



Collins Named Under Secretary; Zisfein NASM Acting Director

The Board of Regents and Secretary Ripley have unanimously approved the appointment of Michael Collins to be under secretary of the Institution. Collins, who had been director of the National Air and Space Museum since 1971, assumed his new responsibilities on April 24.

"I am pleased that Mr. Collins has accepted this appointment to join the senior executive staff of the Smithsonian," said Ripley. "He has been a valued member of the Smithsonian community for seven years and has gained wide respect for his administrative skills and interests. I am certain that Mr. Collins' special talents will be invaluable to the management of the Institution's diverse programs."

Collins succeeds the late Robert A. Brooks, who served as under secretary from 1973 until his death in April 1976.

Collins was born October 31, 1930, in Rome, Italy, to American parents. He graduated from St. Albans School in Washington, and received a Bachelor of Science degree from the United States Military Academy in 1952. He completed the Advanced Management Program of the Harvard Business School in 1974.

Collins was one of the third group of astronauts named by the National Aeronautics and Space Administration in 1963. In 1966, he piloted the Gemini 10 spacecraft during a three-day mission.

Collins' second space mission was that of Command Module Pilot during the historic Apollo 11 flight launched July 16, 1969. He remained in orbit while Neil Armstrong took the first steps on the moon.



Michael Collins

Also effective on April 24 was the designation of NASM Deputy Director Melvin Zisfein as acting director of the Museum. Zisfein has held the deputy position since coming to the Smithsonian in 1971.

Prior to his arrival here, Zisfein had been associate director of the Franklin Institute Research Laboratories in Philadelphia since 1966. He holds bachelor's and master's degrees, conferred simultaneously, from the Massachusetts Institute of Technology.

A search committee has been named to submit its recommendations for a new director of NASM to the Smithsonian Board of Regents.



Melvin Zisfein



HAPPY ANNIVERSARY NCFA . . . This old engraving shows the Lincoln Gallery of the Patent Office Building around 1850 when it was used to display patent models. For a look at the gallery as it is today and more about NCFA's 10th anniversary in the old Patent Office Building this month, see page 3.

Senator Pell Chairs Support Center Hearing

By Linda St. Thomas

Construction of the proposed Museum Support Center at Suitland, Md., was the subject of a hearing before the Senate Committee on Rules and Administration, chaired by Senator Claiborne Pell (D-R.I.), on Wednesday, April 12.

The Smithsonian has received \$325,000 for planning the new facility and is requesting \$575,000 in additional funding for fiscal 1979 to complete the process.

Secretary Ripley and Assistant Secretary for Museum Programs Paul Perrot testified before the committee on Senate bill 1029 which would authorize construction of the \$21.5 million structure. Projected completion date of the Center is 1982.

In his opening remarks, Ripley reminded Chairman Pell that "at the hearings in 1969, you spoke of the destruction and deterioration of museum objects and the need for a conservation facility. The report that accompanied the 1975 legislation made clear that any facility must include not only areas for the conservation of Smithsonian collections but space as well for the training of conservators to serve other museums and collections."

The Center would be used to house and care for portions of the Smithsonian collections from the Museum of Natural History and would provide museum support and maintenance services. Its completion would permit increased public utilization of the museum buildings on the Mall and also allow the Smithsonian to initiate a training program for museum conservators and technicians.

Robert Organ, head of the Conservation Analytical Laboratory, said that the Hirshhorn, National Collection of Fine Arts, and National Portrait Gallery have conservators on their staffs and that students would probably work in these labs as part of a training program.

Ripley and Perrot agreed to submit a supplemental statement about current conservation activities at the Institution and the proposed training program.

The Museum of Natural History expects

to transfer about 95 percent of the anthropology collection to the Silver Hill facility, 25 percent of botany, 60 percent of entomology, 20 percent of invertebrate zoology, 20 percent of paleobiology, 50 percent of mineral sciences, and 20 percent of vertebrate zoology.

According to Perrot, acquisitioned objects have been increasing at a rate of about one million per year. Despite efforts to make the most efficient use of space, conditions in MNH have become so critical that exhibition space, stairwells, offices, and hallways are now used to house the collections.

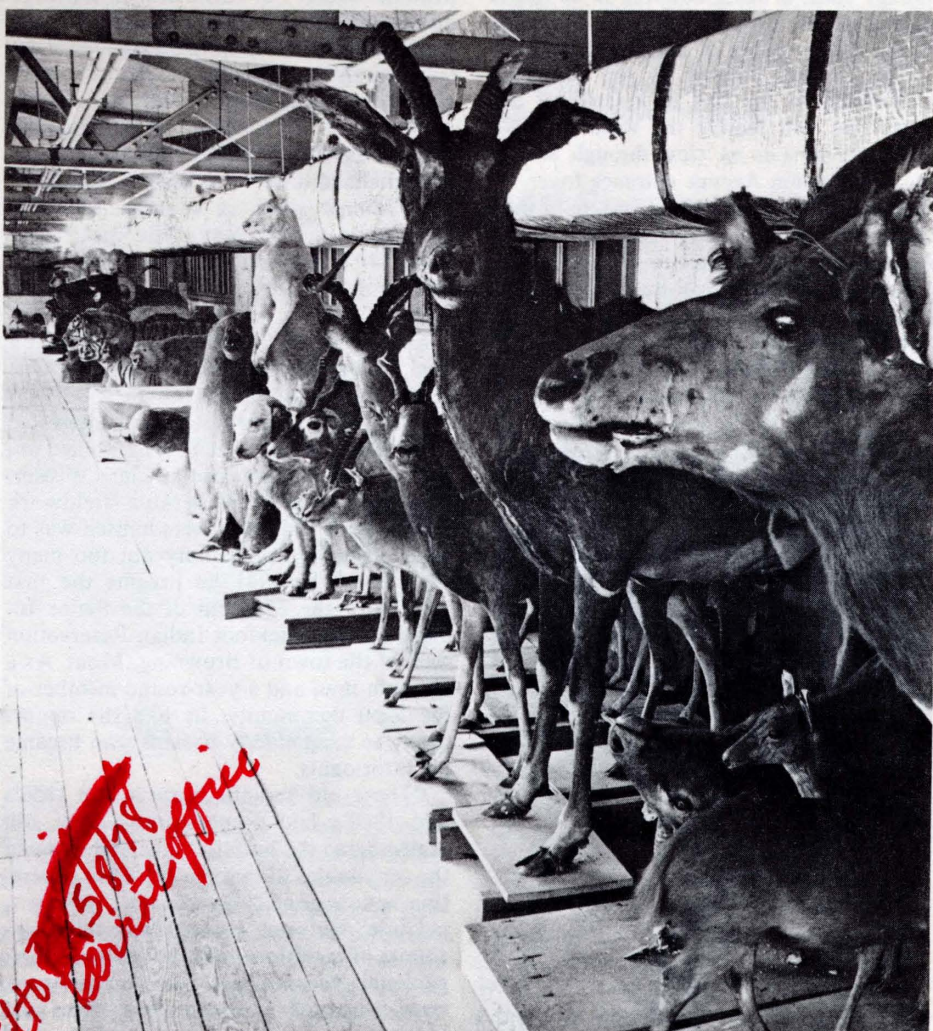
The new Museum Support Center, which would be located adjacent to the existing facility of the National Air and Space Museum, will total 338,000 square feet of useable space.

It will consist of single-story, double-decked collection storage area and the adjoining laboratories, offices, and classrooms. It will also include a receiving and fumigation unit, a conservation information referral center, space for the treatment of objects and research on conservation techniques, and a major facility for training in scientific theory and practical conservation skills.

The first phase of the conservation program, said Perrot, is to "train the trainers." The program will be developed in conjunction with the Conservation Analytical Laboratory, the conservation lab of the Department of Anthropology, and the restoration lab of the Division of Musical Instruments which will occupy about 44,000 square feet at the new facility. Relationships for training purposes with labs in the Mall museums will be evolved.

In active museums such as those of the Smithsonian, Perrot noted, the movement of collections is a never-ending process. New acquisitions are delivered, objects are transferred between conservation and research labs and storage areas, loans are organized for shipment to other museums or to scholars at universities, specimens are drawn from storage and taken to curatorial study areas at the Smithsonian or to exhibit

preparation shops. Because of the high level of care that must be exercised at every step, these tasks require special facilities for shipping and receiving, packing and unpacking, checking, registering and photographing, fumigating, processing and distributing. The Center will provide the Institution with a well-planned facility to assure greater safety for all objects while in movement and in storage, Perrot said.



Crowded conditions in the MNH attic will be alleviated by the support center.

Not to be used in the new office

How I Learned to Fly in One 10-Minute Lesson

By Linda St. Thomas

I knew I was in trouble when my flight instructor at the National Air and Space Museum explained the nine airplane instruments and controls. By the time he'd reached the ninth, I had forgotten the first.

As I climbed into the General Aviation Trainer, which is identical to those used by student pilots, the "simulator aid" settled into his seat outside the cockpit and prepared for our takeoff. The GAT-1 trainer is one of three in NASM's new General Aviation Gallery devoted to non-airline and non-military flying. Everyone, including children, can try the simulators with one restriction—the "pilot" must be tall enough to reach the controls.

I pushed in the throttle, planted my feet on the rudders, checked the altimeter, and took off on an imaginary runway. It took a lot of coordination keeping one eye on the artificial horizon dial at all times so the "wings" would be level, pushing the right rudder, keeping the altitude at 4,000 feet and the speed at 80, and aiming for the break in the mountains painted on the wall.

The altitude dropped when I ignored the altimeter, and I crashed twice over a Utah mountain scene. Actually, I crashed three times, but the last one didn't count because the instructor made me nervous. Each of the disasters was announced by an ominous buzzer.

Not everyone is nervous in the simulators. An aid told me that a 12-year-old boy has been coming to the Gallery every day after school. When he grows up, he wants to be a pilot and he's practicing at NASM. After one ride is over, he just moves to the end of the line and waits for another turn. He's still there when the aid leaves at 5:30.

Other exhibits in the Gallery prepared novices like me for the simulator. In a short movie, "You Can Fly," which is shown continuously, Lloyd Haynes of TV's "Room 222" assures us that to fly all you need is "a little coordination and some training from a good instructor."

I stopped next at the computer for a quick test of my general aviation knowledge. It corrected, explained, and graded



An aid instructs a visitor in flying the simulator.

my answers to multiple choice questions on navigation, aviation terminology, flight mechanics, and weather. When my first choice was wrong, the question flashed on the screen again and again until I finally hit the correct answer.

