



Mmes. Carter and Mondale Attend SI Events



After presenting her Inaugural Ball gown to the Smithsonian, Mrs. Carter posed with Secretary Ripley and political history Curator Margaret Klapthor. See related photo, Page 5.

Mrs. Carter Donates Gown; Hall Space To Be Expanded

Tourists starting their museum visits early on July 20 were rewarded when Rosalynn Carter came to the Smithsonian to donate her Inaugural Ball gown in a public ceremony at the Museum of History and Technology.

In accepting the blue chiffon gown designed by Mary Matise, Secretary Ripley said, "This is a very special dress Mrs. Carter gives us today. It is one for which she has a very sentimental attachment because she first wore it in 1971 at the inaugural ball in Georgia when her husband became Governor of Georgia. To the delight of the nation, she chose to wear that same gown again for the balls in Washington when her husband was inaugurated as President of the United States. The dual role of the gown makes it one of the most interesting to become part of the collection."

Ripley also announced plans for the expansion of the First Ladies Hall, one of the Smithsonian's most popular exhibits. He said that the crowded conditions which now exist in the Hall would be alleviated with the addition of a new exhibit setting based on the White House Red Room as it looked during the administration of John F. Kennedy. Ripley thanked the Carter Administration, the Chief Usher and Office of the Curator at the White House and the National Park Service for their "consent and cooperation" in setting up the new exhibit. The project will be completed in about a year.

Mannequins of First Ladies Jacqueline Kennedy, Lady Bird Johnson, Pat Nixon and Rosalynn Carter will be moved to "The Red Room" from their present setting in a display depicting the White House East Room, which is now shared by 11 mannequins of first ladies beginning with Mrs. Harding.

The new room will be furnished with the rug, curtains and curtain poles actually used in the White House Red Room during the Kennedy Administration. Also coming from the White House will be a desk, card table, four side chairs, a torchiere and a convex mirror. To these pieces will be added a sofa of the same period as the one used in the room in 1968, paintings and accessories, all from Smithsonian collections. The red fabric wall covering will be recreated from that used in the room by Scalandre Silks, who made the original.

"I'm just delighted we're going ahead with the expansion," said Margaret Klapthor, curator of political history who is in charge of the First Ladies Hall. "The gowns are not done justice in their present crowded condition, but once we are able to spread them out, people will be better able to appreciate their beauty."

The new room setting, approximately 20 by 15 feet in size, will be built directly behind the present East Room setting so that the continuity of the collection can be maintained without interruption.

Working on the preliminary investigation for the new exhibit was MHT Designer Deborah Bretzfelder. Museum Specialist Barbara Coffee assisted Curator Klapthor.

NASM welcomed its 20 millionth visitor last month. For details see page 3.

CBCES Herbicide Research Disputed

Over the past several years, scientists at the Chesapeake Bay Center for Environmental Studies, led by Drs. David Correll and Tung Lin Wu, have been investigating the possible relationship between the use of herbicides on agricultural land and the dramatic die-off of submerged aquatic plants in Chesapeake Bay.

Their preliminary findings, published in papers which they presented at the 1978 Coastal Zone Management Conference and the Northeast Weed Science Society Meeting, indicate that concentrations of several commonly used herbicides are found in Chesapeake Bay waters. Although these concentrations in whole water samples are relatively low, the investigators have found substantially higher levels in the suspended sediments occurring in these waters. Bioassay studies suggest that submerged plants could be affected by the level of herbicides found in the suspended material. The investigators also have determined that the same herbicides persist in agricultural soils for a longer period of time than originally suspected and that significant amounts were found in land runoff some five months after application to corn and other crops.

Controversy surrounding the findings has led to differences between the Center's scientists and laboratory chemists in the Environmental Protection Agency's Environmental Research Laboratory in Athens, Ga., which has provided funding for the project. Last month that laboratory decided to terminate support of the project as a result of differences between the two groups on quality control procedures.

The jobs of 23 CBCES technical research staff are expected to be affected by the cutoff. Termination of the contract will affect a number of other studies which have been a part of the research project. These include the gathering of baseline data for agricultural runoff pollution models and for the prediction of non-point sources of pollution in the Chesapeake Bay.

Dr. Kevin Sullivan, director of CBCES, has appealed the move to EPA officials and has requested an external review of the issue.

'Isis' Dedicated At Hirshhorn

By Sidney Lawrence

"Isis," the monumental sculpture by Mark di Suvero, was dedicated at the Hirshhorn Museum and Sculpture Garden on Wednesday, July 19. A large crowd, including many who had watched as the sculpture took shape over a 10-day period, heard Secretary Ripley introduce the distinguished speakers—Secretary of the Interior Cecil D. Andrus, representing President Carter; Senator Daniel P. Moynihan, chairman of the HMSG's board of trustees; the artist, and Noah Liff, president of the Institute of Scrap Iron and Steel (ISIS). This national trade association commissioned and donated the work as a gift to the American people to commemorate its 50th anniversary.

The sculpture, created in Di Suvero's California studio-yard especially for the HMSG plaza site, was dismantled in late June and shipped by truck across the country. The reassembly, holding all the fasci-

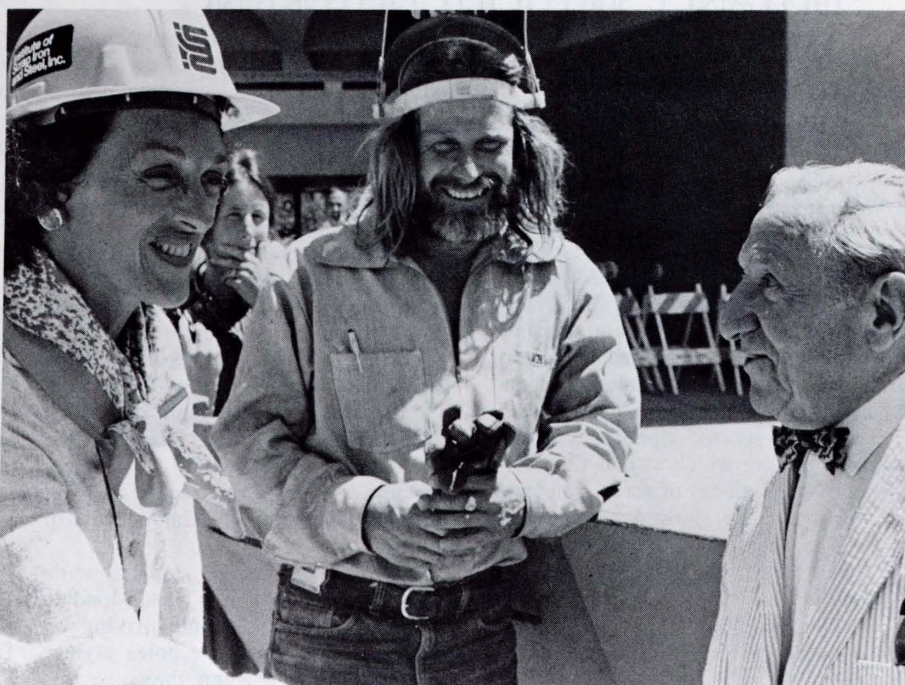
nation of a construction job, drew curious observers as Di Suvero and his crew welded, bolted and signalled crane operators to hoist the giant pieces into place.

Di Suvero feels a special kinship to the scrap industry, having worked in numerous plants early in his career, often in trade for scrap materials and a space in which to create his art. When the "Isis" project began, he commented, "Art can bring scrap into the light of day where it can be looked at with a sense of beauty."

"Isis," Di Suvero's first monumental work in the Capital, was named by the artist himself. The title refers both to the acronym of the donor and to the ancient Egyptian goddess of fertility who brought the God Osiris back to life by reconstructing his body.

"Di Suvero resurrects and transforms metal—the raw material of his art—into

(See 'Isis', Page 2)



Mrs. Mondale greets Joseph Hirshhorn (right) with artist Mark di Suvero. For details of the meeting, see box on Page 2.

Ellsworth Directs SI Grants Office

Gretchen Gayle Ellsworth has been appointed director of the newly organized Office of Fellowships and Grants. Ellsworth was former co-director of the Office of Academic Studies with Edward Davidson who is now associate director of OFG.

"The thrust of the reorganization is to bring together the academic assistance programs at the Smithsonian," Ellsworth said. "We help scholars get access to SI facilities and advise them on other funding sources available to them."

OFG now combines the former Office of Academic Studies and the Special Foreign Currency Program. "The functions of these offices essentially continue as before," Ellsworth said. "All were previously in existence and nothing has been dropped and nothing added. This is a management reorganization rather than a change in programs. We anticipate that eventually this office will also administer the research awards program directed exclusively to SI employees in support of independent research by staff."

"The staffs of two offices were brought together into one: Francine Berkowitz, Brenda Bishop, Linda Wimbourne and Betty Wingfield, on ext. 5881, still work on Foreign Currency matters. Elsie Bliss, Catherine Harris and Grace Murphy can still be reached on ext. 5071 on matters concerning the fellowship program." The office location is L'Enfant 3300.

