Ripley Praises Volunteer Work

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

That's the total number of hours devoted to museums 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 especially 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 one for which we are indeed grateful."

The largest single group of volunteers in 1978, the Information Volunteers, 314 men and women who guided tens of thousands of visitors through exhibits in a dozen 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 staff. 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 Covee, Visitor's Information and Associates' Reception Center.

The Friends of the National Zoo, or FONZ, make up the third largest group, with 440 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 VIACR, 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 VIACR.

The typical weekend information special volunteer, if there is such a thing, is a woman (88 of the 111 active weekend specialists were women), aged about 40 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 2,390 hours to the Division of Performing Arts, the 79 who contributed 8,755 hours to Resident Associates 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.

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 goose?
- How do you bake a ham?
- How do I wash a square-looking bug that's coming in the house?
- What about a silk blouse?

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 shorebirds, investigated the food habits of brown pelicans in Florida, led the Tangier 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.

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 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
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 Molinaero 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 ones. The crisply modern, classical design. Museum officials feel the banner sets a new visual focal point on the Mall side of the building. Newly designed sidewalk Museum installations will be installed soon on the Constitution Avenue side of the building toward the same end.

Colored banners were also designed by Molinaero to hang at the entrances to exhibit halls around the Museum's Rotunda. A visitor entering the building from the Mall can 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 halls of Birds and Mammals, for example, is symbolized by a human skull. These titles and symbols are reproduced on maps of the building available free at a visitor service desk. 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 1969 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 Rock and Mineral Hall and the Naturalist Center, two innovative attractions enabling the public to touch and study natural history specimens, have proved so successful that similar features are being planned for other natural history museums.

The Museum believes the success of these projects 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 set new record levels. By the end of this year, the Museum estimates, visits by more than 5 million persons 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 exhibition 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—containing in a 2,500-gallon glass-walled tank. Under the agreement with the NSF, the Museum will give the advice and assistance on installation of corroded life forms. The exhibit will be located in the same area.

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 Fenyekovi 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 effective- ness of 5 million persons' new visitor experience exhibits. "Ice Age Mammals and the Emergence of Man." Interviews with visitors produced varied reactions, but almost always positive ones. The public liked the object display, such as the reconstruction of a woolly mammoth, as well as the lively 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 inspired 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 had married) and Farrell, sculptors whose openness to abstraction—and its relation to nature—paralleled his own.

Nicholson's accomplishment soon became known among European artists and, with the outbreak of World War II, such well-known figures as Mondrian, Gabo, Gropius and Breuer chose his temporary place of exile largely because of the creative fervor Nicholson had helped to spark.

During the 1940s, Nicholson reintroduced elements of still life and landscape into his work, combining the absolute simplicity of previous years with muted colors and textured surfaces, reflecting his response to the Cornwall coast where he then had his studio.

Enlarged scale, as well as colors and textures reflecting further travels, characterized Nicholson's work of the late '40s and '50s. The artist expanded his work in relief. Pieces of hardboard were superimposed, then carved into simple shapes; the surfaces, whether smooth or irregular, were washed with subtle colors.

In recent years Nicholson has become interested in developing large-scale works, which he calls "relief projects." Intended to be placed outdoors—in counterpoint to the landscape and to changing conditions of weather and light—they reflect yet another aspect of Nicholson's singular vision.

SMITHSONIAN TORCH

Published for Smithsonian Institution personnel by the Office of Public Af-


tars; Alvin Rosenfeld, Acting Director; Susan Bliss, Editor; Kathryn Lindeman, Managing Editor.

NOVELLIST/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 double-
day lectures, he would have these messages—deterred despite all its difficulties—still be maintained; the State of Israel must be preserved, and the search for safe, cheap nuclear fuel must be intensified.

URING 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. 23.

Touring Fashion Ave. with Pros

By Susan Bliss

The tour began under hundreds of multicolored paper fans in New York's trendsetting women's clothing store, Bendel's, and ended the following day in Halston's mirrored and orchid-decked Chinese red rooms 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. They also saw what women buy, in the words of Estes, the cost of creating new clothes, how clothes are sold, and what happens to it when styles change.

The best fashions end up in places like the Costume Institute, where Curator Sturt Blum invited the group to inspect the contents of dressing rooms after distributorship.

Among the group's discoveries:

Winter is long gone on Seventh Ave., and spring collections have been scrutinized and selected by department store buyers. Full '79 designs are on the drawing board.

Bendel's Geraldo Stutz personally selected the native of early Cosmopolitan and accessory designers who line up every Friday morning.