After watching the film and mastering the quizzes, I had a chance to operate a "plane" from one of the five stationary cockpits. Using the small model plane in front of the trainer, I practiced the standard maneuvers: diving, climbing, and turning. There was also a hand-controlled unit for the handicapped visitors.

Armed with all my new expertise, I should have been ready for the flight, but before stepping into the simulator, I stopped to see a four-minute film on landing at Washington's National Airport. The screen is set within a display of cockpit instruments, so I got a pilot's-eye-view of the plane's approach from the north.

Three of the most familiar types of privately owned planes sit in the center of the

Gallery including the popular Piper J-3, often called the Model T of general aviation aircraft. Thousands of pilots experienced their first dual and solo flights in the noisy, drafty, and uncomfortable cockpit of the Cub. By the time the last J-3 was produced in 1947, more than 14,000 had been built.

The Cessna 180 in which Jerrie Mock, a Columbus, Ohio, homemaker became the first woman to fly solo around the world, also hangs overhead. And nearby is a Learjet, the first jet aircraft designed specifically for business flights. This Gates Learjet 23, known as "the fighting businessman's jet," first flew on March 5, 1964, and logged 1,127 hours in a flight testing program before retirement in 1966. Learjets are popular with many corporations because they offer high speed and exceptional climb performance (about 35,000 feet in 10 minutes).

Donald Lopez and Tim Wooldridge are the curators of NASM's General Aviation Gallery.

Book Review

By Elizabeth McIntosh

"Museum People," by Peggy Thomson, illustrations by Joseph Low, Prentice-Hall, 305 pp., \$8.95.

What museum buff worth his salt has wandered through the corridors of a mind-boggling exhibit at the Smithsonian and not wanted to meet the people behind the scenes who made it all possible?

In her delightful, informative book, author Peggy Thomson has made those meetings possible. She opens Smithsonian doors marked "Official Personnel Only," so the reader can meet the people who research, catalog, collect, and create exhibits.

All Smithsonian employees will relate in some way to Thomson's book because it tells about the people we all know—where they work, what they do, and how the giant museum complex evolved and where it is going.

Thomson conducted sharp, vivid interviews with 22 Smithsonian people in art, history, and science as well as with maintenance staff, computer experts, conservationists, festival entrepreneurs, and zookeepers.

"People think bones are hard and cold," says Lucile St. Hoyme, a physical anthropologist. And you proceed to find out how bones can be clues in the great game of physical anthropology sleuthing.

You also read about freeze-drying bobcats, analyzing Chinese bronzes, laying out Victorian gardens, and carting beached whales to Washington.

And for an apt thumbnail sketch of managing the whole thing, Secretary Ripley explains: "It's like the old Hungarian horse act, where the man comes out jumping up and down on the rumps of eight or nine Percherons. You just have to keep jumping from rump to rump."

Thomson is the author of "On Reading Palms." She is a Washington-based magazine writer with a special interest in education and the outdoors. Illustrator Joseph Low attended the Art Students League and the University of Illinois. He is the author and illustrator of many children's books.

Typical Ault Holiday: Soaring Over Virginia

By Kathryn Lindeman

"Thousands of hours of sheer boredom interspersed by moments of stark terror"—this is one definition of flying offered by Richard Ault, Smithsonian director of support activities, who is a weekend pilot of towplanes and gliders.

Ault was flying T-39's, six-passenger jet executive planes, at the time he retired from the Air Force in 1971. He wanted to continue flying after retirement and began with a local aero club. He found, however, that prices were going up, and he wasn't getting to fly often enough. So in 1974, he got together with a group of pilots to form the Warrenton Soaring Center in Virginia. They began with two gliders and one towplane and now operate three towplanes; five two-seat glider trainers; a one-seat trainer; and two ground tow vehicles, beatup VW bugs used to tow the gliders in from the landing area.

An active duty Marine Corps colonel, a former United Airlines pilot, two former Navy transport pilots, and others involved in flying make up the group, which is based at a grass-surface field in Warrenton, Va., in the summer. During the winter months, the operation moves to a small airport outside of Orange, Va., because of the hard-surface runway which is cleared of snow by the airport crew. "When the snow gets stacked up on the sides of the runway," said Ault, "you have to watch your wing tips, but gliding really is a year-round sport."

"I had my first taste of flying in 1935 barnstorming in an open cockpit biplane, and I was hooked," said the veteran pilot. He began taking lessons in 1937 in his hometown of Long Beach, Calif. "With only 39 hours and 17 minutes of flying time, I took up my first passenger, now my wife, and put the plane into a spin. Ginny's been a 'white-knuckle' passenger ever since. They could hear her clear down to the ground yelling 'Don't spin it . . .!'"

Ault, who joined the U.S. Army Air Corps in 1939, commented, "Even after flying more than 40 years with over 8,000 hours flight time, I can never afford to get complacent about it—there is still more to find out and I am always learning."

"I'm more used to powered planes and still like them best, but the gliders give you an unusual feeling. Although there is no engine noise after you cut loose from the towplane, you still can hear other airplanes and the rushing of air over the canopy and past the struts. But it is quiet enough to pull up alongside a bird traveling in mid-air."

"Soaring can be achieved," said Ault, "under several different kinds of conditions: lift from thermals, patches of air with



Richard Ault

warmer air around them; ridge lift, which depends on temperature and pressure gradients of the air coming off the ridge (the present record is 1,000 miles gliding with ridge lift); and lift from air mass movements, which is catching a wave of air something like a surfer catches an ocean wave."

Glider students take instruction before getting their student licenses, then, following additional lessons, they get their glider rating from the Federal Aviation Administration based on the instructor's recommendations. There is a review every two years to keep pilots' licenses current: they fly with a certified flight instructor and compete a flying check and an oral exam.

Ewers Honored for Indian Study With Show at Natural History

By Thomas Harney

Dr. John Ewers, senior ethnologist on the Museum of Natural History's anthropology staff, is being honored in an MNH exhibit for his more than 40 years of studies of the Indian tribes of the Great Plains.

The exhibit, funded by the Women's Committee, is the first of a series of displays that will feature the work of MNH staff and remains on view through May in the Constitution Avenue entrance foyer.

Ewers, a prolific writer, has published more than 100 monographs and books since joining the SI staff in 1946. He combines an anthropological background—his degree in this area is from Yale—with an interest in art which he studied at the Art Students League of New York. Ewers has written extensively on the arts and crafts of the

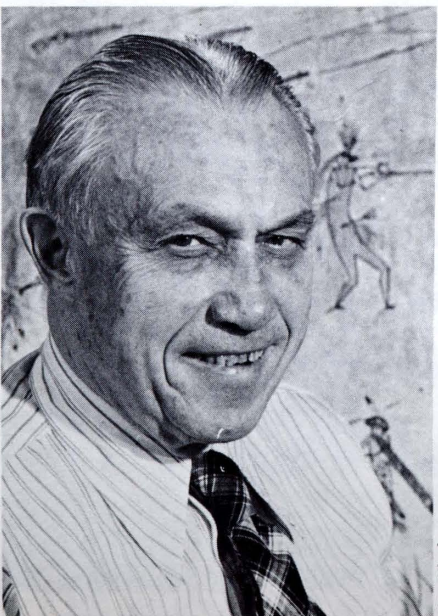
Plains Indians, documenting the changes in this aspect of Indian life from prehistoric times to the present.

One of Ewers' great interests and an important source of historical knowledge about traditional Indian life and art is the work of pre-photography documentary artists such as George Catlin. Catlin chronicled the Plains Indians in his paintings (450 of which are in Smithsonian collections) shortly before their culture was overwhelmed. Ewers was the first scholar to put Catlin's work in modern scholarly perspective in his essay, "George Catlin, Painter of Indians and the West," which appeared in the 1955 Smithsonian Annual Report.

Ewers' own fieldwork has contributed a vital fund of knowledge to his writings. One of the important Plains Indian tribes was the Blackfoot. Ewers first became interested in the Blackfeet when at Yale he studied under the noted Indian scholar Clark Wissler, who had done considerable fieldwork among these Indians. Ewers himself was to have a similar opportunity not too many years later. In 1941 he became the first curator of the Museum of the Plains Indians on the Blackfoot Indian Reservation west of the town of Browning, Mont. As a museum man and a year-round member of the local community, he had the opportunity to meet elderly Indians who became his informants.

"These old Indians born in the 1850's and 1860's had great stories. They still remembered the buffalo hunts and many of the ceremonies of that period. That generation is now gone," Ewers said.

Gone. But not before their lively accounts of traditional life, based upon their personal recollections and experiences, were preserved in Ewers' field notes and later incorporated in books and monographs he wrote that are classic studies of Indian culture.



John Ewers

Taylor Discusses Ten Years of NCFA Scholarship, Exhibitions

When the National Collection of Fine Arts celebrates its 10th anniversary in the old Patent Office Building this month, it will be marking a decade in what was one of the earliest homes of its collections. The story of the evolution of the Nation's oldest collection of art, which reaches back almost a century and a half—even before the founding of the Smithsonian Institution—will be told in a major exhibition, "Past and Present: A Century and a Half of a National Collection," opening June 11 and continuing through September 4. In a recent interview, Director Joshua Taylor talked about what NCFA has achieved and its contributions to the status of art in America.

By Susan Bliss

Assessing the decade since the National Collection of Fine Arts opened in the old Patent Office Building, Director Joshua Taylor said the Museum has emerged as an important center for the exhibition and study of American art.

Dr. Taylor admitted that his interest in coming to NCFA eight years ago was not just as an administrator, but as a scholar who saw the need for more institutions that could support serious research in the newly recognized field of American art.

"I wanted to see whether the museum could operate on the same level of scholarship as the best university art history department, and I believe we have shown that it can," Taylor said. "At the same time, we have carried on extensive exhibition programs and have organized and almost doubled the permanent collection."

The refinement of these standards and the development of scholarship at NCFA has been steady and will continue to be an important function of the museum, which annually sponsors about 10 postgraduate fellows and 15 student interns in training programs, weekly seminars, and individual research projects.

Facilities include a large area where scholars may work privately or discuss their findings with colleagues. In support of these activities are the research tools that have developed for their use. Taylor pointed to the Inventory of American Paintings Executed Before 1914, the Smithsonian Art Index, and a new cumulative index of exhibition catalogs to 1876.

In addition, the Archives of American Art, which shares space with the NCFA-NPG library, is an immensely valuable depository of historical materials. Furthermore, the character of a work of art can be analyzed with greater accuracy through association with the conservation lab, where art is restored to optimum condition before going on display.

