



# THE SMITHSONIAN TORCH

No. 79-1

Smithsonian Institution, Washington, D.C.

January 1979

## Ripley Praises Volunteer Work

Three hundred forty-five thousand, five hundred ninety-three.

That's the total number of hours devoted to the Institution during the past year by 2,242 volunteers in the nation's capital and beyond.

Their varied contributions to Smithsonian activities and programs are outlined in this specially expanded issue of Torch.

Secretary Ripley, in a statement to Torch, praised the volunteer effort, saying:

"This year, as for many years, the contribution of the volunteers to the success of the Smithsonian is tremendous. We can attempt to measure it in terms of what it would cost to hire people to perform the many duties carried out by our volunteers. But, in fact, there is no way of placing a monetary value on the dedication with which these men and women serve the Smithsonian. Their contribution is an invaluable and continuing one for which we are indeed grateful."

The largest single group of volunteers in 1978 was the docent category, 820 men and women who guided tens of thousands of visitors through exhibits in a dozen museums. The docents, graduates of training sessions in the education offices of individual museums, contributed 81,778 hours of time explaining exhibits to groups large and small.

Next in numbers were the independent volunteers, 544 people who work behind the scenes with professional staffers. They devoted a total of 174,692 hours to tasks ranging from piecing pottery shards to translating technical documents. This, incidentally, was the seventh year of the Independent Volunteer Placement Service, whose work is coordinated by Sally Covel of the Visitor's Information and Associates' Reception Center.

The Friends of the National Zoo, or FONZ, make up the third largest group, with 350 men and women giving 41,569 hours in a variety of capacities at the Zoo.

Information volunteers, 311 strong this year, were trained through the VIARC, directed by Mary Grace Potter. They staff the information desks at the Renwick and all Mall museums, except the Freer, 7 days a week from 10 a.m. to 4 p.m., and respond to telephone inquiries at the VIARC.

The typical weekend information specialist volunteer, if there is such a thing, is a woman (88 of the 111 active weekend specialists were women), aged about 40



Richard Hofmeister

### What A Question!

The specially trained corps of volunteers who handle the approximately 250,000 telephone calls a year from the public had their share of unusual inquiries in 1978:

- How do I get a pet boa constrictor out of the washing machine?
- What should I feed a grebe?
- How do you bake a ham?
- What do I do with a strange-looking bug that's come into the house?
- How do you press a silk blouse?

and involved in a full-time profession. She is probably fluent in a foreign language and, more likely than not, holds an advanced degree. Her energy is evident from the fact that 82 percent of these volunteers donate their time in addition to maintaining 40-hour-a-week careers. Overall, the information volunteers contributed 35,441 hours of free time this year.

Other groups of volunteers included the 102 people who devoted 2,190 hours to the Division of Performing Arts, the 79 who contributed 8,755 hours to Resident Associate Program activities and the 21 who served at the Chesapeake Bay Center for Environmental Studies for 1,100 hours.

For more details of volunteer activities, see pages 5-9.

## Community Mourns Wetmore, Past Secretary, Ornithologist

Dr. Alexander Wetmore, who served as the sixth Secretary of the Smithsonian from 1945 to 1952, died at his home in suburban Glen Echo, Md., on Dec. 7 at the age of 92.

An internationally known ornithologist, Dr. Wetmore was one of the world's leading specialists in avian fossils who, over 4 decades of research and writing, greatly added to the store of knowledge about the birds of tropical America.

"The Smithsonian community is saddened by the death of Alexander Wetmore," Secretary Ripley said in a statement. "This gentle and affectionate man, loved by all who knew him, made invaluable contributions to the Smithsonian and to the science of ornithology. To him we owe a major portion of our knowledge of avian evolution as well as of the living birds of Central and South America."

"I doubt that any man who served in so many responsible capacities was ever regarded with more affection and admiration than Alexander Wetmore. In his character and personality were the gifts of understanding and compassion possessed by very few."

Dr. Wetmore was associated with the Smithsonian for more than 50 years. He joined the Institution's staff in 1924 as superintendent of the National Zoo. Remaining in that position for less than a year, early in 1925 he became assistant secretary for science at the Smithsonian and director of the Museum of Natural History. He continued as assistant secretary until 1945, when he was elected to serve as the Smithsonian's sixth Secretary, succeeding the late Dr. Charles G. Abbot.

A memorial service for Dr. Wetmore was held in the Smithsonian Castle on Dec. 18. Dr. Wetmore, who had been in declining health for several years, was interred at a family plot near Ithaca, N.Y., following cremation.

Born in North Freedom, Wis., on June 18, 1886, Dr. Wetmore developed an inter-

est in natural history at an early age. His first published work was "My Experience with a Red-Headed Woodpecker," written when he was 13. At the age of 19, he obtained his first museum job, as an assistant at the University of Kansas Museum.

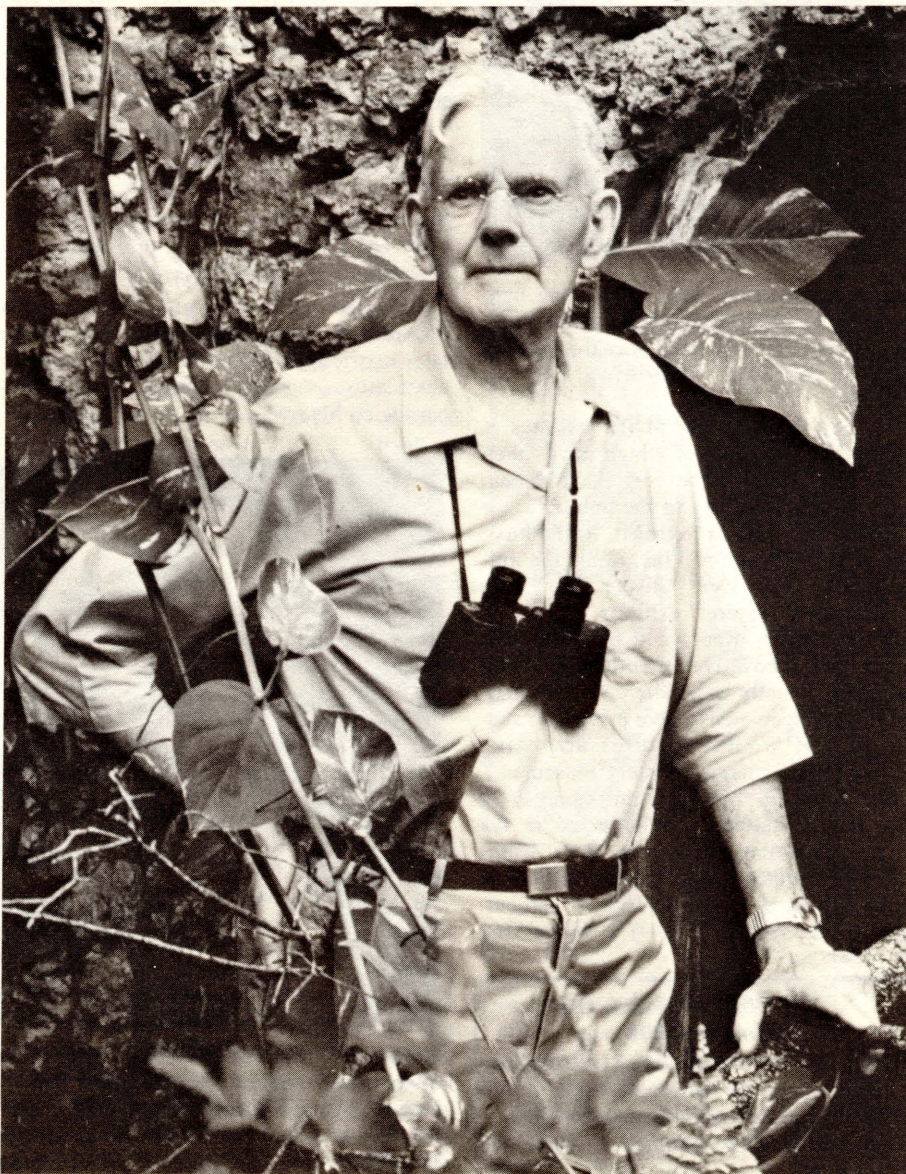
In 1910, Dr. Wetmore took his first government position with the Biological Survey, then a bureau of the Department of Agriculture. After receiving his B.A. degree from the University of Kansas in 1912, he was promoted to assistant biologist with the Survey and came to Washington where he began work in the Survey's studies of the food habits of North American birds. During his 14 years with the Survey, Dr. Wetmore spent a year in South America studying migrant

### A Tribute

Alex Wetmore, affectionately and administratively known as "A.W." to his colleagues in the Smithsonian, took extraordinary interest in the work of young scientists. He always had time for their questions at meetings, and a significant part of his large correspondence was personal response to scientific queries from graduate students who had come across his earlier work in the course of their own research. There are few obscure corners of ornithology where his pioneering work or observations have not had an impact.—George Watson, Curator of Birds

shorebirds, investigated the food habits of brown pelicans in Florida, led the Tanager exploring expedition to the mid-Pacific sponsored by the Survey and the Bishop Museum of Honolulu, studied lead poisoning in wild fowl on Utah's Bear River marshes and published many scientific papers. He also continued his academic studies, receiving his M.S. degree in 1916 and his Ph.D. in 1920 from George Washington University.

(See 'Wetmore,' Page 3.)



Dr. Alexander Wetmore

Otis Imboden, National Geographic Society

## Hirshhorn Hosts College Art Meeting

Director Abram Lerner of the Hirshhorn Museum and Sculpture Garden will act as host for this year's 4-day annual meeting of the College Art Association to be held at the Washington Hilton Hotel from Wednesday, Jan. 31, through Saturday, Feb. 3.

The CAA is a professional organization of artists and art historians in higher education and the museum field with an international membership of about 8,000 individuals and 1,800 institutions.

Between 4,000 and 5,000 people are expected to attend the meetings and concurrent activities in Washington, which are being coordinated by HMSG Curator for Exhibitions Cynthia Jaffee McCabe and Public Information Assistant Carol Parsons.

Smithsonian personnel scheduled to lead panels or present papers during six 2½-hour sessions will be: Jeremy Adamson, National Collection of Fine Arts; Lynda Roscol Hartigan, NCFA; John Lang, Office of the General Counsel; Thomas Lawton, Freer Gallery of Art; Ellen G. Miles, National Portrait Gallery; Charles W. Millard, HMSG; Suzanne D. Murphy, OGC; Harry Rand, NCFA; Mariana Simpson, Freer, and

Stephen E. Weil, HMSG.

The American Association of Museums Curatorial Committee, chaired by Cynthia Jaffee McCabe, will meet during the CAA sessions, with the AAM professional standing committee becoming, for the first time, a liaison between memberships of both organizations.

Howard Fox, of HMSG's Department of Painting and Sculpture, will chair the panel, which will consider the problems faced by the curator who works with impermanent art, such as site-oriented sculpture, performance pieces and temporary, disposable or edible art.

Other curatorial groups with interests related to CAA concerns will gather in the same period. The Women's Caucus for Art will sponsor three panels, including "A Capital Art: Washington's Public and Private Sectors," in which Resident Associate Program Director Janet Solinger will participate.

Other Smithsonian events will include receptions at HMSG, NCFA, NPG and Renwick and the meeting convocation and reception at the National Air and Space Museum on Friday, Feb. 2.



# Natural History Gets a New Look

By Thomas Harney

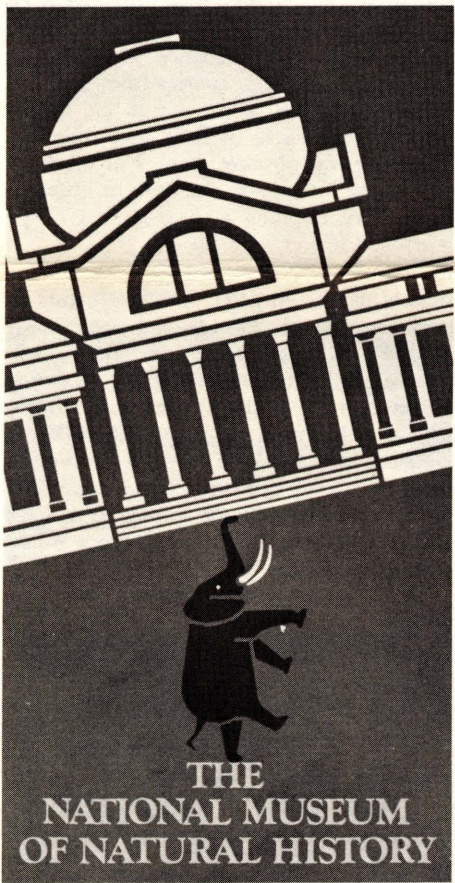
The new green and orange banner hanging over the main Mall entrance of the Museum of Natural History symbolizes the brighter, more attractive, contemporary public face the Museum has shaped over the past 5 years.

Ten feet wide and 20 feet high, the new banner depicts an elephant—the MNH symbol—balancing the Museum on its trunk. It was designed by Richard Molinaroli of the Office of Exhibits.

