



THE SMITHSONIAN TORCH

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Regents Approve Parking Study

The Smithsonian Board of Regents has allocated \$70,000 in trust fund monies for an expert study of the possibility of underground Mall parking to alleviate the acute shortage of visitors' parking space.

The Board has also approved hiring of a management consultant for a 75-day period to draw up recommendations for strengthening communications among the Regents, SI staff, and members of Congress.

These decisions were announced by Michael Collins, the Institution's new under secretary, at a press briefing immediately after the Board's regular May meeting.

Collins, who conducted the briefing along with John Jameson, assistant secretary for administration, pointed out that the Mall parking problem would inevitably grow more serious as a result of the opening of the East Building of the National Gallery of Art.

Surveys conducted for the Institution show that 57 percent of the Mall's visitors arrive by car and that a third of them must park more than six blocks from the museum buildings they wish to visit. At present, there are 600 parking spaces on the Mall and another 450 in the garage beneath the Air and Space Museum.

The feasibility study will focus on esthetics, financing, management, location of the garage entrances, and impact on traffic patterns. The study will explore the advisability of constructing a garage with 1,500 spaces and eventually two other garages with an additional 1,000 spaces.

The decision to carry out the survey was made after preliminary discussions on the parking problem with a variety of agencies, ranging from the National Park Service to the Commission on Fine Arts. Collins emphasized that a go-ahead on construction would require approval by the Congress and other bodies.

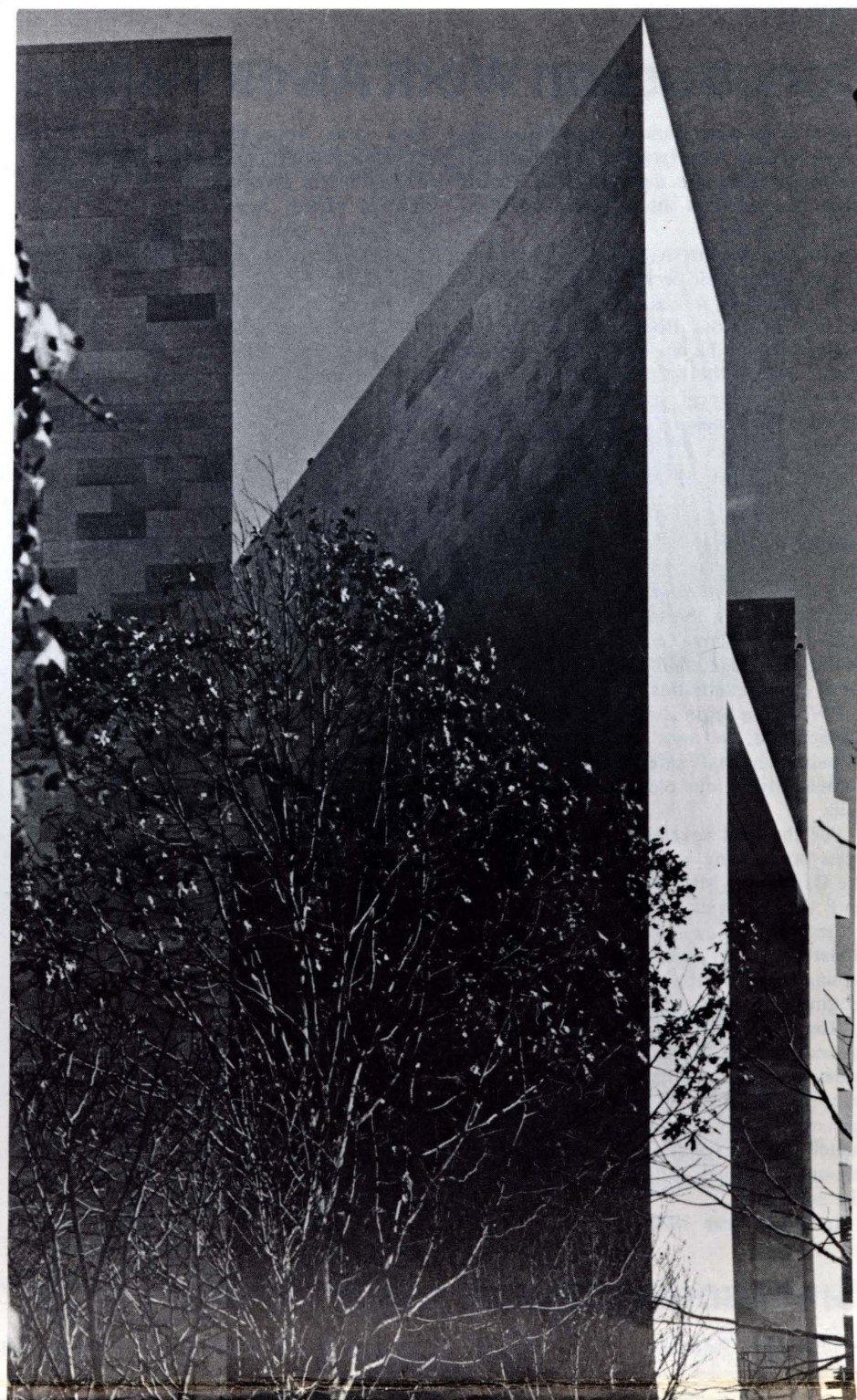
The management consultant, selected by the Regents Executive Committee, is Herman P. Bretsch, who is associated with the Institute of Public Administration. In addition to looking into relations with the Congress, Bretsch was charged with studying the functions of the under secretaryship, and the bylaws and operational procedures of the Regents.

The Board also moved to continue efforts to secure transfer by the General Services Administration of the old Tariff Building, on F Street, NW., between 7th and 8th Streets. The building, now housing the U.S. International Trade Commission, would be used for the overflow of collections of the National Collection of Fine Arts, the National Portrait Gallery, and the Archives of American Art.

The Regents heard a report on the success of "The Smithsonian Experience," the first venture into the field of popular publishing by Smithsonian Exposition Books, formerly the Smithsonian Publishing Task Force. A first edition of 250,000 has been exhausted, and a second printing of 85,000 is now on sale.

The Board voted to approve publication of two new general readership books by the same organization, subject to the results of test mailings. "The Smithsonian Book of Invention," prepared by SI scholars and outside specialists, will deal with the process of invention and its social impact. A second popular work, largely compiled by Museum of Natural History staff, will deal with natural history field expeditions and their results.

The Regents also received a report on progress in the installation of the Multiple Mirror Telescope, a joint project of SI and the University of Arizona, at the Smithsonian's Mount Hopkins Observatory near Tucson. This instrument, the third largest of its kind in the world, is intended for research in both infrared and optical astronomy. (See story, Page 8.)



Gallery's East Building Adds Dramatic New Space for Art

Standing in the middle of the central court of the National Gallery's new East Building, which opens to the public on June 1, the visitor has an overwhelming sensation of space and light. So effective is architect I.M. Pei's design that the interior space seems greater than all outdoors.

Just outside the building sits a monumental bronze sculpture in two pieces by the British master Henry Moore. Titled "Knife Edge Mirror Two Piece," it may be the sculptor's largest work ever. Moore, who arrived in Washington last month to supervise installation of the sculpture, said he wanted to make sure that it would get full sunlight at sometime every day.

"You can't tell a person in words what a sculpture means," Moore said. "If you could, there would be no need to make it. This one describes every mood I've felt over the nine months it's taken to create."

Seven works commissioned

The sculpture is one of seven monumental works in the media of painting and tapestry, as well as sculpture, which have been commissioned through gifts from private donors.

Moore was openly impressed by the East Building, which he toured with Pei and pianist Byron Janis, who came to test the building's acoustics. He also admired another of the commissioned pieces, a mobile by the late American sculptor Alexander Calder. The huge sculpture, suspended and in continual motion above the court, was completed around the time of Calder's death in 1976.

The East Building, a gift of Paul Mellon, the late Ailsa Mellon Bruce, and the Andrew W. Mellon Foundation, brings to the Mall a host of new facilities including exhibition galleries, a new restaurant called the Terrace Cafe, and a Center for Advanced Study in the Visual Arts, to open at a later date.

Three towers offering 95,000 square feet of gallery space on three floors off the central court will house additions to the National Gallery's permanent collection as well as temporary exhibitions. The study

center will feature a six-story library with an open reading room as its focal point.

Six shows mark opening

To inaugurate the new building, the National Gallery is opening six major exhibitions displaying aspects of the permanent collections as well as loaned works.

One of the exhibitions opening here on the first leg of a three-city tour is "The Splendor of Dresden: Five Centuries of Art Collecting." Works of art for the show, the first from the German Democratic Republic to be sent to the United States, have been gathered from eight museums in Dresden. The 700 pieces, spanning periods from the 16th century to the present, were collected in Dresden from all over the world.

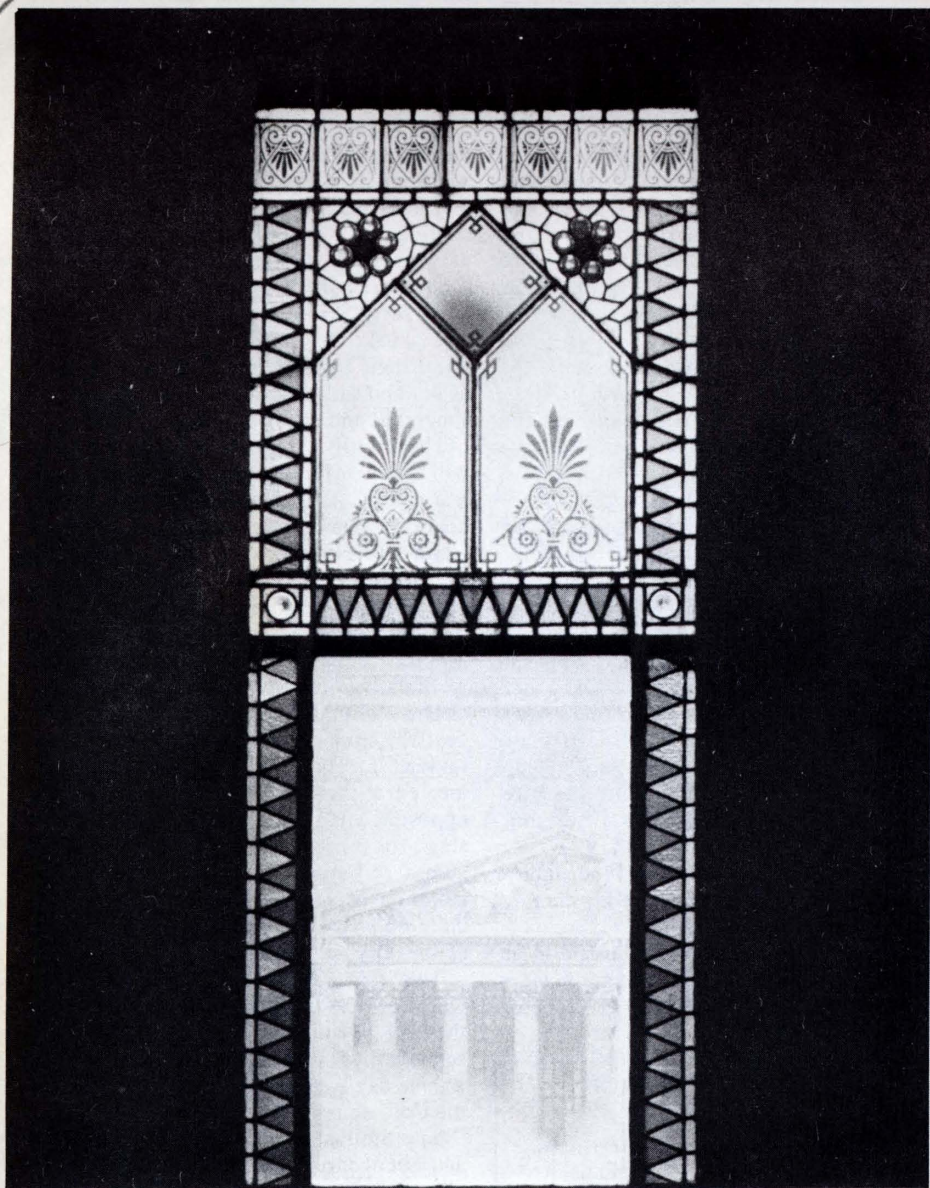
Because large crowds are expected for the Dresden show, which includes paintings, sculpture, jewelry, porcelain, armor, decorative objects, prints, and drawings, the Gallery has set up a free pass system to minimize lines at the entrance to the exhibition. The Dresden show will remain on view in the East Building through September.

