings and watercolors are on loan from the Valentine Museum in Richmond, Va., and the Cooper-Hewitt Museum and will be on view at NPG through September 5.

Conrad Wise Chapman, born in Virginia but raised in Rome, did all of his work while serving as a Confederate soldier. Although he fought at Shiloh, he spent most of his military career on garrison duty and thus most of his sketches are a personal record of his experiences. Only during 1863 and early 1864 did Chapman's work assume a more serious nature, when General P. G. T. Beauregard ordered him to depict the forts and batteries of Charleston harbor.

These sketches and watercolors, some of which are included in the NPG exhibit,

demonstrate Chapman's acute powers of observation and painstaking regard for detail.

Unfortunately, few of his fellow southerners ever saw Chapman's work: the South lacked a successful illustrated newspaper in which he could publish his artistic record of the war.

Winslow Homer, the second artist featured in "Civil War Artists," enjoyed a much wider audience through the pages of *Harper's Weekly*. Surprisingly, however, his output during the war was small. He did not begin oil painting until 1861 and so spent much of his time over the next several years experimenting. Nevertheless, when he did choose to accompany the Union army and sketch its activities, he refused to subordinate his artistic creativity to the demands of place or event.

Unlike most of his colleagues, Homer chose to concentrate on the soldiers rather than the events of the war. As the drawings on display at the NPG illustrate, he became an effective and forceful pictorial historian of the ordinary soldier. His anonymous characters possess a universal quality transcending the particular and recording the age-old predicaments of soldiers at war.

Rick Beard is a research historian at NPG.

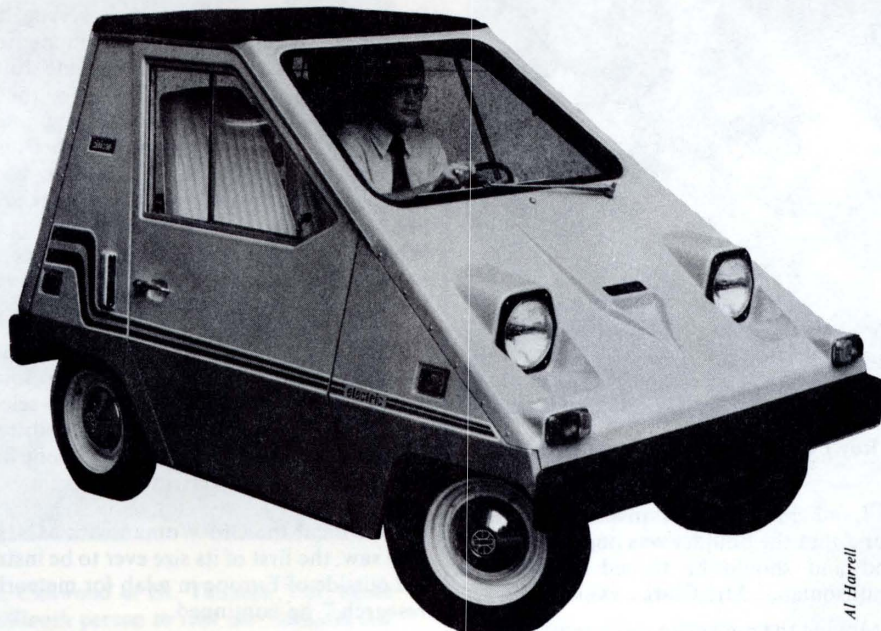
## NPG Given Portrait Of Warhol by Wyeth

Over a three-month period in 1975, artists Jamie Wyeth and Andy Warhol simultaneously made portraits of each other. One of Wyeth's studies of Warhol has been acquired by the National Portrait Gallery. The portrait, a gouache, is a gift of the Coe Kerr Gallery in New York.

Warhol and Wyeth approached the project from totally different stylistic viewpoints: Warhol as the producer of almost industrialized art, and Wyeth as a contemporary realist. Famous for his repetitive silkscreen portraits of Marilyn Monroe, Warhol took many Polaroid photos of Wyeth to use for the silkscreen images that constituted his finished portrait.

At the same time, Wyeth, son of painter Andrew Wyeth, produced a number of studies in various media, one of which is the NPG's austere image of Warhol, which can be seen on the Gallery's first floor until November 20 when it will be placed in the reserve collection. NPG's charter proscribes placing on permanent view portraits of persons not dead 10 years.

## Electric Citicar Joins SI Fleet



Al Harrell

Communications Branch Chief Steven Bullock sits behind the wheel of the Smithsonian's new electric Sebring Vanguard Citicar. The car, which will be used for short runs around town, has a top speed of 35 to 38 miles per hour and will run 40 to 50 miles before it must be recharged by being plugged into a regular wall outlet overnight. The light blue Citicar is temporarily garaged at the Museum of Natural History.

**CONSIDER THE HEAVENS . . .** If you're in Boston some time this summer, go to the rooftop of CFA's observatory complex at 60 Garden Street for stargazing sessions at dusk every Friday evening through August 26.