"The banner conveys an invitation to step inside and learn something about natural history but have some fun at the same time," Gene Behlen, exhibits chief, said. Sightseers sometimes confuse the Natural History building with nearby massive and forbidding federal office buildings of classical design. Museum officials feel the banner combats this image by providing a visual focal point on the Mall side of the building. Newly designed sidewalk Museum signs will be installed soon on the Constitution Avenue side of the building toward the same end.

Colored banners were also designed by Molinaroli to hang at the entrances to exhibit halls around the Museum's Rotunda. A visitor entering the building from the Mall can now see immediately what the Museum offers in its main exhibit halls.

Each banner is emblazoned with the title of the exhibit and a stylized symbol. The hall of Human Origin and Variation, for example, is symbolized by a human skull. These titles and symbols are reproduced on maps of the building available free at a



Rotunda information desk. Thus, the banners are part of an orientation system helping visitors in finding their way through the Museum without becoming lost or confused.

The new look of the MNH graphics is only one of the changes which have taken place since 1963 in the way the Museum presents natural history to the public.

Seven permanent exhibit halls have opened in that period, including the immensely popular live "Insect Zoo" and "Splendors of Nature" exhibits.

The Discovery Room and the Naturalist Center, two innovative attractions enabling the public actually to handle and study natural history specimens, have proved so successful that similar features are being planned at other natural history museums.

The Museum believes the success of these new installations is reflected in the increasing number of visitors. Total MNH visitor attendance in 1977 exceeded that of the Bicentennial year of 1976 by 7 percent, and in 1978, after getting off to a slow start

because of the unusually cold winter, attendance has been setting new records. By the end of this year, the Museum estimates, upwards of 5 million persons will have visited MNH, possibly as high as 10 percent more than in 1977.

Better public orientation is one of the objectives of the Museum's long-range exhibit plan, which aims for the renovation of all public spaces within the next 25 years.

Scheduled for opening in May 1979 is a permanent exhibit hall, "The Dynamics of Evolution." With the help of a National Science Foundation grant, development is currently underway on a living coral reef exhibit—contained in a 2,500-gallon glass-walled tank. Under the agreement with NSF, the Museum will give technical advice and assistance on installation of similar coral reef exhibits at other natural history museums.

The Museum has also given a high priority to maintaining and upgrading the design of already existing exhibits. In the Rotunda, for example, the famous Fenykovi elephant has been set upon a higher and better designed pedestal, increasing the display's impact. Plans call for carpeting to be installed around the elephant to lower the noise level in the Rotunda and make the foot weary visitor more comfortable.

Experts from the Indiana Center for Evaluation recently studied the effectiveness of one of the Museum's new permanent exhibits: "Ice Age Mammals and the Emergence of Man." Interviews with visitors produced varied reactions, but almost always positive ones. The public liked the objects on display, such as the reconstruction of a woolly mammoth, as well as the slide shows and films, and enjoyed the hall's atmosphere.

## Ben Nicholson's Art On View

By Sidney Lawrence

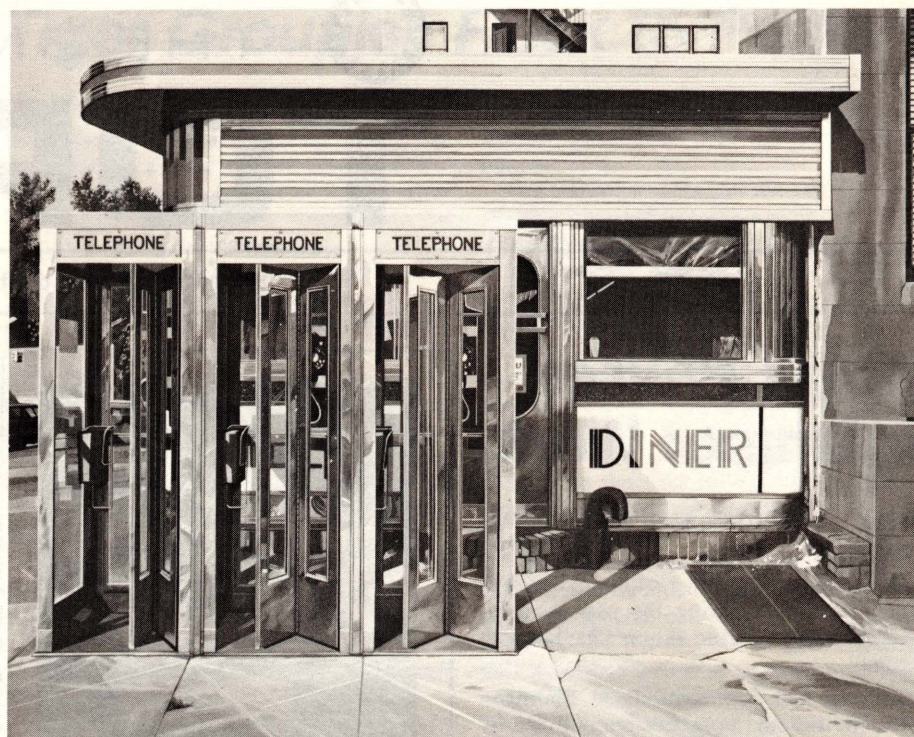
The Hirshhorn Museum, which recently celebrated Henry Moore's 80th birthday by exhibiting its extensive collection of his works, will soon honor another major British artist, Ben Nicholson.

Now 85, Nicholson quietly developed over the past 5 decades a style of abstraction which has influenced 20th-century painting.

Eighty-two of his works will be on view from Dec. 21 through Feb. 18 in a major retrospective, the first ever to tour the United States. Titled "Ben Nicholson: Fifty Years of His Art," the exhibition was organized and presented earlier this year by the Albright-Knox Art Gallery in Buffalo.

Visiting Paris in the 1920s and early '30s, Nicholson was impressed by the radical Cubist still lifes by Picasso and Braque, the whimsical free associative works by Miro and Calder and, most profoundly, by Mondrian's severe rectilinear abstractions.

In London, Nicholson allied himself with Moore and Barbara Hepworth (whom he later married), sculptors whose openness to abstraction—and its relation to nature—paralleled his own.



URBAN LANDSCAPES . . . "Diner," a 1971 painting by American realist Richard Estes, makes a study of the surfaces and reflections of an ordinary street scene. It will be on view, along with more than 30 other works by the artist, in "Richard Estes: The Urban Landscapes," an exhibition opening at the Hirshhorn Jan. 25.

## Touring Fashion Ave. with Pros

By Susan Bliss

The tour began under hundreds of multicolored paper fans in New York's trend-setting women's clothing store, Bendel's, and ended the following day in Halston's mirrored and orchid-decked Chinese red studios on the 33rd floor of the Olympic Towers Building.

In between, 31 fashion-conscious Smithsonian Resident Associates got an inside look at the ready-to-wear clothing industry.

They saw cutting rooms, shipping operations, museums and retail stores, designers, buyers, curators and retailers.

The group met some of the greats—Diana Vreeland, consultant to the Metropolitan Museum's Costume Institute and former editor of Vogue and Bazaar, Bendel's President Geraldine Stutz, cosmetics manufacturer Estee Lauder, designers Geoffrey Beene, Ralph Lauren, Halston and Jerry Silverman, author and menswear authority Robert L. Green.

Washington Post fashion writer Nina Hyde led the tour, which was planned by RAP Program Coordinator Moya King. Hyde gave a cram course in how American designers are trained, where and how clothes are conceived and created, who wears which fashions, how clothing is sold and what happens to it when styles change.

The best fashions end up in places like the Costume Institute, where Curator Stella Blum invited the group to inspect the contents of drawer after drawer of European and American fashion dating back to the 17th century.

Among the group's discoveries:

- Winter is long gone on Seventh Avenue, and spring collections have been scrutinized and selected by department store buyers. Fall '79 designs are on the drawing boards.

- Bendel's Geraldine Stutz personally reviews the work of unknown jewelry and accessory designers who line up every Friday morning.

- Diana Vreeland believes fashion is "on the daily air—it moves on the hour." She remembers Ida Rubenstein, of Diaghilev's Ballets Russes, as "too beautiful—the muse of composer Ravel and poet d'Annunzio."

- The Fashion Institute of Technology has a reference "library" of 20th-century couturier, where designers may borrow garments for study.

- Macy's new third floor, with its 3 acres of separate boutiques and designer fashions, is one of the new approaches to retail design.

- Calvin Klein, a former New York grocer, got started in the fashion business with a \$2,000 loan in 1969.

- Geoffrey Beene things clothing is moving away from fashion into personal style. To the question, "What makes Geoffrey Beene's jeans different?" he replied, "You can sit down in them."

- The fashion industry is New York's largest employer, according to Silverman. It pays the city \$300-400 million in taxes every year.

- Clothing produced under the Evan Picone label is created by designer Frank Smith.

- Ralph Lauren designs for a "tweedy" woman who "isn't particularly fashion conscious but wants to look nice."

- Estee Lauder produces cosmetics under the Clinique and Aramis labels, as well as under her own name.

- Halston, true to Nina Hyde's recent column, really does wear red socks. His cutting room, with its panoramic view of Manhattan, may be the most expensive (and beautiful) in New York.



NOVELIST/SCIENTIST C.P. SNOW launched the Smithsonian's Einstein centennial observances with an informal but incisive discussion of "Einstein the Man" at MHT Dec. 6. Were Einstein alive today, Lord Snow said in the first of the annual Double-day lectures, he would have these messages—detente, despite all its difficulties, must be maintained; the State of Israel must be preserved, and the search for safe, cheap nuclear fuel must be intensified.

### SMITHSONIAN TORCH January 1979

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



# Colleagues Fondly Recall Their Days With Dr. Wetmore

"With Ramon as assistant, to carry the game bag and to clear trail with his machete where necessary, I spent my mornings afield in search of specimens." So wrote Dr. Alexander Wetmore in a vivid account of a 1939 expedition to the State of Vera Cruz, Mexico, to study bird migratory patterns along the Central American flyway.

"Flycatchers, tanagers, wrens, thrushes and woodpeckers abounded, with hawks, toucans, owls and many others of smaller or larger size. And with these were multitudes of familiar birds from the eastern U.S. here for their winter, their numbers increasing in early April as the northward migration began and a vast horde came pouring through the relatively narrow stretch of land at the northern end of the Isthmus of Tehuantepec from winter quarters to the south of us.

"Among these, magnolia warblers were especially common, and in early April I saw more orchard orioles than I had observed in all my previous years as a naturalist. Lincolns' sparrows feeding in our clearing with all of the familiarity of dooryard song sparrows, so that I gained an entirely new idea of this species that I had known previously in the north only as a sky migrant."

The expedition was an indication of a change in Wetmore's scientific focus. In the '20s and early '30s, he had concentrated on fossil birds. By the late '30s, he became increasingly interested in investigating the rich—and living—birds of the West Indies and Central America.

Perhaps his greatest contributions came out of his work in Panama. His regular trips to the isthmus country began toward the end of World War II when, as Smithsonian Secretary, he arranged for the Institution to assume responsibility for maintaining Barro Colorado Island as a wildlife preserve and field research station.

Captivated by the crucial ornithological importance of Panama and its isthmus flyway—where almost 900 species of birds have been found—Wetmore concentrated on collecting and research in this small country. The task he set for himself was to take him back to Panama annually for more than 2 decades.

During his field trips—which often spanned 3 months—he made his way into every region of the country by foot, horseback, jeep, helicopter and boat, meeting and befriending innumerable Panamanians.

"I still meet scientists who will tell me that they have recently been through a remote little village in Panama and that the village elders have inquired about the health of 'Senor Alejandro,'" Museum of Natural History ornithologist Storrs Olson said the other day.

The fruit of this labor was Wetmore's "Birds of the Republic of Panama," the standard treatise on the birdlife of the country, with its extensive treatment of identification, taxonomy, ecology and life history—an essential reference for zoologists working anywhere in tropical America.

Wetmore was still making rigorous field trips into the tropics in his early 70s. MNH

mammalogist Dr. Charles O. Handley accompanied the former Secretary on three of his last trips.

"Everywhere we went in the interior," Handley recalled, "he would win the local people over. He was handsome and erect, spoke perfect Spanish and was the soul of politeness. He would treat an old Indian woman like she was the Queen of England, and they all loved him and would do anything for him.

"His stamina was extraordinary. On his last trip, when he was 78, I was going up into the mountains and sending my specimens back by messenger to the base camp where Wetmore was staying. He sent a note

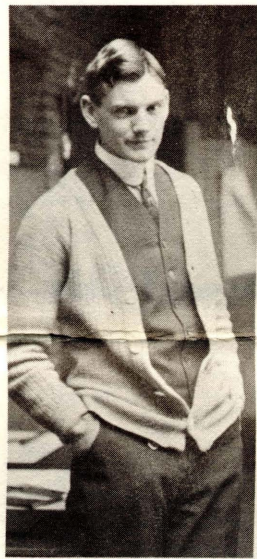
up to me saying that he didn't like to be left behind. 'I'm like an old firehorse down here at the bottom of the mountain,' he said."