Five other exhibitions mark the building opening. "Piranesi: The Early Architectural Fantasies" includes a full range of imaginative work by the 18th century graphic artist Giovanni Battista Piranesi (1720-1778).

The exhibition "Aspects of Twentieth Century Art" presents a survey of major artists and innovative styles including fauvism, cubism, futurism, surrealism, expressionism, constructivism, and other creative movements of the first half of this century.

A selection of French impressionist and postimpressionist paintings are included in the exhibit "Small French Paintings from the Bequest of Ailsa Mellon Bruce."

The sixth exhibition, "Master Drawings and Watercolors," includes approximately 115 works by 77 artists dating from the 12th into the 20th centuries. Included are pieces by Leonardo da Vinci, Raphael, and Michaelangelo, as well as offerings by Degas, Van Gogh, and Cezanne.



PRIZE WINNER—Jean W. Gwaltney of the Charles Willson Peale Papers won first prize in the *Torch* Photo Contest with this view of the National Archives Building through a 100-year-old stained glass window in the Portrait Gallery. Other award-winning photos are on page 7.

Construction Work Awes Visitors

With a growing number of construction projects now underway in Smithsonian buildings, there are days when it almost seems the workers attract more attention than the exhibits.

Visitors in the Arts and Industries rotunda crane their necks to watch the man on a narrow ledge near the ceiling, about 50 feet from the floor; children appear mesmerized by the cranes that haul slabs of marble around the Museum of History and Technology terrace; and employees dodge the work sites looking for new ways in and out of their offices.

Unlike the basic glass and concrete office buildings, the Smithsonian museums are used for public exhibitions, storage of invaluable collections, offices, and dining rooms. This variety of functions, combined with this flow of some 25 million people walking through the buildings every year, makes even simple maintenance a never-ending challenge, said Richard Ault, director of support activities.

"When we begin a construction or repair project here, we must constantly be aware of public and staff safety, esthetics and the authenticity of our older buildings," Ault said.

For the past several months, work has been progressing at the north entrance of the Castle, the MHT terrace, the A&I roof and the Renwick Gallery facade. Each project has its own contractor, but all are under the direct supervision of the Smithsonian's Office of Facilities Planning and Engineering Services.

Roof repair on the Castle's north portico closed the Mall entrance this spring while a crew installed a protective barrier to prevent plaster falling on passersby. This temporary structure, which has been painted to match the entryway, will remain up for about six months, allowing people to use the north door.

In fiscal year 1979, the entrance will

close again while the portico roof is replaced, a task which should take about four to six months, according to OFPES administrative officer James Guandolo. During that period, visitors and staff will be directed to the side entrance near the Great Hall.

This spring, crews began working on the MHT Mall terrace to correct a water seepage problem. Water had been leaking through the terrace into the Museum's ground floor so slabs were removed to repair the protective polyurethane membrane and add new waterproofing materials.

The second phase of the project will begin in October when the heavy tourist season ends. The completion date for terrace reconstruction will depend on appropriation funding and weather, but it's tentatively scheduled for 1981, according to OFPES.

At the Renwick Gallery, which was restored in the late sixties under the auspices of the General Services Administration, a construction company is repairing the facade and roof. Until work is finished, a shelter over the adjacent sidewalk and the Pennsylvania Avenue entrance will protect pedestrians and visitors.

"The Renwick's problems, like those of the A&I building, are complicated by its age. We have to restore the facade while retaining the original character of the building," Guandolo said. Completely repairing and replacing portions of the building exterior will probably take another two years, he added.

The Smithsonian's most extensive project is the A&I roof reconstruction (See *Torch*, January 1978). Replacement of the copper and lead coated roof in the rotunda and four major exhibition halls, now underway, will take about a year to complete. Following this phase, the remaining half of the roof will be replaced and exterior building work on bricks, downspouts, gutters and windows will begin.

The new roof will be a brighter shade of gray, but it will take on a more 19th-century look after a few years of exposure to oxygen and Independence Avenue car exhaust pollution. What looks like another construction project on the lawn between the Hirshhorn and A&I is really a storage and staging area for the roof reconstruction.

"But a 19th-century look is exactly what we don't want at the Hirshhorn or the Air and Space Museum," Ault said. "We have to tailor our designs and plans for buildings as young as two years and as old as 123."



FIRST LADY VISITS . . . Rosalyn Carter is welcomed to MNH by Director Porter Kier (center) and Assistant Secretary Paul Perrot. With Mrs. Carter is Dr. Armand Hammer who accompanied her on a tour of "Treasures of Mexico."

12th Annual Folklife Festival Set For Columbus Day Weekend

The 12th annual Festival of American Folklife will be held from Wednesday, October 4, through Monday, October 9, on and around the Mall.

"Community" is the theme of the 1978 Festival, featuring representatives from five major groups: citizens of Mexico from the states of Guerrero, Oaxaca, and Vera Cruz; Mexican-Americans from California or the Southwest; Chesapeake Bay fishing communities; coal and oil producing communities; and the Native American community of San Juan Pueblo in New Mexico.

With the help of demonstrations of traditional crafts, music, dance, and cooking, the Festival will explore how common cultural concerns tie people together in communities.

The Mexican and Mexican-American

program has been planned to coincide with "Mexico Today," an international symposium opening in Washington on September 29 and continuing for six weeks. The symposium is funded by the National Endowments for the Arts and Humanities and sponsored by Meridian House International, the Smithsonian Resident Associate Program, and the Center for Inter-American Relations.

The contributions of the people of San Juan Pueblo will include demonstrations of such crafts as pottery making, cooking, weaving, and construction of musical instruments. Indian singers and dancers will perform ceremonial dances outside the Museum of Natural History.

Representatives of oil and coal areas will offer demonstrations of the technological processes involved in their industries and will share the songs and tales which have become popular in their communities. The presentations, centered on the Washington Monument grounds, will be sponsored by the Department of Energy.

Again this year, museum exhibits will provide backdrops for Festival workshops and demonstrations in the Museum of History and Technology. Plans include demonstrations by pipe organ makers in the Hall of Musical Instruments and workshops in school lore at the Dunham school exhibit.

In MNH, Festival participants from Chesapeake Bay fishing communities will retell their folklore and display such skills as net and sail making, crab picking, oyster shucking, and decoy carving.

The Family Folklife program in MHT will again offer visitors an opportunity to learn how to collect their own family histories. Daily workshops will give the visitors practical tips on interviewing family members and collecting photos, films, and personal memorabilia.

American musical instrument makers and Mexican craftsmen will demonstrate their work daily at the Renwick Gallery.

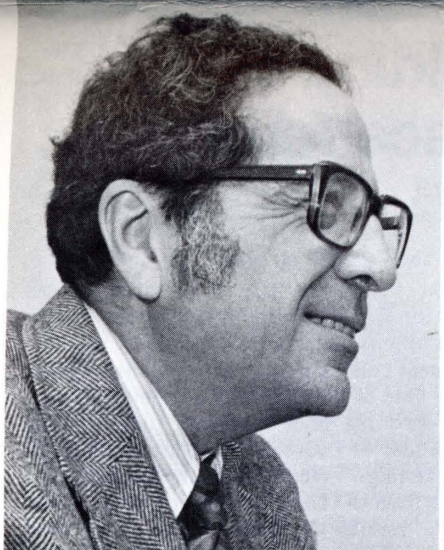
The children's area, part of the Folklife Festival from 1974 through 1976, will be revived for the '78 Festival and will be located at the Washington Monument site, opposite MHT. Highlights will include a stage for presentation of children's singing games and stories, a special area for construction of sandcastles, and an exhibit of children's folk art drawn from Washington elementary and junior high schools.

The Festival was scheduled for early October to include three school days, thereby permitting organized groups of schoolchildren to attend, and to encompass a three-day weekend. Monday, October 9, is the Columbus Day holiday.

The Smithsonian's Office of Elementary and Secondary Education will sponsor special workshops in July and September for teachers preparing to take their students to the Festival.

The Festival will be open daily from 10 a.m. to 5 p.m.

Smithsonian Names News Service Chief



Alvin Rosenfeld

Alvin Rosenfeld, a veteran news correspondent and editor, has been appointed deputy director of the Office of Public Affairs and chief of its news service.

Rosenfeld, who has experience in both print and electronic areas of journalism, has covered major news stories on three continents and served as a diplomatic correspondent and editor in Washington. He comes to the Smithsonian after serving as a senior editor on *The Trib* in New York.

Rosenfeld, born in St. Louis, Mo., holds a bachelor's degree from Washington University in that city and a master's degree from the Graduate School of Journalism at Columbia University in New York.

He worked as a reporter for the International News Service in Washington, an editor for United Press in New York and a staff member for *The New York Post* before going overseas as a foreign correspondent for the *Post*. He later served as bureau chief for NBC News in Madrid and Jerusalem and was assigned by NBC to cover stories for radio and television in Western Europe, Algeria, Central Africa, Cyprus and India.

Rosenfeld also reported from the Middle East for *The New York Herald Tribune* and *The Washington Post*. He served as the NBC State Department correspondent and as an editor for the "Outlook" section of *The Washington Post* before participating in the planning and launching of *The Trib* in New York.