# Boats, Bike Shows, Music Enthrall Crowds

'July 4' (Continued from Page 1)

duty, and it was just my luck to be assigned for the July fourth weekend," said Captain Terrell, who arrived for work every morning at 7:30 and completed his duty at 11:30 p.m. on Monday.

"If I hadn't been working," he went on, "I would have been cooking out just like everyone else. Maybe I'll have a chance to do that next year."

Inside the Museum, Margaret Shelly, a registered nurse in MHT's health care unit, reported that business was booming. She treated about twice as many people over the weekend, and three times as many on the holiday, as she does on an average weekend.

"People came in with the usual assortment of summer ailments," she said, but there were only two accidents, both of which were treated at the George Washington University Hospital emergency room.

Where would Mrs. Shelly have been if not at work? "Camping and going on picnics, of course," she replied.

Although Smithsonian telephone operators do not work on weekends and holidays, their mechanical answering set does. Over the holiday, the machine answered about 1,300 calls and gave out information and phone numbers for the Visitors Reception Center, where a full quota of staff and volunteers were on hand to answer them.

In more visible positions, docents gave talks on Revolutionary War costume, including a demonstration of how to use a flint box.

Media coverage of the celebration included an editorial in the *Washington Post* that read, "Smithsonian deserves the thanks of the community for this opportunity to have . . . an old-fashioned good time." An ABC television crew from "Good Morning America" filmed the festivities on Monday.

WRC-TV picked up the formal opening of the Smithsonian Metro Station, which took place July 4 at about 12:10 p.m. Backed by a serenade from The More Perfect Union barbershop quartet, Metro General Manager Theodore Lutz presented Charles Blitzer, SI assistant secretary for history and art, with his just-initiated farecard for inclusion in MHT's transportation collection.

Mr. Blitzer noted that the new station would be especially useful for the millions of visitors who come each year to the Smithsonian museums on the Mall, and Mr. Lutz replied that the Metro board eventually would consider opening the station on weekends to better serve SI visitors.



Everyone got into the spirit as live music prompted folk dancing at MHT on July 4.

Richard Hofmeister

## Frisbee Festival Planned for Mall

National Air and Space Museum staffers have decided that Frisbees, those popular plastic flying objects, must come under NASM's aegis as much as do airplanes, rockets, and spaceships.

To celebrate the Labor Day weekend, NASM will sponsor a Frisbee festival on the Mall to be held Sunday, September 4, from 10 a.m. to 4 p.m. or, in case of rain, on Labor Day, September 5.

The idea for the festival came from NASM Frisbee enthusiasts Bill Good of the art department and Jerry Barbely of the Spacearium. Fans have multiplied many times in the 20 years since the Wham-O company started full production of the plastic discs. There are now books on Frisbees and even a bimonthly journal, *Flying Disc World*.

The origin of the modern Frisbee, according to Stencil Johnson in his book, "Frisbee: A Practitioner's Manual and

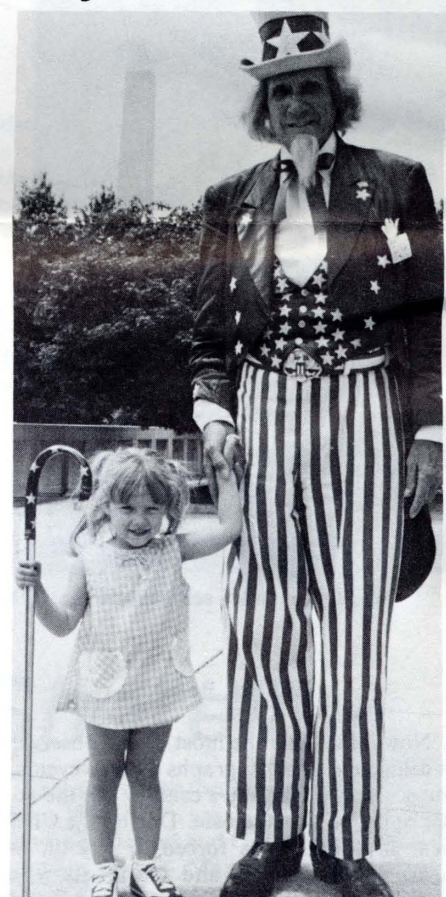
Definitive Treatise," goes back to the early twenties when William Frisbie's bakery introduced circular tin containers for their sugar cookies. The lids were ideal for tossing, as college students soon found out.

By the early 1950's a modification of the tin lids, plastic flying saucers, became popular in (where else?) southern California. Also the manufacturer of Hula Hoops, Wham-O began Frisbee production in 1957, and it wasn't long before Frisbee teams and tournaments sprang up across the country.

### Explore CBCES

Smithsonian employees who have not yet visited our Chesapeake Bay Center for Environmental Studies can sign up for guided tours on two Saturdays this month. CBCES docents will conduct tours from 10 a.m. to noon August 6 and 20. Call 798-4424 for more information.