Under the fellowship program, pre- and postdoctoral scholars come to the Smithsonian for six months or a year to work with staff and facilities here. A summer intern program supports 2- to 3-month fellowships



Richard Hofmeister

Gretchen Gayle Ellsworth

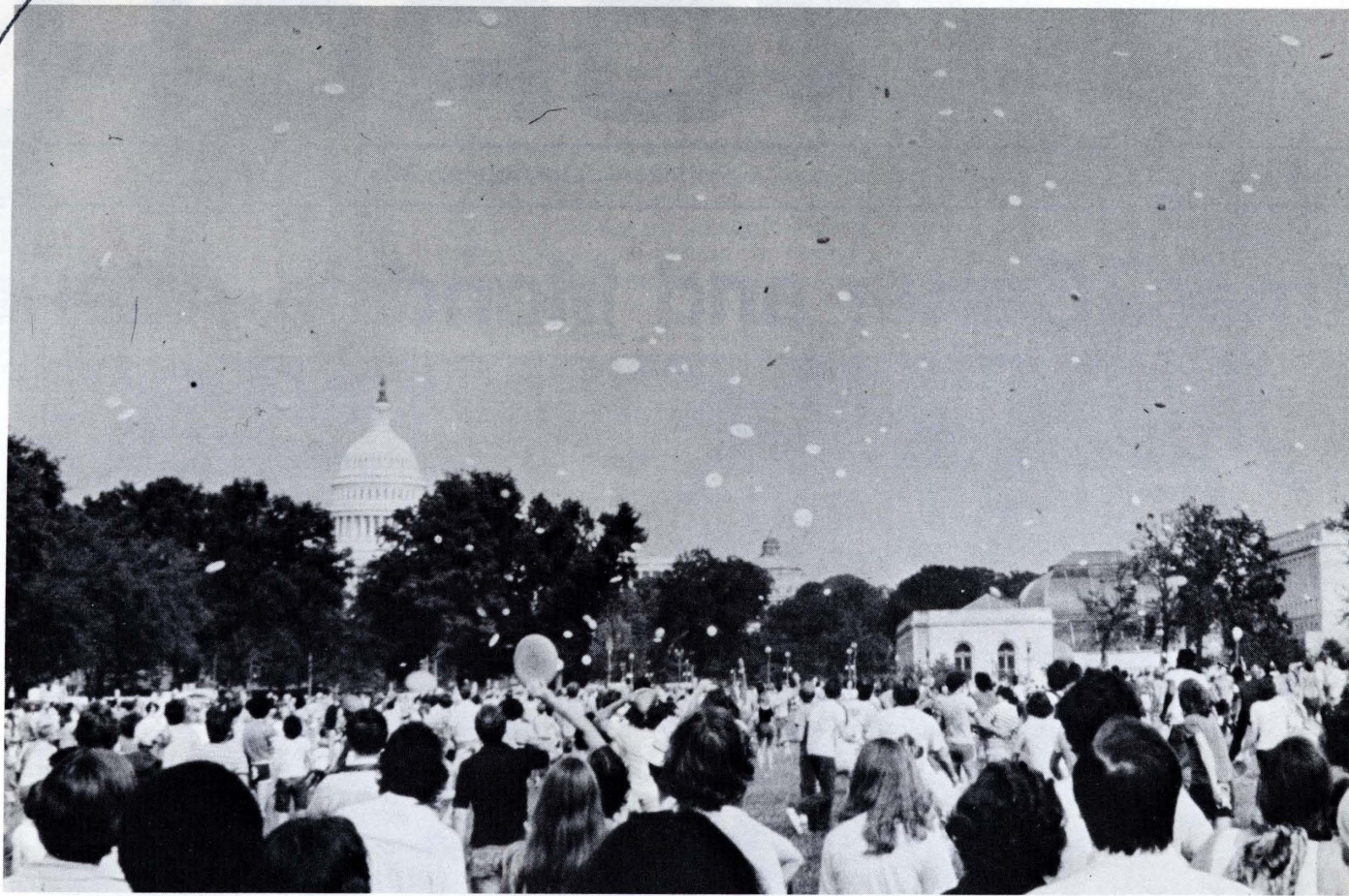
for graduate students at any level. In addition, other fellowships throughout the Institution, supported by grants and awarded at different levels, are administered by the fellowships and grants office which oversees all Smithsonian fellowships—the award, payment, accounting for funds and so on. Staff also provides assistance to fellows on tax status and answers other questions.

The Special Foreign Currency Program makes use of "excess" foreign currencies owned by the U.S. government. These local currencies are not convertible into dollars, but agreements with the government of the host country permit use of it within that country. The "excess" currencies support grants to scholars from American institutions—scientists, professors, curators—for research abroad to foster international intellectual exchange.

"The American researchers are highly collaborative with scholars in those countries," Ellsworth commented. "There is usually strong interest in the host country since the program brings research to some countries where it would not otherwise be emphasized." The principal countries in which the United States presently has "excess" currency are Egypt, Pakistan and India. Burma and Guinea are also involved but presently are closed to outside researchers.

"The amount of funds involved in our operations are significant," Ellsworth said. "About \$3.5 million is funneled through the Special Foreign Currency Program each year and about a half to a quarter million is dispersed through the fellowships program. In addition, many SI research staff members are involved. I estimate that annually about 70 to 75 percent of the research staff works with the fellows."

Frisbees Will Fly Again on Labor Day



Richard Hofmeister

At last year's Frisbee Festival, the sky above the Mall was freckled with plastic flying discs.

Plastic flying discs of all sizes and colors will once again fill the sky Labor Day weekend at the Smithsonian's Second Annual Frisbee Festival. The festival will be held on Sunday, September 3 (rain date: September 4), from noon to 5 p.m. on the west side of the Washington Monument grounds.

The festival, sponsored by the National Air and Space Museum, will feature demonstrations by disc stars and free workshops for all ages and abilities. Three disc-catching dogs, Hyper Hank, Ashley Whippet and Martha Faye Pickerill, will amaze and delight observers with their skills. Stars such as Erwin and Jens Velasquez, who won the 1976 and 1977 freestyle title at the World Frisbee Championships,

By Louise Hull

will demonstrate some of the extraordinary tosses and catches that can be done with the plastic flying disc.

Thousands participated in last year's extravaganza, the best-attended noncompetitive Frisbee event ever held. "The idea behind the festival," as festival organizer and NASM Museum Technician Bill Good remarked, "is the 'increase and diffusion' of Frisbee skills. It worked because people are fascinated with the disc. I'm hoping that more people respond this time and have as much fun as last year."

Many Frisbee fans who attend the festi-

val can be expected to stop by the exhibit on plastic flying discs in NASM's Flying for Fun gallery. The gallery, which opened in late June, displays hang gliders, boomerangs, kites, model airplanes and, naturally, Frisbees. Fans of the plastic flying disc who visit the gallery can see one of the pie tins from the Frisbie Pie Company first tossed by Yale students in the 1920's. The pie tin is displayed next to some of its safer and more easily managed successors.

This year's festival is held with the cooperation of the Washington Area Frisbee Club, the International Frisbee Association and the Wham-O Company. Experts confidently predict that a good time will be had by all.

ARTIST AT WORK PLEASE DO NOT DISTURB

THE ARTIST MARK DI SUVERO
IS CONSTRUCTING A MONUMENTAL
WORK OF SCULPTURE, A GIFT FROM
THE INSTITUTE OF SCRAP IRON
AND STEEL, INC., COMMEMORATING
ITS FIFTIETH ANNIVERSARY. YOU ARE
INVITED TO WATCH FROM A SAFE
DISTANCE WITHOUT DISTURBING
THE ARTIST.

THANK YOU

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

When Joan Mondale arrived on the Hirshhorn Museum Plaza Tuesday, July 11, to greet sculptor Mark di Suvero, there was much hugging and kissing. Four months ago she invited Di Suvero and his mother to come home for tea and by now they seemed to be old friends.

The artist escorted Mondale on a tour of the sculpture which at that time consisted of huge pieces of scrap iron lying on the plaza. He showed her the gray bow of a ship (the SS *Westgate*), the 43-foot steel beam and the cab of an old locomotive.

Despite the photographers, reporters and camera crews hovering near them, Mondale and Di Suvero talked about attending art and engineering schools,

figuring out stress points for a huge sculpture while working in 95-degree heat and coping with the constant attention of the press.

Secretary Ripley, HMSG Director Abram Lerner, Assistant Secretary Charles Blitzer and Joseph Hirshhorn joined them at the site. Ripley told the artist that his work would be in "respectable company" at the Hirshhorn, surrounded by works of Calder, Manzu and Moore.

Sipping on a glass of iced tea while standing inside the ship's bow, Mondale remarked, "I hope people driving by almost run into telephone poles saying, 'But what is it?' when they see this sculpture—otherwise what good is it?"

'Isis'

(Continued from Page 1)

titanic constructions, magically balanced despite their undisguised weight," HMSG Director Abram Lerner said. "The product of a sensibility which seeks the unadorned rather than the ornate, the exuberant rather than the elegant, Di Suvero's art has as its ultimate aim the public involvement in the sculptors articulation of space and form."

Composed of only 19 firms when it was founded in 1928, ISIS now has 1,540 member companies which handle, process and ship approximately 95 percent of all ferrous scrap purchased in the United States or exported. Producing an essential raw material from metallic discards that can be

Just in case passersby didn't recognize Di Suvero, his sculpture or the serious nature of his work, the Hirshhorn posted signs like this one on the left.

recycled by steel mills and foundries, the scrap processing industry plays an important role in conservation.

Di Suvero, 44, was recently honored with major outdoor exhibitions in Paris (Tuileries Gardens, summer 1975) and New York (Whitney Museum retrospective, winter 1975-76). His sculptures have also been displayed in numerous other cities across the United States and Western Europe.

SMITHSONIAN TORCH August 1978

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Chinese Welcome Science Team From SI

By Susan Bliss

The recent visit to China by a Smithsonian delegation made headlines with the news that the National Zoo's giant pandas may have to lose weight if they are to produce offspring, but to Dr. Devra Kleiman, the trip's most exciting feature was seeing some of the Chinese fauna which Western zoos don't have.

Kleiman, a reproduction zoologist who has been working with the pandas, was one of an 18-person delegation including five Smithsonian personnel that visited Chinese zoos and exchanged information with zoo officials and veterinarians there. Also on the trip were Under Secretary Michael Collins, Museum of Natural History Director Porter Kier, NZP General Curator Jaren Horsley and Stephen Hosmer, president of the Friends of the National Zoo. The group visited zoos in Peking, Canton, Nanking and Shanghai during a three-week journey.

Chinese people are just as enthusiastic about pandas as the rest of the world, Kleiman said, and speculated about their appeal: "There are many scientific theories that lead up to the same thing—pandas are very attractive animals. They sit up and use their hands like people. They have distinctive markings on their large eyes, blunt noses and conspicuous black ears, all of which are very appealing. People are really impressed when they see such extraordinary animals sitting up and looking so human—people just get caught up watching."

There are only nine pandas in zoos outside China, including Washington's Ling-Ling and Hsing-Hsing. Some 20 others are in Chinese zoos and an unknown number remain in their native habitat, China's Szechuan province.