Peter Marzio, curator of graphic arts in MHT's Division of Cultural History, was named director of the Corcoran Gallery of Art last month. When he assumes the directorship on July 1, Marzio will fill a position which has been vacant since Roy Slade left the Gallery in May 1977. Gilbert Kinney served as acting director during the intervening year.

Marzio, 35, was one of the curators responsible for MHT's exhibition, "A Nation of Nations." He also served as editor of the 670-page exhibition catalog. A scholar of American history and American art history, he received his Ph.D. from the University of Chicago in 1969.

Marzio's most recent show, "Cut on Wood: The Art of Woodengraving in America," opens at MHT on June 2. (See article, Page 5).

Suzanne Miller Pogell has joined the CBCES staff as public information officer. She was formerly a public participation consultant in St. Louis where she also designed and directed regional, state, and national public information programs on environment, education, and the arts.

Robin Russell Parkinson has been named as Cooper-Hewitt's first staff exhibitions designer. He comes to the Smithsonian from the Museum of Science in Boston.

Claude Russell has moved from his position as NASM general foreman to assistant building manager for the Museum.

Olav Oftedal, formerly with Cornell University, has assumed duties as a nutritionist in NZP's Office of Animal Management.

Alta Walker, a lunar geologist, is now with NASM's Center for Earth and Planetary Studies. She formerly held a post-doctoral fellowship in geology at Rice University.

Comings and Goings

Steve Balkcom has joined the staff of the Office of Smithsonian Symposia and Seminars. A native Georgian, he is a historian specializing in medieval Italy and France.

Charles Lada, a former Smithsonian Fellow of CFA, has been named a Bok Fellow at the University of Arizona and will accept a two-year appointment with the University's Steward Observatory.

Neville Woolf, an astronomer on the staff of the University of Arizona, has been named acting director of the Multiple Mirror Telescope, a joint project of the University and the Smithsonian Astrophysical Observatory. The telescope is now nearing completion at the Institution's Mt. Hopkins facility near Amado, Ariz.

Carleton Craven and **Robert Osborne** have joined the Office of Equal Opportunity as EEO specialists. Craven, who previously worked with an airline trade association as administrative officer, will handle programs for the handicapped and upward mobility activities. Osborne, a military retiree, will be responsible for EEO complaints.

William Kloss, exhibition coordinator for SITES, has left to complete his doctoral dissertation in art history.

Sally Slater has assumed duties as assistant registrar at SITES, filling a position vacated by **Zaida Gipson** who is relocating to another city.

SMITHSONIAN TORCH June 1978

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

SI in the Media

By Johnnie Douthis

Living Portraits at NPG

Beginning in January, the National Portrait Gallery sponsored a series of four oral "self-portraits" given by people chosen for the significance of their influence on American life. Lectures were given by union leader Harry Bridges, city planner Robert Moses, acting teacher and innovator Lee Strasberg, and psychiatrist Karl Menninger.

An editorial in the *Washington Star* praised the series as an opportunity for diverse personalities to make "their self-images part of a national treasury of perceptions about the past."

Wolf Von Eckhardt, writing in the *Washington Post*, compared Robert Moses' talk to a Jackson Pollock painting. Another of the lecturers, Lee Strasberg, "sketched a lot of affectionate detail into his portrait of the American theater," Von Eckhardt said.

At the Zoo

Last month's *Torch* "Q&A" about Zoo Registrar Judith Block tipped off the *Post*'s Mike Causey to a good story. Causey, who writes "The Federal Diary," devoted his full column on Saturday, May 6, to an interview with Block on the intricacies of Zoo residents' family trees.

A recent article by the *Star*'s Thomas Crosby vividly described early morning sights and sounds at the Zoo. Crosby, who has written extensively about the Zoo for the newspaper, said that the hours before the buildings open and people arrive is just the time to see "the real Zoo."

Spring apparently triggers a reaction among newspapers across the country: it's time to join the "panda watch" for signs of a successful mating between Hsing-Hsing and Ling-Ling. But alas, May 10 brought Crosby's sad story in the *Star*, headlined, "Pandas Flunk the Mating Game for Fifth Time."

A Different Zoo

MNH's Insect Zoo continues to capture the attention of reporters. *Baltimore Sun* reporter Randi Henderson wrote that the large, furry-bodied tarantulas were among the more spectacular specimens in the exhibit. "There's a lot of information here for the person whose knowledge of insects is limited to the roaches crawling in the kitchen or the crickets out on the lawn," Henderson said.

Fun at Air and Space

NASM is putting together a "gourmet aerospace cookbook," in the words of a recent Associated Press story picked up by the *Washington Star*. So far, former Museum Director Michael Collins' letter to air and space "old timers" has brought in recipes for Orville Wright's biscuits and Wilbur's jams and jellies, contributed by one of the Wright nieces. Other recipes, the article said, include air mail meatloaf, grits souffle, and campfire-baked blueberry pie.

And speaking of Orville Wright, the

Participation Up In RAP Programs

By Michael Roney

Member interest in Resident Associate Program activities has increased significantly since 1976, according to a random sampling of members surveyed by RAP in early March. With 860 members responding, the survey showed program participation to be 33 percent above the level indicated by a similar canvass two years ago.

RAP's Assistant Director for Programming Michael Alin, who coordinated the study, attributed the increased participation to activities that are timely and responsive to the expressed interests of members.

The survey also indicated that about half the membership is married (51 percent) and female (51.6 percent). Most members are college graduates (75 percent) and, of these, 40 percent hold graduate degrees. Membership is drawn almost equally from all age groups with the largest number aged 26 to 45. A significant back-to-the-city trend has emerged this year, with 39 percent of members residing in D.C., compared to 25 percent in 1976. Thirty-eight percent live in Virginia and 23 percent in Maryland.

According to the survey, 69 percent of the members have been Associates for more than two years, whereas in 1976 only 44 percent had been. Ninety-four percent indicated an intention to renew their RAP memberships.

Boston Globe revealed that the suit worn by Orville's mannequin, who sits at the controls of the Kitty Hawk Flyer, is actually Paul Garber's "old blue suit." Garber is NASM's historian emeritus.

Art at the Museums

"Any art exhibition named after a bar can't be all bad," Benjamin Forgey wrote in his *Washington Star* piece on "Els Quatre Gats" at HMSG. Forgey found the show to be "a fascinating episode in the early career of Pablo Picasso, and something a bit more."

The *Post* carried a lengthy illustrated article by Sarah Booth Conroy on "Maria Martinez: Five Generations of Potters," at the Renwick.

Philadelphia Inquirer art critic Victoria Donohoe wrote that the Cassatt show at NCFA serves notice that "the winds of popular taste have shifted." According to Donohoe, the turnabout coincides with the growth of the women's movement, which claims Cassatt as one of its heroines.

Forgey of the *Star* thinks it is a good idea to include the *Time* covers in NPG's collections where they will get professional curatorial care. He wrote that the images will be available for trivia games, serious scholars, and those who just like to be entertained by history's winners and losers.

Paul Richard of the *Washington Post* agreed, calling "The Time of Our Lives" exhibit "a zippy little show. What one notices at once," Richard said, "is its range, its wit, its flash."

More About SI

The publication of one of the 20 volumes that will make up the "Handbook of North American Indians" prompted an article in the *Washington Star*. The Smithsonian is accustomed to massive projects, the article said, "but the Indian Handbook project, as a group effort written by specialists (at the going 1910 rate of two cents a word), almost boggles the Smithsonian mind that is used to being boggled."

A *Star* feature by Betty James detailed the operation of NN3SI, the ham radio station in MHT's exhibition, "A Nation of Nations."

Blind Intern Joins NASM Staff



Richard Hofmeister

Rene Zelickson and Harold Snider examine raised line drawings of NASM.

By Kathryn Lindeman

"For the first time that we know of, a handicapped museum intern is being sponsored by a State agency of vocational rehabilitation," said Harold Snider, the National Air and Space Museum's coordinator of programs for the handicapped.

"We hope this will be the first in a string of such opportunities. There are a lot of jobs in museums that blind people could do," said Snider, who is himself blind, "and only through such a program can blind people, museum people, and rehabilitation counselors become aware of how many possibilities are open."

The intern is college student Rene Zelickson, blind since birth, and the sponsor is the California State Department of Vocational Rehabilitation. The State agency pays the intern's expenses and a

living allowance during the internship to aid with education and career choices.

Zelickson, who will be at NASM until mid-August, is a recent graduate of the Orientation Center for the Blind where she learned braille, cooking, cane travel, and other mobility skills. "After she gets familiar with the Museum and its exhibits," Snider said, "Rene will be exploring new techniques for cassette tours."

"Cassette tours produced for the blind have been too complicated or boring to be practical," Snider explained. "Here at NASM, we tried reading the labels onto tape cassettes, but this was tedious for the listener. In our new program, we hope to be able to make the tapes more interesting by including sounds such as rocket engines. We would rather have catchy descriptions for 3 or 4 minutes than 6 or 7 minutes of label reading."

Snider said that when approaching an airplane on exhibit, a sighted person can take in the wings, propeller, shape, and markings as well as a line of the caption in the first few seconds. But for a blind person, it may take 5 to 10 minutes to feel the propeller and examine all the parts. Even a verbal explanation about a non-touchable item takes more time, so a blind visitor can't cover as many exhibits as a sighted person.

"If an exhibit is touchable," Zelickson commented, "you have a better idea of what it's like, but just hearing a good description helps a lot. It takes participation on both ends—along with the description, the blind museum visitor also has to ask questions whenever possible. Although cassettes can't respond with answers, interesting descriptive words could be used to tell about different items. Naturally, all museum exhibits cannot be touchable—many are just too delicate. But you don't have to touch an exhibit to really appreciate it. Other alternatives can be found."

Zelickson, who can see outlines of objects, feels that the Air and Space Museum is a good place to develop these tours because it is fairly accessible—more so than any other building she's been in before. It is also not as dark as other museums, she said.

While at NASM, Zelickson also hopes to learn about museum work in general and how to design exhibits. "I like to draw and will be getting a raised line drawing device and talking calculator to help with measurement and calculations."

Special Gifts

National and Resident Associate memberships, including one-year subscriptions to *Smithsonian* magazine may be purchased by employees and eligible volunteers for themselves or as gifts. National Associate memberships cost \$6 (foreign postage \$3.50 extra). Resident Associate membership rates are as follows: \$15 single; \$18 double; \$23 family. Applications for all categories of membership are available at the Castle Reception Center.



Richard Hofmeister

STATUE FOR VICTORIAN GARDEN . . . This statue of Spencer Fullerton Baird was unveiled in May to commemorate the Centennial of Baird's appointment as the second secretary of the Smithsonian. The 7-foot bronze is a work of the American artist Leonard Baskin.