"The development of these tools reflects, in its way, the importance we attach to artists and trends that may not be considered glamorous right now, but which represent serious aspects of American art and as such deserve study," Taylor said.

Some NCFA exhibitions have brought attention to previously unknown or ignored

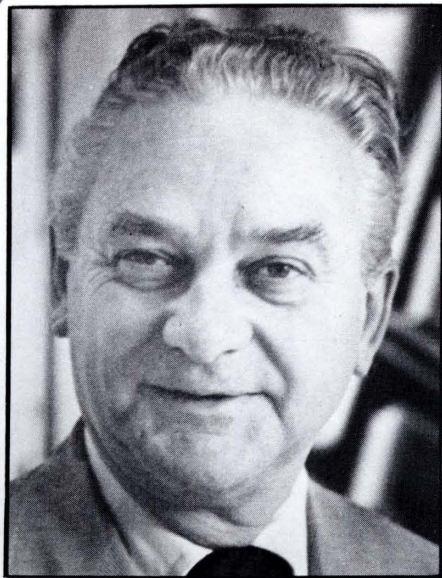
artists, the director continued, including Lilly Martin Spencer, Romaine Brooks, and W.H. Johnson. Publications relating to some of these shows now are considered basic to the study of American art.

"On the other hand," Taylor continued, "we have looked back at the wonderful exuberance and creative strength of Robert Rauschenberg." NCFA's exhibition in 1976 was the largest museum retrospective to date of work by this well-known contemporary artist.

"We are also conscious of the word 'national' in our name. As a national collection, we are dedicated to the study and exhibition of work from all parts of the country," Taylor said, mentioning last year's show of contemporary California art and next month's exhibition of contemporary Alaskan works. Future shows will continue the examination of art from other areas of the United States.

Whether through exhibitions, tours, community outreach, or special facilities such as the Discover Graphics program where high school students learn about the museum by using NCFA facilities, Taylor sees teaching as the museum's major service to the public.

"We want to remove boredom and passivity from the museum experience," he said, "so we have taken advantage of the distinctiveness of our building's handsome architecture. For example, when I first came to NCFA, it struck me that the Granite Gallery was a perfect place to hang



Joshua Taylor

drawings and prints. The scale of the room and the variety of its spaces encourages people to stop and look at smaller works of art.

"In other areas, we have placed paintings so as to provoke unexpected comparisons. A Childe Hassam painting of Marblehead placed in a gallery across the corridor, but in view of a Japanese-influenced Whistler of a similar subject, may pique the visitor's curiosity and lead to his own investigation.

"The education department's role is in-

tegral to our function. We recognize the difference between a response to factual information and a response to art. We have experimented with many ways to encourage the latter without ignoring the former. Our chief interest, however, is a visitor's interaction with the work of art, not his memorization of facts about it," Taylor said.

There are special qualities to life at NCFA which have made possible its ambitious program and also a certain impact in the museum world, the director feels. He said the staff was continually teaching themselves about the museum profession and passing the information along to others through their museum intern program.

"We are also interested in our own internal life," said Taylor. "Organization is very important as is the sense each office has of its impact on other offices. We are fiercely independent, but we do not build internal empires. I think that each staff member shares a sense of what this museum is about. And all this makes it a very nice place to work."

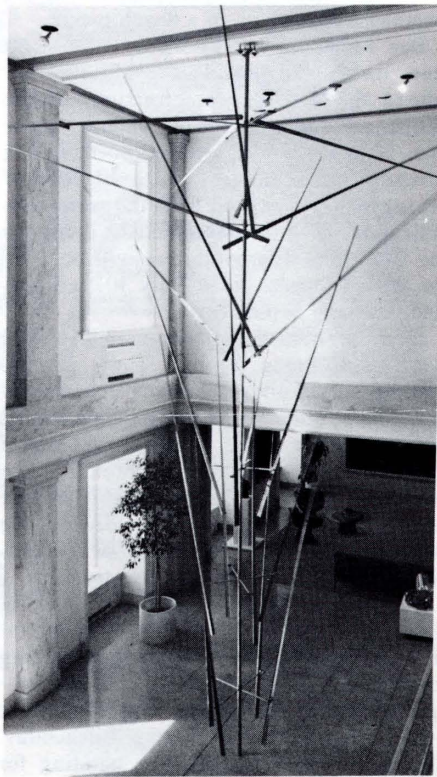
For other Smithsonian people who would like to celebrate NCFA's anniversary, Taylor suggested the eight-lecture series on the history and collections of the museum, which began at the end of April. The lectures, which are free and open to the public, are held Wednesdays in the NCFA-NPG Lecture Hall at 12:30 p.m.

From the NCFA Photograph Archives . . .

In 1962, the Lincoln Gallery housed offices of the Civil Service Commission (below). At right, the gallery as it looks today . . .



The museum's courtyard entrance before and after installation of George Rickey's "Twenty Four Lines" . . .



President Lyndon Johnson spoke at the NCFA dedication on May 3, 1968. The museum opened to the public on May 6.

Five Generations of Potters Exhibit at Renwick



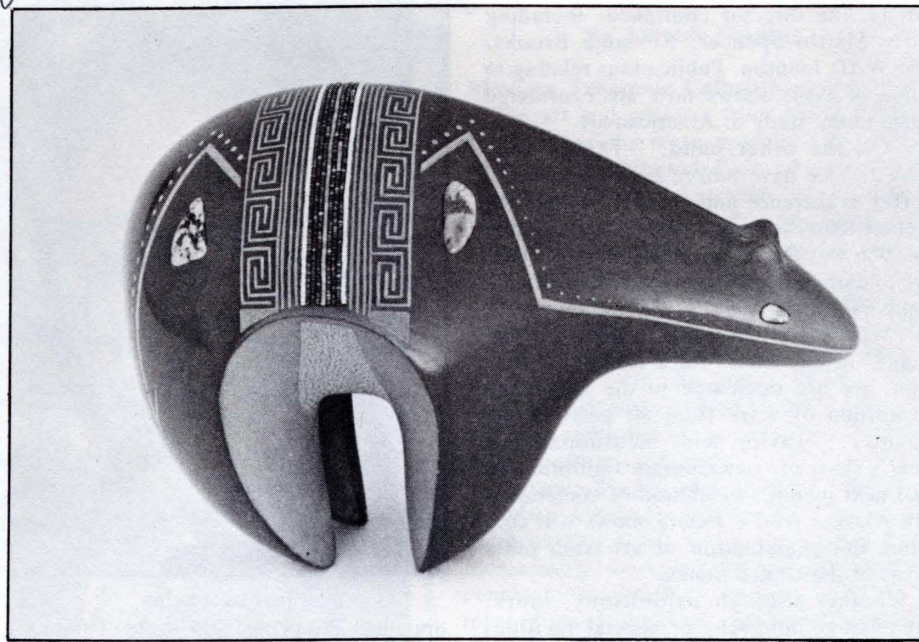
Santana Martinez polishes a pot.

By Mary Combs

As a young girl of the San Ildefonso Pueblo, Maria Martinez learned to make pottery in a tradition that is eight centuries old. Now she is 96 and matriarch of five generations of potters whose work is currently on exhibit at the Renwick Gallery through August 13.

With her husband, Julian Martinez, whom she married in 1904, she has not only perpetuated an ancient art but has rediscovered and enriched its tradition. Like their ancestors, the potters of San Ildefonso build their pots from coils of clay, painstakingly shaping them to achieve a symmetry indistinguishable from that produced by a potter's wheel.

The earliest works in the exhibit are decorated with red, cream, and black figures and designs. One especially charming piece is a seed bowl modeled by Maria in the shape of a bird, delicately traced with traditional designs. Julian and Maria worked with polychrome pottery until Julian's death in 1943, although by that time the work most desired of them was not the familiar polychrome pottery, but the



Bear with inlaid turquoise by Tony Da

black-on-black ware, a lost art which they had rediscovered earlier in the century.

In 1908 Maria and Julian were asked by Edgar Hewett, director of the Museum of New Mexico, to attempt to reproduce a form of glossy black pottery which had been found in archeological digs near San Ildefonso. Maria reconstructed the old forms, and Julian succeeded in discovering a firing technique which produced the black finish.

Early examples of the work are simple and undecorated, but Julian's development of the techniques of producing a matt black design on a polished surface was responsible for the popularity of their work which is so widely recognized today. Among the decorative designs he employed were marvelous birds, geometric forms, the puname feather, and the plumed water serpent or avanyu.

Many of the pots are displayed in free-standing cases so that they may be viewed from all sides, although this may only serve to increase the frustration of the visitor who aches to reach out and touch, to follow with the hand as well as the eye a curving sur-

face, the tracery of a design, or perhaps to reach inside and run his fingers over the lines and variations in which a knowing hand like Maria's can recognize the unwritten signature of the pot's maker.

The tradition of experimentation and innovation was carried on by the late Popovi Da, Maria and Julian's son. His pieces dating from the mid-1960's show an effective combination with the first use of turquoise and coral inlay which is a delicate and demanding technique because of the fragility of this pottery.

Most of the works by the youngest members of the Martinez clan shown in this exhibition are small gem-like examples of these later techniques. The most recent generation is represented by a charming little black turtle modeled by 9-year-old Cavan, Maria's great great grandson. The work of other grandchildren and great grandchildren, notably Tony Da and Barbara Gonzales, is represented by a variety of small pieces. Some combine the sienna and black finish with inlay and fine-lined etchings, and the motifs used include a coral-backed fly caught in a spider's web, ceremonial dancers in delicately feathered costumes, or a turquoise-eyed avanyu. Tony Da combines texture, color, and design on the surface of his "Red Bear," yet the shape expresses the animal's charm.

The exhibition is concluded by a display of the tools used in creating the pots—raw materials from which clay and slip are made, saucers for supporting the base of the pot while the shape is built from coils of clay, gourd tools used to scrape and smooth the surface of the pot, the smooth rounded stones used to polish the pot to a high gloss before firing, and several pots in various stages of construction.

This important exhibition heightens one's appreciation of the artistry and skill required to create objects of timeless beauty.

SMITHSONIAN TORCH MAY 1978

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AFGE

Smithsonian Local 2463 of the American Federation of Government Employees has requested that *Torch* print the following announcement:

AFGE is recognized as the exclusive representative of employees in the following organizations: Office of Plant Services; Photographic Services Division, OPSP; Protection Division, OPS; the National Zoological Park; and exhibits units in MNH, MHT, NASM, and OEC.

Union local officers are: president, Dwight Bowman, ext. 5570; executive vice president, Joseph Falletta, ext. 7251; and secretary-treasurer, Dianne Walker, ext. 6455.

