

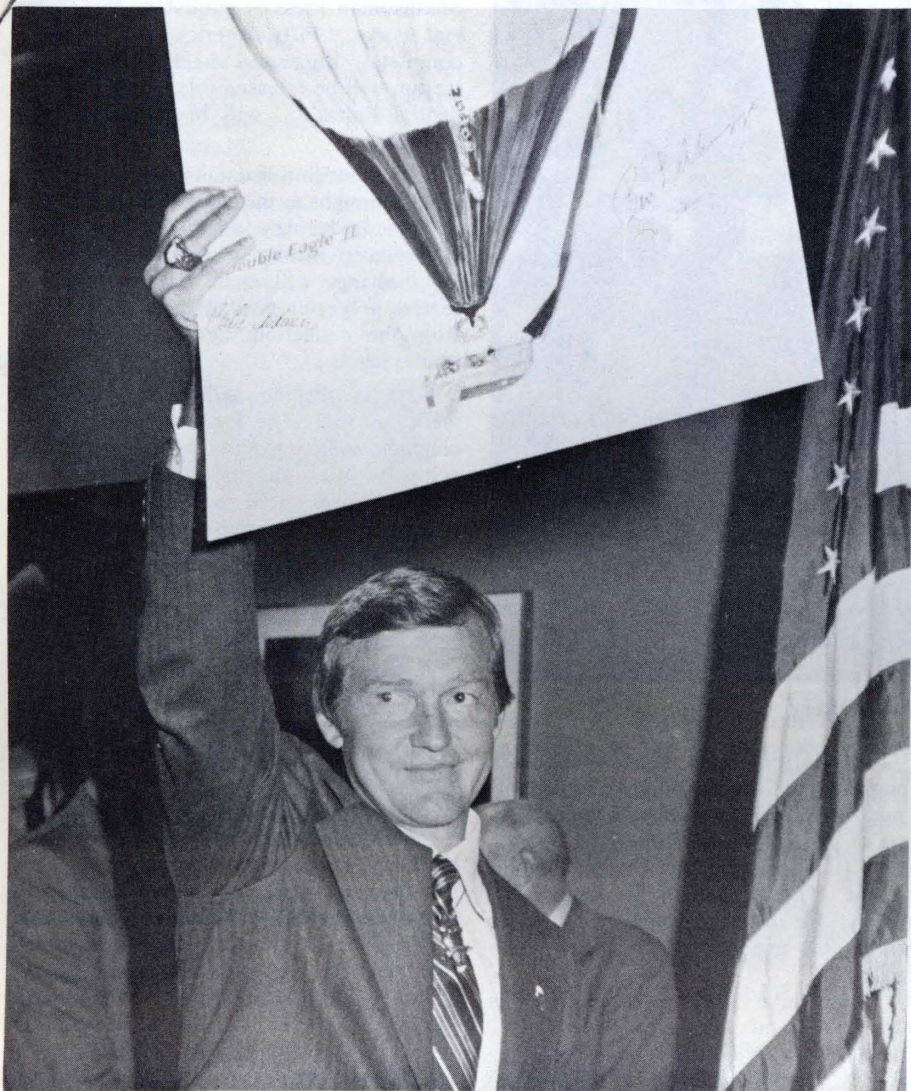


# THE SMITHSONIAN TORCH

No. 78-10

Smithsonian Institution, Washington, D.C.

October 1978



Dale Hrabak

## Balloonists Land at NASM

Their feet back on the ground, but spirits still high from their pioneering balloon trip across the Atlantic, Ben Abruzzo, Maxie Anderson and Larry Newman, the crew of the Double Eagle II, shared entertaining anecdotes with guests gathered in their honor at a reception in the National Air and Space Museum's library on Sept. 14.

Assistant secretary for science, Dr. David Challinor, and acting NASM Director Melvin Zisfein introduced the "intrepid aeronauts," and Abruzzo reminisced about a memorable conversation with Zisfein.

"We were mid-way over the English Channel and had gotten 300 or 400 messages of congratulations from every aircraft and airline that flies in that part of the world," Abruzzo said. "Then, a message came through that was a bit different from the usual congratulations."

"This one was from the Smithsonian and it was from Mel, asking would we please consider donating the Double Eagle to the Smithsonian. I told him to hold on and said, 'Listen fellas, they want us to donate this beautiful flying machine of ours while we're still in the air!'"

They agreed, but the threesome waited until they landed to sign the balloon and gondola over to the Smithsonian.

Newman, youngest member of the crew, was frankly thrilled, as an aviator and a balloonist, to be at NASM, saying:

"My biggest reward is meeting all of the dynamic personalities involved in Smithsonian aviation. It's so exciting, that the honor is really mine, but they don't know that."

"So I'm telling you all now that it's an honor to have the balloon exhibited at the Smithsonian. It almost seems like the dream of a lifetime because for me the Smithsonian represents the ultimate in aviation history. I can't tell you how proud we all are."

And Anderson said, "It's much nicer to be drinking champagne at the Smithsonian than to be thawing out in Iceland," a reference to the team's unsuccessful flight last year when the Double Eagle I landed in icy northern waters.

Kitty Scott, NASM librarian, presented the trio with a facsimile of a letter by George Washington, dated May 1784, relating to an invitation from the University of Pennsylvania to witness a balloon ascent there. The balloonists also autographed a drawing of the Double Eagle II by NASM illustrator Peter DeAnna. (Anderson with drawing, above).

## Smithsonian-Peace Corps Program Ends

The Smithsonian-Peace Corps Environmental Program, which has operated here under a contract from the Peace Corps since 1971, was terminated on Sept. 29 because of a Peace Corps decision not to renew funding. The program, administered by a staff of six in its SI offices, operated only on a partial budget during FY 78, according to program manager, Dr. James A. Sherburne.

Sherburne, reflecting on the program's impact on worldwide conservation, called it "one of the largest efforts to combat environmental degradation. It has enhanced considerably the Peace Corps image because of its association with the Smithsonian and, just as important, has allowed 751 young biologists and conservationists to contribute to solving environmental and ecological problems in developing countries."

The program, under Sherburne and his predecessor Robert K. Poole, planned and staffed projects in 55 countries. The Smithsonian-Peace Corps volunteers who took up the projects were selected from among approximately 9,000 applicants. Environmental and conservation projects have included cooperative studies with the Galapagos National Park Service to develop conservation techniques for endangered species on the Galapagos Islands.

Other undertakings helped streamline the Philippine forest research system, demonstrated water conservation projects in Honduras, instructed Brazilians in range management and surveyed river contamination in El Salvador to improve fishing potential.

Because of the heavy burden of administrative and technical support costs in the field, the Smithsonian will not continue the program independent of the Peace Corps, Sherburne said.

## Hill Group Okays SI Budget

By Kathryn Lindeman

The Smithsonian federal appropriation of \$108,577,000 for Fiscal Year 1979 was approved by a House-Senate conference committee on Sept. 12. The committee, chaired by Rep. Sidney R. Yates (D-Ill.), resolved differences in versions of the bills passed by the House and Senate earlier this year. The conference report now must be approved by both houses of Congress and signed by the President.

Members approved a salaries and expenses appropriation totalling \$96,302,000, including an additional \$300,000 for completion of the Mt. Hopkins, Ariz., Multiple Mirror Telescope and the acquisition of instruments to evaluate its performance. Also included were \$75,000 for library acquisitions and \$31,000 for conservation training. A \$390,000 appropriation for the research awards program was approved with the stipulation that the awards continue to be made by an outside panel.

The committee added \$500,000 for acceleration of the Smithsonian collections inventory.

Construction items approved as requested were \$3.9 million for National Zoo improvements at Rock Creek and the Front Royal Conservation and Research Center

and \$575,000 for Museum Support Center planning.

The committee allocated \$2.1 million for general building restoration and renovation, including \$150,000 for construction of a maintenance building at the Chesapeake Bay Center. A \$1 million request for minor repairs was cut from the SI request.

Also approved was a \$3.7 million appropriation for grants under the Special Foreign Currency Program, with a limit of \$500,000 set on grants to Smithsonian employees.

A \$2 million appropriation was approved for the Smithsonian Science Information Exchange, with the recommendation that SSIE be transferred to the Department of Commerce no later than July 1, 1979.

"Now that the House and Senate committees have acted on our 1979 appropriations request, I want to express my gratitude for the generous consideration given the Smithsonian by the Congress," Smithsonian Secretary S. Dillon Ripley said. "The thoughtful review of our budget request and the very significant issues raised at this year's hearings have contributed to a heightened awareness of Smithsonian policy matters, not only on the part of the Congress, but for us as well."

## Planning Your Festival Visits

If you plot your itinerary carefully, you should be able to sample events from every area of the Folklife Festival, which runs from Wednesday, Oct. 4, through Monday, Oct. 9, spanning the long Columbus Day weekend.

On the Mall near the Washington Monument, there will be daily performances of Gospel music from 11 a.m. to noon, blues from 1:30 to 2:30 p.m. and the cries of street hawkers from 3 to 4 p.m.

Children and adults will get together in the Children's Area, also on the Mall site, each day from 10 a.m. to 4 p.m. There will be games, story telling, music, and various programs.

Mexican and Mexican-American traditions will be demonstrated daily through programs of music and dance and craft and food demonstrations. Coal miners and oil workers will show how they work with real equipment specially imported to the Mall for the festival. Mall events, except in the

Children's Area, will run from 10 a.m. to 5 p.m. daily.

There will be daily demonstrations of Eastern Shore crafts and oyster and crabbing techniques, with Chesapeake Bay food for sale. On Sunday, Oct. 8, at 11 a.m., visitors can learn how to open oysters, and, at 2 p.m., watch an oyster shucking contest (raindate, October 9).

Music, crafts and cooking demonstrations by San Juan Pueblo residents will be featured at the west end of MNH, beginning at 10 a.m. (See "Festival," Page 3)

### House Acts on MAA

The House of Representatives approved Sept. 18, 350-54, legislation making the Museum of African Art a part of the Smithsonian. The Senate was next to consider differences between the House-passed bill and the version it adopted earlier this year.

## Portrait Gallery Celebrates Tenth



Roland White

Delores St. Amand as Harriet Tubman in "Portraits in Motion," one of the programs attracting visitors to NPG, which celebrates its 10th anniversary this month. (See anniversary story, Page 2.)



# Portrait Gallery Celebrates 10th Year With an Eye to the Future

By Susan Bliss

The fact that photographs of famous Americans now hang in the polished and orderly halls of the National Portrait Gallery represents one more step in a process of realization that saw the Gallery open in the Old Patent Office Building 10 years ago. The museum, once limited to the acquisition of paintings, drawings, prints and sculpture, got the go-ahead from Congress in 1976 to collect works in a wider range of media.