At one point, a helicopter brought an insistent Wetmore up to a remote mountain-top camp established by Handley. A few days later, Handley flew back to the base camp with collections, intending to return immediately. But the helicopter broke down and Handley was informed repairs would take 2 days.

"I was worried about Dr. Wetmore sitting up on that mountain all alone, waiting for that helicopter to return. I dispatched someone to tell him the bad news, but Wetmore only waited a few hours before deciding that something was wrong and striking out on his own, meeting my messenger on the trail. Wetmore, who had been walking for more than a day, continued on with his rescue party." —Thomas Harney



Clockwise from left: Dr. Wetmore in Paraguay, 1920; in Sweden, 1950; with MNH colleague Storrs Olson, 1976; with Laysan albatross in the Pacific, 1923, and in Washington, 1914.



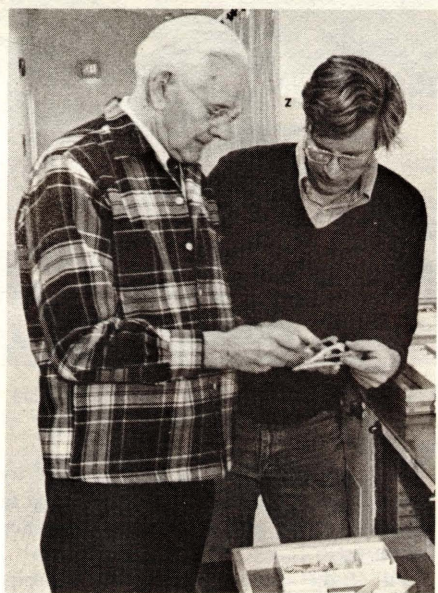
Photographs courtesy of the Smithsonian Archives

## 'Wetmore'

(Continued from Page 1)

Throughout his years of administrative activities, Dr. Wetmore included such additional assignments as secretary-general of the Eighth Scientific Congress, president of the 10th International Ornithological Congress and a term as home secretary of the National Academy of Sciences. One of the world's top authorities on avian osteology and paleontology, Dr. Wetmore continued his scientific research. His classic, "A Classification for the Birds of the World," has gone through several editions.

Dr. Wetmore made enormous contributions to the collections of the National Museum. The Museum's collections were enriched by some 26,000 animal and bird skins from North America, Puerto Rico, Hispaniola, the Hawaiian Islands, Uruguay, Paraguay, Argentina, Chile, Venezuela, Central America and Panama. Dr. Wetmore prepared and contributed 4,363 skeletal and anatomical specimens and collected 201 clutches of eggs from



Vic Krantz

Dr. Wetmore's contributions to avian paleontology were numerous. His studies on Eocene owls resulted in his naming a new family, the Protostrigidae. His contributions once provided virtually all that was known about the birds from the extensive Oligocene deposits of western North America.

While Secretary of the Smithsonian, Dr. Wetmore served as a member of the National Geographic Society's Board of Trustees. He was vice chairman and acting chairman of the Society's Committee for Research and Exploration from 1937 until late in 1974 when he became chairman emeritus. In 1975, he was awarded the National Geographic Society's Hubbard Medal, an award for distinction in exploration, discovery and research.

On the occasion of his 90th birthday, the Smithsonian published "Collected Papers in Avian Paleontology Honoring the 90th Birthday of Alexander Wetmore." An appreciation by Secretary Ripley stated: "Truly the incessant and intensive zeal

which he has single-mindedly given to the study of birds over the years, often at very considerable personal expenditure in time and energy, will mark the career of Alexander Wetmore as one of the most memorable in the entire history of American ornithology."

In addition to scores of technical papers on ornithology and avian paleontology, Dr. Wetmore published a number of larger works. Among them: "Song and Garden Birds of North America" and "Water, Prey, and Game Birds of North America," for the National Geographic Society; "Fossil Birds of North America," a standard text; "The Migration of Birds," "Birds of Puerto Rico and the Virgin Islands" and "The Book of Birds."

After his retirement, Dr. Wetmore continued his studies on birds of Panama and published three volumes of "The Birds of the Republic of Panama," with a fourth part in preparation to be published posthumously.

A worker of exceptional diligence, Dr. Wetmore customarily arrived at his laboratory at the Smithsonian around 6 a.m. and worked steadily for 3 or 4 hours on his scientific projects before devoting a full day's effort to his responsibilities as Secretary. After his retirement, he continued his research, working on his papers and books until ill health forced him to stop a year or so before his death.

Through the years, he was affiliated with numerous organizations, holding offices in many. He was past president of the Cosmos Club in Washington; president of the Explorers Club; vice president of the Boone and Crockett Club; trustee, member of the executive committee and vice chairman of the Research Committee of the National Geographic Society; trustee of George Washington University; member of the Na-

tional Advisory Committee for Aeronautics; member of the National Academy of Sciences, the advisory committee of the International Wild Life Protection and either active or honorary member of many other scientific societies in the United States and abroad.

## Wetmore on Canaries

Dr. Wetmore was best known to a popular audience for two books, "Song and Garden Birds of North America," published by the National Geographic in 1964, for which he was principal author and chief consultant, and "A Classification of Birds of the World," published in 1930 and reprinted in 1934, 1951 and 1960.

But the work which probably sold more copies than either of those was the 21-page pamphlet, "Canaries: Their Care and Management," first published in 1921 by the Department of Agriculture's Bureau of the Biological Survey, forerunner of the U.S. Fish and Wildlife Service.

Dr. Wetmore received honorary degrees from George Washington University, the University of Wisconsin, Ripon College and Centre College (Kentucky).

He is survived by his widow, Beatrice, and one daughter, Margaret Wetmore Harlan, of Gloucester, Va.

The family asks that in lieu of flowers, contributions be made to the Alexander Wetmore Fund, National Museum of Natural History, Washington, D.C. 20560.

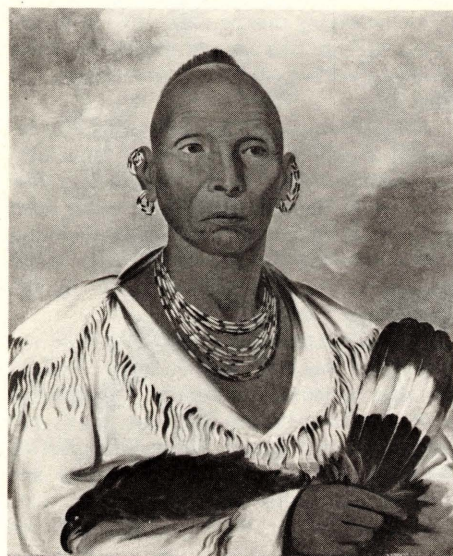
The Very Rev. Francis B. Sayre, former Dean of Washington Cathedral; the Rev. Loring Chase, minister of the Westmoreland Congregational Church, and Secretary Ripley participated in the Wetmore memorial service held in the Castle Dec. 18 and attended by family members, friends and former colleagues.

North, Central and South America. He described 189 species and subspecies of birds as new to science.

Dr. Wetmore's admirers named new birds after him, including a long-billed rail of the Venezuelan coast, "Rallus wetmorei." Also named in honor of Dr. Wetmore are four mammals, seven reptiles and amphibians, two fishes, nine insects, five mollusks, a sponge, a cactus and a glacier.



## Exhibit Focuses on Indian Rivals



Black Hawk, by George Catlin

By Michael Lawson

A bitter conflict between two Indian leaders for tribal loyalty forms the theme of the National Portrait Gallery exhibition, "Black Hawk and Keokuk: Prairie Rivals," on view through June 3. The new show features works by George Catlin and Charles Bird King, artists who recorded personalities and events related to the Black Hawk War.

It all began in 1832 when the confederated Sauk and Fox tribes found themselves faced with growing pressure of white encroachment on their native lands in Illinois. They wavered uncertainly between two costly alternatives—submission and resistance.

The patriarchal warrior Black Hawk, arguing that the ancestral villages must remain inviolable, inspired a small band of patriots to make a stand. But Keokuk, his ambitious adversary, obviously the conduit of federal policy makers, managed to convince the tribe that its survival depended

upon submission to white demands for resettlement in Iowa.

Black Hawk's feeble defense, on the banks of Wisconsin's Bad Axe River, led to the humiliation and slaughter of his followers. Keokuk's efforts at appeasement, which cost his people their freedom and 17 million acres of Illinois prairie land, reaped for himself the dividends of power, prestige and comparative wealth.

Well aware of the tragic intratribal power struggle, George Catlin took the historic opportunity to paint portraits of most of the leading Sauk and Fox tribesmen in the years just following the Black Hawk War. Catlin's portraits of Black Hawk, Keokuk and the prophet, White Cloud, were selected for inclusion in this exhibit.

Charles Bird King, an equally well-known portraitist of American Indians, is represented by an oil painting of the Fox chief Powasheek and a recently discovered charcoal sketch of the Sauk chief Pashpahaw.

The portraits are complemented by a rare daguerreotype of Keokuk dated 1847, the year before the chief's death. The photograph is augmented by a necklace of Grizzly Bear claws and otter fur of a type deemed appropriate adornment for the most powerful Great Lakes tribesmen.

Black Hawk had sided with the British during the War of 1812 and remained loyal to them in the years thereafter. Included in the exhibition is a peace pipe he presented in 1830 to the British officers in Ontario with whom he had served.

Two silver presidential medals, the government counterparts of the Indian peace pipe, are also exhibited. So is the original copy of the spurious 1804 Treaty of Shallow Water (St. Louis), by which the Sauk and Fox were first forced to cede their Illinois homeland.

Michael Lawson, a research historian at NPG, organized "Black Hawk and Keokuk."

## Books

If you've written, edited or illustrated a recently released book, please notify Smithsonian Press Assistant Director Felix Lowe, so your publication can be listed in Torch.

"Space Trek," by Jerome Clayton Glenn, Future Options Room, and **George S. Robinson**, Office of the General Counsel; Stackpole Books, 1978.

"The Wright Brothers: Heirs of Prometheus," edited by **Richard P. Hallion**, NASM, contributions by Roger E. Bilstein, University of Houston; NASM's **Tom D. Crouch**, **Paul E. Garber** and **Charles Gibbs-Smith**; Marvin Wilks McFarland, Library of Congress, and **Dominick Pisano** and **Melvin Zisfein**, both of NASM; Smithsonian Institution Press, 1978.

"Training and Development Organizations Directory," edited by Paul Wasserman, University of Maryland, and **Marlene Palmer**, NCFA; Gale Research Co., 1978.

The Association of American Publishers is considering three Smithsonian Press publications for its prestigious National Book Awards. Possible winners are: "The American Collection of Newspaper Comics," edited by **Bill Blackbeard** and **Martin Williams**, DPA; "Facing the Light: Historic American Portrait Daguerreotypes," by **Harold Francis Pfister**, NPG, and "Galileo Galilei: Operations of the Geometric and Military Compass," translated and with an introduction by Stillman Drake, University of Toronto. (The original is in MHT's Dibner Library).

## USDA Registration

Registration for evening courses at the Department of Agriculture Graduate School will be held Jan. 2-6 in the USDA Administration Building, on Independence Ave., between 12th and 14th streets S.W. A schedule for the 1979 winter classes is available. Call 447-4419.



## India and Near East

Dr. Richard Ettinghausen, author of the definitive study of the unicorn in Muslim iconography, will give a free public lecture at the Freer Gallery on Tuesday, Jan. 9, at 8:30 p.m.

Ettinghausen, Hagop Kevorkian professor of Islamic art at New York University's Institute of Fine Arts and consultative chairman to the Department of Islamic Art at the Metropolitan Museum, was an associate, and later curator, of near eastern art at the Freer from 1944-61.

His lecture, titled "The Artistic Interrelations Between India and the Near East," will examine the trade which occurred during the Middle Ages between these geographically remote areas. Proof of this contact can be discovered in features of the art from both regions, which Ettinghausen's illustrated talk will document.

Besides his treatise on the unicorn, which was published as a Freer Occasional Paper in 1950, Ettinghausen has written six illustrated volumes on near eastern art and more than 150 articles in scholarly journals and encyclopedias.

## Smithsonian's Year of the Child: Symposia and Special Exhibits

"What We Have," a symposium on a special school project bringing the youngest and oldest generations together through integrated arts activities, will open the Smithsonian Institution's participation in the International Year of the Child.

The seminar, to be held at Carmichael Auditorium, Museum of History and Technology, on Wednesday, Jan. 10, at 2 p.m., will include a demonstration of the unique program in the Ann Arbor, Mich., public schools which is designed to provide a model for lifelong learning in community settings.

Carol Huff Tice, director of the project and a member of the U.S. National Commission for the Year of the Child, will be the featured speaker. She will be introduced by Jean Childs Young, educator, National Commission chairperson and wife of Ambassador Andrew Young.

The event will mark the beginning of



Jean Childs Young

Washington activities in celebration of the Year of the Child, proclaimed by the United Nations General Assembly to increase world attention to the well-being of children and to their contributions to the societies in which they are raised.

Smithsonian Secretary S. Dillon Ripley, in a statement, pointed to the key role of museums in broadening the horizons of children.

"Museums are vital to the education of our youth, for it is there that children see

for themselves the flow of history and its influence on generations past, generations present and even those to come," Ripley said.