## Uncle Sam Joins July 4th Activities



Uncle Sam and friend

Richard Hofmeister

By Susanne Roschwalb

No Fourth of July celebration would be complete without him, so the Smithsonian's Division of Performing Arts searched until it found a perfect Uncle Sam in the person of John Rusk of Oxon Hill, Md.

From the moment he assumed his stance in front of the Museum of History and Technology last month, Mr. Rusk attracted visitors wanting to shake his hand, have their picture taken alongside him, or ask him for their tax refund.

To each request, Mr. Rusk was patient and sincere. He has been Uncle Sam for 30 years, in more than 5,000 parades from coast to coast. He regularly receives mail addressed to "Uncle Sam, Oxon Hill, Md."

Mr. Rusk pays all his own expenses to the parades and conventions he frequents. "It's worth the money to see the young people wave flags at me or see older people throw kisses," he said. "It indicates that the great American heritage is not forgotten."

He keeps two uniforms in the back of his car at all times, just in case.

Claiming that people's outpouring of affection and tribute has nothing to do with him personally, Mr. Rusk never fails to say, "It's all directed to the uniform."

## Second Largest U.S. Meteorite Studied by MNH

By Thomas Harney

The letter that came to the Museum of Natural History last August began: "Dear Sir: Enclosed please find a picture of a meteorite we found on our mining claim in California."

Letters very much like this one are common at the Department of Mineral Sciences, and curators, without expecting any great "finds," routinely invite the correspondent to send a sample to the Institution for a free examination.

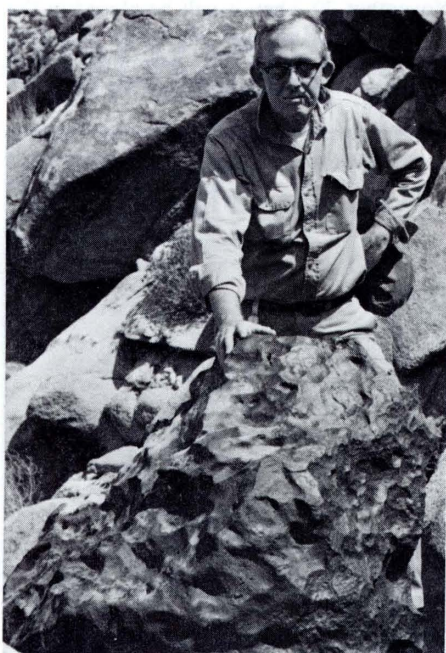
"Usually these objects turn out to be slag or some other heavy or artificial material," said Meteorite Curator Roy Clarke. "It's only once every couple of years that someone will come up with the real thing."

Last August was one of these occasions. Upon examining a sample, MNH scientists pronounced it the second largest meteorite ever found in this country.

Mr. Clarke joined the miners in California, and together they drove 170 miles west of Los Angeles, to the Old Woman Mountains in the Mojave Desert. There, in a gully more than a mile up a mountain, they found the reddish-brown boulder, characteristic of a meteorite that had laid on the ground for a long time.

"It was four feet long, three feet wide, and two and a half feet thick," Mr. Clarke recalled. "We can only speculate about how long it had laid there—hundreds, maybe thousands of years."

"At that point, the big question was who owned it. The finders thought they did, but I wanted to make certain. When the Bureau



Roy Clarke with Old Woman meteorite

of Land Management investigated, they found that the boulder was on Government land and should be turned over to the Smithsonian," Mr. Clarke explained.

Moving the meteorite was a major operation. On June 17, he and BLM officials watched as a seven-man U.S. Marine rigging crew used hydraulic jacks to roll the boulder into a nylon rope sling. Photographers and journalists at the scene included Joe Goodwin, who was covering the event for *Smithsonian* magazine.

The whole group camped overnight, and next morning watched as a big Marine helicopter lifted the three-ton boulder off the ground as easily as a baby, and set it down minutes later on a desert road 12 miles away. There, it was forklifted onto a truck to leave the desert forever.

The Old Woman meteorite was exhibited at the San Bernardino and Los Angeles County Museums before being shipped to the Smithsonian for research in late July. "We assume responsibility for these meteorites not because we want to sequester them or simply exhibit them, but because we want to realize their scientific possibilities," Mr. Clarke said. "A meteorite is like a book. You have to open it to study it. When we cut open a new one, we are careful to preserve its characteristic surface features."

"Meteorites are still among the best clues we have to the ancient events of the solar system, and this one belongs to a very select group called coarse structured octahedrites. Only 14 others are known and only one has been studied extensively in modern times."

"We'll cut the Old Woman with MNH's new saw, the first of its size ever to be installed outside of Europe in a lab for meteorite research," he continued.

Slices from the boulder will be ground, polished, and etched with acid to reveal its metallographic structure. Smaller samples will be analyzed to determine their elemental, mineral, and chemical makeup, and then distributed to various institutions for other types of investigation.