The Portrait Gallery is a history museum. Reverence for the past is apparent from the imposing facade of the Old Patent Office Building to the subdued pale green office of Director Marvin Sadik. His desk—a large, elegant antique table—is surrounded by a harmonious display of American art. But on NPG's 10th anniversary, which falls on Oct. 6, the director also is looking to the future.

"The addition of photography to our collection has enriched it greatly," Sadik said. Video and holography are media which may be of significant potential for the Gallery in the future. Videotapes one day can be used alongside painted and sculpted likenesses. Holography may enable us to 'materialize' three-dimensional living portraits or even sculpture from other collections. I am persuaded, however, that the 'voices of silence' should prevail in a museum, so we have to exercise restraint as we experiment with innovations."

The museum had already added photographs to the collections and a new photography department last year. "Some important people—Thoreau is an example—were only available in daguerreotypes," Sadik pointed out. "There are only four life portraits of Thoreau—three daguerreotypes and a single portrait sketch in the Concord Public Library."



Diana H. Walker

Director Marvin Sadik

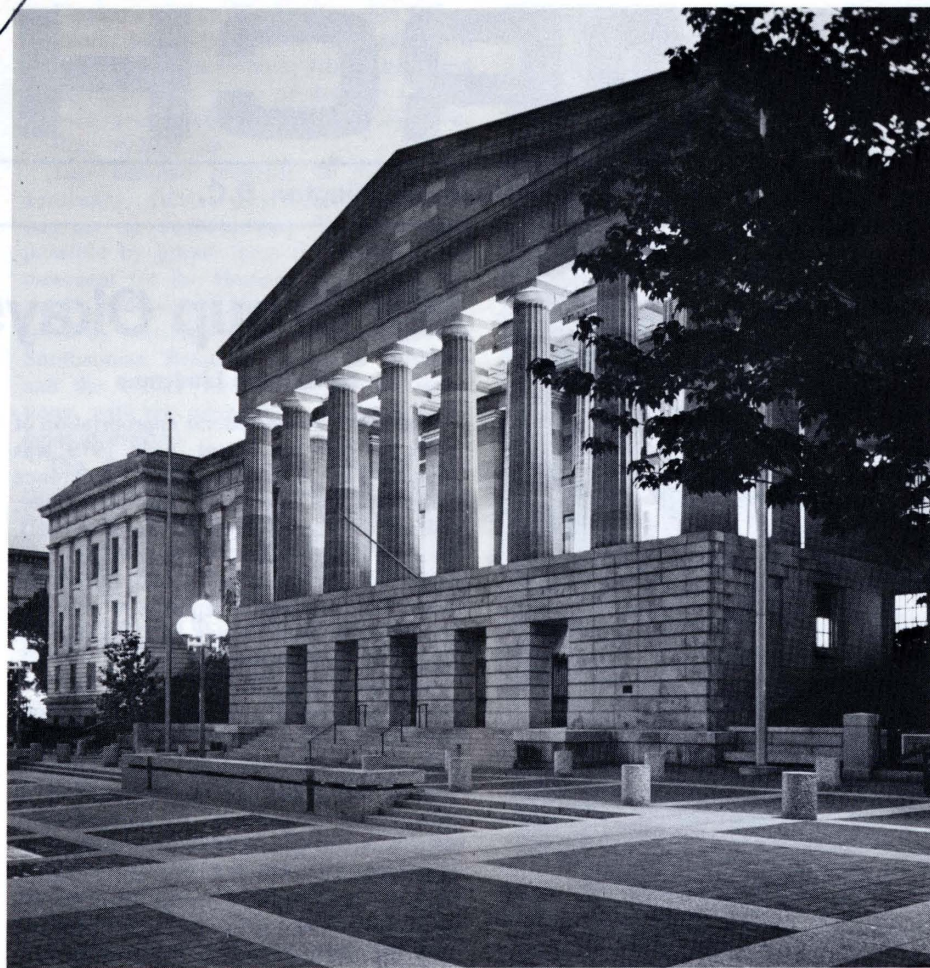
Portraits may not be admitted to the museum collection until 10 years after the subject's death, except in cases of U.S. Presidents, Vice Presidents, Chief Justices and Speakers of the House. But last year NPG set up a "Living Self-Portrait" lecture series to bring notable people before an audience in their own time. Videotapes of the talks are made, and existing films of noted Americans from the earliest days of the medium will be collected.

NPG has come a long way since 1968 when, according to Sadik, even friends of the museum felt its chances for success were small. "For one thing," the director said, "our collection was very small. Too many crucial portraits were owned by other museums. Then there was the idea that portraiture could never be made interesting to the general public."

"I was conscious of these problems, but I came here very optimistic about the possibilities for great exhibitions. Portraits we couldn't acquire could be borrowed."

Today NPG offers three types of exhibits. Some focus on a single American portraitist, others on all known portraits of a single historical personality, while major shows investigate a historical theme or period. In addition, the Office of Small Exhibits regularly presents shows to build interest in certain special subject areas.

The acquisitions program, Sadik said, is based on the idea that "we can't afford not to buy an important portrait that becomes available. We generally say 'yes' and then go out and raise the money. We 'bought' the Copley self-portrait over the telephone without a nickel in the till." Sadik judges this work, by the prominent 18th-century American, John Singleton Copley, to be



The National Portrait Gallery

NPG's most important acquisition of the decade.

Sadik sees the museum as a resource for scholars as well as a public gallery. "We advise writers and researchers on which are the most appropriate portraits for publication or exhibition. We suggest the one which is most historically accurate and contemporary with the moment being dealt with in the life of the subject. Our Catalog of American Portraits provides data on portraits in collections around the world."

"In this vast and mechanized society, the individual may be submerged and overlooked," Sadik observed. "Perhaps associated with this phenomenon, there seems to be greater interest in biography, which focuses on individuals and their roles in our history."

## Photography Talks

In conjunction with its daguerreotype exhibit, "Facing the Light," the Smithsonian's National Portrait Gallery is sponsoring a free series of lectures by three leading American portrait photographers. The three lectures will be held in the Great Hall of the Portrait Gallery, at 8:30 p.m., on Oct. 9 and 16 and Nov. 6.

Painter-turned-photographer Marie Cosindas leads off the series on Monday, Oct. 9. Boston-born Cosindas has had one-woman shows at the Museum of Fine Arts in her hometown and at Harvard University, as well as at the Art Institute of Chicago, the Metropolitan Museum in New York and Photokina in Cologne, Germany. Among her commissions, she has photographed the actors and documented production for "The Sting," "The Great Gatsby" and other films.

On the following Monday, the featured speaker will be Arnold Newman. A New Yorker encouraged by photography greats Beaumont Newhall and Alfred Steiglitz at the beginning of his career, Newman went on to work for Harper's Bazaar, Fortune, Life and other magazines. He has captured Igor Stravinsky, Georgia O'Keeffe, Martha Graham, Max Ernst, John F. Kennedy and others with his camera and is also a teacher and the author of "Bravo Stravinsky."

The series ends on Monday, Nov. 6, with Alfred Eisenstaedt, perhaps one of the greatest living portrait photographers. He began his professional career in Germany, where his combination of journalism and portrait artistry was first applied to subjects including Marlene Dietrich, Gloria Swanson and Charlie Chaplin. In America, he was chosen by Henry Luce as one of the original photographers for Life magazine. Marilyn Monroe, Albert Einstein, Winston Churchill and members of the Kennedy family are among the people he has photographed. His work has been the subject of three books, and a fourth is due to be released this fall.

Seats for the lectures must be reserved in advance. For reservations call ext. 5380.

"The Gallery also serves scholars through its publications program, fulfilling its mission to deal with subjects beyond the scope of its exhibitions. Long after a show closes, its catalog remains. Our publication for 'The Portrait Reliefs of August St. Gaudens,' for instance, was the first major work on that important American artist in 50 years."

In conjunction with the opening of a room devoted to silhouettes by Auguste Edouart, a book reproducing and discussing the only remaining volume of Edouart

silhouettes was published by the University Press of Virginia last year, to become the first in a series of volumes dealing with major collections of the portraits of a given artist. Second in the series will be a book on the portrait engraver Saint-Memin. A major work on 18th-century American portrait prints is planned for publication in the next two or three years.

In celebration of NPG's first decade, the Smithsonian Press is publishing three general works. "Fifty American Faces" and a completely illustrated checklist of the collection will be released this month. "Presidential Portraits" will be published later this year.

Like other Smithsonian bureaus, NPG is giving thought to the needs of handicapped visitors. In January, a haptic gallery, to be experienced through the senses of touch and hearing, will open. The gallery will feature polyester casts of selected sculpture from the collection, audio programs and braille labels.

NPG is seeking audiences beyond its walls, as well. The Education Department conducts an active outreach program in area schools. Beyond the area, a speakers bureau provides staff lecturers who discuss topics related to the museum collection.

Sadik pointed with satisfaction to the building's annual attendance, now approaching half a million. "We are at the center of urban redevelopment, on the very spot halfway between the White House and the Capitol that L'Enfant planned for a pantheon of national heroes. With the renovation of this area of Washington and the popularity of Metro, I expect our attendance to keep on growing."

"The idea behind our anniversary celebration," he concluded, "is to mark what has been an extremely active decade, to demonstrate that, if much has been achieved in 10 hectic years, how much more can be accomplished in the future. The first two centuries of U.S. history will be only incunabula of our country's past. In the centuries to come, we will continue to tell the story here."

## New Offerings from Exposition Books

Smithsonian Exposition Books, formerly the Publishing Task Force, has produced two new books for general readership this fall.

"The Magnificent Foragers," now available by mail order, will take the public into the field with scientists from the Museum of Natural History. The idea for such a book, sharply focused and highly pictorial, has been alive for some time, and editor Alfred Meyer worked closely with writer Tom Harney of MNH to bring it to fruition.

"The Smithsonian Book of Invention," slated for this month, arose out of free-ranging discussions with Smithsonian curators, supplemented by planning sessions with other historians, scientists and photographers. "Invention" will be in bookstores by November, and "The Magnificent Foragers," early next year. Both books were test-marketed through the Smithsonian Associates, SEB Director James Page Jr. said.