Regular union meetings are held in the MNH Ecology Theater on the third Tuesday of each month from 5:30 to 7:30 p.m.

Helen Keller Show Marks Speech Month

By Susanne Roschwalb

A small exhibit on Helen Keller and her teacher Anne Sullivan Macy will open at the National Portrait Gallery on May 15 in commemoration of Better Hearing and Speech Month.

The show will feature plaster life masks of both women and an original photograph of the two which was taken at about the time the masks were made. Other highlights will include one of 60 oversized presentation editions of Helen Keller's book, "Story of My Life," with a poem from the deaf-blind pupil to her teacher and several pieces of correspondence.

One letter, from Anne Sullivan to Michael Agnagios, director of Perkins School for the Blind, details Helen's progress after three and a half months of Sullivan's tutelage.

Her dormant intelligence awakened, Keller quickly proceeded to master both the braille and raised print alphabets and gained facility in reading and writing.

Already famous at 10, she expressed a desire to learn how to speak. While she never quite achieved her consuming ambi-



Helen Keller and artist Onorio Ruotola, from the NPG show

tion to master normal speech, years of effort enabled her to make herself understood even to strangers.

Helen Keller was born physically normal on June 27, 1880, in Tuscumbia, Ala., where her father, Captain Arthur Keller, edited a daily newspaper, *The North Alabaman*.

When she was 19 months old, she was struck with a raging fever that left her totally blind and deaf. Deafness at such an early age brought an added handicap—the inability to learn speech. Helen emerged from infancy a strong but wild and unruly child who had little understanding of the world around her.

Her real life began on a March day in 1887 when she was a few months short of seven years old. On that day, which she was to call "the most important day I can remember in my life," Anne Mansfield Sullivan, a 20-year-old graduate of the Perkins School for the Blind who had regained useful sight through a series of operations, came to Tuscumbia to be her teacher.

How Sullivan turned the near-savage child into a human being and succeeded against all odds in awakening her remarkable mind is familiar to millions, most notably through William Gibson's play and film, "The Miracle Worker," and through Keller's autobiography. When Keller died June 1, 1968, at the age of 87, she had become a symbol of how the human spirit can overcome even the most devastating handicaps.

Five original photographs in the exhibit are borrowed from the Volta Library at the Alexander Graham Bell Association for the Deaf. Throughout his life Alexander Graham Bell was deeply involved in teaching the deaf. When he was 70, he wrote that "recognition of my work for and interest in the education of the deaf has always been more pleasing to me than even recognition of my work with the telephone." The impetus for this interest was extremely intimate: both his mother and his wife were deaf.

HMSG Plans One-Artist Shows

By Sidney Lawrence

Showings of works drawn entirely from the Hirshhorn's permanent collection are an important part of its diverse exhibition program. Last year, for instance, the Museum's collection of works by Thomas Eakins was presented in a major show and catalog, providing a body of material that has given new insight into this 19th-century artist's life and work.

Exhibitions pointing to other areas of strength or interest within the collection will be mounted at HMSG over the next several months, focusing on Henry Moore, Louis Eilshemius, George Grosz, and Philip Evergood. Ranging from intimate showings to full-scale presentations, they will, like the Eakins show, introduce many unfamiliar works as well as expand our awareness of each artist's development.

The 12 sculptures by Henry Moore on view inside and outside the Museum are among the best-known attractions of the permanent collection. This summer more than 50 other works by Moore—including several small sculptures and a selection of drawings and prints, all from the permanent collection—will be presented as a group for the first time. The exhibition will open on the artist's 80th birthday, July 30, and continue through September 22.

Such predominant themes in Moore's work as reclining figures, family groups, and organic abstraction will be represented in the exhibition in a variety of media and sizes—from a small alabaster figure of 1935 to a large-scale abstract bronze, completed in 1970. In honoring this master sculptor as he enters his ninth decade, the Museum will share one of the richest collections of his work in this country.

Just before Moore entered art school in London in the early 1920's, a group of avant-garde artists in New York was being captivated by art of quite a different sort—the visionary landscape and figurative paintings by Louis Eilshemius. Eilshemius, then in his fifties, had been painting for

many years but had previously received only sporadic public recognition. About 1910, he developed a freely expressive, eccentric style that won the support of many progressive artists and critics. Despite this encouragement, Eilshemius stopped painting in 1921, and remained inactive as an artist until his death 20 years later.

From November 9 through the end of the year, the Museum will present 85 paintings, drawings, and watercolors from its comprehensive collection of over 250 works by Eilshemius. Organized by Paul Karlstrom, guest curator from the Smithsonian's Archives of American Art in San Francisco, the exhibition will be toured nationally by the Smithsonian Traveling Exhibition Service after closing in Washington.

Unlike Eilshemius, George Grosz was passionately involved with public issues of his time, producing biting caricatures and satirical drawings that give us a disturbing view of Germany from World War I to the rise of Nazism.

From September 13 to January 14, the Museum will display its collection of 38 drawings, paintings, and watercolors by Grosz—including many works from his years in Germany as well as those dating from after his flight to the United States in 1932. The exhibition is being organized by HMSG Curator Frank Gettings.

Philip Evergood, an American painter known by many HMSG visitors for his evocative "Nude by the El" (1934), also focused on the human drama but more compassionately than Grosz.

Forty-two paintings, drawings, and watercolors by Evergood will be on view from August 11 through October 8, selected from the Museum's collection of 68 Evergood works, the largest in a public institution. The exhibition, organized by Smithsonian Fellow Kendall Taylor, will reflect the essence of Evergood's artistic concerns in an unusually varied selection of media.

Sports

By Susan Foster

Jogging may be likened to a new pair of shoes—most who try it have to break into the regimen gradually before it becomes comfortable. But once initial obstacles are overcome, jogging becomes second nature for many.

Thanks to the Interagency Jogging Council, which sponsors regular lunchtime runs around the Tidal Basin, five Smithsonian employees with varying degrees of enthusiasm for the sport have taken up the battle against self limitation. They have found the results to be very beneficial.

Dave Dance of computer services claims that he used to have problems running around a city block.

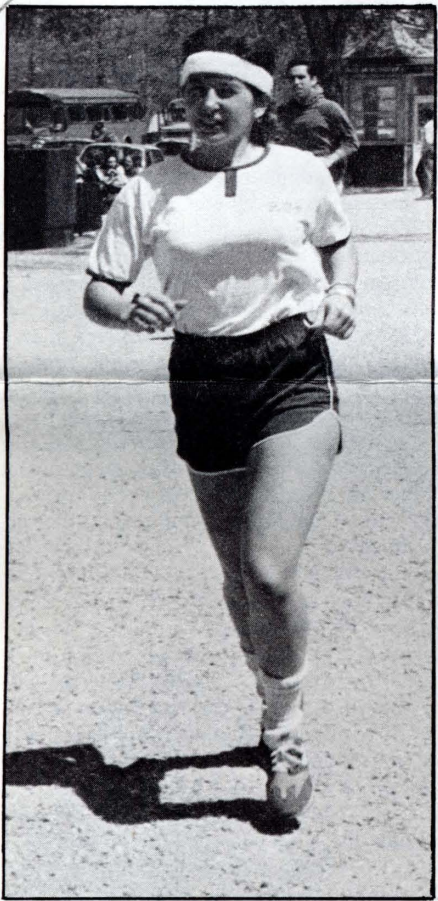
"I was fat, lazy, and happy," Dance said about his pre-jogging condition. Now, 10 pounds lighter, Dance said he is physically stronger and more mentally alert.

"Jogging was something that just happened for me," he said. "I'm not a distance runner. I'm mostly looking for speed."

In the Council's monthly 1.8-mile jog, which brings employees from other agencies together in competition, Dance logged an 11-minute, 30-second run. He'd like to trim that to 10 minutes flat.

Karen Hummer of exhibits central is another SI employee who jogs around the Tidal Basin.

"I'm not a hard line runner," she said. "I haven't jogged much more than around



Susan Foster

Lucinda Herrick of MHT

the neighborhood about a mile, and I had never run with people before."

Hummer's one goal once she started was to finish the race without stopping.

"Time is not a big deal," she said. "I'm not as competitive as the men who run the race."

Hummer finished the last run in 17 minutes. An avid bicyclist, she said she had to pace herself and not pay attention to the crowd of fellow joggers.

Joe Bradley of computer services is proof of jogging's therapeutic value. Several years ago Bradley said he was 40 pounds heavier and had problems with high blood pressure. Since he began running, they have been eliminated.

But Bradley said, "Jogging isn't any fun. The sense of accomplishment is strictly after the fact."

If what Bradley says is true, there are scores of people who are undertaking the unpleasant chore daily, including lots of SI employees, all of whom can tell you what jogging has done for them.

Basketball

The SI basketball team lost its bid for a citywide championship bowing to the Nicks, 54-47, in the semifinal round of the recreation league playoffs.

The team lasted through the first two rounds knocking off the Post Office team, 52-32, and a lethargic Corrections team, 78-47. Anthony Addison, a laborer at NASM, was high scorer with 13 points in the game against Post Office. DeCarlo

By Thomas Harney

The contents of two Early Bronze Age shaft tomb chambers from the desolate plain near the Dead Sea have been brought to the Smithsonian for a new permanent exhibit hall about the rise of Western civilization opening June 8 at the Museum of Natural History.

MNH physical anthropologist Dr. Donald Ortner excavated 33 Jordanian tomb chambers on an expedition last summer, and in an unusual gesture the Jordanian Government has made SI a gift of a representative sampling of this grave material for the exhibit.

Two of the chambers, including a skeletal remains of eight Bronze Age individuals, and the artifacts buried with them, will be displayed in the hall just as they were discovered by Ortner after his crew had spent days carefully excavating the eight-foot-deep shafts leading to the chambers. SI exhibits central staff have reconstructed exact duplications of the chambers from wood and papier-mache.

"When the original bone, pottery vessels, and other artifacts that we found in the tombs are placed in the chambers we've reproduced, they will look much the same as they did when I first shined my flashlight in on them, feeling as though I had rolled back 5,000 years of time," Ortner said.

One of the tombs, the older by about 150 years, is associated with the period before the city developed at the site. In the later, more densely settled period, changes took place in burial practices, as illustrated in the later tomb. Thus the display gives insight into one of the exhibit's main themes—the emergence of cities that accompanied the development of Western civilization.