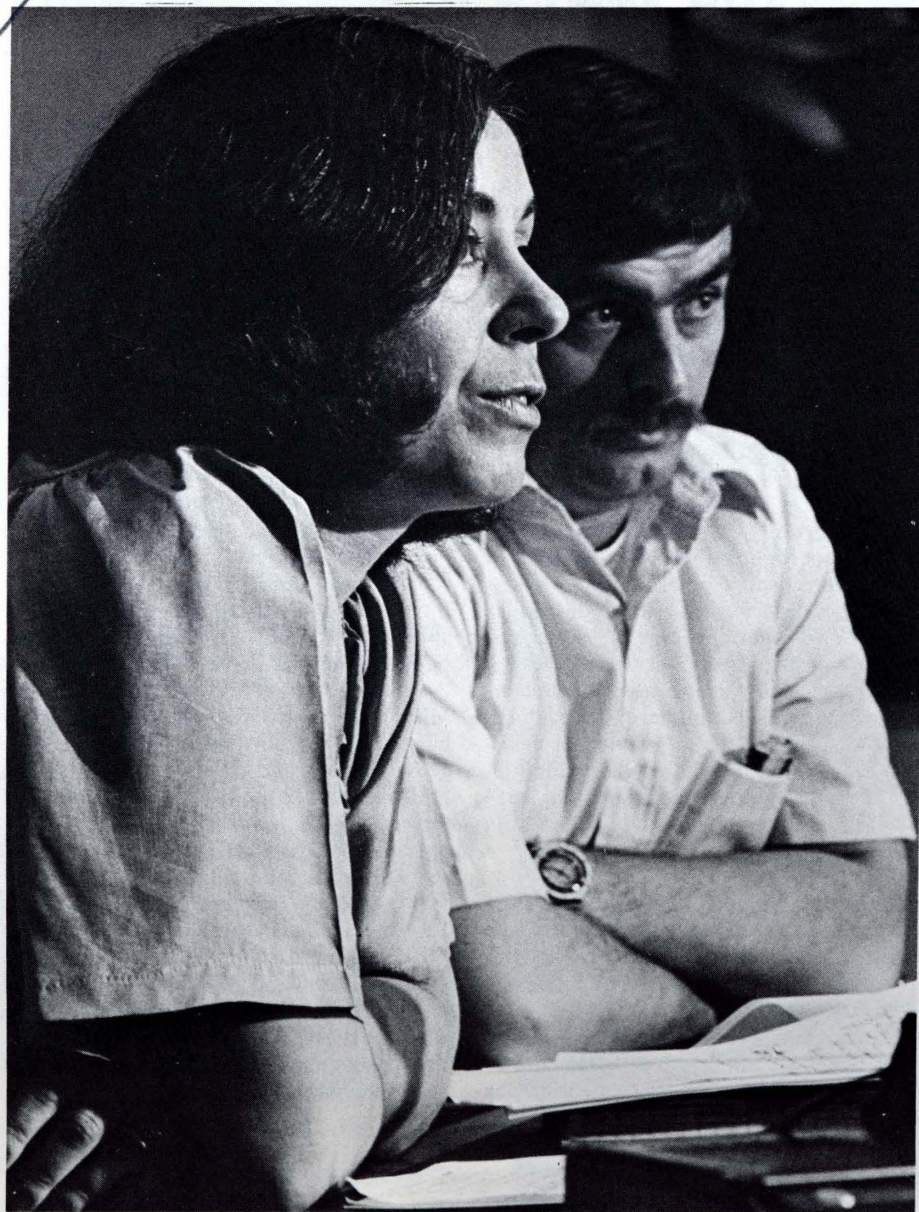
Kleiman said it would be hard to beat the giant panda's appeal, "but for me, it was thrilling to see animals such as the golden monkey, which, like the pandas, are native to Szechuan province. They are about the size of baboons, with blue markings on their faces and golden fur. The males have golden manes. None exists in zoos outside China."

"We were very impressed with the openness of the Chinese in their dealings with us and how very eager they were to open lines of communication, not just in zoos but everywhere we visited," Kleiman said.

The zoos in China are very popular, with the Peking Zoo claiming 40 million visitors every year. The zoos are very large and a good many are being renovated, according to Kleiman. The three major zoos—Peking, Shanghai and Canton—have enormous moated lion and tiger displays, large "monkey islands" and enclosures for hoofed stock.

The graphics are very good, and the Peking Zoo has huge maps of China and the world, illustrating the origins of exotic and indigenous animals. The economical nature of the Chinese language allows posters and labels to say quite a bit in a small space, Kleiman pointed out, adding that some labels had a species' common name in English and Chinese, as well as the scientific name.

"I feel as though we've just started to open up lines of communication valuable for both the Chinese and ourselves," Kleiman said. "Chinese zoos are very interested in our cooperative breeding programs, our attempts to diagnose and treat



NZP's Devra Kleiman and Jaren Horsley just back from China

animal illness and much of our recent technology, such as prepared foods for specific groups of animals. At the same time, we need more information about certain species, such as the pandas, with which they have long experience.

"The Chinese have considered their zoos' priorities to be the presentation of Chinese fauna to the people and provision of cultural and recreational facilities," Kleiman explained. "This is also the case in many American zoos, but in the past 20 years, there has been a major shift to emphasizing research and reproduction in this country."

Kleiman said the change resulted from the growing interest in conservation. "Zoos recognize that they need long-term breeding programs as fewer and fewer species are available from the wild. At the same time, no zoo can rely on information from its collection alone, and must develop good communication with others that have experience with certain species. The Chinese also have identified certain endangered species which they want to exhibit, so they will have to improve breeding programs and increase cooperation among zoos."

Looking toward the future, Kleiman said, "We hope that eventually some Chinese zoo people will be able to visit or even study here, so that we can share our expertise and technology with them."

"These exchanges come after a very long drought in relations and they are very exciting. If the Chinese head in the same breeding directions, zoos all over the world

will benefit. First, the Chinese will not be dependent on their limited wild populations to provide exhibition animals, and further, they will be able to cooperate in breeding programs with zoos all over the world."

The three million people who came last year to visit NZP's most famous Chinese natives would surely agree with Devra Kleiman in her hopes that this cooperation continues.

Federal Union To Represent Another 1,280

Smithsonian nonprofessional federal employees have voted, by a two-to-one margin, in favor of representation by Local 2463 of the American Federation of Government Employees.

Of the 1,280 employees eligible to vote in the balloting on June 29, 557 participated, with 366 voting for representation and 184 against. A few ballots were not counted due to questions of employee eligibility, and a few were voided for other reasons.

Richard Hamilton, SI's labor relations officer, described the 45 percent turnout as "very good."

Dwight Bowman, president of Local 2463, said, "We think the union will be able to help Smithsonian employees quite a bit, by giving them voice in matters which affect their working lives."

"We're looking forward to a good relationship with Smithsonian management and the personnel office," Bowman continued, "and we will make every effort to foster that good relationship."

The election, conducted by the Department of Labor, was open to all unrepresented General Schedule and Wage Grade employees, excluding management officials, supervisors, professionals, confidential employees and those engaged in federal personnel work in capacities other than clerical. This bargaining unit includes employees in virtually every Smithsonian organization, both on and off the Mall.

As a result of the vote, AFGE will act as exclusive agent for dealing with management on working conditions and personnel policy and practice. Specifically, the union will negotiate contracts in such areas as health and safety regulations, merit promotions, equal opportunity practices, overtime policies and counseling services for alcohol and drug abuse.

Before this election, Local 2463 represented about 1,000 Smithsonian employees at the National Zoo, a portion of photo services, some exhibit staff and employees in plant services and the protection division.

NASM Counts To 20 Million



David Challinor (left) and Melvin Zisfein greet Katherine Rinehart.

The National Air and Space Museum recorded its 20 millionth visitor at 1:30 p.m. Sunday, July 9—two years and eight days after its formal opening.

Fourteen-year-old Katherine Rinehart, of Charlottesville, Va., was greeted by David Challinor, Smithsonian assistant secretary for science, and Melvin Zisfein, the Museum's acting director, as she walked through the building's Jefferson Drive entrance.

In town for a day of museum touring, Katherine was accompanied by her parents, Mr. and Mrs. Jack Rinehart, her sister Brooke and her brother Jay. She was elated and surprised when Zisfein called to her that "you are our 20 millionth visitor" as others in the Museum applauded.

Zisfein said that NASM's large attendance rate has made it one of the leading tourist attractions in the Washington area.

Rinehart and her party received free tick-

ets to the film "To Fly;" free tickets to "Cosmic Awakening," the show in the Museum's planetarium, and free meals in the cafeteria. Other gifts presented by Challinor included a copy of the recently published "Smithsonian Experience," a Smithsonian scarf and a bust of Charles A. Lindbergh.

The Museum opened July 1, 1976. Only 25 days later, NASM welcomed its one millionth visitor. On August 18, 1976, 49 days after opening, the Museum recorded its two millionth visitor.

Just one week after NASM's first anniversary, on July 8, 1977, the 10 millionth visitor was greeted.

Daily attendance figures for the Museum, of course, vary. On Sunday, July 2, 1978, 90,462 people visited, breaking all NASM records for one day's attendance.

Cooper-Hewitt Sets Garden Concerts

The Cooper-Hewitt Museum is holding a series of eight free summer concerts and dance performances cosponsored by the Cultural Council Foundation/Comprehensive Employment and Training Act Artists Project in the Museum garden on Tuesday evenings at 7 during July and August.

In July, music programs featured the CCF Philharmonia CETA Orchestra, a 20-piece classical group which is the only professional chamber orchestra funded by the federal government. Another program was presented by the Jazzmobile CETA Afro Latin Band. The CETA Orchestra, conducted by Brian Bruman, is administered by the Brooklyn Philharmonia and has performed nearly 100 free concerts throughout New York City since March.

Four performances by the CCF/CETA Dancers will complete the summer series

on August 8, 15, 22 and 29. Three of the dance programs will be group presentations, with one solo concert. Live and taped music will back up the choreography, designed specifically for performance in the Cooper-Hewitt garden.

The CCF Artists Project, a \$4 million federal jobs program for unemployed artists, is funded by the New York City Department of Employment under CETA's Title IV.

Calendar

The Smithsonian Calendar for September will appear as follows: In the Washington Post on Friday, August 25, and in the Washington Star on Sunday, August 27.

SI in the Media

By Johnnie Douthis

Camera crews and still photographers flocked to the "photo opportunities" which abounded on the Hirshhorn plaza last month as sculptor Mark di Suvero supervised the installation of his monumental sculpture "Isis." The event was covered in both Washington newspapers, on local TV and by NBC's "Today" show. In addition, California filmmaker Suzanne Simpson and NBC crews filmed the entire 10-day operation, as Di Suvero positioned huge I-beams over miscellaneous pieces of scrap iron. Simpson plans to make a short documentary about the creation of "Isis."