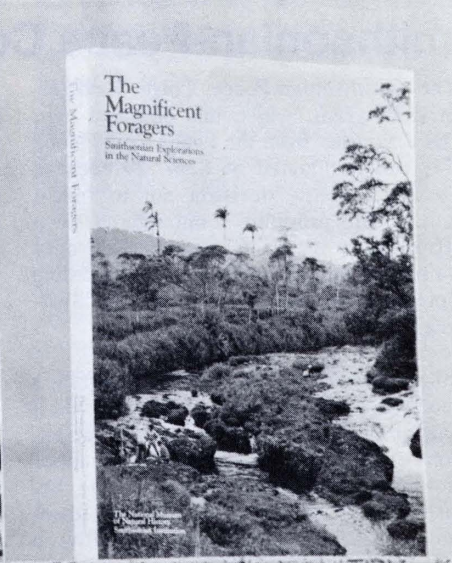
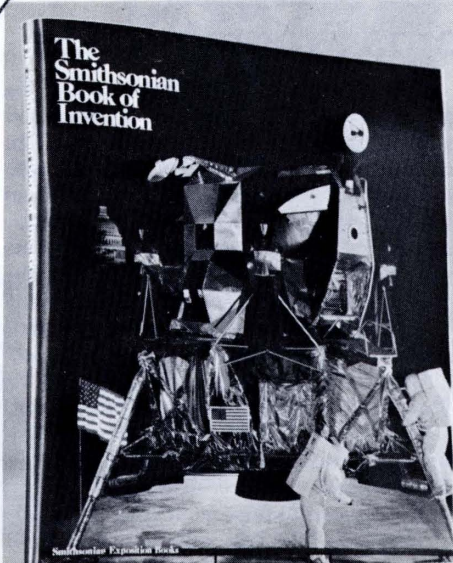
Researcher Caren Keshishian described "The Magnificent Foragers" as an "all-hands-on effort from MNH and the book publishing staff." It deals with traditions and fieldwork at MNH, treating the subjects non-technically. The 224-page book

provides information about volunteer naturalists across the country who collect specimens and make significant contributions to the Museum. Three hundred photographs, most of them taken by the scientists whose field work is covered in the text, illustrate the book.

"The Magnificent Foragers" opens with the older generation of scientists who set the pace and continues with chapters on plants, meteorites, minerals and gems and the history of oceans. The book ends with an analysis of the special value of the collections.

"The Smithsonian Book of Invention" covers inventions in Smithsonian collections along with the story of past, present and future inventions. According to senior editor Russell Bourne, the book describes the process of invention and analyzes the relationship between technology and science in U.S. history.

The 256-page book is the work of a number of Smithsonian staff members, with some contributions from outside scholars. Topics include ancient Chinese inventions, agriculture, electricity, photography, transportation and space-age scientific devices.



Richard Hofmeister



## Festival Props Mistress: Beyond GSA

By Linda St. Thomas

Ordering office supplies can be a mundane task: just stock up on paper, envelopes, staplers and typewriters. But ordering supplies for the Smithsonian's Festival of American Folklife can mean shopping for bushels of corn cobs, vats of lye, wheat cut by horse-drawn reapers, tin cans or oil derricks—items not easily found in the General Services Administration supply catalogs.

"I spend hours on the telephone just tracking down one item and sometimes getting laughed at." So said Dorothy Neumann, supply coordinator for four of the 12 folklife festivals.

One year, when the festival was held in early July, she called a participant about a month ahead of time to see what supplies he required. "I'll need about a dozen unshorn sheep," the man said nonchalantly. He was a sheep-shearer who planned

dozens of popsicle sticks and a gross of small, empty tin cans for the Children's Area.

She spent one day on the telephone to food mills, nurseries, farmers, feed and grain stores, and the American Farmers Association—only to find that modern machinery not only removes the corn kernels but also grinds the cobs so they can be reused in fertilizer. She finally located a farmer who will donate the husks and cobs needed for the children to make old-fashioned dolls at the festival.

One of Neumann's recent shopping expeditions took her—by phone—to a canning company headquarters in New York City. She needed 144 tomato paste cans—without the tomatoes, labels or tops. A manufacturer in Maryland will be able to supply the empties but with tops because the raw cans are too sharp. That was fine with Neumann, but now it means she has to order about a dozen can openers. These cans also will be used by children to make dolls.

Back in 1974, Neumann's first year as a supply coordinator, she had a last-minute request for a forge and anvil needed in the blacksmith's demonstrations. There are a few blacksmiths in this area but they were unwilling to send their forges. She actually found one in the Smithsonian's collections and the 600-odd-pound piece of equipment was trucked from Silver Hill to the Mall and then moved into place by six strong men.

The heaviest equipment needed for participants in this year's festival will undoubtedly be the 78,000-pound "continuous miner." Area coordinator Dr. Peter Seitel hopes to have the miner trucked onto the Mall site for the coal and oil producing communities area. (The continuous miner, operated by a 350-horsepower motor, is used to gouge out coal from inside a mountain). The good news, according to Seitel, is that it only weighs 28 pounds per square inch because it is set on caterpillar treads.

Despite the derricks and the corn cobs, Neumann doesn't expect this year's festival to present too many problems. The watermen for the Chesapeake Bay Fishing Communities area will be shipping their own supplies to the grounds and, luckily, the stone carvers from the Washington Cathedral will come equipped with their own tools and gargoyles.

Back to the more mundane items on her shopping list. Neumann orders these through the GSA catalog. But even that isn't easy to do for the festival. For example, there are about eight kinds of paper towels to choose from but most are designed for dispensers. Since there are no walls from which to hang the dispensers, she has to find rolls of paper towels.

"The festival area coordinators have been working with me for a month to get all the supplies their participants need," she said, "but it never fails—there's always a last-minute change of plans or of needs. I'll just have to wait and see what happens this year."



Dorothy Neumann

to demonstrate his work twice a day in the Regional America area.

Neumann remembers the agony of that search. She quickly found out that sheep are normally shorn in April—mid-June just wasn't the time to begin this project. The Agriculture Department at the University of Maryland helped her locate a farmer who still had 12 unshorn sheep and was ready to lend them to the Smithsonian. They were shipped by truck to the site on the Washington Monument grounds just in time for the festival.

"That unfortunately wasn't the end of the sheep story," Neumann recalled. "A few weeks later, when the still-unshorn animals were hot and grouchy on the Mall, one broke loose and started running around the Monument."

Growing up in New York City didn't give Neumann much experience herding sheep, so she recruited two cowboys with ropes and took off across 17th Street in her electric cart. With much hollering, the men lassoed the renegade and brought it back to the fold at the Mall.

There won't be any sheep shearing at the 1978 festival, much to Neumann's delight. But she's now looking for 30 pounds of corn husks, six bushels of corn cobs,



## Steinberg Spins Fantasies in HMSG Show

By Sidney Lawrence

Visitors to the Saul Steinberg retrospective, opening at the Hirshhorn on Oct. 4, may be surprised to find the exhibition contains more than cartoons and covers for the New Yorker magazine.

They will also see Steinberg's wooden tabletops with whittled and painted reproductions of implements and artworks, masks made of paper bags, luminous watercolors with rubber-stamp images and photographs of drawings Steinberg has made on such unlikely supports as bathtubs and chairs. "While retaining the cartoon as the nucleus for his art," the late art critic Harold Rosenberg wrote in the exhibition catalog, "Steinberg has vastly enlarged its scope."

Blending free association with skilled craftsmanship, Steinberg has expressed an expansive imagination by creating fictional documents and diaries, letters and words that act out their own meanings and portraits that capture attitudes as well as appearances. "The matter of his art," Rosenberg wrote, "is artifice, the way people and things make themselves up, or are made up, to present themselves to the world."

Among numerous "things" Steinberg has scrutinized is the elegantly engraved view of the Castle on Smithsonian stationery, which fascinated him during his tenure as the Institution's Artist-in-Residence from January to April 1967. "One of the most attractive things about the Smithsonian," he later recalled, "was its stationery. I made many drawings on it exploiting the excellent logo." Thirty of these, now in the collection of the National Collection of Fine Arts, will be displayed in conjunction with the exhibition.

Using the stationery as a "drawing pad," Steinberg transformed the Castle into many unexpected guises, such as a design on a teapot, a view through a window and a stencil stamped on a T-shirt.

The drawings were exhibited at NCFA in the winter of 1973-74. At HMSG, the works will complement the largest retrospective of Steinberg's works ever assembled—nearly 200 examples dating from 1945 to the present. Organized by the Whitney Museum of American Art in New York and sponsored by SCM Corporation, it will be on view, along with the SI drawings, through Nov. 27.

## Renaissance Monk Joins MHT Timepieces

He bows, waves, turns and walks with the aid of a spring-powered mechanism similar to those used in Renaissance clocks. Although only a foot tall, he is a very rare direct ancestor to today's robots.

He is the late-16th-century automaton of a monk, a mechanical figure which has been newly acquired by the Museum of History and Technology, displayed in the Museum's first floor Hall of Timekeeping.

Dressed in a Franciscan monk's robe and carrying a cross and beads, this wooden animated figure represents the origins of modern automation and cybernetics. Only one other automaton of similar age and sophistication is known to exist, in Vienna.

Oral tradition attributes the monk to Juanelo Turriano, an Italian who was mechanic to Emperor Charles V. Mechanisms of this kind were also produced in South Germany.

Despite his years, the automaton is in fine working order. Visitors can press a button and see the monk spring to life on film on a small screen built into the lower portion of the case. The short film shows all his lifelike movements. His head turns and bows, eyes move side to side, lower jaw opens and closes and the right hand beats his chest.

His feet move up and down imitating a walking movement, but the monk actually rolls on three wheels. He advances two feet, turns nearly 90 degrees and repeats the movement until the spring has wound down.

The automaton is driven by a spring-powered clockwork. A key winds the mechanism and a fusee equalizes the variable torque of the unwinding spring. A rotating fan serves as an escapement to make the motion uniform.

The monk automaton was acquired for the Museum by Dr. Otto Mayr, acting director.



MHT's automaton

### 'Festival' (Continued from Page 1)

ning at 10 and 11:30 a.m. and 1 and 3:30 p.m. daily.

Inside the Museum of History and Technology will be workshops and demonstrations daily in the Hall of Musical Instruments at 11 a.m. and 3:30 p.m.; in "A Nation of Nations" from 10 a.m. to 5 p.m.; and in "Everyday Life in the American Past" at 11 a.m. and 2 p.m.

The Renwick Gallery will offer Mexican crafts demonstrations from 10:30 a.m. to 4:30 p.m. daily. Visitors may also see the Renwick's related exhibitions: "Mexican Masks and Ceramics" and "American Musical Instruments." (See story, Page 8).

For complete schedule information, including the names of groups that will perform, please check your newspaper or the official festival program.

### New Calendar

The Office Public Affairs has launched a quarterly Calendar of Exhibitions which lists scheduled openings of exhibits and permanent halls in all the Smithsonian museums. The calendar will be distributed to newspaper and magazine art editors as well as events calendar editors throughout the country.

## Pickets at MHT

Sponsored by Local 2463 of the American Federation of Government Employees, a dozen persons conducted informational picketing outside the National Museum of History and Technology Sept. 15. The pickets, during the two-hour demonstration, distributed leaflets claiming that management at the Museum had failed to take appropriate steps to resolve allegations against a supervisor and some of his staff of sexual abuse of women employees, physical harassment, favoritism and manipulation of time cards.

Local President Dwight Bowman said in an interview that a management investigation of the matter thus far had been "inadequate and improper." Bowman said talks with management representatives were continuing in hopes of resolving the matter.