The large cemetery where Ortner excavated the tombs is just to the south of the ruin of a large fortified town which some scholars have associated with the ancient Biblical city of Sodom. Today the area of the ruin and the cemetery is called Bab edh-Dhra and is under study by a team of scientists under the aegis of the American Schools of Oriental Research in Cambridge, Mass.

Ortner went to Jordan at the invitation of these scientists to recover a large group of skeletons for research at SI so he could attempt to clarify the relationship of the Early Bronze Age people at Bab edh-Dhra to other Near Eastern populations.

Bab edh-Dhra's earliest burials predate the town, going back to a time (3200-3000 B.C.) when the area was apparently populated by nomadic tribesmen, who used the

Wiley topped the list of scorers in the second game with 24 points.

In the final game, which was the team's first loss this season, SI held a 20-13 lead before dropping the game 39-27. According to Coach Oscar Waters, SI lost its final encounter because of a height disadvantage. "They (Nicks) had three and four shots at the basket, which left us helpless." The SI team record is 13-1 for the season.

Football

The SI football team was successful in its first two outings beating Herman's Athletic Club, 13-0, and Leonie's, 20-0.

Ken Samuels of computer services gets credit for breaking the scoring stalemate in the second half of the play against Leonie's. Samuels picked off an interception at the 35-yard line to set up the first touchdown with 15 minutes remaining in the game. The second touchdown was scored on a 50-yard pass.

Joe Bradley of computer services kept the opponents scoreless dropping Leonie's quarterback on six occasions, each time as they attempted to score.

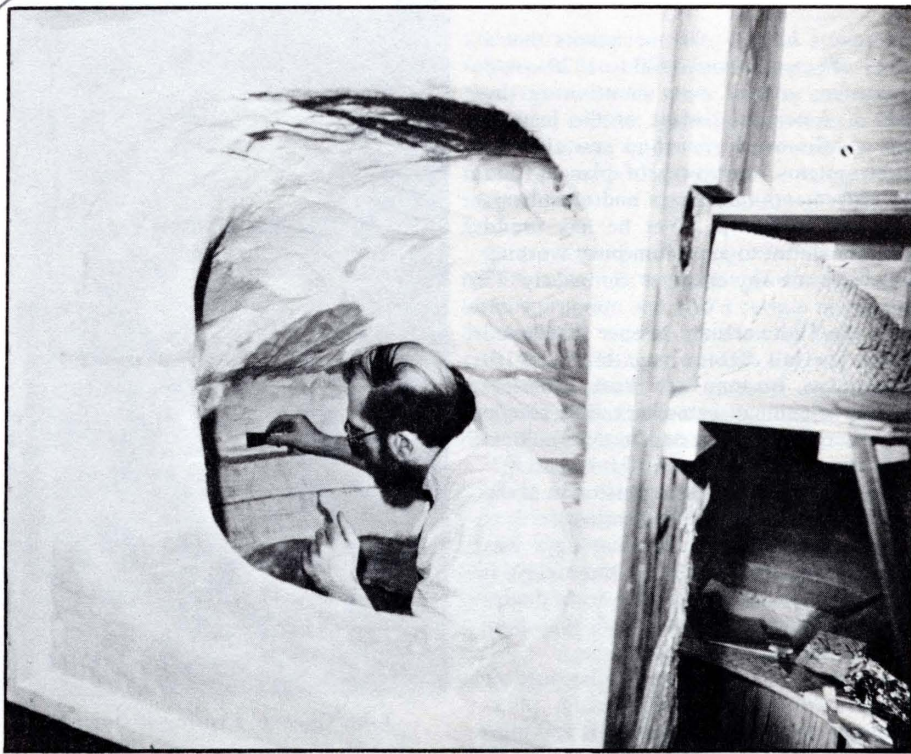
Bowling

The Department of Fishes bowling team has taken a narrow three-game lead over the SI Libraries team. Fishes' record stands at 72 wins and 33 losses while the Libraries team trails with 69 wins and 36 losses.

The Libraries' Inez Buchanan still holds the lead for women's high average despite dropping a few pins as did HMSG Guard George Hannie, who leads the men in high averages. Only two pins separates the top two women.

Buchanan also has the distinction of leading the women in high games with a 204. HMSG Guard Mike Wares leads the men with a 232 for high game.

Bronze Age Tombs To Be Shown in New Hall



Chip Clark

Modelmaker James Reuter, OEC, refines the interior of a tomb model.

site primarily as a ceremonial center. Periodically the tribesmen brought the bones of their dead back to Bab edh-Dhra and placed them in shaft tombs they had prepared earlier.

Most of the tomb shafts were dug to a depth of about six feet. Near the bottom, tomb makers used stone tools to carve domed chambers into the soft layers of lime and clay. The chambers are about six and a half feet in diameter and three feet high at the center. SI exhibit expert James Reuter has reproduced precise details of chamber interiors, even down to the bands of color in the clay and the marks made by stonecutting tools.

The excavation of the tombs was hard, dirty, and hot work. The Ortner party, including his wife Joyce, his son Don, Jr., and his two daughters Allison and Karen,

both dubbed Assistants for Bones and Tombs, stayed in and around the ancient crusader castle at Kerak, about half an hour from Bab edh-Dhra. Daily they arose in time so that they could reach the site by sunrise and get in a day's work before the temperature became insufferable. By noon the thermometer often registered 120 degrees.

MNH motion picture photographer Kjell Sandved accompanied the party and, with the assistance of volunteer artist Jacqui Schulz and the Office of Exhibits Central, will chronicle the expedition in a film to be shown in the exhibit.

"We hope that the tombs and the film will convey to visitors some of the wonder and mystery of a ceremony that took place 5,000 years ago," Ortner said.

Adrian . . .

If you're interested in women's fashions, step over to the Museum of History and Technology and study the work of Gilbert Adrian, the most popular American designer of the 1940's. A small exhibit on MHT's first floor includes clothes and photos of Adrian fashions which have been donated to the Smithsonian costume collection during the past year as a result of Curator Claudia Kidwell's search for examples of his work. Adrian, whose suits, such as the one pictured at right, are marked by slim skirt and tapered jacket with shoulder pads and are considered to have been the first truly American silhouette. The exhibit, which will run through June, was organized by Barbara Dickstein and designed by Richard Virgo.



Scholar Studies Science's Past

By Linda St. Thomas

Professor John C. Greene admits that a history of science from 1780 to 1820 could be written without even mentioning the work of Americans. Most of the leading ideas and discoveries, such as new classification systems, discovery of planets, and new movements in physics and chemistry, came out of Europe. Yet he has found enough material to keep him busy working on a book on this subject for nearly 25 years.

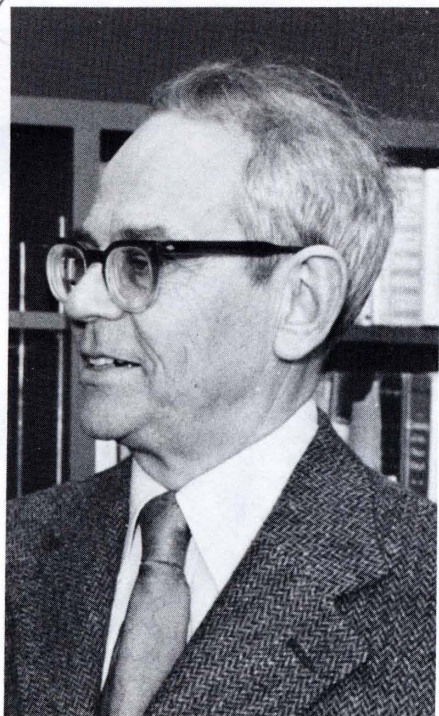
"In the 19th century, science developed in the United States regionally with Philadelphia, Boston, New York, Charleston, and Cincinnati as centers. But people everywhere were interested in the practical applications of this scientific research," explained Greene, a visiting historian at the Museum of History and Technology.

"The popular phrase in those days was 'useful knowledge.' And just like today, it was often easier for a scientist to find support for utilitarian projects rather than pure scientific research," he said.

Chemistry was very popular because of its applications in manufacturing, pharmacology, and the studies of soils and minerals. Chemist Joseph Priestley, one of the discoverers of oxygen, spent 10 years in the United States, from 1794 until his death in 1804, continuing his chemical experiments in an effort to refute the new French chemistry.

The belief that plants and animals can never become extinct—a concept that Thomas Jefferson believed until about 1800—was slowly fading during this period as the science of paleontology developed.

In the anthropology field, the Indian mounds "stirred up no end of speculation," according to Greene. Americans wanted to know who built these mounds and for what purpose. Because they were unlike anything the Indians had built in recent years, some people speculated that the



John Greene, visiting historian

builders must have been Mexicans or other foreign peoples.

A history professor from the University of Connecticut, Greene is spending six months at the Smithsonian finishing his research on these trends and developments in early American science. His book, "Science in the Age of Jefferson," will be published by Harper and Row.

The book, aimed toward a general audience, will also cover Thomas Jefferson's role in the development of the scientific community, the attitude of the public toward science, and the relationship between European and American scientists.

Jefferson's influence was so strong that he played a prominent role in the development of sciences in America. Not all his decisions were favorable to science, according to Greene's research. The Jefferson-supported plans to move the capital to Washington from Philadelphia, then a center for many scientists, may have retarded the formation of a national science center.

However, President Jefferson conceived and planned the Lewis and Clark expedition to the West. They returned with archeological specimens, plants, and data on languages of now-extinct Indian tribes. Jefferson also headed the American Philosophical Society, the leading scientific organization, for 20 years.

During his stay at the Smithsonian, Greene has found old photographs and an assortment of scientific apparatus from the 1780 to 1820 period in the MHT collections. He has also found help from Smithsonian scholars such as MHT Director Brooke Hindle; Sylvio Bedini, MHT deputy director; Deborah Warner of MHT's Division of Physical Sciences; Thomas Dale Stewart, MNH anthropologist emeritus; Waldo Wedel, MNH archeologist emeritus; and Ellis Yochelson of MNH's paleontology department.

Sign Language Classes Offered at MHT, MNH

Two Smithsonian museums are trying to improve communications with deaf visitors by offering classes in sign language for employees who may come in contact with deaf people.

Joe Buckley, special education specialist in the Museum of History and Technology, and Joan Madden education office coordinator for the Museum of Natural History, have arranged the classes in their buildings.

"The purpose of learning the basics of sign language is to help us understand the limitations of people who use sign language," said Madden. "They can use fewer dependent clauses, inverted phrases, and so on. It's much simpler language. We don't really expect to get good enough after these 38 hours of instruction to give tours but hopefully will be able to respond to deaf people with some sign language. Of course, interpreters are much faster, but we want to show the deaf community we are interested, and eventually some docents may be able to take more courses so they can give tours."