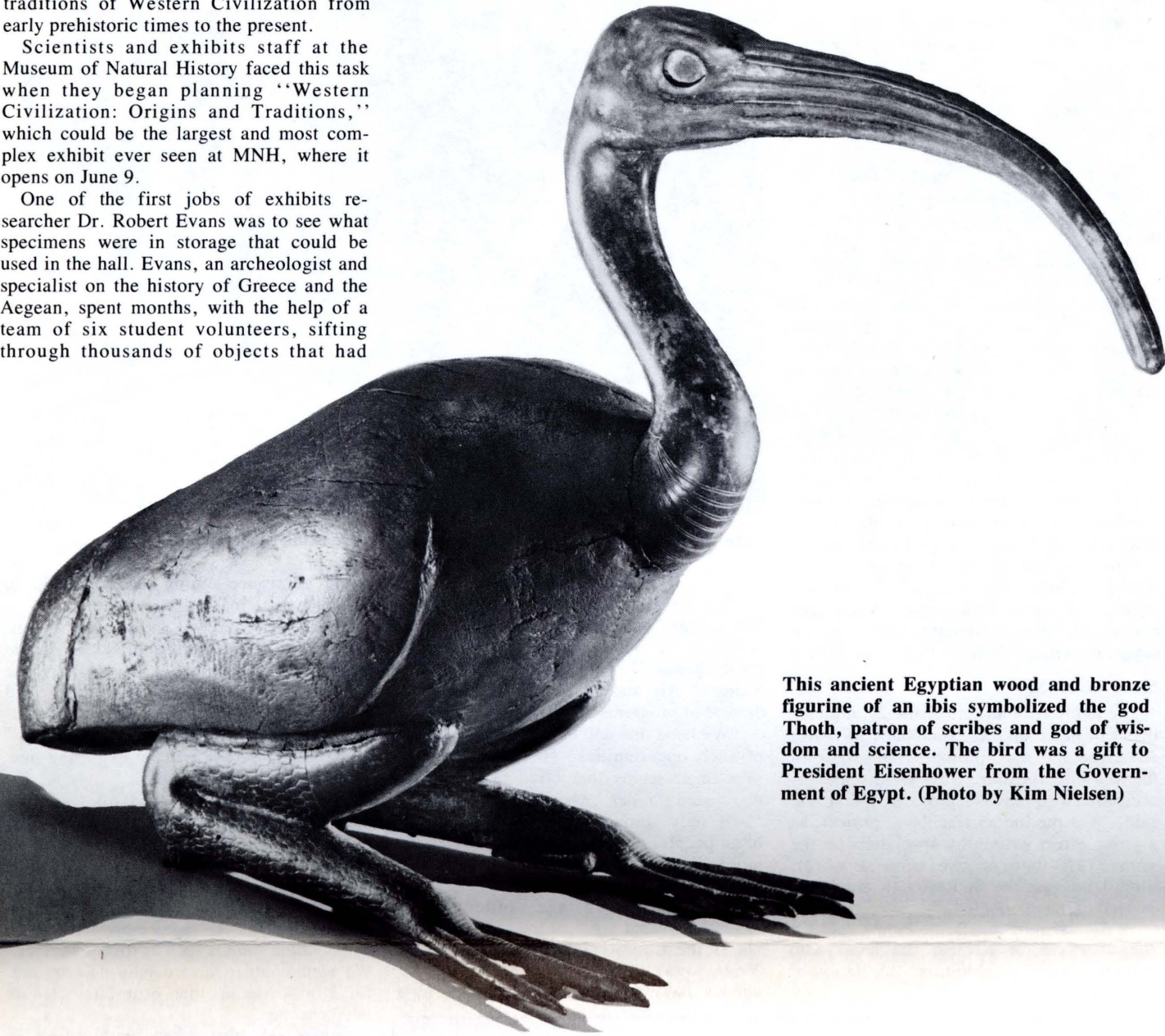
New MNH Hall Traces Western Civilization

By Thomas Harney

For a challenge, try putting together more than 1,600 objects from the national collections in such a way as to show the continuity and increasing complexity of the traditions of Western Civilization from early prehistoric times to the present.

Scientists and exhibits staff at the Museum of Natural History faced this task when they began planning "Western Civilization: Origins and Traditions," which could be the largest and most complex exhibit ever seen at MNH, where it opens on June 9.

One of the first jobs of exhibits researcher Dr. Robert Evans was to see what specimens were in storage that could be used in the hall. Evans, an archeologist and specialist on the history of Greece and the Aegean, spent months, with the help of a team of six student volunteers, sifting through thousands of objects that had



This ancient Egyptian wood and bronze figurine of an ibis symbolized the god Thoth, patron of scribes and god of wisdom and science. The bird was a gift to President Eisenhower from the Government of Egypt. (Photo by Kim Nielsen)

drifted into the Museum collections over the past century.

Many objects had been on display from 1911 through 1960 in the Museum's Old World Archeology Hall. Dr. T. Dale Stewart, whose physical anthropology exhibits supplanted the old hall in the early 1960's, recalls that it had row after row of display cases and plaster casts of sculpture. "It was a time when they got as many specimens as they could into a case and as many cases as they could into a hall," Stewart said.

Evans researched the exhibit with Anthropologist Brian Hesse. As they examined the material in storage, they found a wide variety of specimens to illustrate the hall theme. There was material from such diverse locations as an early farming village in Iran, Egyptian pyramids, the lakes of Switzerland, and ancient cities of Mesopotamia, Greece, Etruria, and Rome.

Some of the finest examples were added to the collection in the 19th century. Objects excavated in Bronze Age Swiss lake villages were acquired then in an exchange with a Swiss museum, and outstanding classic Greek pottery was sent back by civilian and military officials overseas. A fascinating collection from ancient Troy, including jewelry and royal drinking goblets, was given in the 1890's by the widow of Heinrich Schliemann, the man who excavated that famous city of Homeric legend.

Among the most recent acquisitions are two bull mummies given by the Brooklyn Museum and material brought back by Smithsonian expeditions to Bad edh-Dhra, Jordan; the Iranian village of Ali Kosh; and Ezion-Geber on the Gulf of Akaba, thought to be King Solomon's seaport. It was at the Ezion-Geber site that a priceless seal signet ring of Jotham, King of Judah, was excavated. All these treasures will be included in the exhibition.

There will be gifts from foreign governments to the United States—an exquisite wood and bronze figurine of an ibis given to President Eisenhower by the Egyptian Government and a funerary tablet with hieroglyphics dating back to 1420 B.C. that

was a Bicentennial gift from the same nation.

The Hirshhorn Museum has lent a metal Etruscan spirit boat, an alabaster Cycladic figurine, a Mesopotamian female figurine, and a ceramic statuette of an early Mesopotamian king. The statuette is installed in a section of the exhibit that explains the emergence of kings as leaders of the modern state. The exhibit explains how human affairs became increasingly complex as civilization evolved from camp to village to state and finally to empire.

One of the most spectacular artifacts is the six- by seven-foot mosaic fragment from a first century B.C. Carthaginian temple. The design shows a lion attacking a wild ass. Because it had been badly shattered sometime in the past, NMH's Anthropology Conservation Laboratory labored for more than a year to restore this treasure.

Some features were either specially grown or fabricated for the exhibit. Staff at the Department of Agriculture station in Beltsville sowed, harvested, and pickled barley in a preservative for the display on the beginning of agriculture. There will be slide shows, films, and murals. For the dioramas, the Office of Exhibits Central produced mannequins ranging from early Iranian farmers to a Mesopotamian soldier.

Emphasizing the continuity of Western Civilization, the exhibit shows traditions that originated thousands of years ago and persist to the present day. The visitor will be able to thumb through a laminated copy of an early Roman cookbook and see that its recipes are remarkably similar to those of modern French cuisine.

A label near the model of the Acropolis will suggest a glance out the window overlooking the Federal buildings on Constitution Avenue that reflect the same Greco-Roman architectural style.

The exhibit was designed by Steven Makovenyi of the MNH Office of Exhibits. Makovenyi said he tried to give the hall a clean sense of architecture to avoid the feeling of being in a maze. The most difficult part of the job? "Getting it done on time." (See related story: "Q&A," Page 8.)

Calendar Features 36 Black Women

A three-year desk calendar (1978-80) titled "Black Women: Achievements Against the Odds" has been produced by the Smithsonian Institution Traveling Exhibition Service to accompany an exhibition which was researched and produced by the Anacostia Neighborhood Museum for a national tour by SITES.

Each month of the calendar features a professional field in which black women have excelled: education, medicine, business, civil rights, music, law, theater, the armed forces, fine arts, literature, government, and sports. The 36 full-page spreads include photographs and captions about outstanding black women, selections of each month's significant dates, and discussions about black women in the month's featured profession during one of three periods: pre-Civil War, post-Civil War, and the modern era.

The calendar is one of the first extensive compilations of information about black women in American history. Employees can purchase copies from the National Portrait Gallery Museum Shop for \$4.80, 20 percent less than the regular price of \$6. In MHT's McGraw-Hill Book Store, the calendar is available with a 10 percent discount to employees.

Books

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

"Endangered and Threatened Plants of the United States," by **Edward Ayensu** and **Robert DeFillipps**, MNH, Smithsonian Institution Press, 1978.

"Algorithms for RPN Calculators," by **John A. Ball**, CFA, John Wiley & Sons, 1978.

"The Pennsylvania-German Decorated Chest," by **Monroe H. Fabian**, NPG, Universe Books, 1978.

"History of Technology," by **John White, Jr.**, MHT, The Johns Hopkins University Press, 1978.

Touching a Piece of the Moon

By Louise Hull

Eight-year-old Cara Sullivan knew exactly what to do when she reached the National Air and Space Museum's touchable moon rock.

She tried to smell it.

"I thought it might have a moldy smell," the blond third-grader related. "But it smelled like nothing!"

When Cara touched the blackish slice of basalt that rests in the Museum's Milestones of Flight Gallery, she also reported, "It felt like wax, probably from everyone touching it."

Not everyone who sees the moon rock wants to feel it. A few walk up to it, read the label, and study the rock from a distance.

These wary individuals, however, are in the minority. Most of the museum goes who visit the display have this irresistible desire to make physical contact with the rock.

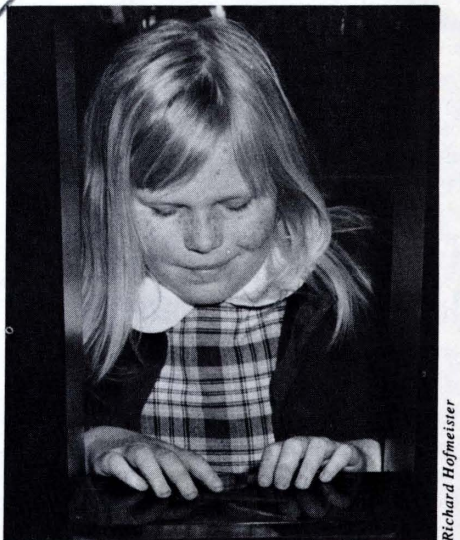
Freda Rhodes, an elderly visitor from Yorkshire, England, found the experience thrilling. "I never thought I'd be able to touch a piece of the moon. It has always seemed so far away."