A View Along the Mall *AIA Journal*, a publication of the American Institute of Architects, featured Washington, with heavy emphasis on the Mall, the Smithsonian and the National Gallery, in its June issue. A lead article by *Washington Star* art writer Benjamin Forgey refers to the Smithsonian as the Mall's "primary architectural client." Forgey follows this with a section reviewing "uneven new buildings and sensitive restorations," in which he gives the Smithsonian "generally high marks" for architect Hugh Newell Jacobsen's restoration of the Arts and Industries Building, as well as for its work on the Renwick and the Old Patent Office Building.

A second article in the journal, "The Unbuilt Capital: Lost Plans for Washington," is coauthored by Smithsonian American Studies Director Wilcomb Washburn.

Arts and Crafts Paul Richard wrote in the *Washington Post* about NCFA's anniversary exhibition, "Past and Present: A Century and A Half of A National Collection," saying the show does not try to edit or to sugarcoat the history of art. "Instead, it shows clearly how timid and how fitful has been the U.S. Government's patronage of art."

A lengthy article by Sarah Booth Conroy in the *Washington Post* gave a detailed account of the Gellatly gifts to NCFA, some of which are included in the anniversary exhibition.

The *New York Times* covered HMSG's exhibition "The Noble Buyer" with Grace Glueck calling it an "edifying experience." Paul Richard, writing in the *Washington Post*, recommended the show for

"everyone who loves modern art's old masters."

"Magnificent . . . exemplary . . . extraordinary" were some of Benjamin Forgey's adjectives for the current exhibition of Oriental ceramics at the Freer. Forgey noted that the show, which enables viewers to see objects that are usually confined to storage, is important at the Freer, which can display objects only from its own collection, according to the terms of Charles Lang Freer's original bequest.

Forecast! magazine suggests that viewers of "Maria Martinez: Five Generations of Potters," at the Renwick, give attention to each work of art. "Maria's wonderful eye for proportion and beauty is revealed in each of the display pieces, her own and those of her descendants," the review said.

New York Times coverage of "Embroidery Through the Ages," at Cooper-Hewitt, described the show as the most comprehensive and glorious exhibition on that subject to be presented in the city in recent memory. The article also called the exhibition the Museum's most important and successful decorative arts show since its reopening.

Smithsonian People A *Washington Post* article on MHT's former Director Brooke Hindle credits him for bringing the Museum to the public's attention in the past few years.

Washington Star reporter Betty James did a profile of MHT Acting Director Otto Mayr, revealing that Mayr is writing a book on clocks. Mayr believes that clocks used to symbolize order among mankind and in the universe.

Another article by James on the history of July 4 included an interview with political history Curator Herbert Collins. He talked about President Benjamin Harrison's deploring the loss of old customs such as simple parades, musters and the reading of the Declaration of Independence.

Another James article gave details of Stephanie Faul's participation in an historic dig at Winchester, England. Faul, now a secretary in the technical laboratory at the Freer, can figuratively return to Winchester when she sees a film about the town in the new MNH hall, "Western Civilization: Origins and Traditions."

MNH's Brian Mason, curator of mineral

sciences, was part of team which examined Antarctica meteorites. According to the *New York Times* and the wire services, Mason confirmed that parts of the meteorite are of a rare type laden with prebiological substances. One of the three slices Mason examined was of the unusual composition known as type 2 carbonaceous chondrite. Mason said that his specimen "looked so fresh it was hard to believe that it fell long ago."

Other Smithsonian Mentions Wire Service articles gave details of the MHT-DPA Independence Day celebration. A *Washington Post* article called it a celebration in the "truest American style."

The *Post* reporter who covered RAP's Boomerang Festival wrote extensively about the occasion, providing instructions on how to throw the boomerang.

A *Star* review of the Associates Court in MNH had high praise for the breakfast buffet and the Court's ambience. "If I were a tourist here, I'd hie myself over to the Smithsonian, become an Associate and thereafter take advantage of the breakfast buffet at the court before making my sight-seeing rounds," the reviewer said.

A recent segment of ABC-TV's "American Sportsman" was filmed at MNH. The program, which discussed the whale as an endangered species, was filmed in the Life in the Sea hall under the blue whale. The *Washington Star's* preview carried a photograph of Jack Ford as he appeared in the program's lead-in.

Disabled Rights Upheld By CSC

For the first time, physically or mentally handicapped employees and job applicants can file a formal complaint if they believe they have been discriminated against because of a disability.

Regulations have been developed, effective April 10, 1978, for the complaint procedure. The new regulations are similar to current procedures for processing discrimination complaints based on race, color, religion, sex, national origin or age.

However, the authority governing the establishment of the new system is Title 5, U.S. Code, Section 7153, Section 791, rather than the Civil Rights Act, the Equal Employment Opportunity Act or the Age Discrimination in Employment Act.

To job applicants, this means there is no statutory authority to authorize backpay entitlement. It also means there is no statutory authority governing resulting lawsuits; any such court action would have to be based on other general jurisdictional statutes.

Information about these new regulations will be presented in all basic and advanced courses attended by Smithsonian equal employment opportunity counselors. The present EEO counselors will handle complaints filed by the physically or mentally handicapped employees. For further information or to file a complaint, call EEO Specialists Robert Osborne or Carleton Craven at ext. 5864.

Some material relating to this system is available in braille for use at the Civil Service Commission.

NPG Shows Gould as 'Mephistopheles'



An 1884 chromolithograph of Jay Gould from the NPG exhibit.

By Frederick Voss

If compared with other financiers and industrialists of the free-booting Gilded Age, Wall Street magnate Jay Gould could not be called the most extravagant. In fact, next to the opulent Vanderbilts whose baronial chateaux lined New York's Fifth Avenue and whose marble "cottages" and villas dotted the eastern seaboard, the bearded, taciturn Gould, with his modest brownstone in New York City and his neo-Gothic seat, Lyndhurst, in the country, seemed a veritable piker.

Still, as the National Portrait Gallery's exhibit "Jay Gould: Mephistopheles of Wall Street" illustrates, Gould and his family did not want for princely amenities. The great tycoon commuted to work regularly via the 250-foot yacht pictured in the show.

For land trips, there was always his private railroad car. If the privileged traveler happened—as Gould did—to own the tracks as well, he not only beat the holiday ticket lines; he could also fire the engineer who had the bad judgment to drive over rough road beds at mealtime. A brass model of the railroad car is also in the show.

Outside the confines of his private world, however, Gould's life bore little relation to the luxuriant beds of orchids which his staff of 15 gardeners cultivated at Lyndhurst. As he moved from exploit to exploit on Wall Street—from cornering the nation's gold market in 1869 to gaining control of West-

ern Union and one of the most extensive western rail networks—his adversaries were many. It required constant vigilance to safeguard his growing empire in that age of unrestrained free enterprise.

Fortunately for Gould, in the art of orchestrating the nation's securities markets, he had few equals. Even the wily Commodore Vanderbilt—represented in the Gallery's show with a portrait by Jared Flagg—paid grudging tribute to him, declaring him "the smartest man in America."

In one of the many cartoon commentaries featured in the show, the artist endowed Gould with a distinctly demon-like appearance as he swings contentedly on the wires of his telegraph monopoly. Another caricature of the time made allusion to his skill in locating judges willing to supply decisions favorable to his speculative wants.

Nevertheless, such practices were common among businessmen of the period. It was not so much Gould's lack of scruples that set him apart from his fellow financiers and made him the primary target for criticism as it was his singular acumen and boldness.

The exhibit on NPG's second floor continues through February 4.

Frederick Voss is a research historian at NPG.

Mystery Bursts Identified Twice

By James Cornell

The first simultaneous observations of optical and X-ray emissions from a so-called "cosmic burster" have been reported by scientists at the Center for Astrophysics and the Massachusetts Institute of Technology.

In early June, CFA Astronomer Johnathan Grindlay, using the 60-inch reflector at the Cerro Tololo Inter-American Observatory in Chile, identified MXB 1735-44, a stellar-like object in the galactic bulge and some 20 to 30 thousand light years from earth, as the optical counterpart of a rapidly pulsating X-ray source observed at the same time by the SAS-3 satellite.

The search for optical counterparts of X-ray bursters had been under way for over a year and involved astronomers at more than 40 observatories around the world.

The same faint blue "star" seen by Grindlay actually had been identified a year earlier by Jeffery McClintock of MIT as the optical counterpart of a steady X-ray source known as 4U 1735-44. Some nearby object also had been seen to emit, infrequently and unpredictably, sudden outbursts of intense X-ray radiation. Unfortunately, the positional data provided by the bursts were too rough to determine if the steady source and the burster were one and the same.

Grindlay traveled to Cerro Tololo specifically to measure brightness variations in the suspected object during those periods when the X-ray bursts were observed. Notified by the MIT group operating SAS-3 that the burster was flaring, he watched the optical star also flash up 40 to 50 percent in less than a second and then fall back to normal levels in about 10 seconds.

The rapid optical brightening matched almost exactly the burst of X-ray emissions, thus confirming that 4U 1735-44 and MXB 1735-44 were the same object.

Cosmic bursters are among the more bizarre denizens of the X-ray universe. They also pose one of the most puzzling mysteries in modern astrophysics. No one knows with any certainty how X-ray sources can produce such sudden and intense outbursts.

One theory suggests the bursts are produced in a binary system by instabilities in the accretion flow of material from the normal star onto its dense companion, a neutron star, with the flow disturbed by the magnetic field around the neutron star.

Another current theory suggests that as material falls on the neutron star, it accumulates to produce a super hot-spot, which may suddenly explode in a huge thermonuclear explosion.

A third theory suggests that the dense object in the binary system is a black hole, perhaps 10 to 20 times more massive than the sun. Instead of a magnetic field to disrupt the accretion flow, the X-rays heat the in-falling gases, causing them to slow down and form a huge shell around the black hole. This shell builds and builds until it finally bursts like a balloon releasing a sudden gush of X-rays.

None of the models is completely satisfactory. However, the observation of simultaneous optical and X-ray bursts should at least help set some limits on the kind of binary systems that are possible.

USDA Registration

Mail registration for the USDA Graduate School ends September 2. In-person registration will be held September 16-23. For information, class schedules and the new 1978-80 catalog, visit Room 1031, South Agriculture Building, Independence Avenue between 12th and 14th Streets, SW., or call 447-4419.

HEAO-1 Sends Back X-ray Source Data

The HEAO-1 satellite, first in a series of unmanned observatories designed for the study of celestial X-rays and gamma-rays, has been officially declared a success by the National Aeronautics and Space Administration.

The satellite carried an experiment designed by scientists at the Smithsonian Astrophysical Observatory in cooperation with the Massachusetts Institute of Technology.