A spokesman for the Museum said the unsubstantiated allegations were viewed with "extreme seriousness" and added that a full investigation was under way to establish the facts. The spokesman said Acting Museum Director Otto Mayr would take "whatever steps are necessary to insure the fair and equitable treatment of all employees and the maintenance of sound management principles."

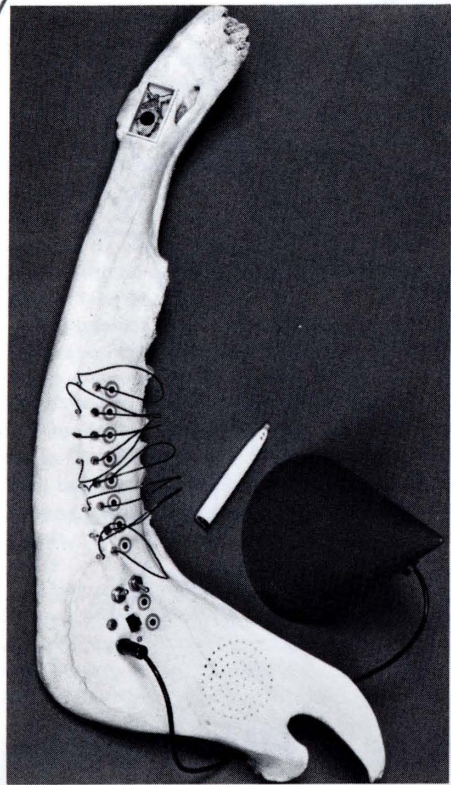
### Corrections

The interns in the photograph on Page 7 of the September Torch were incorrectly identified. They were Sylvia Taylor (left) and Clair Morduch (right.)

Contrary to information on Page 5 of the August Torch, the Smithsonian film "Zoo" also won three Emmys, in 1974. The movie, produced by the Friends of the National Zoo, received the awards for production, photography and editing.



# Lutes, Whistles, Jawbones and More in Renwick Show



Bob Natalini's "jawbone"

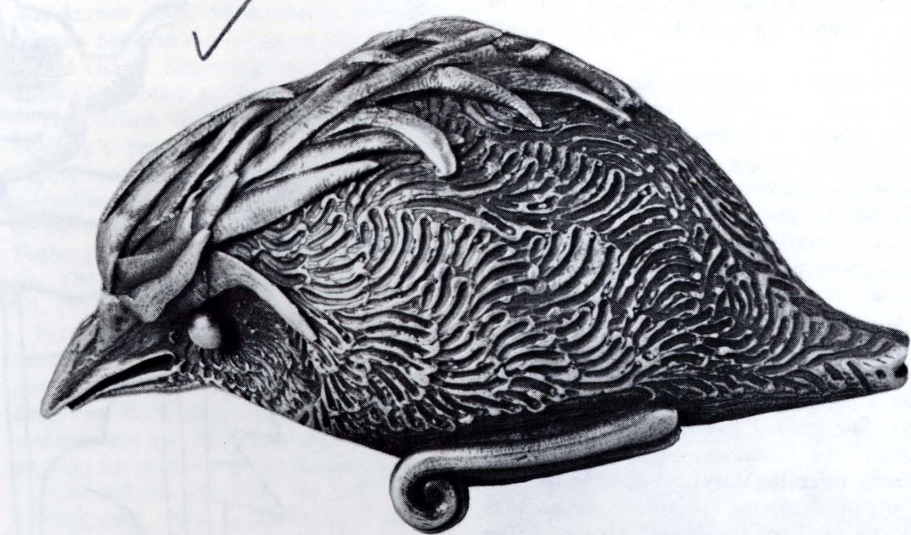
By Sheila Reines

A crutch, an old cast-iron shoemaker's form, a length of wire, a tin can and two-thirds of a yardstick—what sounds like a junkman's inventory are, in fact, the components of one of the more unusual objects in the Renwick's current exhibition, "The Harmonious Craft: American Musical Instruments," which opened on Sept. 29.

The exhibition, organized jointly by Renwick Director Lloyd Herman and James Weaver, associate curator of musical instruments at the Museum of History and Technology, represents the culmination of a nationwide search, begun last year, for distinctive examples of instrument craftsmanship. Some 150 instrument makers submitted slides of their work, representing almost 350 items, including banjos, dulcimers, guitars, recorders and drums. About 125 instruments were chosen for examination, and just over 100 went into the final exhibition.

Weaver, Herman and others reviewed the slides to choose a group of items that would reflect the status of the instrument-making craft in America today. The judging, however, by no means represented a competition to determine top craftsmen in their fields.

"We were interested in appearances—in whether the objects were visually more



Silver whistle by Brent Kingston

interesting than reproductions of existing instruments," Herman said. "We were looking for the extra visual sense the maker showed in traditional forms, like carved frets and finials on a dulcimer."

"And, we were interested in how they played. We had to return some, either because they didn't look as good as they did on the slides, or they looked beautiful, but didn't play."

Many look beautiful and *do* play, like the lute by Robert Lundberg with its variegated stripes of yew, linden, maple and pear and its intricately carved sound-hole cover, known as a rose. Or, the masterfully crafted, stained and finished clavichord by Carl Fudge with its carved design beneath each key.

There are contemporary wind and string instruments as well as reproductions of instruments used in the past. Among the latter, perhaps the most intriguing is a glass harmonica patterned after the mechanical instrument invented by Benjamin Franklin. It consists of 29 glass bowls of varying sizes, nested on a spit in descending size order. Electric current rotates spit and bowls, and sound is produced by rubbing a wet finger or sponge on the edge of the bowls. The result is a set of eerie, reverberating tones that would do well in a haunted house.

There are also guitars and banjos and folk instruments, including several beautifully finished dulcimers. Some are sculptures as well as instruments, like the silver bird by Brent Kingston that is a whistle or the painted ceramic ocarinas by Susan Rawcliffe.

But some of the most intriguing items are radical departures from traditional instrument forms, like the can and crutch creation called "Music by the Inch." A varia-

tion on the xylophone is the "Cloud Chamber Bowls," 18 sawed-off glass wine jugs suspended on a two-row rack. Played with a mallet, the jugs produce gently reverberating sounds that blend into each other as successive notes are played. There's also a "harp" made of wrenches strung in a wooden frame and a "programmable portable electronic 10-sequence generator cow jawbone."

"These four were a special case," Herman said. "None of them were submitted as serious entrants—they were judged on purely visual terms. They were more fun, more stimulating as creative combinations for making new instruments."

The four, plus most of the other objects on display, are on loan from the artists. Gary Sturm, a museum technician in the Musical Instruments Division, reported that most of the artisans make their instruments for a living and could not afford the time to produce a special sample for the exhibit. Harpsichord makers, for example, produce only three or four instruments per year. So, they made special arrangements with their customers to postpone delivery until after the show closes.

"It's especially interesting that the consideration of handmade objects that's become so widespread in recent years is being extended to musical instruments in this show," Weaver said. "It's a little-known fact that most of these instruments are produced by people working alone, and not in factories."

It is hoped that demonstrations of some of the instruments can be given, but if they are, one group of instruments will certainly not be played. These are the clay-and-glass "echo chasers" by Norman Tornheim, based on instruments used by American Indians.

The Indians played their round echo chasers with a hole in the middle by throwing them over a cliff. As they hurtled downward, the air rushing through the hole produced a whistling sound. When they reached the bottom of the cliff, they shattered to bits.

The show will be at the Renwick through Aug. 5, 1979, and there are plans for it to go on tour afterwards.



Necklace of ocarinas by Susan Rawcliffe

## Athlete, Writer Draw Self-Portraits in Words

The National Portrait Gallery launched its second series of "Living Self-Portraits" with the scheduled appearance Sept. 25 of former Olympic champion Jesse Owens.

The speakers chosen for the self-portraits, as NPG Director Marvin Sadik puts it, are "doers whose accomplishments have had a major impact on American life."

Owens, a black track-and-field star, won four gold medals in the controversial Berlin Olympics in 1936 and thereby infuriated the massed followers of the racist Nazi regime. He went on to work with the

Illinois Youth Commission and the Atlantic Richfield Company, using athletics to combat juvenile delinquency, and also served as "Ambassador of Sports" for the State Department.

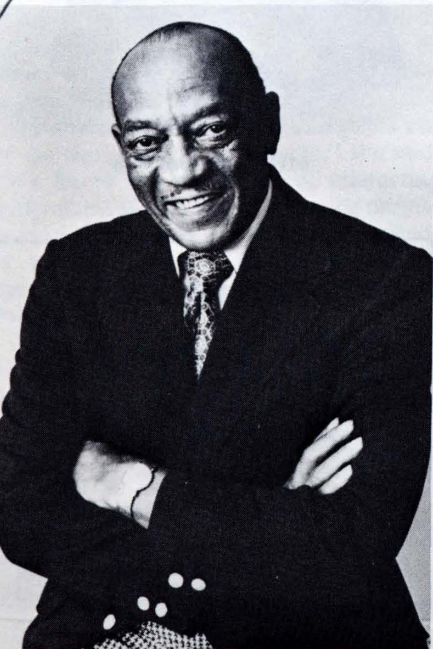
The distinguished Yiddish novelist and short story writer Isaac Bashevis Singer will present his verbal self-portrait at NPG on Oct. 30. Singer, born in Poland, an immigrant to the United States, is perhaps best known for his stories of life in the ghettos of Eastern Europe and his talent for infusing everyday events with a magical, mystic quality. He has won two National Book Awards and is the author of such books as "In My Father's Court" and the recent "Shosha."

Two more speakers will complete the current series with self-portraits in March and April, but their names have not yet been announced.

The program began last January with a self-portrait by the veteran West Coast labor leader Harry Bridges, followed by Lee Strasberg, a pioneering teacher of the craft of acting, longtime New York public official Robert Moses and psychiatrist Karl Menninger.

The lectures are attended by invitation-only audiences, selected for their involvement in the area of interest covered by the speaker. For Owens' talk, invitations went to sports people, including amateur athletic coaches of track and field from the Washington area. Members of Washington's literary world will be asked to attend Singer's lecture.

The talks are recorded and videotaped by NPG for archival use. They are also recorded for re-broadcast by National Public Radio.



Olympic winner Jesse Owens

## New Pay Rates for Federal Employees

Smithsonian General Schedule federal employees will receive a 5.5 percent salary increase effective Oct. 8, with the raise appearing first in paychecks issued for the Oct. 30 payday. Federal Wage Grade employees are not affected by this action.