Yet some of NASM's visitors are quite blasé.

Steve Swaney, 10, from Charles County, Md., said, "I always thought I'd touch a piece of the moon after I saw the movies of the astronauts on TV."

When Steve was told that the rock was formed 4 billion years ago, he brightened, saying, "Gee, that rock might be as old as items from King Tut's tomb!"

Steve might have been more impressed had he known a little more about this particular piece of lunar material. Approximately 800 pounds of the moon returned with the astronauts, but almost all remains sealed in boxes. Scientists are trying to keep the lunar material in its pure state, and on the moon, a rock would never be



Richard Hofmeister

exposed to water or free oxygen. Thus, even those who study lunar material are not allowed to touch it.

Unless, of course, they visit the Smithsonian.

Louise Hull is a staff assistant at NASM.

Kaleidoscope Day

Kaleidoscope Day will be held at the National Collection of Fine Arts on Saturday, June 3, from 10 a.m. to 4 p.m. All events will be free, with materials provided by the museum. The emphasis will be on color, as local artists demonstrate a variety of crafts, and invite the audience to make their own. Children may design colorful hats to be worn in a parade throughout the museum; learn about Dippity Dye, a material for batik-ing on paper; design museums out of clay; make soft sculpture with fabric ink; or watch a weaving demonstration. Also on the program: films, stained glass demonstrations, puppet shows, drawing, and T-shirt silkscreening.

Newsmakers

By Johnnie Douthis

Four Smithsonian staff members visited the People's Republic of China in May. Under Secretary **Michael Collins**, MNH Director **Porter Kier**, Zoologist **Devra Kleiman** of NZP, and General Curator **Jaren Horsley** of the Zoo's Office of Animal Management left Washington on May 6 and reached Peking on May 9 for the first leg of a 12-day visit. The group toured zoos and museums in Peking, Canton, Shanghai, and Nanking.

Thomas Lawton, director of the Freer, will visit the National Palace Museum in Taiwan, the Republic of China, for 10 days beginning June 15. During his stay at the museum, Lawton will present a lecture entitled, "Tradition and Connoisseurship: The Four Treasures of Ku Tsung-i."

NASM Acting Director **Melvin Zisfein** gave a talk about the Museum to the United Technologies Management Club in Hartford, Conn., last month.

Executive editor; **Helen Marvel**, editor; **Margaret Lee**, art director; and **Michael Roney**, assistant editor, represented the newsletter at the award ceremony.

Jim Wallace, director of the Office of Printing and Photographic Services, and SI photographers **Dane Penland** and **John Wooten** recently visited the Alderman Studios in High Point, N.C. While in the area they attended the Southern Short Course in News Photography held in Fayetteville.

Nathan Reingold, editor of the Joseph Henry Papers, led a discussion on "Federal Support for Science and the Process of Discovery" in New York City during May. The program was jointly sponsored by the American Museum of Natural History and the Science and Society Workshop of the New York Institute for Humanities, which is part of New York University.

Eileen Harakal, public information officer for SITES, spoke to the Department of Cultural Affairs of New York about the exhibition service's programs.

Claudia Kidwell, associate curator in MHT's Division of Costume, and **Barbara Coffee**, museum specialist in the Division of Political History, spent three days in Chicago during May attending the Costume Society of America Symposium. Coffee also presented a talk, "Preserving our Fashionable Past," to the Spring Institute of the Indiana University Home Economics Alumni Association.

Forrest Pogue, director of the Eisenhower Institute for Historical Research at MHT, served as commentator at a recent program concerning "Films in World War II" at the Organization of American Historians held in New York City. **David Culbert**, former Woodrow Wilson Center fellow, gave one of the major papers, and **Eric Barnouw**, another former Wilson Center fellow, presided.

Otto Mayr, chairman of MHT's Department of Science and Technology, organized a three-day symposium on "The Rise of the American System of Manufacture" at MHT in March. In addition to distinguished scholars from some of the country's leading universities, participants included curatorial staff from several MHT departments.

Cynthia Jaffee McCabe, curator of exhibitions at HMSG, was the single juror for the Fifteenth Anniversary Art Exhibition of the Center Club in Baltimore. The exhibition was on public view at 1 Charles Center.

Adelyn Breeskin, NCFA consultant for 20th-century painting and sculpture, served on an Internal Revenue Service art panel in April and lectured on May 1 at the Woman's National Democratic Club on "Women in Art."

Celia Betsky, a Smithsonian fellow at NCFA, has won an American Association of University Women award for study next year to complete her dissertation. When Celia's mother applied for an AAUW grant 26 years ago, she was told she could not receive a grant because she had a baby—Celia.

Susan Hobbs, NCFA assistant curator for 18th- and 19th-century painting and sculpture, lectured on "Charles Lang Freer, Patron and Detroit Connoisseur" at the Detroit Institute of Fine Arts in April.

Peter Birmingham, NCFA curator of the education department, wrote "Art on the Shoals" in "A Stern and Lovely Scene: A Visual History of the Isles of Shoals." The book is an exhibition catalog for the University of New Hampshire.

Val Lewton, NCFA assistant chief for exhibition and design, ran and completed the Boston Marathon on April 17th in 2 hours, 51 minutes, and 57 seconds.

Marlene Palmer, librarian for NCFA slide and photograph archives, is associate editor for "Training and Development Organizations Directory" published by Gale Research Company in Detroit.

CFA Astronomer **Wolfgang Kalkofen** provided additional narration for the WGBH-TV (Boston) production of "Peanuts," a part of the PBS-BBC series, "World." Kalkofen, strictly an amateur announcer, was apparently chosen because the producers thought his German-accented English gave the show about peanut farming in Georgia and Senegal an appropriately international flavor.

Radio Astronomer **Eric Chaisson** was featured on the "Consider This" portion of WCBV-TV (Boston) "News Center 5" nightly news May 8. The mini-documentary spotlighted Chaisson's use of the large radio antenna at the Haystack Observatory in Massachusetts to search for possible extraterrestrial intelligence.

George Victor, a CFA astrophysicist, has been named a visiting fellow for 1978-79 at the Joint Institute for Laboratory Astrophysics of the National Bureau of Standards and the University of Colorado.

Alan Kornacki, a research assistant with the CFA Lunar Petrology Group, has received a National Science Foundation fellowship that will support his four years at Harvard where he is now a first-year graduate student in the geology department.

Eight CBCES scientists attended the American Chemical Society's 12th Middle Atlantic Regional meeting in Hunt Valley, Md., April 5-7. The group, composed of **David Correll**, **Tung L. Wu**, **Nancy Mick**, **Bonnie Fox**, **Kevin Walls**, **David Hastings**, **Thomas Burnstiel**, and **David Atkins**, presented five papers on their herbicide and heavy metals research.

James Lynch, principal zoological investigator on the CBCES' Upland Ecology Program staff, recently delivered a lecture to Princeton University's Zoology Department on "Turnover and Equilibrium in Bird Communities Associated with Forest Patches."

John Falk, associate director for education at CBCES, presented a paper entitled "An Analytical Look at the Outdoor Science Field Trip" at the recent meeting of the National Science Teachers Association.

SI Staff to Decide On Labor Union

In a referendum to be held June 29, approximately 1,300 Smithsonian Federal employees not now represented by a union will have the opportunity to decide whether they want Local 2463 of the American Federation of Government Employees to represent them. Employees outside Washington will be mailed ballots on June 1, to be returned by June 29.

The vote has been directed by the U.S. Department of Labor in response to a petition from the AFGE local, which currently represents about 1,000 Institution employees.

Eligible to participate in the election, according to the Department of Labor, will be "all the unrepresented General Schedule and Wage Grade employees . . . excluding management officials, professional employees, confidential employees, employees engaged in Federal personnel work in other than a purely clerical capacity, and supervisors."

The election will be decided by a simple majority of those participating. Smithsonian officials have urged every eligible employee to vote.

Further information about the referendum, including location of polls, will be provided to employees through an interoffice memorandum. Questions may be addressed to James Douglas, Office of Personnel Administration, ext. 6271.

Attention Artists

A sketch group meets every Friday from 6 to 8 p.m. in the Museum of Natural History Ecology Theater. The current fee of \$2, which covers the cost of a model, is subject to change depending on the number of people attending and the rate required by the model.



William Clark and John Stine aboard the Tall Ship Eagle.

William Clark, administrative officer, Office of Exhibits Central, and **John Stine**, museum specialist in the MHT Division of Transportation, sailed aboard the United States Tall Ship *Eagle* on its training run between Baltimore and New London, Conn., in March. In 1976, the U.S. Coast Guard ship visited the port of Alexandria, Va., as part of our Bicentennial celebrations and also led the Tall Ships of the world into New York Harbor on July 4.

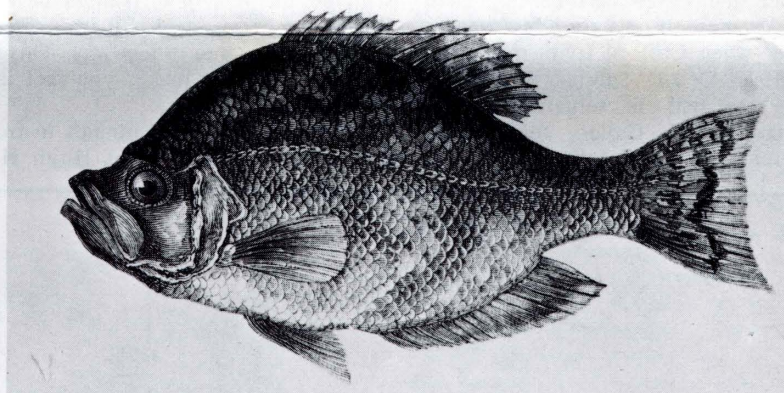
Richard Hirsh, a research fellow in NASM's astronautics department, presented an illustrated talk at the Joint Atlantic Seminar in Troy, N.Y., in a history of science meeting on April 7. The talk was entitled "The Riddle of the Gaseous Nebulae: What Are They Made Of?" and concerned astronomy's six-decade quest to understand the spectral colors emitted by large gaseous bodies in space.

Farouk El-Baz, research director at NASM, addressed the Twelfth International Symposium on Remote Sensing of Environment in Manila, Philippines, on April 21. His topic was "Earth Photography by the Large Format Camera."