"Basic Manual Communication, Beginner 1, includes signs, finger spelling, ges-

By Johnnie Douthis

Mexican Treasures Called 'Stupendous'

The art and artifacts from Mexican national museums were described by Paul Richard, *Washington Post* art critic, as "both wonderful and strange." A rave review in the *Washington Star* by Benjamin Forgey described the exhibitions as "two hecks of a show." Forgey's praise continued, "Aw heck, why not pull out the circus adjectives? They fit. Treasures of Mexico is superb, magnificent, stupendous, and so on!" On the pieces by Rivera, Orozco, and Siqueiros at HMSG, Forgey said they conveyed the power of the artists' styles, passion, and ideas.

Benjamin Forgey said NCFA's "Attilio Salemme: Inhabitant of a Dream" is "very much worth looking at." Forgey noted the increasingly air-tight, vertical-horizontal construction as well as the surprising element of jewel-like color and surface that he said are all distinguishing aspects of Salemme's pictures.

Critics couldn't agree about HMSG's "Europe in the Seventies: Aspects of Recent Art." The *Post*'s Paul Richard called the show "often thin and sometimes infuriating." He said that it was not much to look at and offered little to the mind. But Forgey of the *Star* said, "It is a mistake to do as some critics—to use the so-called 'non-visual' aspect of the show to tar-and-feather the whole thing. Actually, there is a great deal to look at and to think about in the things that have been selected for us to see."

A review in *Industrial Design* magazine praised "More than Meets the Eye" at the Cooper-Hewitt as transcending "the usual presentation of objects, textiles, drawings, etc. in static, if splendid, isolation. The entire show is designed to illuminate the viewer's knowledge of its contents."

Forgey also visited "Photographing the Frontier" at MHT, calling it an excellent demonstration of how valuable photographs can be used as historical documents. He recommended the show for those who want to learn what it was like to grow up and live on farms and small towns in the West during the latter part of the 19th century.

People

A *Washington Star* article featured James Dean, curator of art for NASM, who recently found a note written by General George Washington among a group of framed balloonist prints given to the Smithsonian by Harry Guggenheim. Written in 1784, the note declined the offer of Doctor Foulke to have Washington attend a Lecture on Pneumatics by Foulke. NASM Librarian Catherine Scott took the material to the Library of Congress for authentication.

Articles in the *Post* and the *Star* on "Perfectly Beautiful—Art in Science" at MNH focused on two SI scientific illustrators, Vichai Malikul and George Venable. The *Post*'s Paul Richard noted that, of the drawings in the show, none is finer than those by Malikul. The headline of the *Star* story by Betty James read: "He (Venable) recreates the shape and texture of science and captures its beauty with precision."

SI in the Media

Adelyn Breeskin, consultant for 20th-century painting and sculpture at NCFA, was the subject of an article by Paul Richard in the *Washington Post*. "Old age often brings with it a hardening of the vision, a rejection of the new," Richard wrote. "Though she is in her 80's now, Adelyn D. Breeskin's eye seems permanently young."

The *News and Observer* in Raleigh, N.C., wrote about a day in the life of James Mead, MNH curator of mammals, in his search for sea mammals. The reporter followed Mead's step-by-step process of stripping the beasts down to their skeletons.

The *Washington Star* "Q and A" carried an interview with Eugene Morton, research ornithologist at NZP, regarding seasonal bird migrations.

A *Washington Star* feature on MNH physical anthropologist Lucile St. Hoyme gave details of her hobby—the study of cats. According to the article, St. Hoyme has spent hours at home cat-watching—all at her own expense. Among the conclusions reached in the study are that the psychological development of cats is parallel to the early treatment of children and that mating is learned function, not inherited.

An article on the care of indoor plants which appeared in the *Washington Post* quoted from "Roots: The Saga of the American House Plant" written by John Falk, associate director for the Chesapeake Bay Center for Environmental Studies. Falk's article said, "The more you know about the environment in which your plants originally evolved, the better you'll be able to meet their needs."

Literature

A *Washington Star* article about the marketing and membership recruitment of the Institution described "The Smithsonian Experience" as a beautiful book that offers lighthearted travel for armchair tourists from Anchorage to Key West.

A United Press International feature on "The Smithsonian Collection of Newspaper Comics" used in papers across the country noted that the Smithsonian soon may be recognized as publisher of a best-seller.

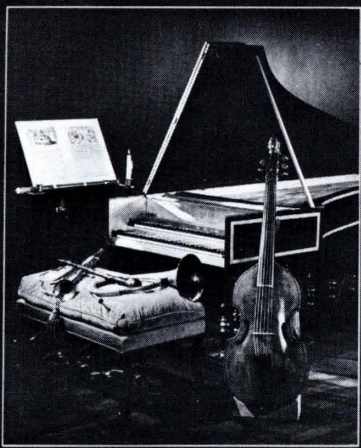
The *Prince George's Sentinel* and the *Washington Post* had high praise for "Museum People" by Peggy Thomson, a book about behind-the-scenes activities at the Smithsonian. The *Post* described the book as rich and wonderful and welcome as an afternoon at the museum.

Natural Phenomena

The *Green Valley* (Ariz.) *News* gave praise to the staff of the Mt. Hopkins Observatory for restoring transportation across the flood-plagued Santa Cruz River. The original bridge spanning the river at Amado was washed away last fall, then a second temporary bridge was destroyed by still another flood in March. But within three days, staff had constructed another temporary footbridge crossing so people stranded on the east side could reach the main road to Tucson. One elderly guest at an isolated ranch was quoted as saying: "The guys did a remarkable job with the bridge. This is a wonderful country you have here."

A Poster for Music

Musical Instruments of the Eighteenth Century



Smithsonian Institution

The Division of Musical Instruments in cooperation with the Friends of Music at the Smithsonian and the Office of Printing and Photographic Services has produced a beautiful color poster of 18th-century musical instruments in the Museum of History and Technology. SI Photographer Dane Penland captured the arrangement, which included a harpsichord by Ioannes Daniel Dulcken, Antwerp, 1745; a viola da gamba by Barak Norman, London, 1718; a one-keyed flute; a three-keyed oboe; and a natural horn and trumpet.

The idea for the poster came from Helen Hollis, an information specialist in the Division. Production was by Karen Bigelow, and layout by Diane Woolverton, both visual information specialists in OPPS. The group hopes to produce another poster on folk instruments at a later date.

Orders for the 19- by 28-inch poster may be addressed to: Poster, HTB 4123. The price of \$6.50 (\$6 for Smithsonian Associates and staff) will go to help support concerts on historical instruments and related projects of the Division.

in sign language to the teacher in charge of this program, he arranged this class for us," Madden said. "The class, opened to anyone who wanted to attend, is taught by Janice Strickland."

Family Pack

Words and music from the opening ceremony of the Smithsonian symposium, "Kin and Communities: The Peopling of America," is available through the museum shops to employees for \$6, 20 percent less than the regular price of \$7.50. The package includes a 60-minute cassette featuring Secretary Ripley, Rosalynn Carter, Benetta Washington, Alex Haley, Margaret Mead, and the McLain Family Band. The highlight of the cassette is the keynote address by the late Senator Hubert H. Humphrey. Also in the package is a 24-page booklet of the speakers' family portraits, tips on gathering family data, and suggested reading.

Newsmakers

By Johnnie Douthis

Martin Williams, director of jazz programs at DPA, and Bill Blackbeard, editors of "The Smithsonian Collection of Newspaper Comics," appeared on NBC's "Today" show to discuss this recent Smithsonian Institution Press publication. Williams was also interviewed on Washington's WJLA-TV about the book.

Claudia Oakes, assistant curator in the Department of Aeronautics at NASM, recently spoke to the Arlington Optimist Club about NASM and participated in the Holton-Arms School's "Potential of Women Day."

Lisa Taylor, director of the Cooper-Hewitt, and **James Goode**, curator of the Smithsonian Institution Building, served on a panel for the administration of grants to be given by the National Endowment for the Arts.

Manuel Melendez, public information officer, DPA, gave a live performance of operatic and concert repertoire on WGMS-FM radio in April.

Walter Boyne, curator in NASM's Department of Aeronautics, delivered a lecture on the Silver Hill Museum to the Society of Logistics Engineers. The talk was followed by a tour of the facility.

Smithsonian photographer **Dane Penland** won first place in the professional division of the Mineral Photo Competition sponsored by the *Mineralogical Record*. The award-winning photograph is of the tourmaline "candelabra," a specimen from the collection of MNH's Department of Gems and Minerals.

Kendall Taylor, predoctoral fellow at HMSG, presented a paper at the Universities Art Association of Canada in Victoria, British Columbia, at the invitation of Canadian art historians. Taylor's subject was "Philip Evergood and the Influence of American Social Realism on Canadian Artists During the 1930's."

Roberta Hauver, general administrative

Monroe Fabian, associate curator at NPG, lectured to the Winterthur Museum docents and staff in March on "Pennsylvania German Furniture," as part of a lecture series on the Pennsylvania German Decorative Arts.

David Squires, operations officer of the Scientific Event Alert Network, was recently interviewed on WGTB radio, discussing the operations of SEAN.

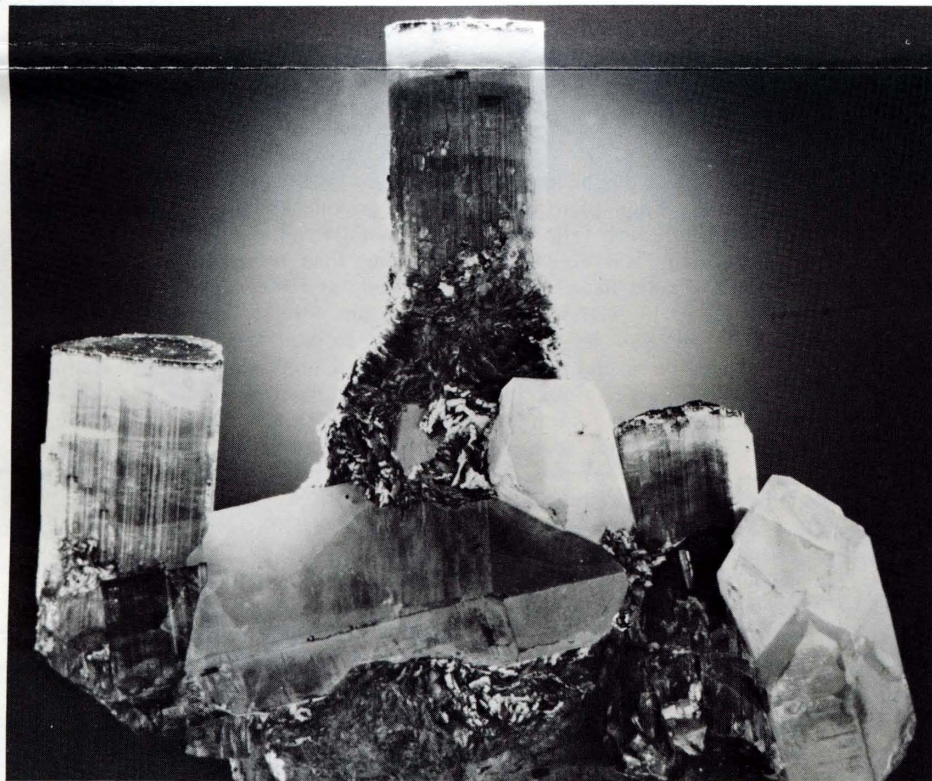
Harrison Radford, a radio astronomer at CFA, now on sabbatical leave in Cambridge, England, gave three scientific lectures in Europe during April. Radford spoke to audiences at the University of Paris, the Institute for Applied Physics in Bonn, and the Max Planck Institut in Göttingen.