A major publishing event of the Year of the Child will be the spring release of "Kin and Communities: Families in America," based on the Smithsonian's 1977 symposium chaired by the late Dr. Margaret Mead.

The Smithsonian's contributions to the Year of the Child will also include a colloquium on "Play and Inventiveness," to be held in Washington May 23-26.

The colloquium, announced by Wilton S. Dillon, director of Smithsonian Symposia and Seminars and honorary IYC commissioner, will consider the question: Are art, science and technology the products of the play impulse?

The colloquium will be chaired by Prof. Erik Erikson, the noted psychoanalyst, historian and author, and Joan Erikson, psychologist and artist, both honorary IYC commissioners.

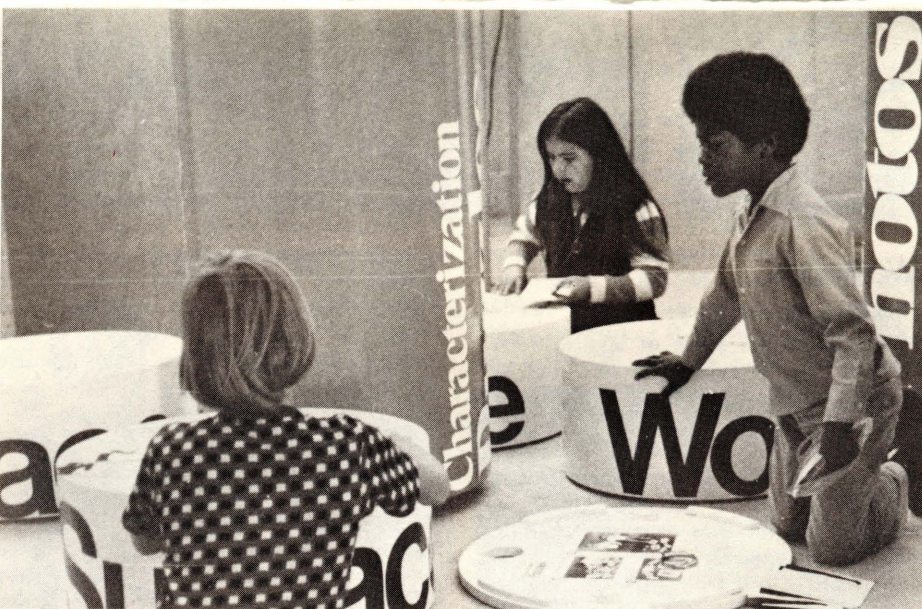
During the same period, representatives of the Learning About Learning Foundation of Trinity University, San Antonio, Tex., will present a "Kids' Conference on Learning Through the Arts." It will be held in the East Building of the National Gallery of Art.

The Office of Museum Programs is planning an international symposium, "Children in Museums," to take place Sept. 5-7, as part of the celebration of the Year of the Child.

The symposium will provide a forum to discuss issues facing museums throughout the world in a time of educational crises and societal changes, including those imposed by the growing interdependence of cultures.

Some of the specific topics under consideration are: the museum as a learning environment, the museum as an enrichment experience, the adult perspective of children in museums as opposed to the child's actual perception of a museum experience, communicating with objects and artifacts, learning to "see," participatory experiences in museums, how children learn and respond at different age levels, accommodations and adjustments for handicapped children in museums and informative and useful evaluation in museums.

Special exhibitions for and about the child are being developed by the Smithso-



nian Institution Traveling Exhibition Service as another contribution to the Year of the Child.

The exhibitions will be accompanied by expanded interpretive materials designed to highlight central and supplemental themes of a show.

Half of the objects used in the exhibits will come from Smithsonian collections, with the remainder on loan from other sources. A special study will be conducted, as part of the ongoing SITES evaluation, to test the impact and effectiveness of these programs. The exhibits include:

- "Flying For Fun," based on the exhibition at the Air and Space Museum. The board and card games included there encourage children to return to the exhibition gallery.

- "Quintessential Quilts" is a selection from a nationwide competition which represents a variety of quilt designs and techniques. A "Make Your Own Quilt" kit and poster involves the child, classroom and family in designing and increasing visual awareness of shapes and colors.

- "Inuit" is an exhibition about the daily life of Canadian Eskimos as represented by drawings and sculpture made of bone, ivory and soapstone. A fully illustrated children's book introduces Eskimo life—shelter, clothing, transportation and work.

- "Edison: A Centennial View," a

traveling version of an exhibit scheduled to open at MHT in the spring, is a commemoration of the 100th anniversary of Edison's light bulb and its influence on our society. Though modeled on displays Edison sponsored at expositions in the late 19th century, it will also include systems the child can operate and a "How To" packet for generating electricity at home and in the classroom.

- "Jouet Americains" consists of 100 toys illustrating the growing awareness by American toy manufacturers of children and their needs. "Thingamajig" challenges and encourages children of varying ages and stages of development to create a favorite plaything.

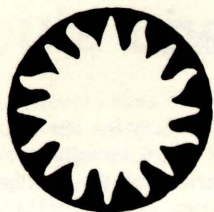
- "The Phillips Collection in the Making: 1920-1930," opening at the Phillips on May 5, is a representative selection of 38 artists' works from the museum's first decade.

Two exhibitions, currently being developed with CEMREL, Inc., a national educational laboratory in St. Louis, will be participatory, "hands-on" shows:

- "Reflections: The Child in America" focuses on the cultural and educational development of children in this country.

- "Chairs, Benches, Stools and Mats" is a material culture exhibition which attempts to introduce American children to other societies through the study of chairs and other seating devices for children around the world.





# The Smithsonian Volunteer

Special

Smithsonian Institution, Washington, D.C.

January 1979



Richard Hofmeister

"IT'S SO PRETTY! . . . Did you make it yourself?" That's what tourists often ask Louise Belcher when they see the costume she dons for the walk-in or scheduled tours through "1876" in the A&I Building. In fact, she received the pieces for her 1870s-style dress already designed and cut out, and then sewed and fitted them herself. Belcher, who has worked as a volunteer in varied capacities around the Institution, says

she's gotten some pretty unusual questions while answering the phones in the Castle. An example: "Was there really a silk purse made out of a sow's ear?" (There was.) Belcher's other SI activities include guiding tours through the Castle on Sunday mornings for the National Associates' Washington "Anytime Weekend, and last Christmas the whole Belcher family spent 3 days at MHT demonstrating cookie decorating.

## Docents Highlight Newest Hall

Ruth Long carried a large tote bag full of touchable items to delight the children from a local school as she led them, firing questions and answers back and forth, through the Museum of Natural History's new Hall of Western Civilization.

Long, a 6-year volunteer with a particular interest in Western Civilization, is one of 14 docents who lead tours through the ancient world of Egypt and Mesopotamia, Greece and Rome, on weekdays from 10 a.m. to noon.

Magda Schremp, coordinator for some 300 docents in MNH, talked about the extensive research the Western Civilization docents did to prepare for questions on early farming, fire and smelting, domestication of animals and early laws.

"All our docents are given 1 day of training per week for 2 months in the fall along with training on a continuing basis 1 day each month during the rest of the year. In particular, the Western Civilization docents also did a lot of background reading, including John Pfeiffer's 'The Emergence of Society' and the Time-Life series, 'Emergence of Man.'"

Curators, other staff members and guest speakers helped by giving lectures to the docents on related topics.

Last April, some of the Western Civilization docents also went, at their own expense, on a trip to London organized and led by Schremp. Part of that trip was planned around the hall. Smithsonian docents met with British docents and got into Egyptology and other antiquities at the British Museum to help gain a good foundation of helpful information. Schremp also coordinated a trip to New York recently where docents were given a lecture on Greek and Roman art, at the Metropolitan Museum, and one on Ice Age art, at the American Museum of Natural History.

"Our new hall has a lot of appeal for adults," Schremp said. "The subject lends itself well to older groups. We even had one group of adults from Newark, N.J., who came to the hall because it was one of three things they most wanted to see in Washington. But whether the groups are young or old, our tours through Western Civilization are booked up every day."

—Kathryn Lindeman



Richard Hofmeister

### Glad You Asked

The volunteers who staff information desks at the various Smithsonian museums respond to an endless variety of queries from some of the millions of visitors to the Institution. Some of the more amusing questions this past year:

- A couple at the MHT information desk asked for the famous "spice exhibit." It turned out that they didn't mean seasonings but "Air and Space."
- A demure young woman at MNH wanted the "Arts and Adultery Building."
- The inquiry at NASM for the planetarium. "You know, where all the flowering plants are."
- A question on the show about giving birth. It turned out to be the Department of Labor exhibit, "Women in Labor."
- And a bedraggled young man said, "Lady, where can I get a shave?"

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# Old Wildflower Prints Revived for Contributing Members

By Linda St. Thomas

The old puppet theater in the Arts and Industries Building was, you might say, blooming last summer. Thousands of wildflower watercolor prints were scattered on 10 long tables while three volunteers patiently counted, sorted and organized.

The 50-year-old prints were taken from 400 original watercolors in the National Collection of Fine Arts. The paintings were executed by Mary Vaux Walcott, noted botanical artist and wife of Dr. Charles D. Walcott, the Institution's fourth Secretary.

The prints are now back in circulation because the National Associate Program's contributing membership office initiated a new benefit in July. Portfolios of the wildflower prints are given to members who contribute more than \$100 to the Smithsonian.

Selecting the prints and assembling the portfolios took more than 2 months of daily work. The 20 boxes of prints had to be separated by plate numbers and matched with their legends.

The project was headed by Susan Orr, a volunteer intern from George Washington University, now a staff member. She was assisted by Winifred Morris and Susan Huston who devoted so many hours to the



Walcott surveys mountain specimens.

project that by the end of the day's work they sometimes couldn't tell one flower from another.

"At first dividing the prints was very interesting because I got to know a lot of plants and flowers," Huston recalled. "But after a few thousand prints, they all started to look alike."

The project could never have been completed without the work of these dedicated volunteers, Program Manager Jessie Brinkley said. Staff members, including Brinkley, were busy compiling a list of contributing members for distribution of the portfolios and working on other membership projects.

Walcott's prints have hung in the Castle and at the Belmont Conference Center for many years. Her wildflowers were so admired by both Mrs. Calvin Coolidge and Mrs. Herbert Hoover that the First Ladies each invited Walcott to paint their favorite flowers. The specimen she used in the painting of a Southern Magnolia for Mrs. Coolidge was taken from the large tree just south of the White House.

Walcott's floral prints also adorned the living quarters of First Families during several administrations. The White House is currently considering rehanging the prints at Camp David.

To find subjects for her prints, Walcott spent many years traveling in the rugged mountain terrain of the Northern Rockies looking for rare alpine species.

As a child, Mary Morris Vaux received training in the art of watercolor and began drawing from nature, spending the summer months in the Rockies with her geologist father. She continued to take scientific field trips throughout her life. It was on one such botanical expedition that she met Charles D. Walcott a distinguished geologist and paleontologist, and the following year, at the age of 53, married him. Dr. Walcott enthusiastically supported his wife's work and for more than a decade the couple continued their annual field trips to the mountains.

"North American Wild Flowers," published by the Smithsonian in 1925, was considered a classic of botanical art. Its publication was made possible by contributions from Andrew Mellon, John Gellatly, William Clarke, Andrew Carnegie and John D. Rockefeller Jr. and others.

## Another Prize

"Man transForms," the Cooper-Hewitt's opening exhibition, has been awarded Print Magazine's certificate for design excellence.

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### NATIONAL AIR AND SPACE MUSEUM

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Douglas Campbell  
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Stanley Sawmelle

### Center for Earth and Planetary Studies

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Henry Collins  
John Copeland  
Jane Cox



## Dracula Lives!

What does Dracula have to do with modern art? Any sixth grader in Miss Otera's class at Murch Elementary School knows the answer to that question.

Eleven-year-old Mark Douglas, draped in a sheet, made a scary Dracula face while a classmate held a spotlight under his chin. Judging by the applause and the screams of his friends, Mark was a successful monster.

But he also demonstrated the importance of light and shadow in modern sculpture and painting. Hirshhorn Museum docent Blanche Levenberg conducted the 45-minute presentation in the classroom to prepare the students for the visit to the Museum the following week.

Using a student model, a white sheet and a spotlight as "props," Levenberg asked that the light be moved until the shadows landed in just the right spot to create a suitably eerie effect. To get the proper lighting for an angel, the children decided the lamp should be held just over model Nora Mac-coby's head because it looked like a halo.

With slides of paintings and sculpture in the Hirshhorn collection, Levenberg explained how artists used similar techniques.

There are now 17 docents involved in this school visit program, initiated in late 1977 by Hirshhorn education chief Edward



Murch Elementary School student poses as Dracula.

Lawson and docent coordinator Susan Lake.

This month the Museum will begin an eight-visit pilot program for a class of gifted students in Montgomery County. Docent Judy Landau will make five classroom presentations to the sixth graders at Mill Creek Towne Elementary School and the students will visit the Hirshhorn three

times during the spring semester. If the program is judged meaningful by students, teachers, and Museum staff, Lawson plans to expand it to other schools in Washington and the Metropolitan area.