Staff from several registrars' offices around the Smithsonian attended a late-April seminar at New York's Plaza Hotel sponsored by Atlantic-Trans American Van Lines. The one-day session focused on Interstate Commerce Commission rates and how they affect shippers such as museums. Attending were Smithsonian Registrar **Philip Leslie**; **Burgess Coleman**, NCFA; **Emily Dyer**, SITES; **Douglas Robinson**, HMSG; **Elizabeth Burnham**, C-H; and **Larry Bird**, MHT.

Vernon Lee Kin, shipping clerk at MNH, won first prize, special awards category, in the Maryland Kite Festival for his homemade kite. The festival was held in Baltimore on April 29.

The *Smithsonian Associate* newsletter recently won the Metro Area Mass Media Award in the category of "locally published periodical." The award is presented annually by the American Association of University Women. Other publications in the category include *Forecast* magazine, *The Washingtonian*, and *Washington Calendar Magazine*, last year's winner. RAP Director **Janet W. Solinger**, execu-



Woodengraving proof of a fish by 19th-century engraver John Andrew.

MHT Exhibit Recalls Old Craft

By Mary Combs

Even before photographs, Americans probably took the illustrations in books, newspapers, advertising, and fine art reproductions as much for granted as we do. While today's lavish illustration is made possible by complex mechanical processes, it used to be executed by the hands of artisans whose craft is explored in "Cut on Wood: The Art of Woodengraving in America," an exhibit opening at the Museum of History and Technology on June 2.

Woodengraving was used for all kinds of images mass-produced for the popular market. Peter Marzio, curator of graphic arts at MHT, said, "It was like television is today," the most pervasive picture medium of its time. The technique of woodengraving produced the fine detail and texture of metal intaglio, but in relief, so that blocks could be printed simultaneously with type. This facilitated quick and inexpensive production of illustrated text. Woodengraving flourished until the 1890's, when the development of photochemical reproduction made the craft obsolete.

Fortunately, the Smithsonian was also flourishing at the time. Except for two items relating to the development of woodengraving in England, the entire exhibit is drawn from SI's collection, amassed by the Institution when the art of woodengraving was in its prime. Marzio, who was named director of the Corcoran Gallery of Art last month, pointed to the

unique strength of Smithsonian collections which include original tools, materials, examples of engravings in several stages of production and even pictures of wood-engravers at work.

The craft was brought to America in the late 18th century by Alexander Anderson, a physician who copied the work of the English master, Thomas Bewick.

Although early woodengravings differ little from woodcuts, which are less detailed, the distinction became rapidly more apparent as techniques were perfected. Woodengraver's blocks were cut in cross-sections, against the grain of the wood, to assure the maximum resistance to the knife, allowing fine detail. Since boxwood trees are seldom very broad, the woodengraver would often bolt several small blocks together to form a large working surface. After transferring the image to a block, he would skillfully and painstakingly cut away all the areas which were to appear as white space.

When an image was used to make a large number of copies, in *Harper's Weekly* for example, a metal duplicate of the original hand-engraved block was made by stereotyping or electrotyping. This duplicate could be replaced if damaged and would resist wear.

Woodengraving is almost a lost art now, practiced by a few artists who choose that medium to express their individual creativity. In "Cut on Wood" one can savor the days when woodengraving was a vital part of American daily life.

Artists, Celebrities Mingle at Portrait Gallery

By Linda St. Thomas

A goodly number of the people at the opening of "The TIME of Our Lives" exhibit at the National Portrait Gallery on May 1 had faces you've seen before. Others, apparently impressed by seeing those faces in real life, wondered aloud "Is that so-and-so?" or "Isn't that just what you'd expect him to look like?"

The celebrities—whose portraits have appeared on the cover of *Time* magazine over the past 20 years—including a Watergate judge, a Presidential candidate, a general who served in Vietnam, and a noted chef. They mingled with cover artists, *Time* editors, and other guests at a dinner in the museum's Great Hall.

Time donated the originals of some 900 covers—paintings, watercolors, photographs, and sculptures—to NPG, which selected 107 works for the current show, set to run through August 30.

At a cocktail reception preceding the formal dinner, several celebrities reminisced with a television reporter about the period when they were chosen for the cover story. Former Senator Eugene McCarthy talked about the cover story that appeared March 22, 1968, just after he had surprised the pollsters by getting 42.2 percent of the Democratic vote to Lyndon Johnson's 49.4 percent in the New Hampshire primary.

Watergate Judge John Sirica, who made the cover in January 1974, said he was honored to be enshrined in a national museum. When asked how he felt about the fact that his portrait was hung near one of former President Nixon, he laughed and said "no comment."

Sirica isn't the only person who made *Time*'s cover as a result of his role in Watergate. In fact, one wall of the exhibit is devoted to the period and holds portraits of former Senator Sam Ervin (April 16, 1973), Nixon (May 14, 1973), and John Dean (July 2, 1973) as well as former Vice President Spiro Agnew (October 1, 1973).

Reading the labels, visitors recalled the days when the cover personalities were household names—if only for a few weeks. Remember when Clifford Irving made the cover in 1972? Or J.D. Salinger in 1961?

Among the real-life subjects roaming around the Portrait Gallery for opening night ceremonies were Julia Child, Van



Marvin Sadik greets Lady Bird Johnson at NPG reception.

Cliburn, Buckminster Fuller, Lady Bird Johnson, and General William C. Westmoreland.

About 70 artists were represented, including Jamie Wyeth, Robert Rauschenberg (who did his own collage self-portrait), Escobar Marisol, Roy Lichtenstein, and Pietro Annigoni. Many of them painted, sculpted, or sketched their subjects in record time to meet the weekly news magazine's deadline. Cover artist Robert Heindel received a color slide of Daniel Ellsberg late one evening and completed his oil painting the following morning, a tight deadline considering that it took Gilbert Stuart and John Trumbull more than five years to finish the portrait of John Jay now in the Gallery.

At the opening, artist Frank Gallo, who sculpted the five-foot likeness of Raquel Welch in a bikini, said, "It isn't often that an artist is honored in this way. This is the kind of thing that makes you feel it's all worthwhile."

Marisol spent a few minutes in front of her wooden sculpture of Hugh Hefner

sporting two pipes—one in his mouth and one in his hand. "I haven't seen it in such a long time," she said. "It still looks good." Why the two pipes? "Because he has too much of everything," Marisol replied.

The guest who was most familiar with the art work was artist Boris Chaliapin, who has 13 of his 300 *Time* cover pieces in the current show.

Visitors to "The TIME of Our Lives" may be surprised at the size of these art works—Marisol's sculpture of Hefner, for example, stands six and a half feet high. It was photographed and reduced to the standard eight and a half by eleven inches for the March 3, 1967, cover of *Time*. Sidney Nolan's painting of Rudolf Nureyev, a four-by-four-foot oil painting, was on the cover of *Time* in 1965 when Nureyev was beginning a tour of the United States with Britain's Royal Ballet.

All the portraits, including the 700 or so works of art not shown in this exhibit, will remain in the NPG collection. Time-Life, Inc. is making arrangements to donate subsequent cover art to the Portrait Gallery.

Richard Hofmeister

Sports

Bowling

Summer bowling leagues are now forming and new participants are invited. League tenpin action is scheduled to begin at Parkland Bowl in Suitland on Friday, June 2, at 6:30 p.m. For more information, contact Nat Gramlin, ext. 5831 or Jim Lawson, ext. 5463.

Currently, Division of Fishes remains the leading team, having won 85 games and lost 34. Libraries trails with 80 wins and 39 losses.

HMSG Guard George Hannie captured high game honors with a 249, while Libraries' Inez Buchanan remains secure for the women with a high game of 204. She also keeps on top with a game average of 157.

Football

The SI football team won its final game of the season with a 20-8 victory over UniBank. Their record is 3-2.

Scoring three touchdowns in the second half to erase an eight-point deficit, the SI team converted on three pass plays of 50, 60, and three yards. Ken Samuels, computer services, sparked the team's winning efforts with a pass interception.

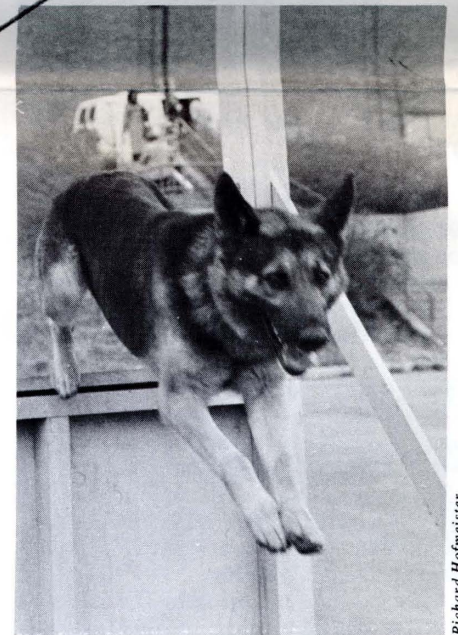
Baseball

The SI baseball team won its first game of the season by forfeit over the Army Corps of Engineers. Two subsequent games were rained out, and 10 games remain in the regular season.

Volleyball

Volleyball matches are scheduled for Tuesday evenings after work. Interested employees should contact Richard Hirsh of NASM, ext. 6234.

Five K-9 Teams Win Trophies in Trials



Lobo does a window jump.