Diana Vreeland believes fashion is "on the daily air—it moves on the hour."

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Perhaps his greatest contributions came out of his work in Panama. His regular trips to the nation's 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 'tropical 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. He still meets scientists who tell him that they have recently been through a remote little village in Panama and that the village elders have inquired about the health of 'Senor Alexander.'" 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 firefowl down here at the bottom of the mountain,' he said."

At one point, a helicopter brought an in­istent Wetmore up to a remote mountain­top camp established by Handley. A few days later, he hitched a ride 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 Harvey

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

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, weevils, woodpeckers abounded, with hawks, toucans, vultures 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 final foothills of Tzaltzalpec from winter quarters to the south of us."

"Spring plumage, tropical 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. Lincoln's sparrows feeding in our clearing with all of the familiarity of dooryard song sparrows, so that I gained an entire 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 early 30s and early 40s, he had concentrated on fossil birds. By the late 40s, he became increasingly interested in investigating the rich—and living—birds of the West Indies and Central America.

Dr. Wetmore's admirers named new birds after him, especially common, and in early April I saw more orchard orioles than I had observed in all my previous years as a naturalist. The expedition was an indication of a change in Wetmore's scientific focus. In the early 30s and early 40s, he had concentrated on fossil birds. By the late 40s, he became increasingly interested in investigating the rich—and living—birds of the West Indies and Central America.

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The Very Rev. Francis B. Squire, former Dean of Washington Cathed­ral; the Rev. Loring Chase, minister of the First Unitarian Church of Washington; and the late John H. Duncanson, editor of the Washington Post, were among those who paid a tribute in the form of a practical gift. They presented Wetmore with a copy of "Field Guide to the Birds of North America," a classic work which has sold more than a million copies.
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 Radi- als," 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 en- croachment on their native lands in Illinois. They waxed uncertainly between two costly alternatives—submission and resist- ance.

The patriarchal warrior Black Hawk, ar- guing that the ancestral villages must re- main inviolate, inspired a small band of patriots to make a stand. But Keokuk, his ambitious adversary, obviously the conduit of federal policy makers, managed to con- vince the tribe that its survival depended upon submission to white demands for re- settlement in Iowa.

Black Hawk's feeble defense, on the banks of Wisconsin's Bad Axe River, to the humiliation and slaughter of his fol- lowers. Keokuk's efforts at appeasement, which cost his people their freedom of 2.7 million acres of Illinois prairie land, reaped for himself the dividends of power, prestige, and comparative wealth.

With the end of the tragic intratribal power struggle, George Catlin took the historic opportunity to paint portraits of most of the leaders and chief warriors of the Fox and Sauk nations in the years just following the Black Hawk War. Captured are portraits of Black Hawk, Keokuk, and the prophet, White Cloud, selected for inclusion in this exhibit.

Black Hawk, an equally well-known portraitist of American Indians, is represented by an oil painting of the chief Pawnee when in uniform, and a more recently discovered charcoal sketch of the Sauk chief. 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 of the Great Lakes tribesmen.

Black Hawk had sided with the British during the War of 1812 and remained loyal to the British cause until the years thereafter. The exhibition is a peace pipe he presented to the British minister in London, with whom he had served.

Two silver presidential medals, the gov- ernment counterparts of the Indian peace pipe, are also exhibited. So is the original copy of the spurious 1830 Treaty of Low Water (St. Louis), by which the Sauk and Fox were forced to cede their il- linois homesteads.

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

WASHINGTON ACTIVITIES IN CELEBRATION OF THE YEAR OF THE CHILD, proclamed by the United Nations General Assembly to in- crease 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 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 "His- tory and Communities: Families in America," based on the Smithsonian's 1977 sym­ posium chaired by the late Dr. Mar­ garet Mead.

The Smithsonian's contributions to the Year of the Child will also include a col­ logium on "Play and Inventiveness," to be held in Washington May 25-26.

The colloquium, announced by Wilton S. Dillon, director of Smithsonian SITES and honorary IYC commis­ sioner, 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 Erickson, psychologist and artist, both honorary IYC commis­ sioners.

During the same period, representatives of the Learning About Learning Foundation of Trinity University, San Antonio, Texas, 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 plan­ ning an international symposium, "Chil­ dren in Museums," to take place May 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 and societal changes, including those im­ posed by the growing interdependence of cultures.

Some of the specific topics under consid­ eration are: the museum as a learning en­ vironment, the museum as an element in the enrichment of children who may be supposed to have an innate art apprecia­ tional perception of a museum experience, communicating with objects and artifacts, learning to "see," participation in museums, how children learn and respond to learning at different age levels, adaptations 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 Serv­ ice 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 allow children to return to the exhibition gallery.