For schools outside the area, the Hirshhorn Education Department is preparing slide/cassette kits on modern art.

—Linda St. Thomas

## Newsletter on Tape

Smithsonian Resident Associates who are blind or otherwise physically handicapped can be among the first to sign up for Associate events thanks to a program which, since 1976, has engaged volunteers in recording the monthly newsletter on tape.

Elinor Emlet, Resident Associate Program coordinator of volunteers, and Martin Brounstein, a retired lawyer who is a volunteer helping to provide services for the blind, set up the system whereby tapes are made directly from the newsletter's final proof. That way, they can be mailed simultaneously with the print version of the newsletter.

Three volunteers—Edith Midgette, a retired information specialist with the Department of Defense, Annandale housewife Rose Marie Pepper and Dorothy Morton, a retired CIA intelligence officer—take turns reading and recording the newsletter each month with Martin Brounstein.

Through the D.C. Regional Library for the Blind and Physically Handicapped at Martin Luther King Library, some 45 tapes are mailed free of charge to libraries and individuals in metropolitan Washington and across the country from Utah to Massachusetts. "Blind individuals enjoy reading the newsletter for interesting cultural information, even though they may not live in the Washington area," Grace Lyons, the regional library's director, said.

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Rose Drawbaugh  
Lee Drott  
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### MUSEUM OF NATURAL HISTORY

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Eve MacIntyre  
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#### Exhibits—Insect Zoo

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Lucille Kainu  
Nancy Karro  
Ada Kenk  
Helen Kenney  
\* Virginia King  
Stephen Knight  
Mary Kruegel  
Anita Kurland  
Walter Kurtz  
Elisa Kybal  
Debbie Ladd  
Rosalie Langbeheim  
\* Felix Lapinski  
Susan Leake  
Elizabeth Leedy  
Charlotte Leib  
Myrtle Leidman  
Carl Lewis

Rae Lewis  
Margaret Liebert  
Florence Lippolt  
Claudia Lockhard  
Juliet Lohr  
Arville Longcor  
Carol Lovell  
Janet Lublin  
Audry Luster  
Constance McMillan  
\* Barbara Maedler  
Barbara Majewski  
Donna Mann  
Marie Martin  
William Martin  
Katinka Matthews  
Elwyn Mauck  
Mary Mauck  
Brenton McCart  
Marie McCarthy  
Margaret McComb  
Matthews McCullough  
Sue McDill  
James McGinn  
Ruth McGinn  
John McGowan  
Marjory McGuire  
Elaine McIlroy  
Mary McKay  
Edith McKelvey  
Doris McKeivitt  
Charles McLaughlin  
Emily Meeland  
Agnes Merton  
Anne Mesmer  
Fran Michie  
Robert Michie  
Marty Morgan  
Betty Morin  
Karen Murphy  
Kathryn Murphy  
Ruth Myer  
Melinda Myers  
Sheila Myers  
Elsa Nessler  
Mary Newton  
Lorene Norbeck  
Mary O'Donnell  
Margaret O'Neill  
\* Charlotte Oliver  
Josephine Olker  
Adele Palant  
Janet Pappert  
Angeline Pascuzzi  
Margaret Paulson  
Lucille Pendell  
Beatrice Peterson  
Eugene Peterson  
Cynthia Pikul  
Pat Pilvines  
Pat Pitman  
Helen Plotka  
Elizabeth Pound  
Phyllis Powers  
Karen Rankin  
Muriel Raum  
Isabel Rea  
\* Anne Reade  
Vivien Redman  
Grace Reeder  
Dorothy Richardson  
Louise Richardson  
Elizabeth Robb  
Ethel Robertson  
Ann Robinson  
Gloria Rogers  
Stella Russell  
Doris Santamour  
Ernestine Samuels  
Barbara Schmid  
Irma Schwartz  
Chris Scoredos  
Maxine Scott  
Dorothy Sebert  
Annette Shoyer  
Judith Singer  
Doris Slavin  
Ida Sliney  
Ann Smith  
Edith Smith  
Diana Smith  
Kay Snedaker  
Lorna Sneddon  
Philip Snyder  
Barbara Spangenberg  
\* Barbara Stabile  
Dorothy Starr  
\* Louise Steele  
\* Donna Stein  
\* Helen Stephan  
Shirlee Stern  
Esther Strnad  
Earl Sullivan  
\* Julie Sutton  
Vivian Swan  
\* Bonnie Sweet  
\* Robert Sweet  
Bernice Talley  
Charlotte Taylor  
Abigail Temple  
Anna Thomas  
Jeanne Thomas  
Mariana Thurber  
William Thurston  
Rita Tuck  
June Twadell  
Stella Uhorczuk  
Ruth Ulbrich  
Morris Ullman  
Virginia Vitucci  
Louise Vore  
Elizabeth Wade  
Elaine Waggener  
Mary Ellen Wahl  
Kay Walker

Katherine Walker  
Joan Walsh  
Dorothy Warner  
Minnie Waters  
Margaret White  
Barbara Williams  
Sue Williams  
Nancy Willing  
Theresa Wilson  
Marie Wolf

Bertha Wolman  
Patricia Woodward  
Henriette Woolf  
Harriet Wright  
Bessie Wright  
Susan Wright  
Thelma Wright  
Mary Jane Young  
Jean Zietz  
Betty Zolly

\* Also "Castle" Docent

\*\* Also Public Inquiry Mail

## Museum Programs

#### OFFICE OF MUSEUM PROGRAMS

Vera Borowski  
Warren Pack

#### HORTICULTURE

Frances Brennecke  
Linda Close  
Ruth Craig  
Marion Drummond  
Sue Englund  
Deborah Gould  
Pamela Higgins  
Christian Homs  
Evelyn Jackson  
Frank Law

Elizabeth McIntosh  
Kathryn Meehan  
Alyse Miller  
Hortense Russell  
Elizabeth Swift  
Bernice Thorpe  
Margaret Varner  
Marty Whipple  
Mary Jane Wilson

#### SMITHSONIAN INSTITUTION LIBRARIES

##### Cooper-Hewitt

Pamela Barchat  
Marjorie Cahn  
Nancy Cooper  
David De Casseres  
John Frings  
Frank Glaser  
Adriana Glickman  
Rita Goodfleisch  
Marin Hicks  
Chantal Hodges  
Teresa Impastato  
Esther Kaiser  
Tamara Kerr  
Barbara Kline  
Bill Kline  
Mary Klinger  
Anne Laderman

Fran Levine  
Edie MacGuire  
Lucianna Mannara  
Louise Mecinski  
Anita Notrica  
Dorothy Osserman  
Teri Rattner  
Jacqueline Rea  
Neale Ronning  
Baylies Smith  
Sheila Smith  
Helen Stark  
Yasemin Tomakan  
Louise Ufland  
Philip Ulbrand  
Walter Zvonchenko

#### Museum of Natural History

Ruth Ann Antioco  
Alta Copeland  
Karla Farrall

Renata Rutledge  
Suzanne Savery  
Roland Springborn

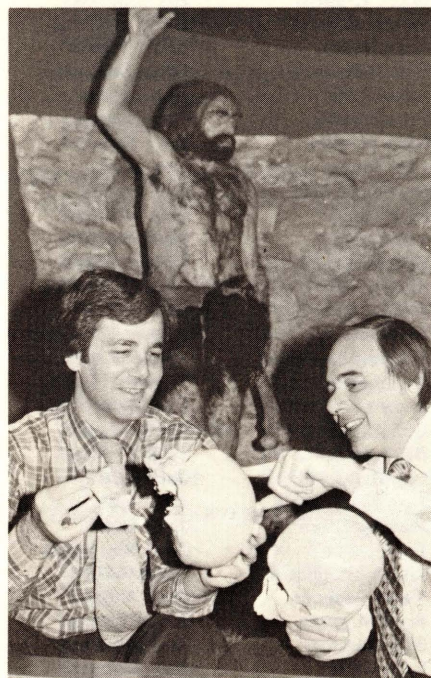
#### National Air and Space Museum

Oscar Barton  
Jason Dirks  
Jean MacKenzie  
Charles Morris

Lois Roberts  
Agnes Schellenberg  
John Tucker

#### WOODROW WILSON CENTER

Patsy Cole  
Pat Eames  
Jean Spaulding



Richard Hofmeister

"THIS IS BETTER THAN PLAYING GOLF". . . say Drs. Harold Fagan (on left) and Harold Wittman about the "Emergence of Man" tours they give as docents through the Osteology, Anthropology and Ice Age halls in MNH. Fagan, Wittman and Dr. Michael Clayman are all practicing dentists who volunteer a mid-week day off to the Museum. The dentists feel this is a learning experience. If they spent the time on the golf course, they figure, they'd just be talking shop. Naturally, as dentists, they are familiar with skulls and teeth and have helped provide information during docent training sessions.





Mary and Ellery Denison

## Project Travels to Istanbul

By Elissa Free

It was a hot summer's day in Istanbul as Carolyn Schorer searched the archives and collections of the Turkish Military Museum 7,500 miles away from the Museum of History and Technology.

Schorer, wife of a foreign service officer, recently completed a year-round volunteer research project that began in MHT's Division of Military History. Her knowledge of the Turkish language helped to uncover information about an 1828 exchange of military uniforms and equipment between the United States and the Ottoman Empire. The Turks, at that time under the Empire's long sway, collected uniforms and equipment from the United States and other countries as part of a program to redesign their own.

Due to scant information and few examples of U.S. military uniforms of that period, Schorer's findings led to a fuller knowledge of the uniforms and other equipment used by the American military forces 150 years ago. Donald Kloster, a curator in the Division of Military History, considers Schorer's discoveries as "both a valuable and important contribution."

The Division of Military History utilizes volunteers for a variety of other jobs. Col. John I.H. Eales, USA (Ret.), for example, conducts major research for exhibitions in addition to writing on the evolution of the

World War II "Eisenhower Jacket" for inclusion in a forthcoming book on military uniforms. Col. George R. Hamer, USA (Ret.), searches for detailed information on World War II combat uniforms and equipment. Also, he is examining thousands of photographs for guidance in planning certain aspects of a Hall of Armed Forces exhibit.

In MHT's Division of Postal History, volunteers can be found handling such varied tasks as soaking stamps off envelopes, cataloging and mounting stamps, and, on occasion, helping to identify exceptionally rare stamps. Mary and Ellery Denison have performed such jobs as SI volunteers for a year and a half.

Ellery, formerly with the U.S. Export-Import Bank, said that he and his wife were longtime stamp collectors and, since the Smithsonian needed help in the Division of Postal History, they could think of few other better ways to serve the Institution. "We are happy to help the Smithsonian," he said, "to present a better show to the nation."

Also enthusiastically giving SI the benefit of years of stamp-collecting experience are George G. Bull, William Gee, Betty Ketcham and Mary Morison.

*Elissa Free served as an intern in the Office of Public Affairs last year.*

## Photo Skills Come in Handy for Teacher

By Mary Combs

What started out as a whim turned into the chance of a lifetime for volunteer Susan Peichota, a high school photography teacher whose work at the National Collection of Fine Arts last summer led to an inside look at the Vice Presidential Mansion, where she assisted on a project to photograph art on loan to the Mondales from museums in the Midwest.

"It's important for a teacher to use those long summer vacations wisely," Peichota, who comes from Winchester, Mass., said. "So when I came to Washington on a visit last spring, I decided to see if there was anything for me to do at the Smithsonian."

Peichota got in touch with Sally Covell, program manager for behind-the-scenes volunteers, who told her to come right over. Peichota's background was perfect for NCFA's Office of Visual Resources (formerly the Office of Slides and Photography), where she worked from July to September.

"The work here involves much more than simple documentation of objects," Eleanor Fink, chief of the office, said. Professional skills and laboratory experience were required to assist in producing high-quality photographs and slides of permanent collections and items on loan to the museum.

Peichota photographed several installations at NCFA, including "Contemporary Art from Alaska," but the high point of her summer was the assignment, by Chief Photographer Michael Fischer, to assist on a special project requested by Mrs. Mondale. She worked with photographer Martin Curry for 3 days, documenting the loan exhibition at the Vice Presidential residence.

"Most of my background was in aesthetic photography, so this was a terrific opportunity to experience a highly technical approach, almost on an apprentice basis," Peichota said.

The experience at NCFA has carried over into her own work. "It makes me a lot more confident, less apprehensive about trying indoor studio shots rather than shooting exclusively out of doors."

And her plans for 1979? "I was just thinking about what I might do this summer to equal my Smithsonian experience—and that isn't easy!"

## Festival Volunteers Joined Riggers

Working all day on an oil rig near the Washington Monument, it's a good guess, was one of the more unusual volunteer assignments at the Smithsonian this past year.

Volunteers at the 1978 Festival of American Folklife, clad in hard hats and jeans, assisted the crew and ushered the crowds around the derrick for drilling demonstrations. "It was such a popular job that I had trouble reassigning those volunteers when they were needed in other areas of the festival," Irene Holloway, who has coordinated festival volunteer programs for the past 3 years, recalled.