Pay Table Showing Effect of 5.5 Percent Raise

years	1	2	3	4	5	6	7	8	9	10
GS-1	\$6,561	\$6,780	\$6,999	\$7,218	\$7,437	\$7,656	\$7,875	\$8,094	\$8,313	\$8,532
2	7,422	7,669	7,916	8,163	8,410	8,657	8,904	9,151	9,398	9,645
3	8,366	8,645	8,924	9,203	9,482	9,761	10,040	10,319	10,598	10,877
4	9,391	9,704	10,017	10,330	10,643	10,956	11,269	11,582	11,895	12,208
5	10,507	10,857	11,207	11,557	11,907	12,257	12,607	12,957	13,307	13,657
6	11,712	12,102	12,492	12,882	13,272	13,662	14,052	14,442	14,832	15,222
7	13,014	13,448	13,882	14,316	14,750	15,184	15,618	16,052	16,486	16,920
8	14,414	14,894	15,374	15,854	16,334	16,814	17,294	17,774	18,254	18,734
9	15,920	16,451	16,982	17,513	18,044	18,575	19,106	19,637	20,168	20,699
10	17,532	18,116	18,700	19,284	19,868	20,452	21,036	21,620	22,204	22,788
11	19,263	19,905	20,547	21,189	21,831	22,473	23,115	23,757	24,399	25,041
12	23,087	23,857	24,627	25,397	26,167	26,937	27,707	28,477	29,247	30,017
13	27,453	28,368	29,283	30,198	31,113	32,028	32,943	33,858	34,773	35,688
14	32,442	33,523	34,604	35,685	36,766	37,847	38,928	40,009	41,090	42,171
15	38,160	39,432	40,704	41,976	43,248	44,520	45,792	47,064	48,336	49,608
16	44,756	46,248	47,740	49,232	50,724	52,216	53,708	55,200	56,692	
17	*52,429	*54,177	*55,925	*57,673	*59,421					
18	*61,449									

\* The asterisk shows grades and steps within grades that would not get any raise because Congress has frozen federal salaries at \$47,500.



# Year of SI Events to Mark Einstein Centennial

The Smithsonian is gearing up for full-scale participation in a year-long celebration of Albert Einstein's 100th birthday.

The great physicist-musician-humanist was born on March 14, 1879, but the Institution's centennial observances will begin December 6 of this year when the distinguished British scientist and novelist, Lord Snow, opens the annual Doubleday Lecture Series at the Museum of History and Technology.

The observances will be the first major tribute to a scientist since the Copernicus quinquicentennial in 1973.

In an unprecedented collaboration, the Smithsonian will be joined by the Institute

week of activities at the Institution.

A colloquium on "The Joys of Research" will be held March 16-17 under the independent sponsorship of the Smithsonian and will feature personal accounts by distinguished scientists of the intellectual and emotional satisfactions—and frustrations—of their investigations.

The colloquium will be followed on the evening of March 16 by a musical tribute to Einstein, himself a gifted violinist, to be held in the National Academy of Sciences auditorium under Smithsonian auspices. The evening will include a lecture by a composer, whose name will soon be announced, dwelling on the creative process

"The exhibition," Forman said, "will treat Einstein as man and thinker and assess the impact of his work and personality on a world from which he kept a certain distance—even the professional world of physics because his problems were so essentially his own."

In addition, the January 1979 issue of the *Wilson Quarterly* will feature an essay written by Einstein in 1927 on the occasion of the bicentennial of Sir Isaac Newton's death. An interpretive preface to the essay will be written by Forman. The Einstein essay, prepared originally for the *Manchester Guardian*, was reprinted in the *Smithsonian Annual Report of 1927*. Reprints of the *Wilson Quarterly*, bearing a new line drawing of Einstein by John Cullen Murphy, will serve a variety of educational purposes, including workshops for teachers to be organized by David Estabrook of the Office of Elementary and Secondary Education. The same art work will be used in the design of a poster for the observance.

NASM is preparing a special issue of its *Air & Space* magazine devoted to Einstein. The hope is that the articles and bibliography will provide teachers and students with valuable material on Einstein's legacy.

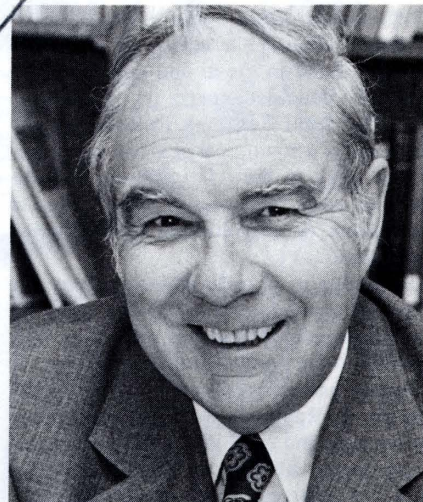
The Resident Associate Program will start classes this fall with one course saluting Einstein. Preparations are underway for including Einstein in the 1979 lecture series, "Key Issues in Science Today," supported with a grant from the National Science Foundation.

Corporate and foundation support to supplement Smithsonian contributions to the centennial is being sought by Barrick Groom, consultant to the Office of Symposia and Seminars, in cooperation with the Office of Membership and Development.

Regent Murray Gell-Mann will participate in the Einstein symposium scheduled also for March 14 in Israel under auspices of the Israeli Academy of Sciences and the Aspen Institute for Humanistic Studies.

Smithsonian staff with other Einstein-related programs to report are urged to be in touch with Carla Borden, SI-507, at ext. 5587.

## Larsen Appointed Special Assistant



Carl Larsen

The appointment of Carl W. Larsen as special assistant for public affairs has been announced by Lawrence E. Taylor, the Smithsonian's coordinator of public information.

Taylor said that, as director of the Office of Public Affairs since 1971, Larsen had acquired extensive experience with the Smithsonian and its public affairs programs.

"I am pleased that Mr. Larsen has joined my immediate staff," Taylor said. He added that Larsen will explore ways to strengthen existing programs, serve as a consultant to bureaus and other branches of the Institution, and undertake a number of projects, especially in the area of public affairs publications.

Alvin Rosenfeld, who has been deputy director of public affairs, has been named acting director of public affairs. Rosenfeld is a veteran journalist, editor and author with experience in both the electronic and print fields.

## Women's Council Programs

The SI Women's Council would like your suggestions for topics for future programs of interest to all Smithsonian employees. If you have an idea, send it to Barbara Newfield, NHB-430.

## A Letter to the Secretary

Dear Mr. Ripley:

I have just returned from a memorable week of vacation in Washington. Not my first visit, but the first vacation trip.

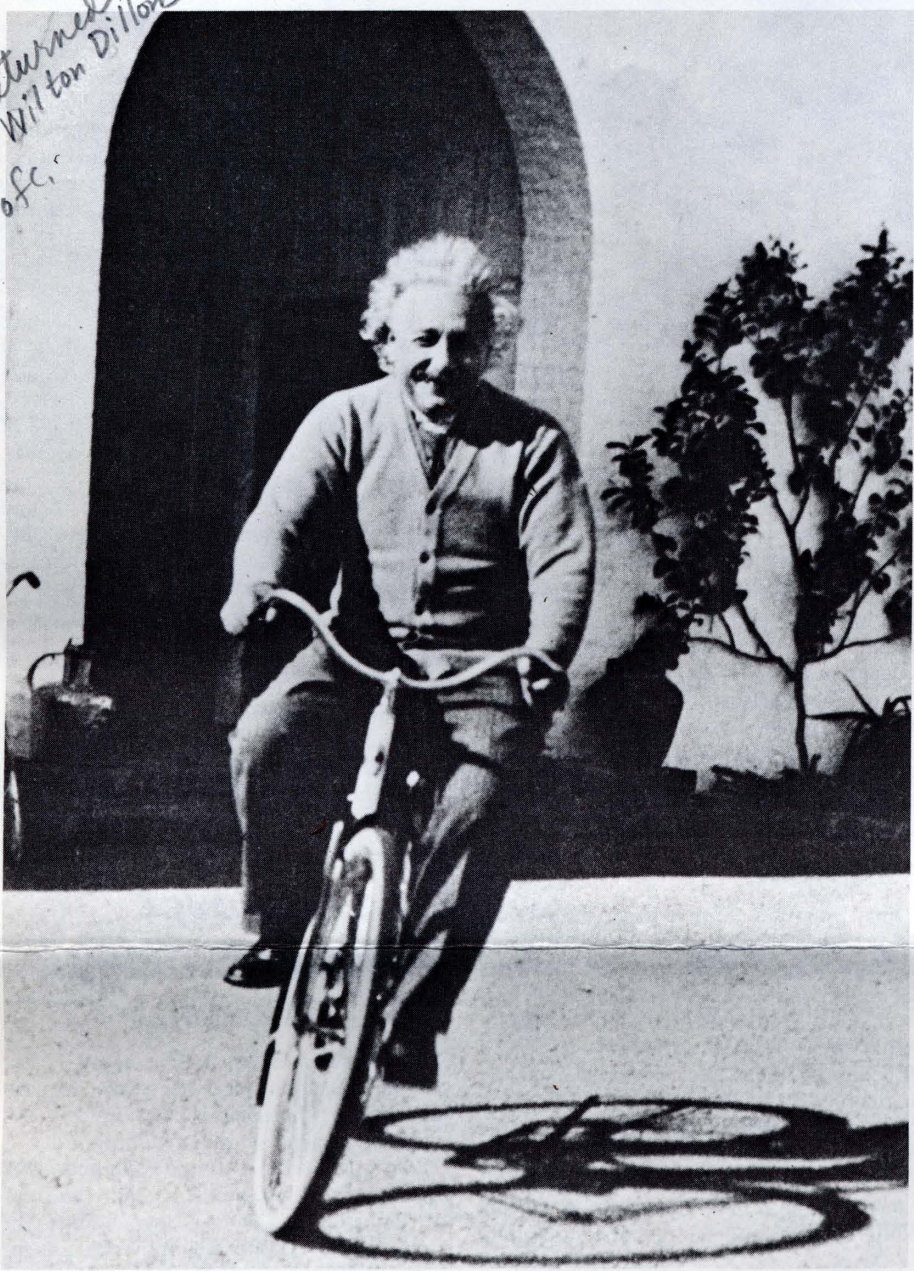
One of my most treasured memories will be the unfailing courtesy of the people employed by The Smithsonian. No matter how harried and put upon they were, no question went unanswered most courteously. If they had the feeling you did not understand, very patiently, they back tracked to clarify.

Coming from Chicago, I guess I am used to the stereotype individual whose rudeness is legendary. What-

ever it is you and your associates impress upon your people, it should be bottled and sold.

I wish I could write each of your employees a personal thank you; this will have to suffice. My thanks to you and all your employees for making my family's visit to Washington and The Smithsonian a most memorable one. We shall return!

H. Fred Rademacher  
Second Vice President  
Marketing  
All American Life and Casualty Co.  
Chicago, Ill.



Courtesy of the Archives, California Institute of Technology

for Advanced Study in Princeton, N.J., to lead the United States participation in the global marking of the birth of the German refugee turned American citizen who helped usher in the modern age with his General Theory of Relativity.

Wilton S. Dillon, director of Smithsonian Symposia and Seminars, reported that the two centers of learning are working out a division of labor to put their resources to the best possible use toward the goal of improving public understanding of scientific endeavor and the links between science and the humanities.