The primary objective of HEAO-1 was to obtain highly detailed experimental data on astrophysical phenomena by measuring the size and location of X-ray sources in the sky, and by determining the intensity and time variation of these sources.

This objective has been accomplished and, according to Dr. Noel W. Hinners, NASA associate administrator for space science: "X-ray sources barely visible in older studies stand out clearly in HEAO-1 data. The faintest sources are one million times weaker than the first X-ray star discovered 15 years ago.

"Many of the HEAO-1 sources are distant active galaxies. A map of the diffused X-ray background shows that a hot thermal plasma extends beyond our galaxy and may spread throughout the universe. This is of major importance in understanding the early evolution of the universe."

HEAO-1, launched last August, carries four sets of experiments. In addition to the experiment built by SAO and MIT, others were provided by the Naval Research Laboratory, Goddard Space Flight Center, California Institute of Technology and the University of California at San Diego, all under contract to NASA. The SAO-MIT instrument was a scanning modulation collimator.

Film on '1876' Wins Four Emmy Awards



John Hiller

The Smithsonian film "Celebrating a Century" won four Emmys at the 18th annual awards presentation of the Washington Chapter of the National Academy of Television Arts and Sciences. This is the second Smithsonian film to be so honored. Last year, "The Festival of American Folklife" was awarded three Emmys. Both films were produced and directed by the Motion Picture Unit of the Office of Exhibits Central. Karen Loveland, director of the Motion Picture Unit, received an individual award as director of the film and accepted the award as producer for the Smithsonian and the National Science Foundation. Individual awards were also presented to John Hiller, assistant director of the Motion Picture Unit, as the director of photography, and to Benjamin Lawless, assistant director for exhibits, MHT, as screenwriter.

"Celebrating a Century" was completed in 1976 as part of MHT's Bicentennial exhibition "1876" but was not eligible for an Emmy award nomination until it was shown on television beginning in May 1977. The half-hour film has been aired nationally and is still shown periodically.

Maritime History Comes Alive in New Exhibit

By Kathryn Lindeman

"The Hollywood version of shipboard disasters is often more dramatic than the real thing," said Historian Robert Post, organizer of the Museum of History and Technology's Hall of American Maritime Enterprise, opening August 10.

"We originally intended to show news-reel clips of these mishaps, but you usually can't tell anything is happening. In a fire, there might be just a small bit of smoke, which appears to be coming from one of the funnels." So the staff opted for using clips from Hollywood films, which have been put together by Karen Loveland of the Motion Picture Unit.

In addition to the Hollywood version of maritime disasters, "Awful Conflagrations and Melancholy Occurrences," one of nine sections in the hall on MHT's first floor, offers impressions of earlier ship disasters via hand-colored lithographs by such printmakers as Currier and Ives. "Currier's first hit, in 1840, was a sea disaster," Post said, "and he continued to do one or two lithos on this subject every year."

HAME visitors are greeted just outside the entrance by three buxom figureheads from old sailing ships, then step into a realm offering the sights and sounds of the sea and inland waterways. A lighthouse lens from Table Bluff on Humboldt Bay, Calif., bathes the ceiling in light. Four portholes reveal changing views of harbors on the eastern seaboard, the Great Lakes, the rivers and the western seaboard.

Old film clips of World War II Liberty ships under construction and slides of scenes taken along the Mississippi River from the pilothouse of a modern-day river towboat add more visual imagery.

Period rooms also draw the visitor into the past. In the "Luxury Liners" section, visitors enter an area outfitted in the style of a lounge, with oak wall paneling from the *Leviathan*, a German liner which was confiscated by the United States during World War I and became the flagship of the U.S. Lines in the 1920's. An array of memorabilia from the *Leviathan* is on loan from the personal collection of Dr. Frank Braynard, author of an extensive history of the great ship. A skylight from the *Majestic*, an elegant liner built in 1889, graces the ceiling, appearing to emit sunshine from above.

Other period rooms include a 1775 tide-water warehouse in the section on colonial commerce and a marine underwriter's office from the late 19th century in the section on disasters. In the unit on "The Seaman," a storefront tattoo parlor shows, by way of film projections, a mannequin being turned into a tattooed man. The filming technique was devised by Ben Lawless,



Bob Post and Nadya Makovenyi

Richard Hofmeister

MHT's assistant director for exhibits.

Another effective piece in the exhibit is the "Francis Patent Metallic Life-Car," a rescue device which was moved back and forth on ropes from a wrecked ship to the shore. The contraption was used successfully to rescue 200 immigrants from the wreck of the *Ayrshire* off the New Jersey coast in 1850, but it turned out to be quite cumbersome and soon was replaced by other methods.

A 1733 map of the Atlantic and the eastern half of North America is the oldest item in the exhibit, and its sections have been pieced together to cover one wall. "Getting

the segments in the right place was like fitting a jigsaw puzzle together," Post said. "It's fun to get close and examine the details—tiny houses, trees and people—and to note such old usages as Lake Michigan being shown as Lake Illinois."

Dominating one area of the exhibit is a model of the tobacco ship *Brillant's* massive foremast with its rigging and a section of the deck.

"The maritime hall was always popular because many of our visitors love models," Post said. "But our idea with the new, expanded hall was to try and show many real objects as well. We kept about three-fourths of the models but added all these other things."

Designer Nadya Makovenyi, who was assigned to the HAME project four years ago, has used sisal carpeting and yellow pine to carry through the nautical theme. "We couldn't use plush carpet in a maritime hall, so I checked around for alternatives that would meet the government codes," Makovenyi said. "I found out what kind of wood is used in ship construction and experimented with different finishes until I found the best one."

"The models in the hall, formerly shown as a collection, are now divided into units. For the unit titles, I chose the stencil typeface to carry the theme of the hall—this is the kind of typeface spraypainted onto shipping crates.

"My assistant, Claudine Klose, has been my right arm on this project. Claudine, along with Bob Post and his helpers, Peggy Bruton and Bob Friedel; John Stine, who is in charge of all restoration and machine-work, and Registrar Frank Roche, who makes sure the objects are at hand when we are ready for them—we are the HAME team."

Post noted that when the maritime hall was first being planned, Mel Jackson, then curator of marine transportation, raised the money through private donations from the maritime industry. "There's no success that begins to match it in raising money for exhibits," Jackson traveled to dozens of port cities, especially on the inland waterways, to raise funds.

The new maritime hall consists of about 13,000 square feet of exhibit space—"one of our largest done with inhouse design and construction."



Richard Hofmeister

SI GOES PSYCHEDELIC . . . A new Smithsonian acquisition, the Beatles' Rolls-Royce, is proudly shown by Secretary Ripley to Caron (Mrs. Chip) Carter following Mrs. Rosalynn Carter's presentation of her Inauguration Gown to the First Ladies Hall. The multi-colored Rolls, which Ripley drove from the Castle to the underground parking space at MHT, was presented to the Smithsonian last December by John Lennon, one of the famed quartet, and his wife. The car will be featured in an exhibit, opening at Cooper-Hewitt in October, on "Ornament in the 20th Century."

Sports

By Susan Foster

The *Smithsonian* magazine's coed softball team had hoped to dethrone the reigning *Washington Star* team. What they got instead was a frustrating game in which they could do nothing right, not to mention their first loss, 11-8.

The only bright spot came from short fielder Gary Sturm of musical instruments who supplied two home runs and good in-field plays. Sturm's first-inning homer also gave SI magazine their brief and only lead of the game. Logistics arranger Carolyn James said their early inning lead is probably what did the team in. "We shouldn't have done so well," she said. "I guess that's what egged the *Star* on."

The *Star's* first inning ended with three runs. SI followed with a four run spurt that was initiated by Sturm's first homer. SI's 4-3 lead quickly evaporated in the second inning when the *Star* tied the game and later in the third inning overpowered SI with four base-knocking runs.

The *Star* increased their 8-4 lead in the fourth inning with a single run that went unanswered until Sturm homered once again in the bottom of the fifth. SI was outscored two to one in the last two innings for the 11-8 loss. SI has 13 games left to play this season.

Men's Softball The SI softball team won their sixth straight game beating Geological Survey, 14-3.

John Houser of accounting led the team with home runs that produced five of their 14 runs.

Against the Central All Stars, Joe Bradley of computer services pitched a strong seven hitter for the 8-5 win. Bradley did not allow a run until the last five innings.

Bob Seabolt of protection services belted a three-run homer for SI's 19-9 win over the Bombers. Gary Sturm of musical instruments had three hits, scoring three of their 19 runs. Bradley was the winning pitcher.

Sturm also had a good game for SI's 16-9 win against Geological Survey. Sturm produced a three-run homer while Jim Mathers of accounting added to the score with another homer. Bradley went the distance from the mound, pitching a seven hitter and himself hitting four for four at bat.

SI's four wins boost their record to 7-1. They are now tied for second place in the Interior Department league.

Bowling. The SI bowling league is well into its summer session with 14 teams of mixed fours (two men and two women). The league bowls at Parkland Bowling Lanes, Suitland, Md., every Friday night at 6:30 p.m.

Spring award winners include Kelvin Arrington of museum shops, who finished last season with plus 27 pins, winning the "Most Improved Bowler" award. Sharon Woodfork, an SI guard, topped the women bowlers, adding 20 pins.

Tom Wilding of libraries (MNH) won the award for "High Three Game Series" with a 592. Carmen Hannie won for the women with a 522 for her "High Three-Game Series" award.

Volleyball. Volleyball players are still needed for the SI coed team. Informal games are played Tuesday evenings on the field next to NASM. For more information contact Richard Hirsh, ext. 6234.

SITES Shows

The Smithsonian Institution Traveling Exhibition Service has added four new exhibitions to its summer program. "The Great West, Real/Ideal" is a show of 123 photographs taken during the past 25 years. "African Artists in America," an exhibit of 57 paintings, graphics and sculptures by 19 African artists, opened in Boston in mid-July and continues through 1980.

"Images of Earth from Space" shows unusual photographs taken over the last 15 years by satellite and manned space flights. "Subways, An Underground Exhibition," was developed and produced by the Cooper-Hewitt staff. It looks at the subway designs of 13 cities including the Metro in Washington.

New Book Helps Define Endangered Plants

By Thomas Harney

As the Department of the Interior develops official lists of plants to be protected, it will be calling upon an authoritative reference book newly produced by the Smithsonian.