Another popular job was work with the sound recording crew during the 6-day festival in early October. Volunteers were asked to log all participants' songs so folklorists would have a complete record of the performance tapes. And those familiar with the equipment were able to monitor the sound stages and correct problems.

## Zoolab: Explore Animal World

By Elizabeth McIntosh

Zoolab: everything you've always wanted to know about animals, but didn't know where to start.

That's Pat Petrella's thumbnailer, describing one the newest and most innovative animal education programs now being carried out at the National Zoological Park. Petrella, staff member of the Friends of the National Zoo, is in charge of the volunteers who make the program work 6 days a week.

Zoolab was started a year ago by the Zoo's Office of Education with 10 FONZ volunteers. It is a large, comfortable room in the Education Administration Building which visitors can visit, before or after a Zoo excursion, to find out more about the animals. Aimed primarily at the family, it attracts visitors of all ages.

Zoolab is an exploring, looking, touching experience. Here are a variety of objects within easy reach: an ostrich egg that feels like creamy plaster, porcupine quills that look like petrified hair, exotic bird feathers, outgrown deer antlers, reptile skins from mammoth boa constrictors, bird nests of all sizes and shapes.

Some of the objects are organized into learning boxes with cards that focus observations or suggest guided activities during a Zoo trip. Visitors are not bewildered by scientific jargon; in plain English they learn how a bird flies, how they build nests, what a Zoo inhabitant eats, how a tortoise shell is put together. The lab also has many animal books and a file with basic facts about every species in the Zoo.

The year-round volunteer complement at Zoolab is 25, with extra people added during the peak summer months. These volunteers are trained by Zoo staffers in specific Zoolab problems so they can compe-

tently answer the thousands of questions received from visitors. They also attend a course in overall Zoo education given by curators.

An interesting behavioral evaluation of visitors at Zoolab was conducted during the past summer by intern Suzanne Hodges to



In the Zoolab

find out how the lab was being used. It was determined that family groups spent about 25 minutes in the lab, while adult-peer groups spent a casual 6 minutes, indicating that the presence of children influenced the length of time spent in the room. Most popular of the learning boxes were "Feathers," "Zoo Diet" and "Birds' Eggs."

Attendance records, kept on a daily basis by volunteers, showed a peak attendance in August of 4,568. Interviews, also conducted by Hodges, pointed to a universal interest in the tactile part of the lab.

## Honing Job Skills at Peale Papers

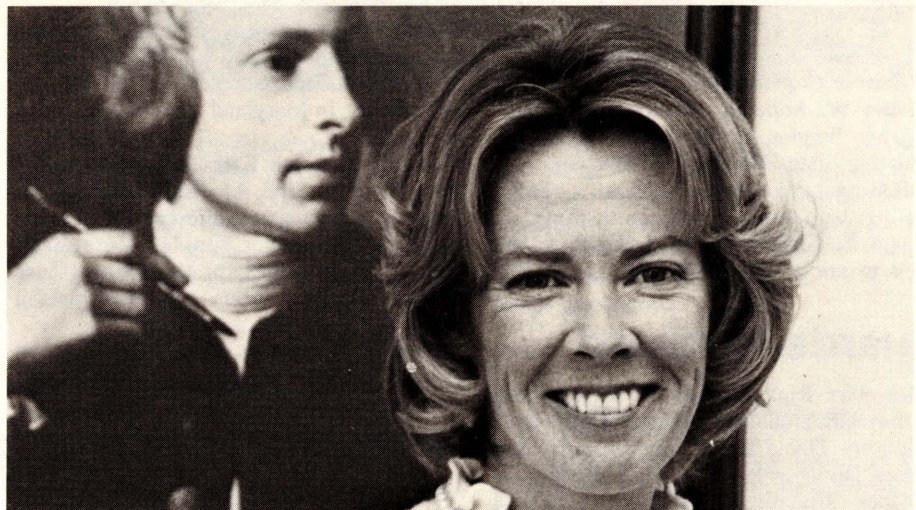
By Kathryn Lindeman

Volunteering time and energy at the Smithsonian is, for many, a way to ease back into the job market. At the Charles Willson Peale Papers in the National Portrait Gallery "it's really a two-way street," Editor Lillian B. Miller commented.

"Volunteers have helped us to keep up with the logging, numbering, targeting, indexing and filing of manuscripts that began to pour in after we started operations in

1974. Working here has been helpful for the volunteers, too. The work is intellectually absorbing, and they are able to see their efforts concretely in the production of a historical work.

"One of our volunteers was a housewife who had never worked outside the home before. Though filing may seem a tedious and boring task to some, she was able to learn office procedures by working here as a volunteer. She was not the only one to go



Charles Willson Peale looks over the shoulder of Bobbie Brewster Scarff.

on to an office job. Most of the 10 volunteers we've had have gone on to get jobs of some sort."

Besides homemakers or professionals out of the job market who want to renew their skills, Dr. Miller said, the Peale Papers have had students who want experience working in an art history office and homemakers and retired persons who want to work but don't need to be paid.

Volunteer Bobbie Brewster Scarff, who is presently working at the Peale Papers 3 hours each weekday morning, has more than 9 years publishing background with Doubleday & Co. in New York.

Scarff recently relocated to Washington when her husband took a job here. Working at the Peale Papers helps her combine her publishing experience and her interest in American art, particularly of the colonial period. She is currently attending George Washington University for a graduate degree in American studies.

Scarff works on the index of the microfiche edition which includes three generations worth of all located manuscripts and documents of Charles Willson Peale.





Untitled work by Jackson Pollock (1950)

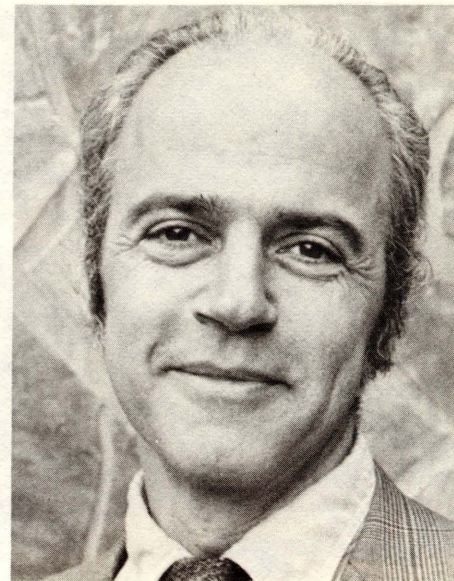
### Three from NCFA

Shaded lunches in the NCFA/NPG courtyard may be just a memory, but several new exhibits make a noontime visit to NCFA worth the chilly trip.

- "Jackson Pollock: New Found Works." A show of 105 paintings, drawings, collages, bowls, copper plaques and a mosaic, many previously unexhibited, which trace the artist's creative lifetime. Through Feb. 1.

- "American Color Woodcuts: The Years of Transition." A survey of the transformation of color relief printing in America from primitive poster to visual experiment. Through Feb. 19.

- "William Penhallow Henderson, 1877-1943: An Artist of Santa Fe." Forty-six oils and pastels by this architect/artist evoke the New Mexico city where he settled and the ceremonies of its Indian residents. Through June 10.



Edward Kohn

### Comings & Goings

**Edward Kohn**, who for the past 5 years served as deputy director of NZP, has been appointed general director of the Minnesota Zoological Garden in Apple Valley. Kohn, during more than 15 years at the Smithsonian, managed new and expanding programs in public service.

Kohn came to the Smithsonian in 1962 as the first project and contract administrator of the Harvard-Smithsonian Radio Meteor Project. From there, he joined the staff of SSIE as executive officer.

In 1966 he became the first director of the Institution's Office of Programming and Budget.

He was appointed deputy director of STRI in 1968 and assistant to the under secretary of the Smithsonian in 1971.

As deputy director of NZP, Kohn supervised the rebuilding of facilities and exhibits, doubling NZP's resources, and the expansion of its national and local conservation and education services.

**Alice Dana Spencer**, a new staff member with the Resident Associate Program, will serve as associate coordinator for lectures, seminars and special events. She was formerly employed at the National Audiovisual Center, a branch of the National Archives, and spent more than 7 years at New York's public television station, WNET.

**Betty Sharpe** has joined MHT's Division of Education and Visitor Information as an education specialist. She will have particular responsibility for activities involving senior citizens and visitors who are handicapped or mentally retarded.

Additions to NASM's staff include **Rita Bobowski** as public information officer. Bobowski worked at HEW's Office of Education for 4½ years as public information



Richard Hofmeister

specialist concentrating on higher education. She holds a B.A. degree in English and journalism from the University of Dayton, where she also earned an M.A. in English.

**Phyllis Dobson**, new in NASM's library where she is inter-library loan assistant, was formerly with the Fish and Wildlife Service in Denver.

**Helen Cheek**, formerly with NASM's Library, has transferred to a secretarial position in the Museum's Presentations Division.

**Kathleen Preciado** has left NCFA's Office of Publication to join the SI Press as an editor in the general publications section. Preciado is a graduate of the University of San Francisco and has received secondary school teaching credentials from the University of California. She was recently elected assistant secretary-treasurer of the SI Women's Council.

## Newsmakers

By Johnnie Douthis

In response to a request submitted by **Magda Schremp**, docent coordinator for MNH, 200 docents from that museum were treated to a special tour of the White House conducted by Curator Clement Conger and members of his staff. In addition to the public rooms shown to tourists, they saw the Map Room and the Vermeil Room.

**Paul Edward Garber**, historian emeritus at NASM, received the I.B. Laskowitz Award for Research in Aerospace Engineering Sciences, Support Systems and Components from the New York Academy of Sciences at their annual meeting last month. The meeting was held at the American Museum of Natural History in New York City.

Garber and **Walter Boyne**, acting executive officer at NASM, presented papers at the Diamond Jubilee of Powered Flight last month in Houston. Boyne discussed the "Economic and Strategic Effects of the First World War." Garber spoke on "The Wright Brothers' Contributions to Airplane Design."

**William Fitzhugh**, chairman of MNH's Department of Anthropology, taught a course this fall on method and theory of northern archeology at Norway's University Tromsø. The institution is the northernmost university in the world, situated 150 miles north of the Arctic Circle. Fitzhugh also lectured at the University of Bergen in Oslo and at the Danish National Museum in Copenhagen.

**Janet W. Solinger**, Resident Associate Program director, spoke to the District of Columbia State Federation of Business and Professional Women's Clubs at a recent meeting, held at the Brookings Institute.

**Olga F. Linares** of STRI has been invited to spend the 1979-1980 academic

year at the Center for Advanced Study in the Behavioral Sciences at Palo Alto, Calif. Dr. Linares hopes to complete a monograph on the ecology and social organization of the Diola peoples of southern Senegal and a book on the subsistence and settlement patterns of pre-Columbian peoples in the New World.

**Marlene Palmer**, NCFA museum technician in the Department of Visual Resources, has been selected for inclusion in the "World Who's Who of Women."

**John Falk**, associate director for education at CBCES, has received a 3-year grant to research the ecology of turf grass and to explore people's preferences for turf grass quality. Field work on the project will be done jointly with the grantor, the Agriculture Department's Research Service at Beltsville, Md. Falk's studies of the effects of mowing on lawn-dwelling insects was cited in a recent issue of Science News.

**Kenneth Kengland**, food service manager for the Belmont Conference Center in Elkridge, Md., was awarded a second-place trophy in the Culinary Arts Exposition sponsored by the International Food Service Executives' Association at Essex Community College.

Kengland's display included 10 blue crabmeat dishes and a barnacle-encrusted crab pot, interspersed among flags, flowers and ribbons in Maryland state colors, black and yellow.

NASM librarian **Kitty Scott** traveled to New York for the American Society for Information Science Conference. She made a presentation on a booklet she coordinated, "Eight Issues for the White House Conference on Library and Information Services."

**Dennis Whigham**, upland ecologist at CBCES, recently presented a paper entitled

"Wetland Nutrient Uptake Capacity," at the National Symposium on Wetlands in Lake Buena Vista, Fla. The paper was co-authored by Dr. Suzanne Bayley, of the Maryland Coastal Zone Management Program.

Two MNH curators wrote articles for recent issues of Science magazine: **George Watson**, from the Department of Vertebrate Zoology, reviewed the book "Sulidae," and **Walter H. Adey**, of the Paleobiology Department, wrote an article, "Coral Reef Morphogenesis: A Multidimensional Model."

**Bernice Reagon**, culture historian with DPA, delivered the keynote address, "From Inside the Belly, or Black Creativity in a Dry Land," for the 4th Annual Conference of the Association of African and African-American Folklorists.

**Cynthia Jaffee McCabe**, curator for exhibitions at HMSG, lectured on "Cornell's First Important Artist: Louis M. Eilshemius, 'The Great Mahatma,'" at a reception sponsored by the Herbert F. Johnson Museum of Art, Cornell University and HMSG.

**Maria Faust**, researcher in microbiology at CBCES, recently chaired a symposium on "Phytoplankton, Bacteria, Protozoa: Relationships in Aquatic Environments," at the annual meeting of the Phycological Society of America held in Athens, Ga. Faust presented a paper entitled "Carbon and Phosphorus Assimilation by Phytoplankton and Bacteria in the Rhode River Estuary."