Groundwork for the collaboration was laid last December when SI Assistant Secretaries Charles Blitzer, David Challinor and Julian Euell conferred in Princeton with Institute Director Harry Woolf. Dillon was designated to serve as liaison between the two institutions.

The Smithsonian is one of several honorary sponsors of a symposium, scheduled for March 4-9 at Princeton, on Einstein's contributions to physics. The Institution will be represented there by Secretary Ripley.

Einstein's actual birthday will be marked by ceremonies, cosponsored by SI and the Princeton Institute, at the National Air and Space Museum's Einstein Spacearium. The U.S. Postal Service will issue an Einstein commemorative on that day launching a

in composition as a possible parallel to the process of scientific discovery.

The colloquium lectures will later be incorporated into a book for general distribution as part of the Smithsonian effort to improve public understanding of science and to motivate young people to pursue research careers. For the colloquium volume, the editor will be Walter Shropshire, deputy director, Smithsonian Radiation Biology Laboratory. He serves on a task force, chaired by Nathan Reingold, editor of the *Joseph Henry Papers*, which was appointed by Dillon to aid in making plans for the colloquium. Other advisors are Carl Larsen, special assistant to the coordinator of public information, and Kenneth Towe and Daniel Appleman, MNH scientists.

The Doubleday Lecture Series, launching the observances, will be devoted to various aspects of "Einstein's Century." In addition to Lord Snow, lecturers will include a historian of ideas, a physicist and an interpreter of world events as they were affected by development of the atomic bomb. These lectures will be held Jan. 17, Feb. 28 and April 11.

The MHT "Atom Smashers" exhibition will play a role in the observances with a new and complementary exhibition, "Albert Einstein: 1879-1979," now being organized by Paul Forman and NASM's Paul Hanle. The new exhibition will be cosponsored by the Institute for Advanced Study.

Einstein manuscripts to be included in the exhibition will come from collections of the Dibner Library at MHT. Otto Nathan, executor of the Einstein estate at Princeton, has agreed to lend such personal Einstein documents as his passport and citizenship papers. The exhibition will also include Einstein busts and portraits from the National Portrait Gallery and the Hirshhorn Museum as well as from private collections.

## Prize to OPSS

The Smithsonian's photo services department has been awarded the 1978 Photographic Department of the Year award for the slide program series which is available to the public. The annual competition was sponsored by Eastman Kodak Company and the Professional Photographers of America. The Smithsonian was one of seven winners in the non-profit organization category.



Richard Hofmeister

WHAT A HOOT it was at MHT last month when the "All in the Family" cast came to donate Archie and Edith Bunker's chairs to the Smithsonian. Above, Secretary Ripley joins Jean Stapleton, producer Norman Lear, Sally Struthers and Rob Reiner as they peer through the special case where the chairs are displayed in the "Nation of Nations" exhibit.



## Spreading the News on Atolls

By Thomas Harney

Three or four times a year at the Museum of Natural History, a series of scientific papers is bound in green and mailed out to the world's leading experts on tropical islands. The Atoll Research Bulletin, as the periodical is known, carries the latest reports of work in their field—from investigations of coral reefs in the West Indies to observations on the climate of an Indian Ocean island.

Knowledge of tropical island ecology has increased enormously over the past 25 years and much of the new data was first published in the Atoll Research Bulletin.

Founder and editor-in-chief of the Bulletin is Dr. F. Raymond Fosberg, a Smithsonian botanist and ecologist who has pursued a long-term interest in oceanic island plants, so different from those of continents.

After spending much of his early career in the 1930s working in Hawaii, Fosberg went to work in 1951 for the U.S. Geological Survey to do Pacific Island research. Since then not a year has passed without his visiting an island somewhere in the tropics. On the shelves of his office are more than

was known about Micronesia's natural resources because the Japanese, who held the island chains beginning in 1914, had not allowed scientists on the islands.

The Office of Naval Research backed Fosberg's proposal and a series of five expeditions was sent out. To make sure the scientific data brought back was not simply dropped into a filing cabinet and forgotten, Fosberg founded the Atoll Research Bulletin. The first issue was published on Sept. 10, 1951.

From the outset Fosberg's co-editor has been Dr. Marie Helene Sachet. Hers is the job of editing—improving manuscripts, detecting bibliographic errors, generally making sure all the details are correct and pushing the manuscripts to publication.

"Our whole idea from the beginning," Fosberg said, "was to get the work quickly out into the light of day so that the data would be on record for the scientific community. The scientist can then refine it and write it up for a fancier journal—but meanwhile, the information is available."

All told, the two editors have placed 219 papers between the covers of the Bulletin. From 1952–1965, publication costs were underwritten by the Office of Naval Research through the Pacific Science Board, but when Fosberg and Sachet came to work at the Smithsonian in 1966, the Institution assumed the costs. Preparation of certain issues has been subsidized by other agencies, including the Fish and Wildlife Service. Papers in the Bulletin cover the ecology not only of Pacific atolls but of islands across the tropics.

One of the Bulletin's most unusual articles was an original paper by Charles Darwin, giving his first thinking on how coral reefs were formed. The 19th-century naturalist had never published the paper, though he later elaborated on the idea in a book. Dr. David Stoddart of Cambridge University, now a co-editor of the Atoll Research Bulletin, ran across the manuscript in the British Museum Library and secured permission from Darwin's descendants to publish it.

The most recent issue contains articles about islands from Martinique in the French West Indies to Aldabra in the Indian Ocean. One article describes the preliminary observations in the Pacific by three University of Guam scientists in the waters around a Japanese ferry sunk during World War II in the Truk Lagoon. The ferry is now, in essence, an artificial reef habitat for fish and other wildlife.

Fosberg recently retired officially, but he plans to continue his island research and editorship of the Bulletin.



F. Raymond Fosberg

100 notebooks containing his field observations.

Following World War II, Fosberg became advisor to the old Pacific Science Board, an arm of the National Academy of Sciences National Research Council. One of his proposals to the board was for a general ecological survey of coral atolls in Micronesia and other Pacific regions. Little

## NZP Breeding Program Benefits Other Zoos, Too

By Susan Burke

Golden lion marmosets are a species of primate from Brazil. To many people, these diminutive graceful monkeys, with their glimmering golden fur and dark alert eyes, are the most beautiful mammals in the world.

Breeding any kind of wild animal in captivity is usually not a matter of simply introducing a male to a female and closing the door behind them. It involves paying attention to their special habits, their dietary requirements, their social structure, their idiosyncrasies.

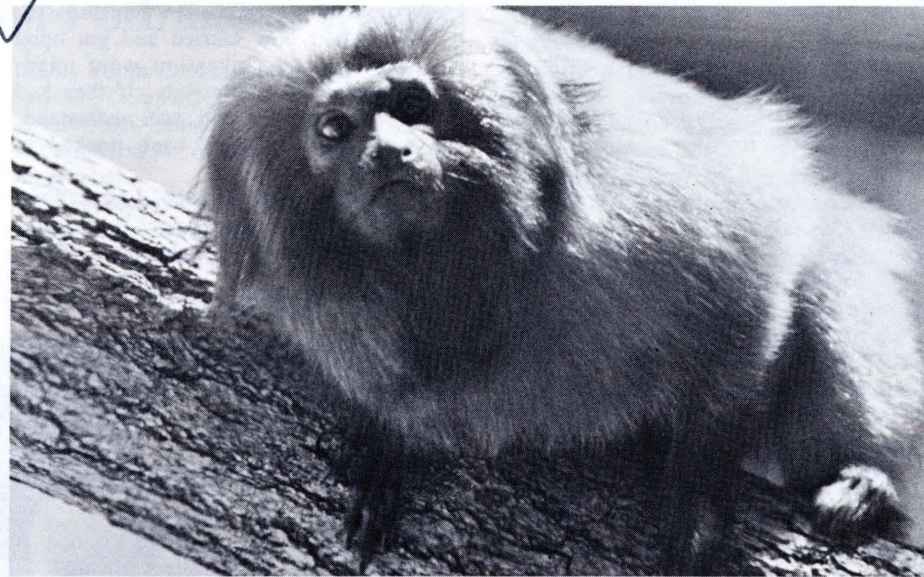
A collaborative effort among the National Zoo's behaviorists and its people in animal health and animal management has paid off. Kleiman ticked off a list of some discoveries that over the years have resulted in successful breeding.

"Some zoos used to pull youngsters out of the family group at weaning," she said. "We found the experience of interacting with infants is essential to becoming normal parents. These juveniles had no experience at parental care, so when they became parents, they would abuse and kill their babies."

Older brother and sister marmosets now are allowed to stay in the family group to help bring up the next litter of babies. By playing with them just as human children do with infant siblings, these young marmosets learn to cuddle their own babies, not kill them.

Diet is another factor in successful breeding.

"We used to feed them more fruit," Kleiman said. "We didn't realize they needed a high-protein diet, and consequently their condition and reproduction suffered."



A golden lion marmoset

The Zoo's marmosets now get a special diet created just for them, plus insects and mouse pups for added nutrition. Sunlight or ultraviolet light is also provided to give them plenty of Vitamin D.

Marmosets are delicate physically. They catch cold easily, are susceptible to a number of viruses, have trouble with their sinuses, and can even contract measles. An undetected germ can wipe out a whole colony in just a few days.

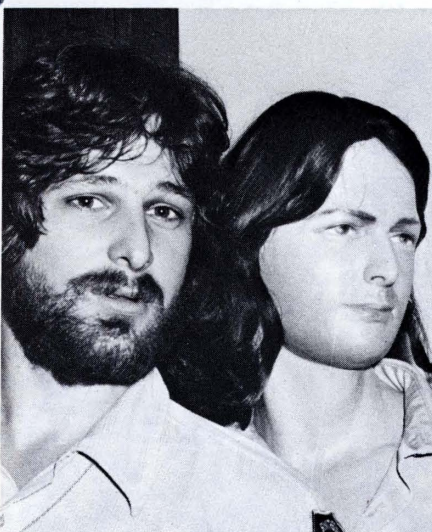
"We keep our animals isolated," Kleiman said. "We don't expose them to disease from people or other animals."

The marmosets' habitat has been radically reduced as the forest has been cut down for development and the wood harvested for charcoal.

"The chances are really slim right now that the golden can be maintained in the

### The New Maritime Hall

John Sherwood, in his boating column in the Washington Star, praised the realism of MHT's new Hall of Maritime Enterprise, writing: "The only thing lacking is a pitching deck and a seaman's saloon: . . ." Jean White, a Washington Post reporter, made a similar point, noting that model for the exhibit's merchant seaman mannequin was Richard Day, currently an MHT foreman, who holds a merchant seaman's card.