Silvio Bedini, deputy director at MHT, recently delivered a lecture on "Research at the Vatican" to the Friends of the Catholic University of America Library. **Catherine Scott**, librarian at NASM, is the president of the Executive Council of the Friends.

Francis Wright, astronomer at CFA, taught her popular course on Celestial Navigation at the Boston Museum of Science again this spring. The eight-week course of both theory and practical application has become an annual tradition for Boston-area boaters.

Farouk El-Baz, research director of NASM's Center for Earth and Planetary Studies, was invited to join The Explorers Club in recognition of a "distinguished scientific career, and in particular contributions to man's understanding of the challenges of space."

Two members of the Smithsonian Museum Shops design staff recently won an award in the Eighth Annual Store Interior Design Contest. **Dolores Fountaine**, display technician, and **Eileen Ritter**,



Dane Penland's award-winning "candelabra" photo

and personnel assistant in the Office of Personnel Administration, recently received a \$25 cash award for her suggestion which resulted in improved emergency fire evacuation procedures and lock systems for the employment office.

Fred Voss, research historian at NPG, spoke to the Maryland Historical Society in April on the subject of Henry Clay.

Audrey Davis, curator in MHT's Division of Medical Sciences, was host for a meeting of the Joint Atlantic Seminar of Historians of Biology at MHT. The seminar was organized at Yale University 14 years ago to provide a forum for graduate students to present papers, usually their first, to their peers and receive comments. Eleven speakers participated in this year's program and topics ranged from the history of medicine in Russia to ecology in the atomic age. Davis and **Uta Merzbach**, curator in the Division of Mathematics at MHT, presented a joint paper at the first meeting of the Southern Association for History of the Sciences and Technology at the University of Virginia in April. The title of their paper was "Aspects of the History of Psychological Apparatus."

display manager, won a second place award in the Museum, Library Displays category.

Steven Weil, deputy director of HMSG; **Adelyn Breeskin**, consultant for 20th-century painting and sculpture at NCFA; along with Benjamin Forgey, art critic for the *Washington Star*, recently conducted a joint seminar on contemporary art at Towson State University, Towson, Md.

Work designed by Smithsonian Press staff members **Natalie Bigelow**, designer, and **Stephen Kraft**, managing designer, was among the 188 entries selected out of 1,326 entries for this year's Art Directors' Annual Exhibition which will open on Friday, June 2, at the American Federation of State, County, and Municipal Employees Building, 1625 L Street, NW., and will be on display through August.

Reidar Norby, associate curator of the Division of Postal History at MHT, has been named an honorary member of the Washington Chapter of the Scandinavian Club. Norby was selected for outstanding services to Scandinavian philately and for his services to the chapter as a founder and first president.

Abzug Presents Houston Artifacts

By Karen Ruckman

On March 23, Carmichael Auditorium was filled with the spirit and determination associated with the women's movement as major artifacts from last fall's National Women's Conference in Houston were added to the Museum of History and Technology's women's history collection.

The artifacts, presented by former Congresswoman Bella Abzug, offered tangible evidence of the spirit generated in Houston. Among the objects given were: the torch carried by relay teams from Seneca Falls, N.Y., where the first women's rights conference was held in 1848; the scroll; the large "women" banner which served as a stage backdrop; the gavels, buttons, badges, original poster artwork, organizing booklets, conference programs, and tape recordings.

In accepting the artifacts, MHT Director Brooke Hindle cited the historical theme which is currently being developed in the women's history collection.

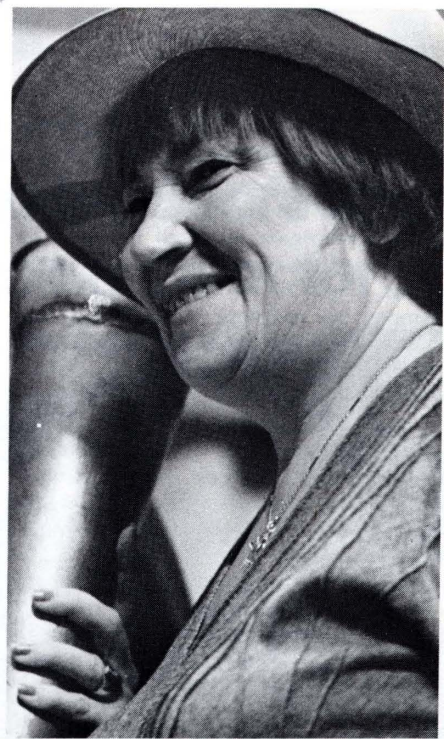
"The objects," Hindle said, "are representative of that theme, particularly the torch which symbolizes the continuity of the women's movement. They will join Susan Anthony's gavel."

The Smithsonian collection traces the political struggle and emergence of women in this country. It includes the table on which the Declaration of Sentiments was written for the first women's rights convention at Seneca Falls, banners used by suffragists to picket the White House, and even one of Bella Abzug's hats.

Joining Abzug in the presentation were olympic swimmer and torch-runner Donna DeVarona and Judy Carter, the President's daughter-in-law, who was present at the beginning of the 3,000-mile relay and in Houston.

A concern of each speaker was the ultimate passage of the Equal Rights Amendment, a vehicle they cited as necessary to achieve full and complete equality for women.

A slide show of the conference, "Decla-



Bella Abzug

ration of American Women," acquainted those not present in Houston with the goals of that conference: to assess the state of women in the United States, identify barriers, and make recommendations for removal of those barriers.

Tribute to Radio City

A special tribute to Radio City Music Hall, prompted by the current interest in conferring landmark status on the Music Hall's elegant interior, is part of the Cooper-Hewitt Museum's exhibition, "Look Again," on view through mid-May.

The decoration of the Radio City Music Hall interior was done under the direction of Donald Deskey, who, in 1932, was awarded by Rockefeller Center, Inc., "one of the largest contracts on record for the decoration of a theater." Deskey designed all the furniture, lamps, and fabrics.

Several years ago, Deskey donated to Cooper-Hewitt a large number of working designs for some of his projects carried out during the 1930's. The Deskey gift also included three drawings by Ruth Reeves who had been chosen to design the Radio City Music Hall carpet.

The Museum has in its collection five drawings by Ezra Winter, donated by his widow, for the dramatic mural over the stairway in Radio City Music Hall.

Also included will be the batik mural entitled "The History of Radio," with Jessica Dragonette in the foreground as the Earth. The mural is on loan for this special occasion from Nadea Dragonette.

RAP Sponsors Symposia

The Resident Associate Program will co-sponsor two symposia, one on Mexico and one on Japan, to be funded by the National Endowment for the Arts and the National Endowment for the Humanities next fall and spring. RAP will serve as a consultant and audience source for both symposia.

The first, "Mexico Today," will explore Mexico's people, art and culture, economic and social development, political system, and key issues in Mexican-U.S. relations through lectures, poetry, art, photographs, films, and performances. Sponsored with the Center for Inter-American Relations of New York; the Commission of Parks, Libraries, and Cultural Affairs in the Office of the Mayor of Atlanta; and Meridian House International of Washington, the symposium will extend from September 29 through mid-November 1978 in these three cities.

The second symposium, "Japan Today," will inform Americans about our country's largest yet least-known ally and trade partner. It will provide insight into the strengths and beauties of a vastly different culture through a variety of events. Sponsored with Meridian House International and Japan Society, Inc., of New York, it will take place in Chicago, Denver, New York, and Washington in the spring of 1979.

Rec. Assn. Opens Season

With its executive committee newly constituted, the Smithsonian Institution Recreation Association held a fashion show on April 30 to open a new season of activities for Smithsonian employees. Among the anticipated events will be more intramural athletics, discount programs, spectator events, and travel opportunities, according to Association President Michael Alin, who is the Resident Associate Program's assistant director for programming. Alin said that the executive committee has been moving slowly in its initial programming efforts until committees are fully staffed and the facilities needed to run the programs have been assigned.

Following is a list of the 1978-79 officers and committee chairpersons of the Recreation Association who invite your suggestions. Membership information and cards may be obtained from any executive committee member. The Association continues to seek interested employees who would like to serve on committees.

Officers: Michael Alin, president; Vincent Turner, first vice president; Ann Gilstrap, second vice president; Thelma Davis, secretary; Cora Shores, treasurer; Dorothy Jacobs, assistant treasurer. Committee Chairpersons: Andrea Blake, George Ford, Kathy James, Francine Free, Edgar Gramblin, Sandra Conway, Vincent Turner, Willie Dillard, Leroy Jefferson, Marvin Joy, Benjamin Howard.

Credit Union

The Smithsonian Credit Union now has available one-year, 7 percent promissory certificates in multiples of \$500. Members must maintain a share balance of \$2,000 in order to be eligible to purchase these certificates. For information about savings accounts and how to join the Credit Union, call Lola Wu on ext. 6411. Office hours are Monday, Wednesday, and Friday, 10 a.m. to 2 p.m. The office is closed on Tuesday and Thursday.

AAA Members Visit V.P. Home

Returned to Garnett McCoy

By Emily Nathan

Joan Mondale greeted a group of members of the Archives of American Art at the Vice President's House for afternoon tea in mid-March and showed them the paintings and sculpture she had selected for the house from museum collections in the Midwest. The visit was the high point of a two day trip to Washington arranged by the New York Committee of the Archives of American Art.