**Monroe H. Fabian**, associate curator at NPG, delivered an illustrated talk on "Pennsylvania German Decorated Chests" at a December meeting of the Lancaster County Historical Society. Fabian has been named to the editorial board of Pennsylvania Folklife magazine at Ursinus College, Collegeville, Pa.

(See "Newsmakers," Page 11.)

### Guards Honored

Secretary Ripley honored 107 members of the Smithsonian's security force in a ceremony Dec. 8, joining Support Activities Director Richard Ault, Protection Services Director Robert Burke and Jay Chambers, Protection Division chief, in awarding top honors and service pins.

Seventy-six guards were recognized for completing basic skills and supervisory training programs, 31 others for superior performance and long-term service with the Institution.

"You are the point men and women, the people that the public sees when they come in, that represent us, our ambassadors every day," Ripley said. "You represent the Institution with the public and that is, of course, a crucial element in our work."

Top honors were awarded to the outstanding members of each of the seven 2-week training classes: Sergeants Charles Spruill and Jack Scott and Officers Larry Hill and Ronald Ware, from the Hirshhorn Museum; Sergeant Emanuel Chase and Officer Benjamin Shelton, from the Air and Space Museum, and Officer David Knight, from the Museum of History and Technology.

Thirty-year service pins were awarded to Knight and fellow officers Lieutenant Howard Yates and Corporal Robert Lewis, from the Museum of Natural History, and Lieutenant Rudolph Dale, from the SI Services Center.

### New Coordinator for Handicapped Named

The Smithsonian Institution has announced the creation of a new position of coordinator of programs for the handicapped.

While individual Smithsonian museums have programs designed to assist the handicapped visitor, the new position represents a pan-institutional effort to develop new facilities and coordinate and improve existing programs toward the goal of making the Smithsonian more accessible for those with disabilities.

Smithsonian policy, Secretary Ripley noted in a statement earlier this year, calls for "offering equal employment opportunities and providing accessible programs and facilities for all handicapped individuals. . . . Although much progress has been achieved within the Institution during the past several years, barriers remain. Each of us must continue to work toward fulfilling our commitment."

The new office, launched with the help of a 1-year grant from Smithsonian trust funds, has established two phone lines to provide information to handicapped visitors on Institution programs and events—ext. 4412 (voice) and ext. 4411 (TTY).

The coordinator's office, established by the Smithsonian's Office of Elementary and

Secondary Education, can provide sign and oral interpreters for lectures, programs and tours. Due to scheduling requirements, requests should be made at least 24 hours in advance to the voice or TTY numbers.

The new coordinator is Janice Majewski, who holds a bachelor's degree in psychology from Connecticut College and a master's in education for the deaf from Smith College. Majewski comes to the Smithsonian after 3 years of teaching hearing impaired students in the Arlington, Va., school system.

The coordinator's office is located in A&I, Room 1163.

### Guard's Death

Gary M. Proctor, 26, a Smithsonian guard, shot and killed himself with his service revolver on Thursday, Dec. 7, near the Renwick's security office, while going off duty.

As of this writing, the case was being investigated by D.C. homicide detectives.

Mr. Proctor, who lived at 8415 Hamlin St., Lanham, Md., had been with the Smithsonian since last January. He was married and the father of a boy, 5, and a girl, 2.



## 'Vienna Moderne': A New York Salute

"There couldn't have been a better time for this show in New York," Curator Jan Ernst Adlmann said of "Vienna Moderne: 1898-1918," an exhibition of decorative arts on view at the Cooper-Hewitt Museum through Feb. 4.

The turn of the century was a time of dramatic change for the arts of Europe and the United States, and that period is being examined in several exhibitions in New York and Washington coinciding with the one at Cooper-Hewitt. There is the Diaghilev show at the Metropolitan Museum's Costume Institute, the Edvard Munch show at the National Gallery, the two recent Frank Lloyd Wright shows at the Renwick and a New York gallery, Cooper-Hewitt's own ornament show and the upcoming exhibit "The Dream King—Ludwig II of Bavaria," set to open at Cooper-Hewitt on Jan. 23.

"All these examinations of a similar period in different countries help to put 'Vienna Moderne' in context," Adlmann said.

Adlmann calls the sleek, sophisticated products designed by such artists as Adolf Loos, Josef Hoffmann and Koloman Moser "an early encounter between taste and utility." Their modern solutions were in dramatic contrast to the stifling neo-baroque style popular with Vienna's established order. The new style previewed art deco and the Bauhaus.

Designers in the new style were patronized largely by Vienna's upper class Jews, who, excluded from city residency until the 1860s, were still prohibited from attending official functions in the court of Franz Joseph.



Vienna society types—a photo from the exhibition

Putting together "Vienna Moderne" was an exercise in patience and possibly not so well-timed as its opening in New York.

"I was in Vienna for 2½ months in the summer, when almost everyone is away on vacation," Adlmann explained. "I spent most of that time on doorsteps waiting for vacationing government officials to give me the go-ahead. Approval came at the last minute, allowing only 3 weeks to make arrangement for the loans from several private collections."

The show was installed at Cooper-Hewitt by Dorothy Globus, coordinator of exhibitions; Robin Parkinson, designer, and Betty Burnham, registrar.—Susan Bliss

### Ski Trip Planned

The Smithsonian Recreation Association office will be located temporarily in Room 3109 of the Arts and Industries Building (third floor in the north wing tower above the Mall entrance), ext. 4413. The office is open from 11:45 a.m. to 1:15 p.m. Monday through Friday.

The Association's ski trip to Altoona, Pa., is coming up March 2-4. The \$79-per-person fee includes round-trip transportation by bus, two nights lodging at the Altoona Sheraton Motor Inn, shuttle transportation between the hotel and the Blue Knob Ski Area, buffet breakfasts and smorgasbord dinners, ski equipment rentals and lessons, swimming and lots more.

A \$20-per-person deposit submitted to the Recreation Association no later than Jan. 24 will reserve a space. For details, call Donna Hill on ext. 4322.

With all the reporters and camera crews at NASM, it was hard to forget that Dec. 17 was the 75th anniversary of the Wright Brothers' first flight at Kitty Hawk. The "Today" show interviewed Paul Garber and filmed within the Museum for its Friday, Dec. 15, show. ABC-TV interviewed Acting Director Mel Zisfein for its story on the Wrights, and NBC-TV's Richard Hunt talked with Associate Curator Tom Crouch about problems the Wrights experienced in their historic flight. CBS-TV also covered the anniversary.

### More on NPG

Five minutes of the CBS Morning News one recent day were devoted to the Portrait Gallery's daguerreotype show. The segment featured an interview with Harold Pfister, who organized the exhibition and compiled the book, "Facing the Light."

The Christian Science Monitor also covered the daguerreotype show under the headline: "Before America Learned to Say 'Cheese'."

### A Wish for MAA

The Art Digest/South Newsletter reported the news that the Museum of African Art is to join the Smithsonian. The editors expressed the hope that MAA would not change its active position in the community after becoming a part of the "prestigious Smithsonian complex." The publication complimented the Museum's Education Department for helping to further schoolchildren's understanding of the "functional and ritual character of many African art objects."

### A Dramatic Gift

Paul Richard, art critic for the Washington Post, called NCFA's new acquisition, "Western Landscape With Lake and Mountains," by Albert Bierstadt (1830-1902), possibly "the most important picture given to the gallery since it opened in its present home in 1968." He described the 6-by-10-foot painting as "grandiose and dramatic." It was left to NCFA by the late Helen Huntington Hull, whose great grandfather bought it from the artist. Richard said the painting "might fetch as much as \$700,000 in today's inflated market."

### SITES

The Arlington Heights (Ill.) Herald covered Joan Mondale's visit to the Chicago Museum of Contemporary Art where she

### 'Newsmakers'

(Continued from page 10)

Among the Smithsonian people who attended a seminar on "Health Hazards in the Arts and Crafts," sponsored by the Society for Occupational and Environmental Health, were **James Daniels**, ANM; **Allen Kaneshiro**, NCFA; **Luis Palau**, C-H; **David Shute**, National Museum Act Program, and **Harry Slatin**, Protection Services.

**Suzanne Pogell**, public information officer at CBCES, served on a task force drawn together by Esther Peterson, presidential advisor on consumer affairs, on options for effective citizen and consumer involvement programs at the federal level.

Director of NCFA, **Joshua C. Taylor**, lectured on "Russian Painters and the Pursuit of Light" at the University of Minnesota.

**Adelyn Breeskin**, consultant for 20th-century painting and sculpture at NCFA, lectured on "Abstract Expressionism" at the Metropolitan Club in New York and on "Connoisseurship in the Field of Prints and Drawings" at Goucher College in Baltimore.

**David B. Lellinger**, associate curator in MNH's Department of Botany, was made an honorary associate curator of Pteridophyta by the Museo Nacional de Costa Rica, in recognition of his work on neotropical ferns.

**Larry Taylor**, coordinator of public information, members of the staff of the Office of Public Affairs and 18 other Smithsonian employees conducted a workshop on public information and publications Dec. 5-7 for representatives of 16 museums from as far away as Monterrey, Mexico; Honolulu, and Winnipeg. The workshop, planned and chaired by Richard Friedman, special assistant in OPA, was one of 30 organized by the Office of Museum Programs during the year.

## SI in the Media

viewed the SITES exhibit, "Buildings Reborn: New Uses, Old Places."

News from Antwerp, edited by the City Tourist Office, noted the popularity of a Belgium show, "Antwerp Drawings and Prints from the 16th and 17th Centuries,"

collection "one of the country's most important."

### MNH

An illustrated article by Betty James in the Washington Star gave a detailed ac-



NCFA's new acquisition: Bierstadt's "Western Landscape With Lake and Mountains" (1868)

circulated by SITES. The article said this show's success prompted SITES' request for an exhibit of works by the 17th century Flemish painter, Jacob Jordaens.

### More on Art

The New York Times' architecture critic, Ada Louise Huxtable, praised Cooper-Hewitt's new exhibition, "Vienna Moderne: 1898-1918," saying, "From the merely curious to the seductively beautiful, there is not an uninteresting piece or a design cliché in the place."

### Calendar

The Smithsonian Calendar for February will appear in the Washington Post on Friday, Jan. 26, and in the Washington Star on Sunday, Jan. 28.

JoAnn Lewis of the Washington Post referred to Louis Eilshemius, whose art was on display at the Hirshhorn through Jan. 1, as "among the most tragic and mysterious figures of American art." The show, "a chronological mishmash, limited to Hirshhorn holdings (fine as they are), leaves the way open to a more thorough retrospective treatment to come," she added. The Baltimore Sun and Ben Forgey, of the Washington Star, also reviewed the Eilshemius exhibition.

### MHT

"The teddy bear is a fine example—the American eagle is another—in which the symbols of politics and statecraft have been infused into the nation's cultural life," Henry Mitchell wrote in the Washington Post, after seeing MHT's display in honor of the teddy bear's 75th anniversary.

The New York Times and the Baltimore Sun carried articles on the John Paul Remensnyder Collection of American Stoneware" at MHT. The Sun called the

count of Dr. Gus Van Beek's 9-year archaeological dig in the ancient ruins in Tel Jemmeh, Israel. Van Beek, who is MNH curator of old world archeology counts among his discoveries a 7th-century B.C. Assyrian building possibly constructed by Assyrian King Esar Haddon. James wrote that Van Beek spent three summers uncovering a large grain silo and a vaulted basement. Van Beek and his wife, Ora, their children and scores of volunteers, many from the Washington area, composed the team which worked for about 11 weeks each summer at the site.

Carolyn Rose, supervisor of MNH's anthropology conservation laboratory, appeared on WAMU-FM's "Kaleidoscope" program where she discussed the conservation of anthropological objects.

### Writing and Speaking

Newspapers across the country picked up Don Sanders' story for the Associated Press on the first volume of the 20-volume encyclopedia, "Handbook of North American Indians." "While scholarly, the book is not dull," Sanders wrote about the first volume, titled, "California."

There were two articles in the Washington Post on NPG's "Symposium of the Art of Biography," the last of a series of events marking the museum's 10th anniversary.—Johnnie Douthis

### Winning Weekends

The Resident Associate Program's Front Royal, Va., scientific weekends won honorable mention for new noncredit programs from the National University Extension Association. The weekends have been conducted from June through September for the past 3 years at the Conservation and Research Center in Virginia where associates study the archeology, geology, entomology and woodlands ecology of the Shenandoah.

## Sports

By Susan Foster

**Basketball** SI basketball coach Oscar Waters of NASM is optimistic about the upcoming 10-game season. Six new players have joined the roster and the team has switched to a different league.

Six members of last year's team, including catalyst DeCarlo Wiley of NASM, have returned for another season. The team will be doing more running in hopes of controlling the offense. "We'll be applying pressure defense and this should open up our fast break," Waters said. SI plays 10 games this season in the Anacostia High School Auditorium.

**Bowling** The Juicy Five have taken an uncomfortable half-game lead in the SI bowling league. The Thunder Stokers and No Name share the second-place spot with 38 wins. Bowlers in the league are apparently having greater difficulty adjusting to the new lanes and, as a result, six teams are in contention for first-place awards, with

six games separating the leader and the fifth-place team.