• "Quintessential Quilts" is a selection from a nationwide competition which re­ presents a variety of quilt designs and tech­ niques. "A Make Your Own Quilt" kit and poster involve the child, classroom and family in designing and increasing visual awareness of shapes and colors.

• "Inm't," an exhibition about the daily life of Canadian Eskimos as repre­ sented by drawings and sculpture made of bone, ivory and soapstone. A fully illus­ trated children's book introduces Eskimo life—shelter, clothing, transportation and work.

"Edison: A Centennial View," a traveling version of an exhibition scheduled to open at MHT in the spring, is a commemo­ ration of the 100th anniversary of Edi­ son's light bulb and its influence on our so­ ciety. 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.

"Jouett Americans" 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 favor­ ite playing thing.

"The Phillips Collection in the Mak­ ing: 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 de­ veloped with CEMREL, Inc., a national educational organization in St. Louis, will be participatory, "hands-on" shows:

• "Reflections: The Child in America" focuses on the cultural and educational de­ velopment of children in this country.

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

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

Jean Childs Young

Books

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


The Association of American Publishers is a major publishing event of the Year of the Child with the co-hosting of the National Book Awards. Possible winners are: "Chairs, Benches, Stools and Mats" is a material culture exhibition which at­ tempts to introduce American children to other societies through the study of chairs and other seating devices for children around the world.

India and Near East

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

Ettinghausen, Hagop Kevorkian profes­ sor of Islamic art at New York University's Institute of Fine Arts and consultative director of the Department of Islamic Art at the Metropolitan Museum, was an as­ sociate, and later curator, of near eastern art at the Freer from 1944-61.

His lecture, titled "The Artistic Interc­ rections Between India and the Near East," will examine the trade which occurred during the Middle Ages between these geo­图形ically remote areas. Proof of this contact can be discovered in features of the art from both regions, which Etting­ hausen'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.

Exhibit Focuses on Indian Rivals

"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 Tech­ nology, on Wednesday, Jan. 10, at 2 p.m., will include a demonstration of the unique program in Mich., public schools which is designed to provide a model for lifelong learning in community settings.

Carol Huff Tice, director of the project and chairman of the National Commit­ mission 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 Young.

The event will mark the beginning of Smithso-
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 in Greece and Rome, on weekdays from 10 a.m. to noon.

Mary Schreppe, coordinator for some 300 docents in MHN, 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.

“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 Pfeffer’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, one of the Western Civilization docents also went, at their own expense, on a trip to London organized and led by Schreppe. 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. Schreppe also collaborated a trip to New York recently where docents were given a lecture on Rock and Roman art, at the Metropolitan Museum, and on Ice Age art, at the American Museum of Natural History.

“Our new hall has a lot of appeal for adults,” Schreppe 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 Linden

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 MHN wanted the “Arts and Adultery Building.”

• The inquiry at NASM for the planetarium: “You know, where all the flower 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?”

In Honor Of . . .

Faces in the Crowd

History and Art

ARCHIVES OF AMERICAN ART

Jeanie Bentley Laura Briggs Jeremy Cutting

Hirshhorn Museum and Sculpture Garden

Education-Doctos Hana Altman Michael Austin Betty Applebaum Nancy Baron Ruth Bean

Smithsonian Institution, Washington, D.C.

January 1979

The Smithsonian Volunteer
Old Wildflower Prints Revived for Contributing Members

By Linda St. Thomas

The old puppet theater in the Arts and Industries Building was, for a while, a nursery, blooming last summer. Thousands of wildflower watercolor prints were scattered on 10 large tables where volunteers patiently counted, sorted and organized them. 

The project was headed by Susan Orr, a volunteer intern from George Washington University. She was assisted by Winfred Morris and Susan Huston who devoted so many hours to the project that at the end of the day’s work they sometimes couldn’t tell one flower from another.

"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 committee chair emeritus Brenda Brinley, were busy compiling names of contributing members for distribution of the portfolios and working on other membership projects.

Walnut surveys mountain specimens.

Walnut surveys mountain specimens.

Volunteers... 

Joseph Frances Marie

Barbara Deronde

Established by Congress of 1879.

In 1879.

In 1879.

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Dracula Lives!

What does Dracula have to do with modern art? Anything that draws the eye is a matter of taste in Miss O'Leary's class at March Elementary School knows the answer to that question.