"Endangered and Threatened Plants of the United States," jointly published by the Smithsonian and the World Wildlife Fund, Inc., was written by Dr. Edward S. Ayensu, director of the Museum of Natural History Endangered Species Program, and Dr. Robert A. DeFilipps, coordinator of the Program's Endangered Flora Project. The two authors had the staff assistance of Sam Fowler, Mary Mangone, Carol Matti-Natella and Dr. William Rice.

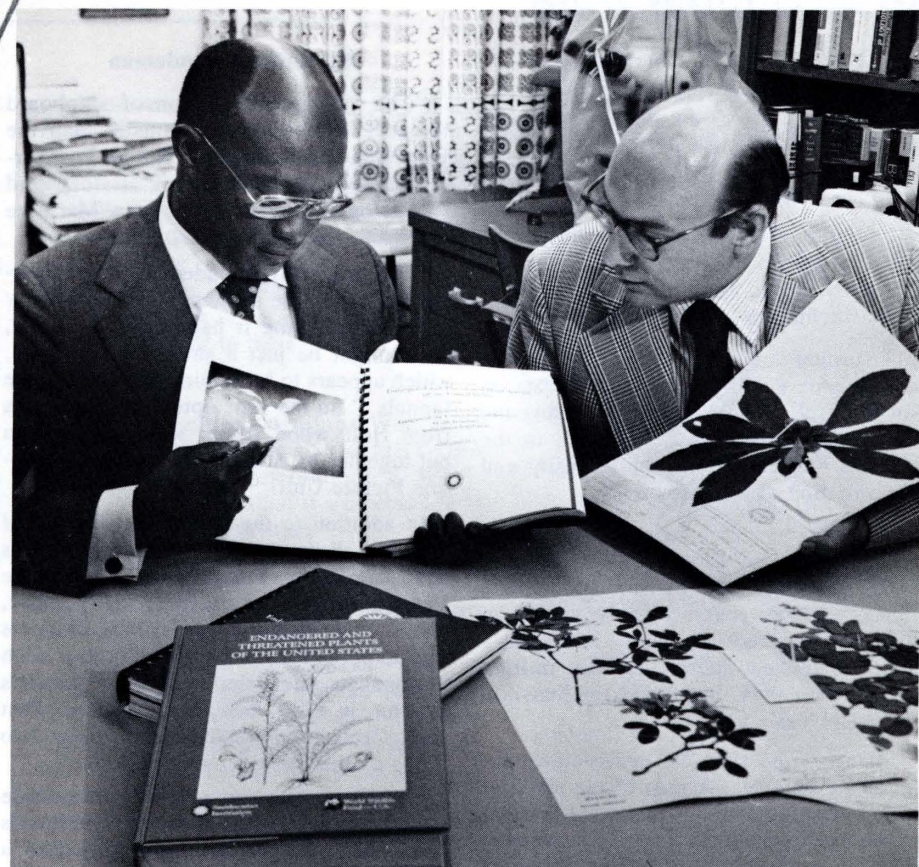
The new book is an updated and much expanded version of the "Report on Endangered and Threatened Plant Species of the United States," assembled three and a half years ago under Ayensu's direction. This preliminary effort identified some 10 percent of the 20,000 kinds of plants within the 49 continental states as being in jeopardy. Ayensu, who sees the compilation as one requiring constant monitoring and updating, sought to involve plant specialists all over the world in this process.

His wish was granted on a large scale—calls and letters with new information flooded the project office in response to the initial report. Not only professional botanists, but also thousands of people from garden clubs, utility companies and every imaginable botanical and environmental affiliation expressed interest.

The influx of facts and expert opinion dictated revision, updating and further documentation of the original lists. Some plants heretofore thought rare were found to be abundant, and vice versa. Species that had been overlooked in the first report were brought to the attention of the authors. Most dramatically, more than a half-dozen species long considered extinct were rediscovered.

Furbish Lousewort, a plant of the St. John River Valley, for example, was last collected in Maine in 1917 and in adjacent New Brunswick, Canada, in 1943. It was considered extinct until a colony was found in Maine in 1976 and hailed as a "botanical Lazarus."

The new book points out that certain commercially exploitable plants are seriously threatened by intensive collecting, which has been stepped up by the prospect



Edward Ayensu and Robert DeFilipps examine specimens of dried plants listed in the SI book.

of government protection. Collectors know that, once a species is officially given endangered or threatened status, it will no longer be possible to legally ship specimens in interstate commerce unless federal permit requirements are satisfied.

Excesses of private and commercial collectors are particularly directed at cacti, orchids and carnivorous plants, all of which are popular with plant lovers. The book recounts several examples:

More than one-half million rattlesnake orchids have been collected in Tennessee for sale in terrariums. In one Texas town, sheds are filled with as many as 25,000-30,000 field-collected small globular cacti awaiting sale. Illegal aliens have been paid one penny per plant to harvest all of this type of cacti they can find, with the expectation that the plants can be resold on the market for as much as one dollar per plant.

Up to \$350 is being asked for large Arizona barrel cacti in New York City.

Arizona has passed a stringent Native Plant Law, but many cactus poachers have responded by shifting their collecting to California's Mojave Desert.

Many plants are in danger as a result of other activities: construction and real estate development; snowmobiles and other off-road vehicles; overgrazing of cattle and other animals; mining, irrigation, dams and swamp drainage are among the problems.

Elimination of the habitat can destroy a plant species. Areas such as the Everglades support balanced climatic, geological and biological conditions providing an environmental anchor for many plants which could not survive without these conditions.

"For this reason, we are urging that the Everglades and other vulnerable habitats and ecosystems should be viewed as resources to be judiciously managed," said Ayensu. "When this is accomplished, then the factors which endanger the survival of plant species will automatically diminish."

Newsmakers

By Johnnie Douthis

Morse were among the exhibitors in a mixed media show at Washington's Art Barn in Rock Creek Park last month.

Richard Toye, personnel management specialist, and Dorothy Glenn, employee development specialist, recently received 35-year career service emblems.

NASM Librarian Catherine D. Scott and Reference Librarian Dominick Pisano attended the Special Library Association Annual Conference in Kansas City, Mo. Scott gave a speech to the Association's Consultation Committee about her experiences as consultation officer for the Washington chapter.

Farouk El-Baz, director of NASM's Center for Earth and Planetary Studies, addressed the 21st Congress of the Committee on Space Research in Innsbruck, Austria. His topic was "Analogues of Martian Eolian Features in Southwestern Egypt."

Barbara Moelter, chief of Employment Information Office, and Sandie Ward and Margie Young, personnel assistants in the Office of Personnel Administration, recently received Superior Performance Awards.

Sheridan Germann, research associate, and Scott Odell, conservator, both of MHT's Division of Musical Instruments, coauthored an article, "Pleasing to Eye and Ear—The Jean Mari Dedeban Harpsichord of 1770," for the catalog of the Corcoran Gallery's current exhibition of the William Andrews Clark Collection.

Odell attended the annual meeting of the American Institute for Historic and Artistic Works held in Fort Worth, Tex., and was elected to a three-year term on its board of directors.

Margaret V. Lee, art director for the Resident Associate Program, has been

elected to the board of directors of the Art Directors Club of Metropolitan Washington.

Lillian Kozloski, secretary in NASM's Department of Science and Technology, represented the SI Women's Council at the ninth Annual National Training Conference for Federally Employed Women, in Denver. The conference featured workshops designed to facilitate individual growth and development and to enhance the knowledge, skills and productivity of the participants.

Richard Hallion, associate curator in NASM's Department of Science and Technology, won an Aviation/Space Writers Association award for his book "Legacy of Flight" in the non-fiction (aviation) category.

Janet W. Solinger, director of the Resident Associate Program, recently met with the National Planning Group of the Center for Higher Education Management Systems in Colorado to continue the development of a handbook of standard terminology for adult learning opportunities. The project is funded by the Department of Health Education and Welfare.

During a recent reception sponsored by the Office of Fellowships and Grants, NASM Fellows Robert Friedman and Richard Hirsh received award certificates for research done at the Smithsonian. Friedman's subject is "The Development of Aviation and the Rise of a Well-Organized Meteorological Science and Discipline." Hirsh is studying aspects of the history of X-ray astronomy. Charles Harvard Gibbs-Smith received a special citation as NASM's Lindbergh Professor of Aerospace History.

The movie "To Fly," which is shown at (See "Newsmakers" page 7)

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*. Smithsonian books for this month:

"Neptune's Gift," by **Robert P. Muthauf**, MHT; The Johns Hopkins University Press, 1978.

"The Small Magellanic Cloud," by **Frances W. Wright**, CFA; and Paul Hodge, University of Washington; University of Washington Press, 1978.

Rosenberg, of SI Council

Harold Rosenberg, distinguished art critic for *The New Yorker* and member of the Smithsonian Council since 1972, died last month at age 72.

Rosenberg, who has written about art and literature since 1938, began his career as national art editor of the "American Guide," a series produced by the Works Progress Administration. He was best known, however, for his championship of the American abstract expressionist painters including pioneers Jackson Pollock, Barnett Newman, Willem de Kooning, Robert Motherwell, Arshile Gorky, Hans Hofmann and Mark Rothko.

The author of many books and articles on art and artists, Rosenberg most recently completed "Saul Steinberg" to coincide with the opening of Steinberg's retrospective exhibition at New York's Whitney Museum. A somewhat smaller version of the same show will open at the Hirshhorn in early October.

'Newsmakers'

(Continued from Page 6)

NASM, won first prize at the Fourth International Biennale of Films on Aeronautics and Space held recently in Paris.

The film, "Faces," made by Murray Grigor for the Cooper-Hewitt's opening exhibition "Man transFORMS," was shown at the Oberhausen Film Festival and the Zagreb International Film Festival.

The July-August issue of *International Wildlife* carried an article by **Larry Ritter**, assistant director of the Smithsonian Peace Corps Program, on the activities of Peace Corps volunteers in Colombia.

A recent issue of *Chemical and Engineering News* carried an article on the contributions to science by artists and craftsmen written by **Jon Eklund**, associate curator at MHT.

George Watson, MNH curator in the Department of Vertebrate Zoology, is currently on a research cruise in the southern Aegean Sea looking for additional nesting colonies of Audouin's Gull. Watson located two of four known Aegean colonies of this endangered species in 1966.

Rick D'Allia, geologist in NASM's Center for Earth and Planetary Studies, is spending July and August working at the Planetological Institute in Rome. He is assisting with the geological research of Mercury and Mars and various science education projects.