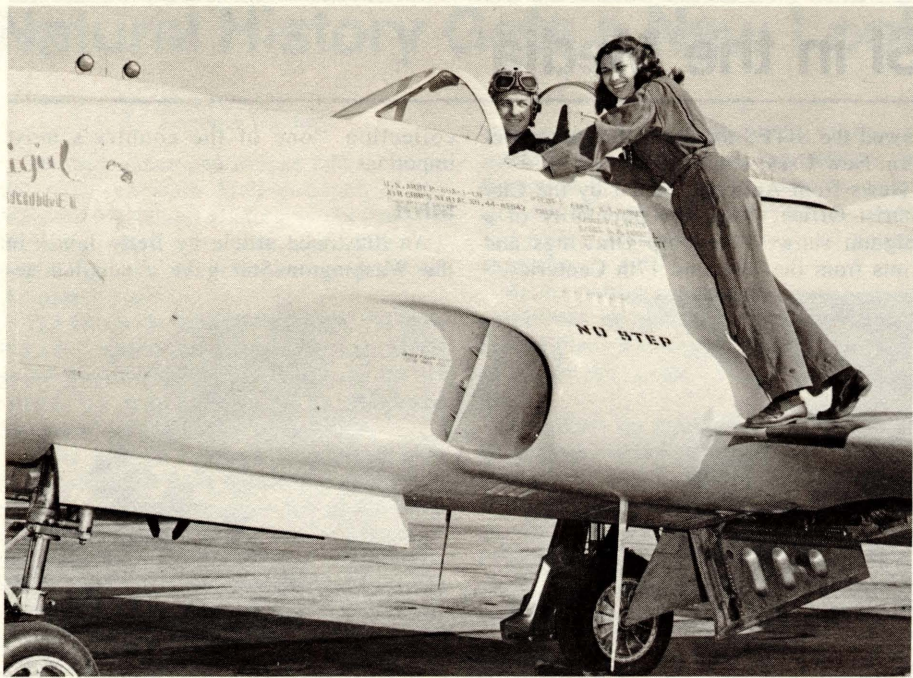
MNH's Inez Buchanan, a consistent leading bowler last season, has found her mark and is the women's high average leader with 150. Sylvia Pinkney of MNH is second, with a 146 average.

Top men scorers came from outside SI, but Noll Carter, MNH, takes second in the men's high game competition with 248.

Women's high game runner-up is Anne Thomas, MNH, with a score of 229.

**Rifle Club** Members of the SI Rifle and Gun Club have taken their marksman skills out of the armory and are hunting wild game in rural Maryland. Pre-season deer-tracking expeditions were productive, but according to Joseph Young, MHT, subsequent outings during this season proved fruitless. The Club is planning future hunting trips in New Jersey and Northern Virginia, as well as bow hunting outings during the season.





Mary Feik instructs a test pilot about to gather data on the P-80, when it was still in its experimental stages.

## Q & A

**Conducting tours of the Silver Hill Museum can be quite challenging because tourists there often may be aviation professionals themselves. No problem for Mary Feik, one of NASM's 189 Silver Hill docents. She was a civilian Air Force engineer during World War II and now owns and maintains two "classic" Piper planes near her home in Annapolis, Md. She was interviewed by Torch staff writer Linda St. Thomas.**

**Q. You seem to be plenty busy flying and taking care of your own planes. Why did you decide to donate time every Wednesday and Sunday to conducting these tours?**

**A.** I've been working with planes for over 30 years, and when I moved back to the Washington area, I started coming to the Air and Space Museum regularly. For anybody like me who's interested in aviation,

the Museum is a mecca. I was here so often that last May my husband finally suggested I just officially volunteer some time to the Museum.

**Q. Do you find that the Silver Hill Museum and NASM on the Mall attract different types of visitors? Which do you like the best?**

**A.** I wouldn't trade either one of them. Conducting tours in both Silver Hill and NASM I get the best of both worlds. At Silver Hill, I meet pilots, airline captains, engineers and aviation buffs who often barrage me with technical questions. All the docents try to answer their questions, but if we don't know, we just check with a curator or conservator and write to the visitor later. The NASM visitors are by no means all aviation experts, but they want to know more and that's what is important. Once in a while I'll get a pilot in NASM who has come to see a favorite aircraft like the DC-3. If he calls it a "Gooney," I know right away where he's coming from—that was the American nickname for the plane during World War II.

**Q. Has maintaining your own planes helped you in your work at the Museum?**

**A.** Doing my own work sometimes has helped me answer some of the more technical questions from Silver Hill visitors, and at least I'm better able to understand the questions so I can check with the Museum staff later.

**Q. What kinds of planes do you own? Are some of your own conservation or maintenance techniques similar to those used by the staff at Silver Hill?**

**A.** I have a 1952 Piper Pacer and a 1962 Piper Comanche, both in original condition, which I bought after years of searching. I take care of most of my own maintenance—from changing oil and spark plugs to restoring cockpit interiors and recovering the plane, when required, with grade-A cotton like the material used in the original construction. Now I'm in the midst of making a canvas cover to protect the little Piper Pacer which is kept outdoors and exposed to damaging sunlight and weather. The conservators at Silver Hill are renowned for their work on rare airplanes—especially the ones made with construction techniques that no one generally sees today. My planes are considered "classics" because they are of a certain age, in original condition and no longer manufactured—but they're not antiques yet.

**Q. How did you get involved in flying?**

**A.** I fell in love with it when I took my first flight at age 7 in a Jenny. My father bought me an old Model A Ford when I was a teenager and I completely restored the car to running condition. This project gave me invaluable experience in mechanics. During the war, I taught aircraft maintenance and was project engineer at Wright-Patterson Air Force Base. In order to understand the planes I worked on and to design the equipment necessary to teach flying and maintenance, I had to learn to fly myself.

Now flying is my hobby and I go out every chance I get—even if it's only for a 15-minute flight to get a crab dinner across the Chesapeake Bay. My husband recently got his pilot's license so now we can fly together.



**NEW FROM DPA. . . The Performing Arts staff is publishing this new playbill-sized magazine six times a year as a benefit to the approximately 1,200 subscribers to DPA's concert series, which started last September. The 24-page publication has articles on concerts and related SI exhibits plus features by and about performers.**

### Spacearium

"Worlds of Tomorrow," the new daily presentation in the National Air and Space Museum's Albert Einstein Spacearium, presents a space voyage to future worlds beyond Earth. Shows are continuous: Mondays through Fridays from 12:45 to 4:30 p.m. and weekends and holidays from 10:30 a.m. to 4:30 p.m. Admission is 50 cents for adults and 25 cents for students and senior citizens.

Also in the Spacearium through March is "Laserium," a sound-and-light show using a sophisticated laser projection system. Shows are presented Tuesdays through Sundays at 8 and 9:15 p.m. On Friday and Saturday evenings, there is an additional show at 10:30. Tickets are \$3.50 and are available in advance through Ticketron or at the Spacearium box office.

## Tiger Groupies Flock to Poster

The handsome Bengal tiger which graced the cover of Smithsonian magazine in August brought a large cult of previously unrecognized tiger lovers out of hiding when the magazine offered the color photo for sale as a 22- by 34-inch poster.

Accompanying the orders for more than 35,000 posters the magazine received from the United States, Canada and overseas, were tiger-embossed stationery, checks with tiger logos and voluminous descriptions of African safaris highlighted by close encounters of the tiger kind. Executive Assistant Cherry Doyle, who managed the project, even got a letter telling a story about a Korean divinity who received a petition from a tiger and a bear.

Posters went to such celebrities as opera singer Beverly Sills and actor Jack Lemmon, who taped his copy to the dressing room door. Lemmon said it reminded him of the movie "Save the Tiger," a high point in his career.

Tiger groupies were found in great numbers among sports fans. A whole cache identified themselves after a poster was sent to the Princeton football team whose mascot, of course, is a tiger. That brought a flood of orders from Princeton, N.J., and Princeton graduates around the country. Copies of the poster also went to the Detroit Tigers and the Cincinnati Bengals. In honor of the Louisiana State University

team's tiger mascot, a Louisiana insurance broker purchased 300 posters for his clients.

One school teacher, on the eve of her retirement, wanted to leave a memento so her students would never forget her classroom performances. She gave them a framed copy of the poster, signed "From a retired tiger trainer."

Tiger fans seem to enjoy having an opportunity to express themselves. Doyle is amazed at how many people wrote, even after receiving the poster. Some correspondents sent photographs of the poster hanging in the background, with a household feline mirroring the tiger's pose in the foreground.

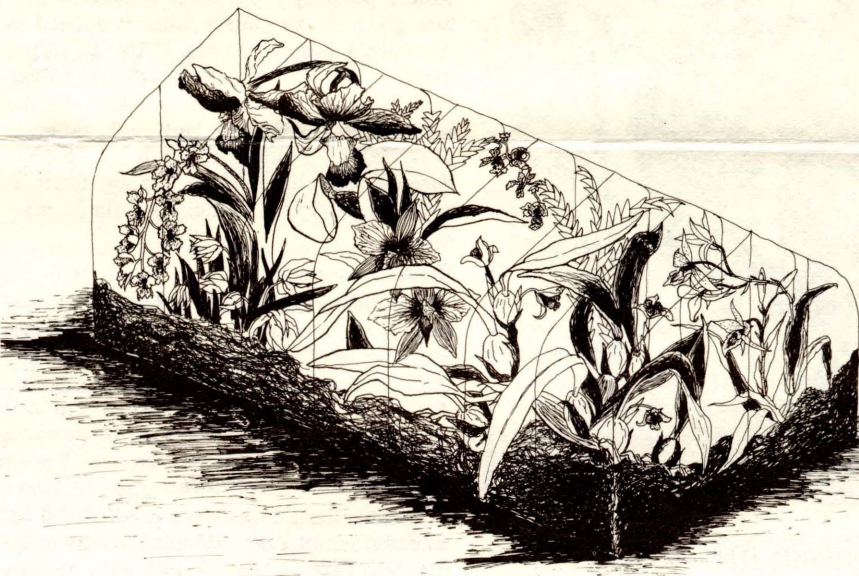
The original tiger photograph and the article it accompanied were by Peter F.R. Jackson, special coordinator of Operation Tiger for the World Wildlife Fund. The article described a tiger ecology project, supported by the Smithsonian and the Fund, which is underway in Nepal's Royal Chitawan National Park.

The massive mailing job was handled by So Others Might Eat (SOME), a Washington-based group providing short-term shelter, food and a work program for homeless people in the metropolitan area.

The poster is available in the museum and zoo shops for \$3, less the 20 percent employee discount.

## FLORA SMITHIANA

By James Buckler



Victorian Wardian Case with miniature orchid display

In 1829, Dr. Nathaniel B. Ward, an English physician turned plant explorer, planted the chrysalis of an adult Sphinx Moth in ordinary garden soil within a closed glass container in hopes of watching it emerge. Much to Ward's surprise, not only did the moth develop, but also a fern and *Poa annua*, or annual bluegrass, germinated in the jar. As the curious scientist watched their evolution, he found that they not only lived in this "airless" container, but the fern and bluegrass grew luxuriantly and produced new generations of the plants.

Ward's accidental discovery opened the possibility that exotic plants could be sent long distances. He experimented with large containers and various plants and found that tropical plants did particularly well within "Wardian Cases." Exotic plants could, for the first time, be shipped without the previous tremendous loss from salt sprays. Plants which had been known only in literature or the finest botanical collections now became common household plants. Ward eventually learned how to transport dry-climate plants, such as cacti and succulents, in the top of the case with ferns and exotic tropicals in the bottom.

Wardian Cases were popular items in Victorian homes. The wrought- and cast-iron boxes with glass walls and tops were filled with exotic tropical plants including orchids, ferns, cacti and succulents—sometimes even combined into miniature landscapes.

This rather simple discovery was the beginning of a Victorian horticultural extravaganza since private homes and public parks could now preserve exotic plants. Ward also started a fashion of extravagance under glass in which magnificent and rather costly conservatories of every dimension and size were built at Chatsworth, England (1836-39), the Crystal Palace in London (1851), the New York Crystal Palace (1853), Horticultural Hall for the Philadelphia Centennial (1876) and, later, the conservatories at Longwood Garden, the New York Botanical Gardens, the U.S. Botanic Gardens and others.

The Wardian Case was also called a terrarium, "fernery" or aquarium-terrarium (which included water). Plants survive in the containers because soil moisture evaporates and the air it produces is recycled by the plants. Cool indoor temperatures, before the days of central heat, allowed the exotic plants to grow luxuriantly, without harm from fluctuating day-night temperatures.

Wardian Cases are rare today, since most of the delicate boxes broke, deteriorated from rust or were used as scrap iron during the world wars. The Smithsonian is especially lucky, therefore, to have received a late 19th-century case from Marguerite MacMahon of Arlington, Va. Shaped like a tiny greenhouse, it will be planted with miniature orchids for display at the Castle's east door during January.

Drawing by Warren R. Abbott Jr.