Eleven-year-old Mark Douglas, draped in a sheet, made a scary Dracula face while a classroom mate sat under his chin. Judging by the applause and the screams of his friends, Mark was a successful monster. But he had demonstrated the importance of light and shadow in modern sculpture and painting. Hirshhorn Museum docent Blanche Levenberg conducted the 65-minute presentation in the classroom to prepare the students for a visit to the museum the following week.

Using a student model, a white sheet and a spotlight, Levenberg asked that the light be moved until the shadows landed in the right place 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 Macoby'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 teacher Gordon Edward Wall.

March Elementary School student poses as Dracula.

Lawson and docent coordinator Susan Lake.

This month the Museum will begin an eight-view visitor program at the museum for a class of gifted students in Montgomery County. Docent fundamentals will make the class presentations to the sixth graders at Mill Creek Town Elementary School and they will visit the Hirshhorn three times during the spring semester. If the program is judged meaningful by students, teachers, and members of 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.

THE SMITHSONIAN TORCH

Newsletter on Tape

Smithsonian Resident Associates who are blind or otherwise physically handicapped can be among the first to sign up for Associates events thanks to a program which, since 1976, has engaged volunteers in recording the monthly newsletter. Elinor Emlet, Resident Associate Program Coordinator, gives special thanks to Ruth 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, Amanda Rosato Rose Marie Laws on and docent coordinator Susan Lake—will read the newsletter for individuals in metropolitan Washington and in the state of Utah. “ blind individuals enjoy reading the newsletter for interesting cultural information, even though they may not live in the Washington area,” Grace Lyon, the regional librarian, said.
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. She was working on a special project requested by Mrs. Montague, a member of the Friends of the National Zoo, to be in charge of the volunteers who make the program work 6 days a week.

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 her 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 how both sides came to exchange their equipment. The Division of Military History utilizes volunteers for a variety of other jobs. Col. John I.H. Eales, 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 sorting stamps off envelopes and cataloging and mounting stamps, and, on occasion, helping to identify exceptional rare stamps. Mary and Ellery Denison have performed such jobs as SI volunteers for a half-year. Ellery, formerly with the U.S. Export-Import Bank, said that he and his wife were long-time stamp collectors and, since the Smithsonian needed help in the Division of Postal History, they could think of no better way to serve the Institution. "I am happy to help the Smithsonian and George, he said, "to present a better show to the nation."

"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 last visit last spring, I decided to see if there was anything for me to do at the Smithsonian." Peichota got in touch with Sally Covel, 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 Photographs), where she worked from July to September.

"The work here involves much more than simple documentation of objects," Eleanor Fink, chief of 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 S. military background was perfect for NCFA's Office of Visual Resources (formerly the Office of Slides and Photographs), where she worked from July to September.

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

The experience at NCFA has carried over into the performance tapes. And those familiar with the equipment were able to monitor the sound stages and correct problems.

Festival Volunteers Joined Riggers

By Elizabeth McIntosh

Zoolab: Explore Animal World

By Kathrym Lindsey

Honing Job Skills at Peale Papers

Charles Willson Peale looks over the shoulder of Bobbie Brewster Scarf

By Larry Combs

What started out as a whim turned into the perfect opportunity for volunteer Susan Peichota, a high school photography teacher whose work at the National Collections special project led to an inside look at the Vice President's Mansion, where she worked from July to September.

"I really like to use those long summer vacations wisely," Peichota, who comes from Winchester, Mass., said. "When I came to Washington on a visit last year, I decided to see if there was anything for me to do at the Smithsonian." Peichota got in touch with Sally Covel, 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 Photographs), where she worked from July to September.

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Festival volunteers working in the Museum of History and Technology and the National Zoo helped set up demonstration areas, equipped participants to and from their presentation areas and collected meal tickets in the cafeterias. Several volunteers braved the unseasonably cold, gusty weather—not to mention the Columbus Day wind streak to dole out bushels of everything for the oyster-shucking contest on the steps of the MNH, while others helped prepare ethnic food in demonstration tents, assisted craftspersons, sold program books and answered volunteers' questions.

Most of the volunteers in the Children's Area were local high school students. In other festival areas, housewives gave of their time. Each of 50 people who offered their services to the 1978 festival has received a thank-you certificate from the Folklore Program.

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

on to an office job. Most of the 10 volunteers we've had 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 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 Scarf, 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 miscellanea edition which includes three generations worth of all located manuscripts and documents of Charles Willson Peale.
Newsmakers

By Johnnie Douthit

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 Dilo peoples of southern Sudan and a book on the subsistence and settlement patterns of pre-Columbian peoples in the New World.