Margaret Cogswell, deputy chief of the Office of Program Support at NCFA, attended the opening of NCFA's exhibition "Images of An Era: The American Poster 1945-1975" at the Musee des Arts Decoratifs in Paris.

Richard Ahlborn, a curator in MHT's Division of Community Life, completed a research trip to Texas that provided data for five newly discovered watercolors of the San Antonio missions as they appeared in 1847. The Amon Carter Museum in Fort Worth, which owns the watercolors, asked Ahlborn to write a monograph on them to be published by the Fort Worth Museum this year.

Paul Kalaghan, a staff member in CFA's geoastronomy division, has been appointed director of CFA's computing facility. Kalaghan, an astronomer, has been a supervisory research programmer at CFA since 1974. He will continue his own research on tethered satellites, but his prime goal as computing director will be the implementation of a modern time-sharing system with CFA.

NCFA Shows Alaskan Art, Not Crafts

As Peter Bermingham drove through the last mountain pass on his way to Fairbanks, Alaska, during a collecting trip last fall for the National Collection of Fine Arts' current exhibition, "Contemporary Art From Alaska," he flipped on the car radio for a weather report. What he heard instead was a news bulletin announcing his imminent arrival in the city.

"It was like one of those old movies where the radio is always turned on to some spontaneous announcement directly related to the plot," said Bermingham, NCFA's curator of education.

Bermingham was greeted with equal enthusiasm all across the state during a 12-day visit that took him to Anchorage, Fairbanks, Juneau, Sitka and Ketchikan. He met some 30 artists at a reception in a commercial gallery in Anchorage; the University of Alaska in Fairbanks invited 40 artists to another gathering in his honor, and a reception at the Governor's Mansion in Juneau was organized, but later canceled due to scheduling problems.

Bermingham also was interviewed twice on radio and once on TV. *Alaskan Journal*, a prestige magazine of art and history, plans a 12-page color spread on the NCFA exhibition.

In a state more than twice the size of Texas with a population less than half that of the District of Columbia, most of the artists live in Anchorage, and the rest are spread over thousands of miles. There is one art museum in the state and only a handful of commercial galleries seriously interested in contemporary art. Generous support—in per capita terms—helps fund an active Alaska State Council on the Arts, which was invaluable in arranging for Bermingham to meet and see the works of literally hundreds of artists.

During a single afternoon, Bermingham looked through more than 300 slides by different artists. He also reviewed work in nearly every contemporary gallery in the state. And on his return to Washington, he received hundreds of additional slides from artists he hadn't had the chance to meet. When the exhibition opened last month, about 10 Alaskans made the long journey to the NCFA reception.

Bermingham explained the unusual interest in his visit this way: "The exhibition demonstrates that even in our last frontier, the creative spirit does not go into hibernation. While many artists there do not thrive on isolation, the support for their efforts enables them to import visiting professionals and traveling exhibitions and to travel outside of the state when it suits their purposes."

"The arts council felt that the artists would benefit by being shown down here. Of the artists in the exhibition, none is familiar and only one, James Kivatoruk Moses, an 80-year-old Eskimo, has had national exposure. Some of his drawings are in the Museum of Natural History."

The result of Bermingham's pilgrimage is an exhibition of 56 paintings, drawings, prints and sculptures by 38 Alaskans, both native and transplanted from "the lower 48."

"Because traditional native crafts, now a somewhat exhausted art, but still a flourishing industry in Alaska, were not the objects of my search," Bermingham wrote in the introduction to the exhibition catalog, "I did not expect to find, to such a large extent, works by Eskimo, Aleut and Indian artists that provide, with considerable imagination and intelligence, provocative fusions of the old culture and a newer one still far short of definition."

"This fusion presents a difficult problem to any artist, and in the exhibition, it is approached in a number of ways," Bermingham said. "Unatkut and Ugruk," for example, is an ivory, silver and ebony sculpture by Lawrence Ahvakana, an Inupiat Eskimo who studied at the Institute of American Indian Art in Santa Fe, Cooper Union in New York City and the Rhode Island School of Design in Providence.

"The legend involved here is an ancient one and the scale gives the work the look of a fetish piece," Bermingham noted. "But the mandorla-like support, the plexiglass base and the suspension of its central element are all unmistakably modern."

Many of the works deal with environmental issues or, in Bermingham's words, "good humored commentary on delicate questions." Keith Appel, a Minnesota native who has taught at the University of Alaska since 1970, has a lithograph, "Walking Bear," showing the animal's silhouette against a mountain in a curious



Peter Bermingham with Keith Appel's "Migrating Form"

Richard Hofmeister

combination with contemporary graphic symbols—is he walking along the ice or over a modern road?

Pat Austin, another art professor who hails from "the lower 48," has a strong drawing, "Pike Street Princess," which, Bermingham said, conveys the feeling of an Anchorage thoroughfare.

"Native Craft," by Aleut Fred J. Anderson, is a striking sculpture combining elements of traditional craft in a sophisticated sculptural assemblage.

"The sort of person who survives best in Alaska," said Bermingham, "is someone who has a number of talents. Many of these artists do something besides art with equal intensity. It is interesting that 40 percent of those represented here are women. Both sexes have learned that the person who survives best there is one who can do a number of things. I think that, in Alaska particularly, many women have two careers, and frequently one of them is art."

"The show has something to say about how art develops in a wilderness area. This is not a show that will wow the most sophisticated art centers, but it is evidence of the enormous creative energy that exists and grows in a natural laboratory of social, environmental and cultural change."

The exhibition continues through September 17.

El-Baz Advises Sadat

Dr. Farouk El-Baz of the National Air and Space Museum has been asked to advise Egypt's President Anwar Sadat in matters relating to the mapping and exploration of the country's deserts.

El-Baz will act as a scientific adviser while he continues his work in NASM as research director of the Center for Earth and Planetary Studies.

The government of Egypt has made the request to the government of the United States through the American Ambassador in Cairo. In the letter acceding to the request, the Smithsonian stated that providing such advice on scientific matters "would be entirely consistent with Dr. El-Baz's function at the Smithsonian to foster the 'increase and diffusion of knowledge among men'. Moreover, the Smithsonian would be happy to facilitate this work of Dr. El-Baz by providing liaison with the scientific community, should it be deemed appropriate."

Comings & Goings

Nicholas Smythe has been named environmental officer at STRI where he will coordinate the Institute's cooperative efforts in conservation and environmental policy with governments of the U.S., Panama and other nations.

Smythe completed his secondary education in England and received his B.A. degree from the University of British Columbia. He obtained a Ph.D. from the University of Maryland. Before coming to STRI in 1970, Smythe was an instructor for the Department of Zoology at the University of Maryland. He also served as professor with the Organization of Tropical Studies in Costa Rica.

Delia Warner, a research assistant in NASM's Center for Earth and Planetary Studies, has moved to Houston. While at NASM she participated in the Apollo-Soyuz Test Project and edited several NASA publications.

Beryl Simpson, associate curator in MNH's Department of Botany, has resigned to assume a teaching position at the University of Texas.

Linda Skelton, a clerk in the personnel office, has left that position to become a computer programmer with the Internal Revenue Service.

Peter Bermingham, curator of education at NCFA since 1972, has been appointed director of the University of Arizona Museum of Art in Tucson. Before coming to the Smithsonian, he taught art history at Michigan and the University of Cincinnati.

Lynne Murphy, public information officer for NASM, has accepted the position of press secretary for the Senate Ethics Committee.

John Dobkin, program officer for the Cooper-Hewitt, has left that position to become the director of the National Academy of Design in New York. Dobkin has been with the Smithsonian since 1968.

Margaret Tribe, a clerk in the Office of Fellowships and Grants, has moved to Kentucky where her husband has accepted a position. Tribe has been at SI for two years.

Merry Foresta has assumed new duties at NCFA as assistant curator for the Department of 20th-Century Painting and Sculpture.

Harry Rand, associate curator at NCFA, has assumed additional duties as chairman of the Department of 20th-Century Painting and Sculpture.

Q & A

J.T. Williams spends a lot of his time on an isolated mountaintop in Arizona . . . but he's not alone. Williams, as on-site project manager for the innovative Multiple Mirror Telescope, is aided by 12 other staff members, nine of them on-site, from the Smithsonian Astrophysical Observatory and the University of Arizona. During his 19 years with the Smithsonian, Williams has worked at field locations around the world, spending the last seven years at the Mt. Hopkins facility. He was interviewed by Torch staff writer Kathryn Lindeman.

Q. What makes the MMT a unique telescope?

A. The MMT is the first astronomical telescope to use a multiple mirror system. Its six 72-inch mirrors are equivalent to a 176-inch mirror in a conventional one-mirror telescope. It is difficult and costly to cast, handle and grind a single mirror this size which has a diameter equivalent to 15 feet. So, in a joint effort, the University of Arizona and SAO designed the MMT to meet their common goals: both needed a large telescope and neither had much money. In size, MMT is third largest in the world, following a 236-inch Soviet telescope and the 200-inch telescope on Mt. Palomar in California.

Q. At what stage is the MMT project now?

A. The six mirrors are installed and the telescope is assembled, but it's housed in a shell without all the partitions or trim—that's like occupying a house before it's finished. Now we are in the alignment and testing phase which we expect to complete in a year. It took two years to test and align the larger Palomar telescope.

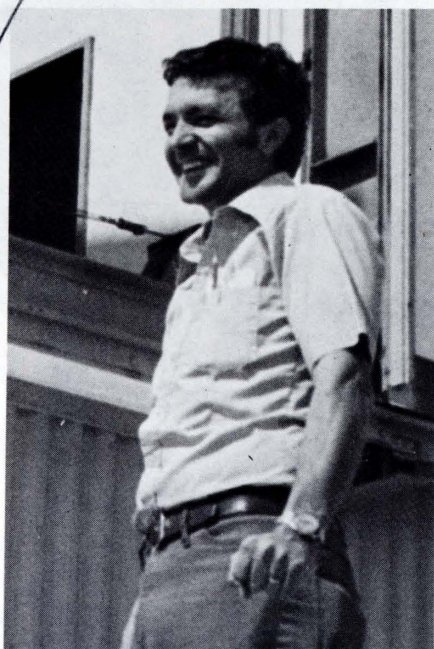
Q. How did you become interested in working on the MMT?

A. My interest since childhood has been in the area of electronics and optics. I never took a degree in either, but I've learned by experience and lots of study. I was very lucky during my tour in the Navy to be trained in electronics, and most of my experience at SI has been in electronics and optics, taking and analyzing data in the field and sending it to Cambridge.