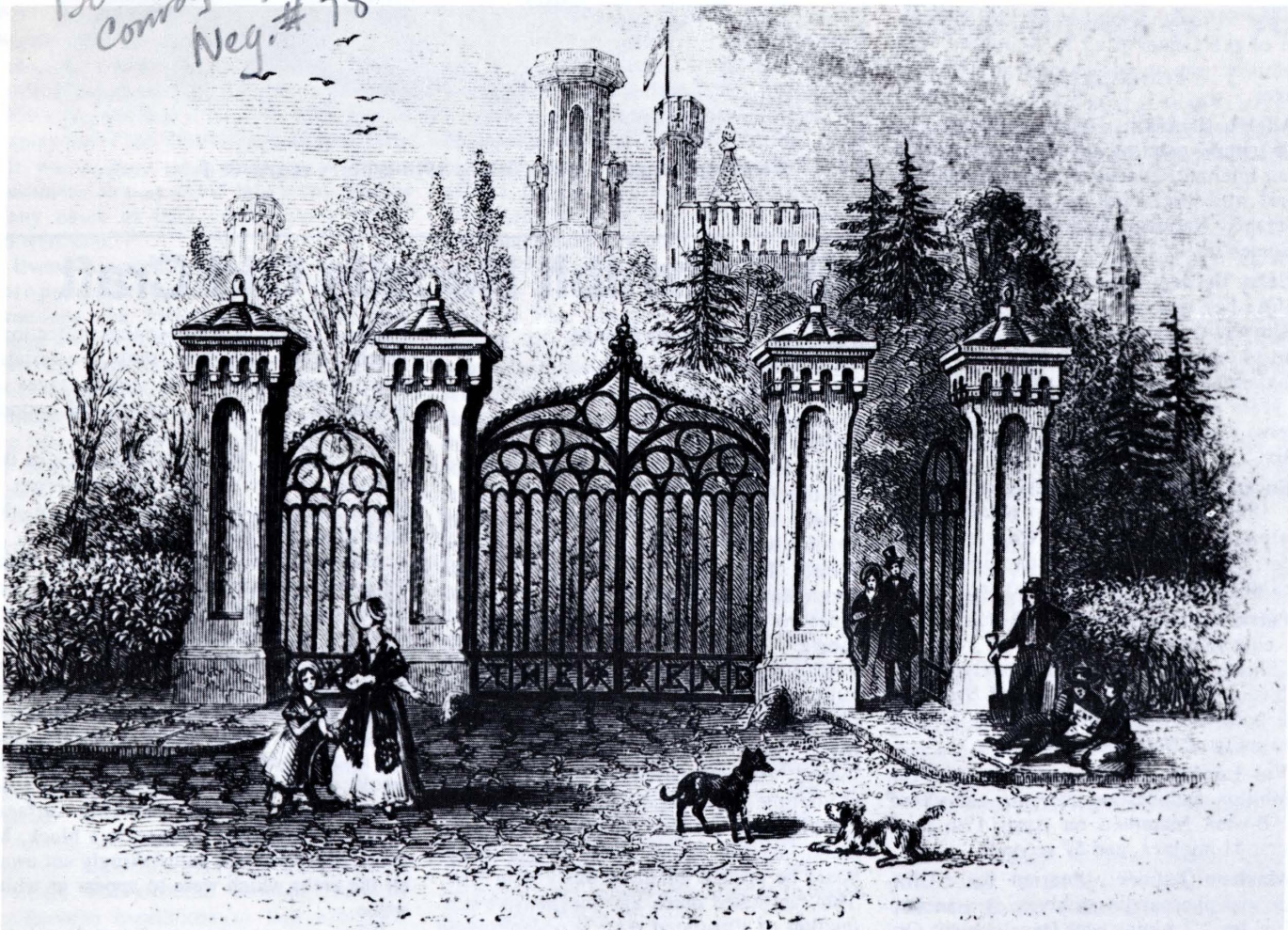
Office of Protection Services K-9 teams won five of the 10 trophies awarded in the novice class at U.S. Police Canine Association Dog Trials held recently in Largo, Md.

One team, James Smith, Jr., and Duke, won first place for scent work, second place for attack work, and first place for top all over team. Capturing the second place trophy for top all over team were Edward Kelly and Champ, who also won first place in the agility trials. Other Smithsonian officers and dogs participating in the trials were Arthur Canadyan and Colonel and Arthur Green and Lobo.

Donald Bartel, canine trainer with OPS, said, "The four Smithsonian teams, out of a total of 18 competing, made a good showing at the trials because of their competitiveness and dedication to the K-9 program. They have put forth special effort, often working on their own time."

The four teams were all members of the third class of officers and dogs who graduated in March during exercises at the Metropolitan Police Department Training Center. With this class of seven, OPS now has 10 K-9 teams working the Smithsonian area, mostly at night. Three arrests were made on the Mall by K-9 teams in recent months: two for petty larceny and one for robbery (purse snatching). Since the museums are now open until 9 p.m. for the summer months, the increased number of teams will provide additional security for Mall visitors and employees.

Richard Hofmeister



Southern Gateway, Smithsonian Institution.

A CLOISTERED QUADRANGLE . . . When James Renwick drew up his design for the Smithsonian Castle in 1849, he planned these gates for its southern entrance, but they were never built. The Board of Regents now has decided to construct the gates "so as to define the Victorian Garden and

provide a cloistered quadrangle." The gates will lead into the garden from Independence Avenue and be constructed in brick and ironwork according to Renwick's original plan. Can anyone guess why the architect included "THE END" in his design? We can't.

Smithsonian Archives

'Flying For Fun' Features Frisbees

By Lynne Murphy

"In this gallery we don't feature the unique or the record-setters. We just want to show what people can do on a sunny day to have fun," explained Claudia Oakes, curator of NASM's Flying for Fun gallery which will open at the end of June.

A year in the making, Flying for Fun will feature boomerangs, plastic flying discs, kites, hang gliders, sailplanes, model airplanes, and exhibits on hot-air ballooning, skydiving, and aircraft restoration.

The boomerang exhibit will show an example of one that doesn't come back, an R-shaped boomerang (they can also come looking like a Y, U, or S), a three-bladed boomerang, as well as a King Billy's Hook, named for the Australian aborigine who designed it.

The predecessor of today's popular plastic flying discs, a baking tin from the Frisbie Pie Company tossed by turn-of-the-century New England college students, will be on display along with some of its notable successors. There will be a Pipco Flyer, the first mass-produced plastic flying disc, invented by W. Frederick Morrison in 1947, and a 1951 Pluto Platter, alongside eight more contemporary Frisbee models by Wham-O Manufacturing Co.

The Smithsonian's first aeronautical objects were kites donated by the Chinese in 1876. One of these kites is on display in the gallery, with others ranging from a three-foot test model used by Samuel Pierpont Langley to a huge kite used by the weather bureau for almost 40 years.

The two main types of hang gliders are represented by a brightly-striped Cumulus 10 Rogallo-wing (without structural ribs in the fabric) and a Valkyrie fixed-wing model.

Sailplanes are unpowered aircraft with large wingspans that enable them to glide long distances. The Schweizer 1-35A sailplane in the gallery's exhibit on soaring won the 1976 cross-country Smirnoff Derby. Pilot Wally Scott's gold medal for this race will also be on display.

If you prefer to stay on the ground, you will appreciate the colorful array of some 40 handsome model aircraft. The models range from those built for looks to those built for flight. There are even some radio-controlled flight models.

There will also be photographs, supplementary documents, and silent films complementing the items in the new display, which was designed by NASM's John Brown.

Center Director Wins Brooks Award

Mary Grace Potter, director of the Visitor Information and Associates' Reception Center, was presented the first annual Robert A. Brooks Award for Excellence in Administration during a recent ceremony. A certificate and silver plate, engraved with her name and the year, comprised the award.

"Receiving this honor is personally rewarding and satisfying," Potter said, "but more importantly, it's a tribute to my staff and to volunteerism. I think we have disproven the idea that volunteers aren't worth their salt. I would not be getting this award if it were not for all these incredible people on my staff who are devoted to the Smithsonian."

Formerly assistant development director with the National Council of Girl Scouts, Potter came to the Smithsonian in 1971 when the creation of *Smithsonian* magazine called for a reception center for Associates. "At that time," said Potter, "the Institution had no information services for the general public so it seemed like the logical thing to combine both under one umbrella."

As a service organization for staff, Associates, and the general public, the Center answers questions through information desks, by telephone, and by letter.

Potter's full-time staff has grown from one in 1971 to 14. Through the Center, she also directs 300 to 400 information volunteers and places an additional 200-300 volunteers in specific behind-the-scenes projects.

The Brooks Award was established earlier this year in honor of Dr. Robert A.

Torch Photo Contest Winners Chosen




SECOND PRIZE

Judges of the first *Torch Photo Contest* selected three winners from among 30 entries submitted by amateur Smithsonian photographers. Jean Gwaltney placed first with her photograph of a window at the National Portrait Gallery. (See Page 1). Vichai Malikul, a scientific illustrator in the Museum of Natural History entomology department, came in second with his picture, "Two and One," of black-billed magpies in the National Zoo flight cage. "Wait for Me!!!" which took third place, was shot at the entrance to the Hirshhorn Sculpture Garden by Dj Hassler, an intern at the National Collection of Fine Arts. Prizes of \$50, \$30, and \$20 went to the winners, and Gwaltney received a box of photographic paper from the Office of Printing and Photographic Services.

HMSG To Show Collection of 'The Noble Buyer'

By Sidney Lawrence

About 70 years ago, a brilliant New York lawyer named John Quinn began a career as a patron of literature and art that earned him the title "The Noble Buyer." He came to know such writers as William Butler Yeats, Ezra Pound, Joseph Conrad, T. S. Eliot, and James Joyce. He collected their manuscripts, corresponded with them, and helped secure publication of their work. So central was Quinn to this literary vanguard

that a collection of his papers, now in the New York Public Library, has become a basic source of information on the period.

Quinn's other passion—the art and artists of his time—will be the subject of an exhibition opening June 15 at the Hirshhorn. Titled "The Noble Buyer: John Quinn, Patron of the Avant-Garde," the exhibit will include 78 key works from the enormous art collection that Quinn assembled in little more than a decade before his death, at age 54, in 1924. Dispersed shortly thereafter, it was, according to HMSG Curator Judith Zilczer, who organized the show, the most important modern art collection assembled in the United States before 1930. The HMSG exhibition will be the first time the works have been shown together for the public.

Brancusi's "The Kiss," Picasso's "La Toilette" and Matisse's "Blue Nude"—masterworks of modern art that were among Quinn's most prized possessions—have been reassembled for the exhibition, along with important works by Cézanne, Van Gogh, Gauguin and others. Quinn not only collected the most daring art of his time, but also became friends with many of its innovators.

"There is a satisfaction," he once wrote, "in feeling that in buying the work of living men and in helping them to live and to create, one is in a sense a co-creator or a participant in the work of creation."

Quinn's involvement in art extended well beyond the pleasures of personal possession, however. He was one of the major organizers of the legendary 1913 Armory Show, America's first international exhibition of modern art. In addition, he supported progressive galleries in New York, provided wartime relief for European artists, and lobbied successfully before Congress for repeal of import tariffs on art. Remembered less widely than other patrons of his time—Gertrude Stein, Alfred Stieglitz, and Gertrude V. Whitney, for instance—Quinn nonetheless rivaled them in the breadth of his commitment to contemporary art.

Documenting Quinn and his collection has been a major project for Zilczer, who began research on the exhibition three years ago.

"Although accounts of Quinn's life had been published, the range and depth of his collection was little known," she said.

Diaries, letters, ledgers, and other unpublished materials provided first-hand accounts of the evolution of Quinn's taste, his purchases, aspirations, and friendships.

His support of French sculptor Raymond Duchamp-Villon, for instance, was remarkable. Systematically purchasing almost all the artist's work, Quinn had several bronze casts made from fragile clay or plaster originals after Duchamp-Villon died in 1918.

Excursions to France in 1921 and 1923 enabled Quinn to enlarge his art collection as well as to renew contact with the Parisian avant-garde. Among the lighter moments were picnics with the Picassos, golf outings with Brancusi and the composer Erik Satie, and samplings of Brancusi's memorable chicken soup.

In tracking down works, Zilczer consulted sales records, contacted heirs of purchasers, and matched old photographs of Quinn's art with newer reproductions. She located more than 500 works, scattered across the world, and identified a handful more that had regrettably been destroyed.