Richard Day and look-alike

Betty James of the Star sketched in the background of Robert Post, MHT historian who headed the hall's exhibit team, and pointed out that Post had once worked as a bouncer in a bar in the port of San Pedro. Another James article in the Star featured the Smithsonian's husband and wife design team, Stephen and Nadya Makovenyi, and told of their respective roles in creating the Maritime Hall and MNH's Hall of Western Civilization.

### SI Personalities

The Star ran a half-page photograph along with a feature on Frank A. Braisted Jr., who labors to make sure that dust does not collect on the animal displays at MNH.

Nicholas Hotton III, curator in MNH's Department of Paleobiology, reviewed "People of the Lake: Mankind and Its Beginnings," by Richard E. Leakey and Roger Lewin. The review appeared in the Washington Post's "Book World."

A UPI feature on John White, curator of transportation at MHT, made the point that White carries his professional interest into

## SI in the Media

By Johnnie Douthis

his personal life. White regularly takes the train to visit his parents in Cincinnati, a one-and-a-half-day journey, and manages to ride a train somewhere virtually every month. White's book, "The American Railroad Passenger Car," was recently reviewed in Business Week magazine. Managing Editor Jack Dierdorff described the work as "carefully documented," smoothly written and filled with fascinating insights on the railway industry.

### Zoo Happenings

Science correspondent William Hines wrote two in-depth articles for the Chicago Sun-Times on the NZP's conservation and research center in Front Royal, Va. The facility is a bargain, Hines concluded, noting that it is operated on an annual budget of less than \$750,000. Hines' reports were picked up by newspapers across the country.

### Looking Skyward

A special astronomy issue of Science News magazine covered several projects at CFA. Herbert Gursky, CFA's associate director for Optical and Infrared Astronomy, was quoted on the importance of CFA's CCD cameras, new at the Mt. Hopkins Observatory. The same issue contained an interview with Gursky and Andrea Dupree concerning the possibility of discovering black holes via the International Ultraviolet Explorer satellite.

### Calendar

The Smithsonian Calendar for November will appear in the Washington Star on Sunday, Oct. 22, and in the Washington Post on Friday, Oct. 27.

## Kids Discover Science, Ecology

By Suzanne Pogell

"I learned how to hold a worm," 12-year old Lisa said after her recent experience in the Chesapeake Bay Center's experimental science enrichment program.

Lisa was one of 36 third, sixth and ninth graders invited to CBCES to study the flora and fauna of the Center's surroundings. By so doing they were helping CBCES researchers explore and track the effects of outdoor science programs on children's attitudes about science. The project was developed in cooperation with the Anne Arundel County Schools' Program for Gifted and Talented Children.

Coordinator Sharon Maves began the experiment by interviewing the students at school. She asked questions designed to identify the depth, quality and subject matter of their previous science experience; their knowledge of scientific vocabulary and methods, and their attitudes towards the natural world.

The third-grade group studied the phenomenon of adaptation. They designed an environment and chose animals for survival there. They tested temperature and salinity in the Rhode River estuary and learned to use some of the sampling equipment of estuarine research, including thermometers, crab traps, dredges and seine nets.

The ninth graders hiked to a marsh where they were introduced to field equipment used in the CBCES watershed and upland ecology research—weirs, leaf litter boxes, tree flagging and bird nesting boxes.

During the last half of the program, the children designed their own science projects. Maves wanted to give them a chance to use their new science skills while she identified what individuals and different age groups had learned and where their real interests lay.

Maves ended the experiment by asking the children some of the same questions she had put to them initially. Lisa was pleased that she had overcome a major stumbling block and could "hold a worm." Ninth grader, Patrick, revealed a different kind of learning in his response: "Science is the study of man's surroundings by man in order to better his chances of survival," he said, adding, "Very often it doesn't turn out this way."

### Bears 'At Home'

In other Zoo developments, Smokey the Bear had a housewarming last month for his new quarters, complete with waterfall, pool and several dens. Smokey, the 9-year-old successor of the original symbol of forest fire prevention, shares the new exhibit with several other bears.



## Performing Arts Offers Series Tickets

For the first time in its 13-year history, the Division of Performing Arts is offering subscriptions to this season's concert series and instituting reserved seating in Baird Auditorium. Smithsonian Associates and employees are eligible for a 10 percent discount on the series.

In addition to securing tickets in advance for seats that can be renewed annually, subscribers will receive a new bimonthly newsletter, Notes, featuring advance notice on special events and workshops and behind-the-scenes stories on performers and performances. Also, subscribers are invited to meet the performers at a reception following one concert in each adult series.

Subscribers and non-subscribers alike, will be able to enjoy another "first"—the Associates Court will be open before each concert and during intermission for refreshments.

There are six series to choose from, including one of puppet performances for children. "Three Centuries of Chamber Music" includes concerts by the 20th-Century Consort, who will be in residence at the Hirshhorn. "American Musical Theater," "Jazz Heritage" and a country music series give a sampling of our native

music genres, and there will be an international mixture of dance and poetry in "The World Explorer."

Subscriptions are going quickly, and the box office anticipates several series selling out. In the first three weeks, about 1,500 subscriptions were sold, out of a total of more than 3,000 available seats.

The series vary in price, number of performances and location. For details, contact the Central Box Office at ext. 5395.

### You Ought To Be in Pictures

**WANTED: Your face, nose, ears or eyes! If you have distinctive facial features, if you fall into one of these classifications: American Indian, Aborigine, African; if you hail from South or Central America, the Near or Middle East or the Pacific Islands, you could be of help to the Museum of Natural History. The MNH Office of Exhibits is putting together a huge photo montage to illustrate the phenomenon of genetic variation for the Hall of Evolution, slated to open in 1979, and they're looking for models. If you want to be included in this massive photo display, call Karen Bigelow on ext. 5031.**

## Newsmakers

By Johnnie Douthis

**Jane R. Glaser**, program manager of the Office of Museum Programs and chairperson of the American Association of Museums, Museum Studies Committee, attended the plenary meeting and symposium of the International Council of Museums Committee for the Training of Professional Personnel. Glaser, a member of the committee's board, reported on the international survey of museum training programs and on progress in the development of AAM's minimum requirements statement.

The Research Resources divisions of the NCFA and NPG were hosts to 70 members of the local chapters of the Art Libraries Society of North America and the Special Libraries Association Picture Division, who attended a conference at the Old Patent Office Building in August.

The program was organized by **Marlene Palmer**, librarian at the NCFA Slide and Photograph Archive and secretary-treasurer of ARLIS. **William Walker**, head librarian

Weinman and Robert Aitken whose works adorn the building.

**George B. Fields**, director of CFA, lectured at the Netherlands' universities of Utrecht and Leiden. He also delivered the Karl Schwarzschild lecture at the University of Tübingen, West Germany.

A paper by **Ian MacIntyre**, geologist in the Department of Paleobiology, received honorable mention in a competition for the best paper to appear last year in the Journal of Sedimentary Petrology. MacIntyre's work was titled, "Distribution of Submarine Cements in a Modern Caribbean Fringing Reef, Galeta Point, Panama."

**Clayton Ray**, curator in MNH's Department of Paleobiology, has been selected as the first honorary member of the North Carolina Fossil Club.

**Lynda Zyberman**, assistant conservator at the Freer spent three Sundays last month cleaning the bronze statue of Theodore Roosevelt on Roosevelt Island for the National Park Service. **Stephanie Faul**, a secretary in the Freer's Technical Labora-

**Janet Flint**, curator of prints and drawings, and **Harry Rand**, associate curator of 20th-century painting and sculpture, attended the opening of the "Collages of Irwin Kremen" at the Southeastern Center for Contemporary Art in Winston-Salem, N.C. The exhibition is cosponsored by NCFA and SECCA and will be shown at NCFA from Jan. 26 through March 25. The accompanying catalog, published by the SI Press, includes Flint's interview with the artist.

**Lloyd Herman**, director of the Renwick Gallery, gave a paper on craft, art and religion during a recent Vatican seminar, cosponsored by the Smithsonian and the Committee of Art and Religion.

The following MNH employees received cash awards for superior performance:

**Laurie Brennan**, museum specialist, Department of Paleobiology; **Noreen Connell** and **Jeanette Fields**, secretaries in the Department of Invertebrate Zoology; **John Kosdi**, exhibits specialist, MNH Office of Exhibits; **Robert Matthews**, museum technician, Department of Paleobiology; **Marita Penny**, secretary in the director's office, and **Jane Walsh**, museum specialist in the Department of Anthropology.

Major acquisitions at MNH include a valuable collection of Mexican dancing masks—many made of silver and textiles—and one of the largest and most perfect collections of European small moths. **Robert Laughlin** of the Anthropology Department hand carried a portion of the mask collection from Mexico back to the Museum. Meanwhile, **Donald Davis**, chairman of the Department of Entomology, traveled to Germany to make shipping arrangements for the moth collection.

**Judy White** and **Judy Herman** of NZP's Office of Education attended the American Association of Zoological Parks and Aquariums convention in Denver. They presented a joint paper on the multi-visit school program the Zoo has set up for District of Columbia school children.

**Paul Garber**, historian emeritus of NASM, spoke on the Wright brothers at a meeting for advanced aeronautic engineers at the University of Dayton. Garber also gave a luncheon talk on famous aircraft at the Officers' Club of Chanute Air Force Technical Training Center in Ohio, where he presented a plaque in memory of World War I civilian flight instructors.

**Floyd W. Robinson Jr.**, fire inspector in the Office of Protection Services, received a certificate of appreciation and a paperweight from the Washington, D.C., Chapter of the American Red Cross for his membership on their Disaster Services Evaluation Committee. The group judged disaster centers around Washington as to the adequacy of space and equipment and named facilities which could be used.

### SMITHSONIAN TORCH October 1978

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## Sports



Susan Foster

The victorious SI softball team

By Susan Foster

**Men's Softball** The SI softball team outslugged three different opponents to win the Interior Department's post-season tournament.

The SI team faced the Bureau of Mines in the first round, winning 6-4. Joe Bradley of Computer Services went the distance from the mound against the George Washington Memorial parkway team in the first of a best-of-three-game series, which the SI

team won in two straight games, 7-2 and 14-3. Bradley allowed only seven hits while Gary Sturm of musical instruments knocked in a home run.

In the 14-3 victory, Richard Drain of Computer Services made four hits; Keith Laverty of Computer Services scored three hits, and John Houser of Accounting capped the game with a home run.

The SI team split the first two of the three-game championship with a 17-10 win over the Federal Home Loan Bank Board and a 22-19 loss. In the third and deciding game, the SI team rallied early, scoring seven runs in the first inning. The team scored three more runs in the second inning and held on for the win and the championship.

Bob Seabolt of Protection Services, Laverty and Sturm led the hitting spree with three hits each.

**Softball** The Smithsonian magazine softball team finished its season in second place among the metropolitan area's publishing teams, winning its last three games.

The Smithsonian team outnumbered the U.S. News and World Report team, 15-2, and kept Time magazine scoreless for a 7-0 victory.