I was managing the Mt. Hopkins Observatory when we began planning the MMT, and when construction started, I gave up that position and became MMT on-site manager. I have been intimately involved in the design, planning and construction of the telescope. I'm not a construction engineer, but this is a means to an end: an operational MMT taking good and valuable data. My involvement with the people on this project is very important to me. People really are what makes it happen.

Q. What does the job of on-site manager involve?

A. My role covers a broad spectrum—I'm very much hands-on. A typical day starts at 6 a.m. when the staff gathers and assembles the day's equipment. Then we travel from the observatory office at Amado to the mountain to perform engineering and technical tasks involving optical technicians, electronics people, crane operators and so on. I pride myself on getting versatile work



J. T. Williams

out of people. With our small crew, we do everything. Even if this were not necessary, we would probably do it anyway. As a close-knit lot, we depend on esprit de corps in this work. People don't work for me but with me and I with them.

Q. What kinds of problems have you had in installation?

A. At one point, we had stopped construction on the housing for a 10-day period to allow installation of the heavy components of the telescope yoke. We transported the pieces with huge trucks, bulldozers pushing and pulling and a lot of sweat and blood. The installation of the bearing was most critical—we had to have laboratory-clean conditions to keep the dust out—so the staff had constructed a plastic house over the area. But the best-laid plans often go astray: the weather was horrible—thunder, lightning, rain. We had to install the bearings underneath 30 tons of equipment in freezing, cold rain that went on for 48 hours, making our plastic house useless. It was dustproof, but not waterproof. Working away, drenched, we got it done.

Q. Have recent floods in Arizona had any effect on your work?

A. Last October, at a critical phase of the installation, we had a terrible flood which rendered us helpless, but we had critical tasks to be done. One was the high-precision leveling of the telescope and grouting it into place. The Friday before the flood hit, we gathered mixers and high-precision instruments for the following week. Over the weekend, the flood washed out the access bridge to the mountain. Monday morning, I called in a helicopter, and we ferried thousands of pounds of equipment across the valley to a waiting truck. We also ferried the crew over with enough food and clothing for a week. We needed to do the job then or suffer a substantial loss in schedule. I can't say enough about the staff and how they handled it. If they were lined up for a photograph, they would look like 19th-century miners or ranchers in Levis and boots.

Eager Job Seekers Flock to SI

By Linda St. Thomas

The Smithsonian is probably one of the few places that attracts job applicants who say, "I just want to work at the Smithsonian."

Every day people walk into the personnel reception area in the Arts and Industries Building asking about job vacancies at the Zoo, in the science and art departments, in public information offices, in building management departments or in the guard force.

"We see people with all kinds of skills, but a tremendous number of job seekers in early summer are recent college graduates," Personnel Staffing Specialist Barbara Moelter said.

Most personnel recruiters cannot point to a particular month or season as the most popular for job applications. Jan Brambilla, a former staffing specialist said, "It seems after New Year's there is a noticeable increase in applications and walk-ins. In February and March we take applications for the extra guards and janitorial staff needed in the summer months, and in May we start to get the college graduates." Brambilla, now a management specialist in the personnel office, added that there's also an increase in activity right after some holidays.

One recent study shows that the personnel staff in the reception area handles an average of 140 walk-ins a day, answering questions about Civil Service requirements (many people do not know that 70 percent of SI jobs are Civil Service), the Smithsonian's bureaus and job vacancies.

Many potential applicants save a trip to the personnel office by calling the Dial-a-Job which lists the vacancies and the closing

date for applications. Interested job seekers may then call the personnel office for more information and send Civil Service their 171 forms for consideration.

Those who have called the job bank or heard of an opening often simply write the vacancy number on their 171 form. However, according to personnel recruiters, most of the walk-ins are just looking for a position at the Smithsonian rather than applying for a specific opening. Some are language specialists, psychologists or English literature majors whose expertise is not normally needed at the Institution. Others are recent high school or college graduates looking for secretarial and clerical positions as a way of starting a career at the Smithsonian.

The personnel recruiters do not hire new staff members. They screen applicants, then refer the finalists to the department for interviews. When the final selection is made, the personnel office gets busy again with the "processing" of the employee and sets the starting date for employment.

SI Film To Be Aired

"The Smithsonian Institution with S. Dillon Ripley, Secretary," the new film overview of the Institution produced by the Office of Telecommunications, will be telecast on WETA-TV (Channel 26 in Washington) on Sunday, August 13, at 12:30 p.m. and again on Saturday, August 26, at 1:30 p.m. It was awarded the 1977 CINE Golden Eagle and the Venus Medallion of the 10th Annual Festival of the Americas. It has been shown in national film festivals and has represented the United States in several international festivals abroad.

FLORA SMITHIANtha

By Jack Monday & Lauranne Nash

Visitors to the Museum of History and Technology are now savoring a new parterre of geometrically patterned beds separated by grass, which the Office of Horticulture has planted on the east side of the Mall entrance in an area formerly covered with grass. The design originally appeared in "Henderson's Picturesque Gardens", a popular Victorian book on garden design.

Horticulture staff used tape measures, string and iron pipes to layout the parterre designs from scaled drawings. Wooden, treated stakes were driven at various points of the design to ease future layout.

Following these preparation steps, the bed was planted with a mixture of shrubs, annuals and perennials and tropicals. The center of the bed is planted with bananas surrounded by Cannas and Dusty Miller. The roses include plants of the floribunda, grandiflora and hybrid tea types. The rose beds are accompanied by Coleus cultivars 'Pineapple Delight' and 'Golden Bedder'.

Peter Pan zinnias add a touch of bright, informal color to the formal design of the overall bed.

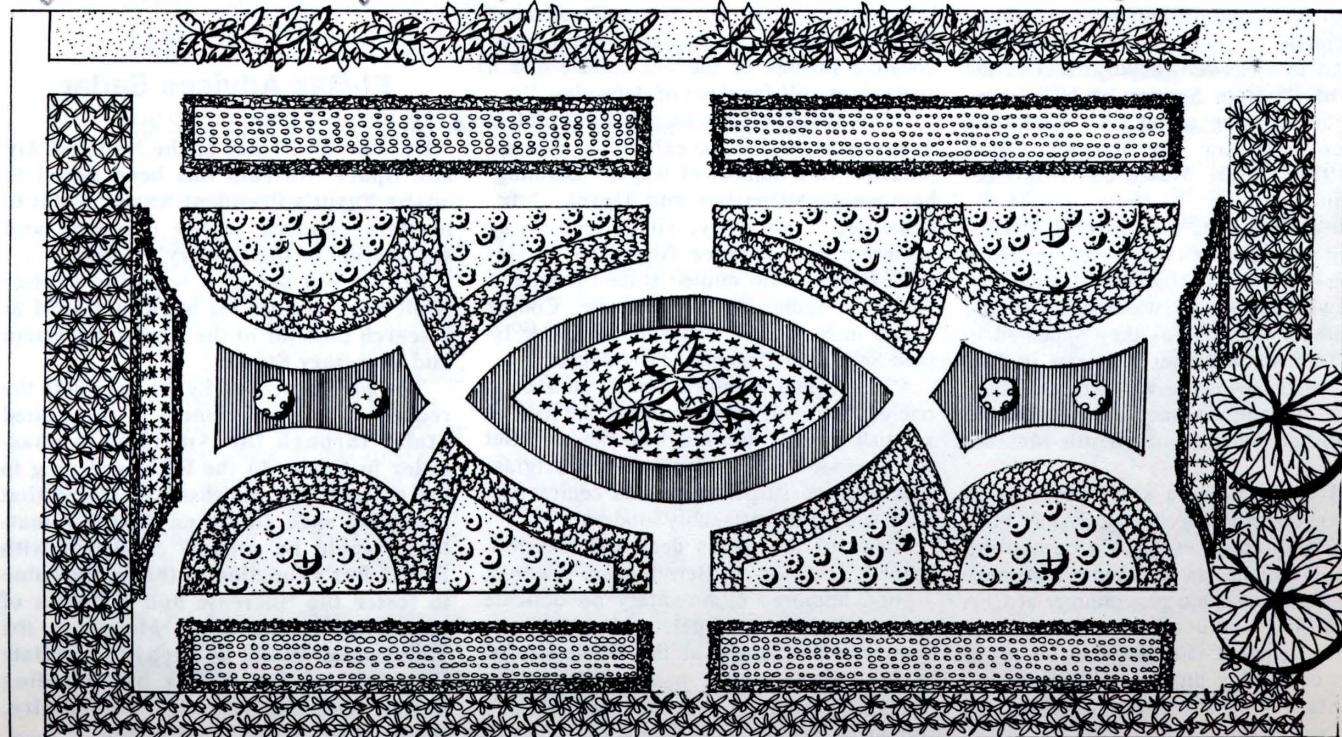
The long rectangular beds on all four sides are filled with marigold cultivars and green alternanthera. The entire design is encompassed by one of the most ideal dwarf hedge plants, the Golden Vicary Privet. This low-growing plant not only has a brilliant golden color when planted in full sun, but also adapts well to shearing and maintains its dwarf habit. Finally, the "paths" are planted with Kentucky-31 tall fescue grass, one of the best grass varieties for use in the Washington area.

The Office of Horticulture is planning the installation of a matching parterre on the west side of the Mall entrance to MHT sometime in the near future.

Jack Monday is assistant director in the Office of Horticulture and Lauranne Nash is a horticulture technician. James Buckler is out of the country.

Below, the MHT parterre

Neg. here; drawing being returned by printer (will go to Buckler)



Drawing by Kathryn Meehan

Lunchtime Films

A film series on the American short story is being shown at MHT's Carmichael Auditorium on Tuesdays at 1 p.m. The films are free and include stories by John Updike, Flannery O'Connor, F. Scott Fitzgerald, Sherwood Anderson and Ernest Hemingway. The series was produced by Learning Focus, Inc., and was recently shown on educational television stations. It is being presented by MHT's education department.

Films include:

August 1—"I'm a Fool" by Sherwood Anderson (38 min.)

August 8—"Soldier's Home" by Ernest Hemingway (41½ min.)

August 15—"Bernice Bobs Her Hair" by F. Scott Fitzgerald (47½ min.)

August 22—"Almos' a Man" by Richard Wright (39 min.)

August 29—"The Displaced Person" by Flannery O'Connor (57½ min.)

September 5—"The Music School" by John Updike (30 min.)