Although the exhibition and catalog show the fruits of much original research, work still needs to be done. At his death, Quinn's collection numbered more than 2,000 works of art. Only about a fourth of these are now accounted for. Museum visitors will be asked to partake in the hunt; photographs of important "lost" works will be displayed on a panel in the exhibition galleries. "The Noble Buyer" continues through September 4.



Mary Grace Potter

Brooks, who served as the Institution's under secretary from 1971 until his death in 1976. Brooks was a noted classical scholar, translator of Latin verse, and poet as well as an experienced administrator. Prior to becoming under secretary, he served the Smithsonian as deputy under secretary and assistant secretary. He also had served as assistant secretary of the Army in logistics.

The award, supported by the Robert A. Brooks Memorial Fund, is open to all full-time Smithsonian employees who have made outstanding contributions to administration of the Institution or one of its bureaus or offices.

Robert K. Poole

Robert K. Poole, founder in 1970 and from 1972-75 director of the Smithsonian-Peace Corps Environmental Program, was killed in an automobile accident in Nairobi, Kenya, last month. At the time of his death, Poole was director of African operations for the African Wildlife Leadership Foundation. Poole had a long association with both the Smithsonian and the Peace Corps, serving as the latter organization's country director in Uganda, Malawi, Ethiopia, Somalia, and Kenya from 1962-69.

Q & A

Wilma Riley is an artist for the Museum of Natural History Office of Exhibits. For the past two months, she has been working on a mural showing a Bronze Age Swiss lake village in the Museum's new exhibit, "Western Civilization: Origins and Traditions." She has also done murals in the Ice Age Mammal Hall and near the African village. Riley was interviewed by Torch Editor Susan Bliss.

Q. Figuring out how to depict such an ancient and exotic culture must be difficult. How do you do it?

A. I started on this one by looking at illustrations that the project archeologist Brian Hesse gave me. Mostly, I use slides showing animals, plants, and various structures. And you'd be surprised how many strangers walking by offer me source pictures that I can use.

Q. Do you plan a precise design ahead of time, or do you make changes and additions as you go along?

A. I've had to work much more rigidly



Wilma Riley

than I usually do because this mural is monochromatic and requires a different technique from multi-colored painting. It is very difficult to vary the tones enough to define forms without creating choppy areas of light and dark. To learn more about the technique, which was new to me, I studied the gold-and-white frescoes of Andrea del Sarto [an Italian artist of the late Renaissance].

Q. The wall you're painting is 25 feet long. Isn't it hard to work on such a large scale?

A. At home I did a painting of two five-foot palm trees, so I do like to work big. But for the mural, I first do a large sketch and then transfer it by using a grid system. I draw criss-crossed lines over my smaller drawing and transfer the contents of each square onto proportionally larger squares on the wall. For the people and animals, I photograph my sketches, then project them onto the wall. I do my painting from these.

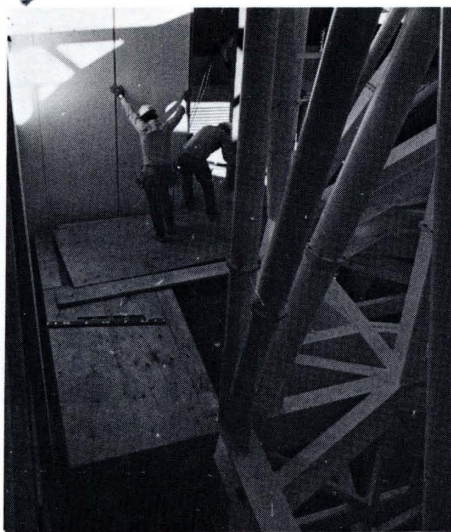
Q. What other kinds of projects have you worked on?

A. In my 15 years at MNH, I've worked on lots of different things. My last assignment was to do 20 small drawings for the whale hall. The mural is a big jump in scale, but it has taught me more than I could learn in four years of art school.

Q. What do you hope the visitors to the Hall will gain from your work?

A. I hope the mural will give some life to the exhibit—and show how the Bronze Age tools were used. Also, I have to think of it as art and something of value, not just a technical project. How else could anyone convince me to paint a mural with 75 cabbages!

MMT Installation Moves Along Despite Storms

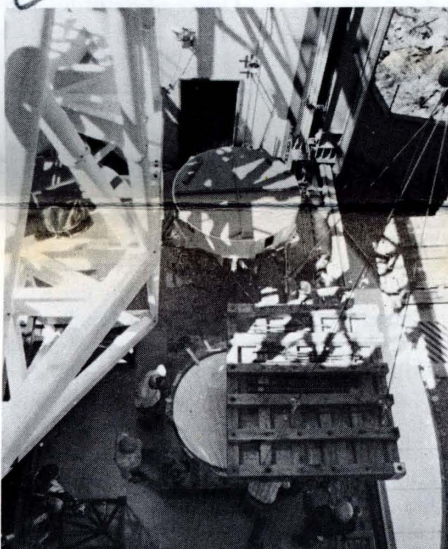


By James Cornell

Construction of the Multiple Mirror Telescope is nearing completion despite rain and snow, floods and mudslides, which plagued the Mt. Hopkins Observatory this winter and spring.

The Optical Support System (OSS) was installed in the five-story rotating building late last year and then, in February, the cells that hold the six 72-inch mirrors were emplaced in the support.

At the same time, the mirrors themselves were sent from the University's Optical Sciences Center to nearby Kitt Peak National Observatory for "aluminizing" (coating of their front surfaces with a thin layer of reflecting metal) in the vacuum chamber at the 154-inch Mayall Reflector.

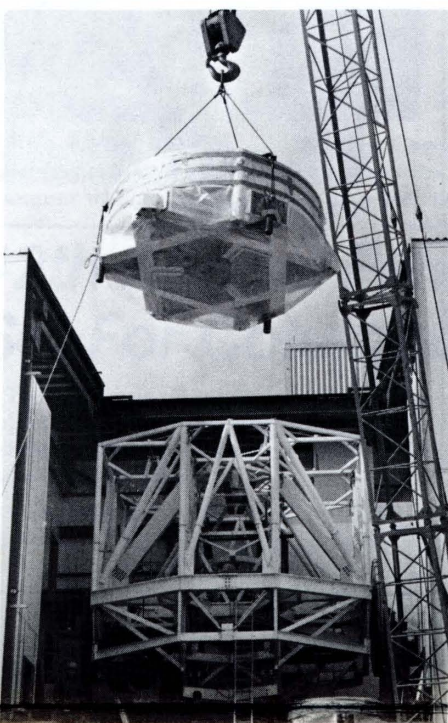


In late April, with the road cleared of winter's debris, the mirrors were transported from Amado up the winding mountain road by flatbed truck and installed in a complex and painstaking procedure. Electronic systems prepared by the University were installed shortly thereafter.

The process of bringing the MMT into full operation will take about a year, although some astronomical research is expected to start this summer.

The mount of the telescope has been successfully driven. This mounting is novel in that its two motions around the compass points and in elevation angle differ from the equatorial mounts of conventional telescopes.

The drives have already been used to smoothly track a star using a small auxiliary telescope. The optics were first used to collect the light of a star on May 15. The mechanical behavior of the telescope is now being studied. Finally, during the summer, the automatic system for bringing the light from the six separate telescopes into a single image will be brought into operation.



Construction of the Multiple Mirror Telescope will be completed this summer. Some scenes from the top of Mt. Hopkins (clockwise, from top left): 1. Building contractors install special insulated panels around the MMT's observing chamber. 2. Danny West of the Mt. Hopkins staff perches precariously on the edge of the MMT building some 8,500 feet above the Santa Cruz Valley as he holds taut lines guiding equipment into the structure below. 3. One of the six cells designed to hold the 72-inch mirrors of the MMT is lowered into the building. 4. Six primary optics, the heart of the MMT, are uncased inside the building. (Photos by Vicki Chacon.)

Flora Smithiantha

By James Buckler

The late Senator Everett McKinley Dirksen lobbied for more than 10 years to make the American marigold our national floral emblem. As a result of his efforts, a lovely two-foot golden yellow marigold with 4-inch flowers was named *Tagetes* 'Senator Dirksen' several years ago, but Congress is still debating between whether to have the marigold or the rose as the national flower.

The Office of Horticulture will install the cultivars Moonshot, Gold Coin Mix, Petite Orange, and Petite Yellow around museum grounds this summer.

Marigolds are among the most popular annual flowers in American gardens. Members of the Composite Family, they are easily grown and reward gardeners with an abundance of flowers throughout the summer months. Marigold colors range from near-white and cream through vivid yellow and orange to brownish red and maroon. Even though they have acquired the common names of African and French marigolds, they all have descended from the wild Mexican species that have been developed and hybridized to produce four separate types.

The African or Aztec marigold, *Tagetes erecta*, is the tallest of the marigolds, growing approximately 18 inches to three feet tall and bearing large globe-shaped three-and-a-half- to five-inch double blossoms, mostly in off-white, yellow, or

shades of orange. The relatively low-growing French marigolds, *Tagetes patula*, stand six to 18 inches tall and have one- to two-inch single or double flowers in many shades of yellow, orange, mahogany red, or combinations of these colors.

The African-French hybrids, *Tagetes erecta* X *T. patula*, combine the colors of both species with two- to three-inch double flowers with height and spread approximately 12-18 inches. The single dwarf marigolds, *Tagetes tenuifolia pumila* or *T. signata pumila*, generally grow about 12 inches tall, with yellow or golden-orange flowers about an inch across, and have delicate fernlike foliage much finer than that of the other three types.

Marigolds make excellent summer annuals when used in the cutting border, in mass bedding, terrace pots, window boxes (especially the French marigolds), or mixed with other flowers in a border. Unlike petunias and many other summer annuals which bleed out or become leggy in midsummer, marigolds are consistently compact, insect-free, and adaptable, growing in most any soil type, and flowering from mid-May to the first frost. They are easily started from seed sown indoors four to six weeks before the last frost date is due, or direct seed outdoors about mid-May in the Washington area. Plants may also be purchased from most garden centers or plant shops anytime after April 25, but I recommend that you not plant them until after May 10 to avoid any possible late frost damage.

CFA Receives Grant for Interns

The Harvard-Smithsonian Center for Astrophysics has received a \$4,000 grant from the Polaroid Foundation of Cambridge, Mass., to help fund its science intern program for high school students.

The grant represents approximately half of the annual cost of operating the summer work-study program, according to Program Coordinator Joanne Whitman. The program, now entering its third year, enables students with sincere interest in scientific careers and proven scholastic achievement

to learn basic research techniques under the direct supervision of CFA staff members.

The work-study program is sponsored jointly by SI and Harvard University, with additional support since last year from Polaroid. Although the internships are open to all qualified high school students, special efforts are made to recruit women and members of minority groups.

The Polaroid grant will be applied specifically to the support of students from inner-city Boston and Cambridge schools.



Drawing by Warren Abbott