Among the sculpture Mondale had chosen was David Smith's "Star Cage" on loan from the John Rood Sculpture Collection, University of Minnesota Gallery. This had special interest for Archives members because the day before at the Washington center of the Archives, they had seen Smith's notebook with the preliminary sketches for "Star Cage" and photographs of Smith welding the sculpture. The notebook and photographs are part of the voluminous Smith papers which are preserved at the Archives of American Art.

Garnett McCoy, archivist, who assembled the papers in Smith's workshop shortly after his death in 1965, describes them as one of the Archives' richest groups of an artist's personal records.

David Smith lived and worked in Bolton Landing at Lake George, N.Y. He called his place the Terminal Iron Works after the marine engineering shop on the Brooklyn waterfront where he had rented space for his studio in the 1930's.

McCoy described the collecting trip in an article in a 1968 Archives Journal: "I searched for and assembled Smith's papers. They were scattered in several places—in desk and sideboard in the living room, in a filing cabinet in the workshop office, in moldy cartons and another filing cabinet in the basement. At the end of a week I had assembled and sorted an astonishing variety of documents."

Garnett McCoy edited a book on David



This Archives photo shows David Smith at work on "Star Cage," 1950.

Smith, based on the Archives' holdings, which was published by Praeger Publications in 1973 in the series called "Documentary Monographs in Modern Art."

Archives Publishes Checklist

A new and updated edition of "A Checklist of the Collection," with 700 new or revised entries, has been published by the Archives of American Art and may be ordered through the Washington center of the Archives located in the NCA-NPG Library. It is priced at \$7.

When visitors follow the trails through the National Zoo to see their favorite animals, they probably have little inkling of how complicated it is to keep track of the 2,294 inhabitants. This is the job of Registrar Judith Block, who keeps tabs on each Zoo animal by means of a record system which includes any information available on new animals as well as what happens to them at the Zoo. Block, a 10-year Zoo employee, also arranges for shipping the animals and keeps up on laws affecting animal management. She was interviewed by Torch staff writer Kathryn Lindeman.

Q. What information about each animal is on file?

A. Our records show when we got the animal, how it was housed and cared for, its descendants and antecedents, and birthing or hatching history. Since we must be able to tell each individual from every other one in a herd or similar group, our records must also show an animal's leg band, ear tag, stripe pattern, horn shape, or other identifying characteristics. The hardest part is knowing what information to keep—10 years from now, an unexpected aspect may become critical. A good example of how critical it can be is shown by records we kept on the housing of some of the monkeys. We were puzzled and very much concerned by a number of monkey deaths. After the pathologists found evidence of lead poisoning, we needed to track which animals had been housed in enclosures with lead-based paint. The young monkeys chewed on the bars just as small children might do.

Q. For what purposes is the information used at the Zoo?

A. We use it to learn from the animals and keep them well so they live long and reproduce and may be managed as captive popu-

lations. Some of the carcasses of the animals which die are sent downtown for the museum collections. In these cases, not only can the animal itself be studied, but we can provide its history from our records. We also can get an overall picture from these statistics. One interesting fact we've



Judith Block

learned is that the death rate averages about 20 percent each year. Even though we could have an epidemic among one group one year and no epidemic another year, it all averages out. Other zoos confirm that it is the same for them.

Q. How do people outside the Zoo use the information?

A. We often get requests for information on a particular animal or group from the general public. Teachers who bring schoolchildren for a lesson on monkeys, for example, may call in advance and ask for the sex and age structure of the group.

Keeping complete records also aids our programs with other zoos. Very few animals are replaced from the wild these days; most of them are captive bred here or in other zoos. We supply each other and the records provide complete genealogies and make population management possible. With more than 100 animals on loan from other zoos and the same number loaned out, we are able to actively manage the groups on an interzoo basis.

The information is also used to complete annual questionnaires for use in studbooks, which are international population studies. On the rhinoceros, for example, it might show which species breed, how often, and with what rate of infant viability.

Q. What kinds of shipping arrangements do you make?

A. Shipments are sometimes very complicated. Transfer of the young elephant that came from Sri Lanka as a Bicentennial gift involved tons of paperwork with a lot of different agencies. After all that work, I was determined to see that animal get off the truck so I came to the Zoo in the middle of the night to watch the arrival.

In another instance, some monkeys were being shipped to the Zoo, but there was a delay because the animals were housed with fruit and vegetables which could not be brought into the country. After many phone conversations, we settled the problem: the U.S. dispatch agent in Miami spent an hour and a half carefully scraping the food out of the crates and avoiding monkey bites.

Q. How does the registrarial system operate?

A. When the Zoo was begun in the 1890's, the Smithsonian's practice of accessioning animals was simply to assign a number to each. Under that system, we have used more than 46,000 numbers. Even though most of those animals are dead, we still have information about them which may prove helpful in present studies.

Correction

Professor Charles Harvard Gibbs-Smith is the first occupant of the Lindbergh Chair of Aerospace History at NASM, not Lindbergh Scholar-in-Residence as given in the April issue of Torch.

FLORA SMITHIANA

By James Buckler

The genus *Tulipa* refers to a group of hardy bulbs which provide Washington with some of its most colorful and brilliant flowers during the spring and early summer. Natives of various parts of Europe, western Asia, and northern Africa, tulips derive their name from the Turkish word *tulband*, meaning turban. Tulips belong in the lily family, Liliaceae.

In the fall of 1973, the Office of Horticulture installed its first tulip beds using approximately 75,000 bulbs and plans to add approximately 180,000 bulbs in the fall of 1978. These bulbs provide a kaleidoscope of color for almost three months in the spring depending on the weather conditions. If the weather is unseasonably warm as this April was, they will flower and be short-lived.

The planning for our seasonal flower beds starts months in advance when we have the widest selection and can get large quantity at a great discount. Designs for our 1979 spring flower beds were completed in late February of 1978 when the ground was still covered with 8 inches of snow. With the design stage already completed for the following year, we can relax and enjoy the spring display, evaluate the performance of the bulbs, and determine if next year's orders should be changed.

With the thousands of varieties of tulips available in different heights, colors, and blossoming seasons, we never need to use the same variety twice. Since the late 17th and early 18th centuries, the Dutch have been breeding tulips for larger and more colorful flowers. Hopefully, you will not only have enjoyed the variety of tulip beds here at the Smithsonian, but also jotted notes on the colors and selections that you might want to purchase next fall for your own garden.

Unlike the long-lived daffodils and hyacinths, tulips should be treated as annuals in the Washington metropolitan area. If jumbo bulbs (13 cm +) are purchased, they provide exhibition size flowers the first year; however, the vigor of the bulb, its flower size, and often even its color will change the second spring and disappoint you with its quality. Therefore, it is best to

remove all tulip bulbs following flowering and replace them each fall. With the heavy soil in our area, the bulbs frequently rot in the ground before the end of summer.

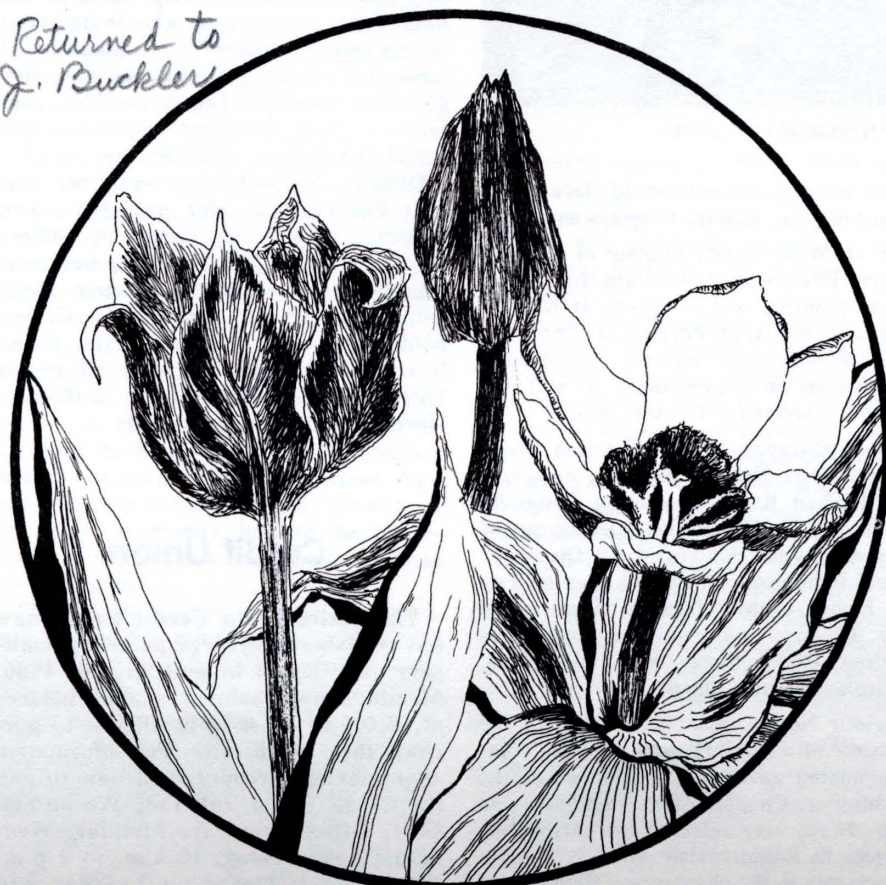
If you decide to save the bulbs from year to year, they should be allowed to remain in the bed undisturbed until the leaves naturally turn yellow and die in early summer—approximately late June. They should then be dug, placed on a wire rack to dry, and then stored in a cool, dry, and dark place until early October when they should be planted once again: a great deal of work and storage problem for most urban residents.

You should devote some time to planning your tulip bed early in the spring. Visit various public parks and botanical gardens that have properly labeled tulip display beds to

discover which varieties you might like to use the following year. Then plan your border with the short, single early tulip varieties such as 'General de Wit' or 'Pink Perfection' in the front (\pm six inches tall), followed by the Double Early, 9–16 inches, such as 'Murillo' or 'Mr. van der Hoef,' Mendel and Triumph tulips, each approximately 16–26 inches; Cottage tulips, including lily-flowering types, such as 'Queen of Sheba,' Darwin tulips such as 'President Kennedy' and 'Red Dover.'

Tulips should be planted approximately 6 inches deep in a well-drained soil with lots of humus or organic matter, with the addition of ground bone meal at a rate of 5–6 pounds to 100 square feet. The bone meal, rich in phosphorus, will help the plants develop a solid root system.

Returned to J. Buckler



Tulipa

Drawing by Warren Abbott