The final game with Washington Dossier was won by forfeit.

**Touch Football** Practice for SI touch football is under way, with promise of some good ball games. The team has switched to an independent league in order to change the competition. SI practices on Saturdays from 9:30 to 11:30 a.m. at 16th and Kennedy streets N.W. For more information, contact Joe Bradley, ext. 6455.

**Bowling** The SI bowling team is now setting up its fall league schedule in cooperation with the Smithsonian Recreation Association. According to James Lawson of the MNH Library, there will be 14 teams of five bowlers competing on Sundays at 6:30 p.m. at Silver Hill Bowl in Silver Hill, Md.

## CFC Kick-Off



Dale Hrabak

**Secretary Ripley**, chairman of the Smithsonian's 1979 Combined Federal Campaign effort, and Vice Chairman **Richard Ault**, support activities director, took the lead in signing CFC pledges. This year's campaign, to raise funds for 182 local, national and international philanthropic, health and service agencies, was kicked off on Sept. 13 and will continue through Nov. 22. This year's goal is \$12.5 million. Contributions are tax-deductible. If you plan to make a lump sum contribution to CFC or to arrange a biweekly deduction from your salary, check with your administrative officer for details.



Susan Foster

Lynda Zyberman and her weekend companion, TR

at NCFA/NPG, served as master of ceremonies.

Speakers from NCFA, NPG and the Archives of American Art were **Katherine Ratzenberger**, who is national chairman of ARLIS, **Walker, Palmer, Nancy Zembala, Rachel Allen, Diane Mallos, Pamela Jenkins, James Mahoney, Martha Andrews** and **Mona Dearborn**.

**Roy Johnsen**, museum assistant in HMSG's registrar's office, is president-director of Flat Iron Artists, Inc., a new cooperative arts center in Hyattsville's historical Flat Iron Building, offering studio and exhibit space for local artists. Johnsen also designed and hung the first Comprehensive Employment and Training Act art show held at the Mt. Pelier Mansion in Laurel, Md.

**Barbara Coleson**, museum educator at HMSG, gave an illustrated lecture on the architecture and sculpture of the National Archives Building. The discussion presented at the Archives highlighted the architect John Russell Pope, and sculptors James Earle Fraser, Adolph Alexander

tory, and Nick Veloz, curator of the GW Parkway, assisted Zyberman. The job required taking off heavy coats of pollution, grime and beeswax, then protecting the sculpture with a corrosion inhibitor and finally rewaxing the entire surface. It was a big job—the 17-foot statue stands on a 6-foot base and had to be reached in a cherry-picker. Zyberman estimated that the work should last about three to five years and then the statue will require cleaning again.

MNH Director **Porter Kier** was honored with membership in the Paleontological Association of Great Britain.

Kier recently presented the MNH Director's Medal for Excellence to exhibits staffer **Carl Alexander** and **Eugene Behlen**, department head, for their work on the Hall of Western Civilization. Kier also gave a Director's Medal to **Richard Grant**, paleobiology curator, for outstanding research as co-author of "Permian Brachiopods of West Texas," an 8-volume series published over a 5-year period.

NCFA Director **Joshua C. Taylor**,



## Q & A

**Verdine Frederick is a nurse in charge of the Health Unit at the Museum of Natural History. The unit provides emergency and follow-up care for employees and visitors. Frederick also dispenses aspirins and bandages and checks heights, weights and temperatures. Frederick came to the Smithsonian four years ago from George Washington University Hospital, where she had been a head nurse for 10 years. She was interviewed by Torch staff writer Johnnie Douthis.**

**Q. What are the main differences between working here and at the hospital?**

**A.** Here, I can provide follow-up care for patients. Seeing the same people on a regular basis lets me keep track of their progress and lend moral support. I must also make independent decisions, often on the spot, about what care should be given in each situation. In a hospital, there is always another person to discuss the situation with or someone else to make the final decision.

**Q. How many patients do you see each day?**

**A.** Including visitors to the building, the unit services about 30 people daily.



Verdine Frederick

**Q. What are some of the problems you treat?**

**A.** Ailments run the gamut from headaches to cardiac problems—all the physical disorders that could afflict a person at home or elsewhere. I also treat job-related accidents, ranging from simple to fairly serious injuries.

**Q. Do people come to you for advice?**

**A.** We get involved in a tremendous amount of counseling and referral, such as directing people to outside professional counseling organizations or advising patients to seek the services of a private physician for their own problems or family difficulties. The recent blood pressure campaign conducted at the Museum, for instance, turned up quite a few employees with elevated blood pressures; in each case the person was referred to a physician for treatment. The unit also provides follow-up information to physicians who want to watch their patients' responses to prescribed medications.

**Q. What other health services do you provide?**

**A.** We give immunization shots to employees who plan to travel overseas. We are proud of the fact that such services as administering daily allergy shots, as prescribed by the patient's physician, not only saves money for the employee but also benefits the Museum since employees don't have to take sick leave to visit the doctor.

**Q. What about services to visitors?**

**A.** Visitors require many of the same services as Museum employees—minor to serious problems—as well as Band-Aids for blistered feet or aspirins for headaches.

**Q. What is your role in health education?**

**A.** I conducted classes for cafeteria and museum employees on the Heimlich Maneuver, a life-saving method used for persons choking on food. I also gave classes in cardiopulmonary resuscitation (CPR) for Museum personnel. We are trying to have someone in each area capable of administering this technique in the event of cardiac emergencies.

## 'Mexico Today' Captured in Associate Programs

Mexico came to Washington this fall as scholars, painters, writers, photographers, economists, businessmen, filmmakers and performers from south of the Rio Grande opened a city-wide Mexico Today symposium on Sept. 29.

This national program of exhibitions, seminars, films, performing arts and courses on contemporary Mexico, made possible by grants from the National Endowment for the Humanities and the National Endowment for the Arts, is sponsored by Meridian House International, the Smithsonian Resident Associate Program and the Center for Inter-American Relations, with the cooperation of the government of Mexico.

The Resident Associate Program was funded to serve as consultant and audience source for Mexico Today. Director Janet W. Solinger visited Mexico last winter under the auspices of the Endowments to consult with representatives of the Mexican government and to coordinate activities and speakers for the symposium. Staff members Edward P. Gallagher and Judith O'Sullivan worked closely with officials from the National Cinematographic Bank of Mexico screening and selecting films for the symposium's major film series, which starts Oct. 1.

In honor of Mexico Today, RAP has organized a variety of activities related to Mexican art and culture, planned by Program Coordinators Paul J. Edelson, Moya B. King, Christine Parker and Gallagher; Associate Program Coordinators Roberta G. Lederer and O'Sullivan, and Studio Arts Consultant Andy Leon Harney. An abbreviated schedule follows:

Dr. Esther Pasztor, assistant professor of art history and archeology at Columbia University, will interpret the world view of the Aztecs through a discussion of their artistic masterpieces on Oct. 12 in the Freer auditorium.



Mexican mask in Renwick's "Ceramics and Masks" exhibit

Young people will have an opportunity to learn about traditional Mexican stories, games and music at an afternoon fiesta, with librarian Midge Holmes on Oct. 8. Or they can try their hands at the art of Mexican mask making with artist Judy Miller Pecora on Oct. 14, 15, 21, or 22. There will be tours on Oct. 10 and 24 of exhibitions planned in connection with Mexico Today: "Contemporary Mexican Painters" at the Museum of Modern Art of Latin America, "Retrospective of Manuel Alvarez Bravo," "Photographers of Mexico in the Thirties" and "Young Mexican Photographers" at the Corcoran, and

"Ceramics and Masks" at the Renwick Gallery.

Mexican art and architecture from Pre-Columbian days to the present will be explored by James B. Lynch Jr., professor of art history at the University of Maryland, in an 8-week course beginning Oct. 12. Dr. Michael Kenny of Catholic University will examine contemporary Mexican culture and society in a second 8-week course starting Oct. 18.

RAP Mexico Today events are described in the September Smithsonian Associate newsletter, which may be obtained at RAP offices, in A&I, Room 1271.

## FLORA SMITHIANtha

By James Buckler

Some of the most charming winter holiday decorations in the typical Victorian parlor were the handcrafted natural dried wreaths made of the cones, pods and fruits which the family gathered in autumn.

The wreaths are just as popular at the Smithsonian, where the Office of Horticulture will use them to decorate buildings during the holiday season. Volunteers and staff members have created about 50 of the wreaths over the past six years.

If you would like to make a wreath, October is the time to organize your own collecting expedition. The project may be

time-consuming, but the decorations will last for many years, requiring only an annual touch-up and possible addition of fresh materials. My own wreaths are 10 years old, but look brand-new.

Plan several trips to woods, fields and roadsides—you will need about 50 fresh one-and-one-half-inch diameter cones for a wreath with a 12-inch diameter. Look for pine, spruce and hemlock cones that are not too brittle. For accents, gather honey locust, Kentucky coffee bean and opened milkweed pods, dried sumac clusters, gum balls and acorns. Mixed nuts from the grocery store are good additions, but they should be dried for an hour in a 350-degree

oven to rid them of insects. Consider purchasing large sugar pine cones from your florist or garden center to use as dramatic accents. Materials should be held in a dry place to prevent mildew or rot until you're ready to use them.

When you start on the wreath, try to have a shape and size in mind. As a rule, larger pine cones look best on the outside of your wreath, with smaller ones toward the center. I recommend using a three-dimensional, 12-inch diameter wire frame. Your finished product will be sturdier than if you use a flat frame. Have on hand a couple thicknesses of wire for attaching the materials—try 22 gauge for the heavier items and 30 for the more delicate.

Begin the project by inserting two concentric circles of white pine cones around the wire frame. After pushing the bases of the cones through the frame, give them a little pull to lock their scales against the wire. The cones should just about hide the frame after you complete the two circles.

Continue to add layers of cones and pods, attaching them with wire to either the cones or the wreath frame. For accents, try cutting a large sugar pine cone in half crosswise. You will get two completely different, but equally attractive, rosettes.

Attach a mixture of medium-sized cones, left whole, by wiring them from both sides. Smaller cones, such as hemlock or Virginia pine, may be wired together in groups of two or three.

If you use acorns, it will take some patience to secure the dried cap and nut to each other. To join them permanently, use your smallest drill bit to make a tiny hole through the cap at the stem. Then drill crosswise through the acorn where the hole will be covered by the cap. Thread the wire through the acorn and draw both ends together up through the hole in the cap. The protruding wire ends may be used to tie the acorns to the wreath singly or in groups.

When you have the wreath as you want it, spray it with clear lacquer to make it dust- and waterproof. For a finishing touch, add a bright ribbon bow. Between seasons, wrap the wreath in plastic and store it in a dry place.

If you would like more ideas for making holiday decorations out of natural materials, come browse through the horticulture library in A&I 2401.



Returned to J. Buckler