Marlene Palmer, NCFCA museum techn­

chican, has been selected for inclusion in the "World Who's Who of Women." John R. Ryan, associate director of 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 Crane Agricultur­

ate. Department's Research Service at Belt­

town, Md. Falk's studies of the effects of mowing on lawn-dwelling insects was cited in a recent issue of Science News.

Kenneth Rodd, food service man­

ager for the Belmont Conference Center in Elkridge, Md., was awarded a second-place trophy in the Culinary Arts Exposition sponsored by the International Food Serv­

ice Executives' Association at Essex Com­

munity College.

Kentgland's display included 10 blue cream dishes and a barnacle-encrusted crab pot, interspersed among flags, flowers, and various shades of red, blue, green, and yellow.

Downing Whitmire, 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 Pro­

gram.

Two NCFCA curators wrote articles for recent issues of Science magazine: George E. B. Johnson, from the Department of Vertebrate Zoology, reviewed the book "Vertebrate Zoology," and Walter H. Adey, of the Paleobiology Department, wrote an article, "Habitat and Life History of Deep-Sea Reefs: Morphogenesis: A Multidimensional Model." Bernice Reagon, culture historian with the Smithsonian's Office of Education and Visitor Information, delivered the keynote address, "From Inside the Belly, or Black Creativity in a Dry Land," for the 40th Annual Conference of the Association of African and African-American Folklorists.

Mary Faust, researcher in microbiology at CBCES, recently chaired a symposium on "Phytophactia, Bacteria, Protozoa: Relationships in Aquatic Environments," at the annual meeting of the Physiological Society of America held in Athens, Ga. Faust presented a paper entitled "Carbon and Phosphorus Assimilation by Physio­

phactia and Bacteria in the Rhode River Estuary.

Dr. Linares hopes to complete a monograph on the ecology and social organization of the Dilo peoples of southern Sudan and a book on the subsistence and settlement patterns of pre-Columbian peoples in the New World.

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, re­

quests 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 psych­

ology from Connecticut College and a mas­

ter's degree for the deaf from Smith College. Majewski comes to the Smith­

sonian after 3 years of teaching hearing im­

paired students in the Arlington, Va., school system.

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

Three from NCFCA

Shaded lunches in the NCFCA/PNG cour­

tyard may be just a memory, but several new exhibits make a nonstop visit to NCFCA worth the chilly trip.

"Jackson Pollock: New Found Ways." A show of 105 paintings, draw­

nings, collages, bowls, copper plates 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 ex­


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

Comings & Goings

Edward Kohn, who for the past 5 years served as deputy director of NNCF, has been appointed general director of the Minnesota Zoological Garden in Apple Valley, Minnesota. Kohn, during more than 15 years at the Smithsonian, managed new and expanded pro­

grams 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 SSI as executive officer. In 1966 he became the first director of the Institution's Office of Programming and Exhibits.

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

In 1979 Kohn oversaw the reconstruction of the National Museum of Natural History, including the renovation and redecorating of the Great Hall and ten major exhibits, and supervised the construction of the new National Museum of American History, which will open in 1986.

In addition to his administrative duties, Kohn has been actively involved in the development of public programs and exhibits, and has been a key figure in the expansion of the Institution's educational programs. He has been a frequent speaker at conferences and workshops on the topics of museum management, public relations, and educational programming.

Kohn has been an active member of many professional organizations, including the American Association of Museums, the American Museum Directors Association, and the American Society of Museum Directors. He has also served as a member of the Board of Directors of the American Association of Museums and as a member of the Board of Trustees of the American Museum of Natural History.

Kohn has been a frequent contributor to museum journals and publications, and has written numerous articles on museum administration and educational programs.

Kohn is a native of New York City, where he received his B.A. degree from New York University in 1960. He later earned his M.A. degree from Harvard University in 1962.

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.

In his writing, the case was being in­

vestigated by D.C. homicide detectives.

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, 3, and a girl, 2.


The Smithsonian Recreation Association office will be located in the basement, adjacent to 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 4-24. The $79-per-person expenses include round-trip transportation by bus, two nights lodging at the Altoona Sheraton Inn, travel from Altoona to Sheraton Inn, transportation between the hotel and the Blue Knob Ski Area, buffet breakfasts and smorgasbord dinners. Also included are lessons, swimming and lots more.

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

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. Altoona transportation by bus, two nights lodging at the Sheraton Inn, travel from Altoona to Sheraton Inn, transportation between the hotel and the Blue Knob Ski Area, buffet breakfasts and smorgasbord dinners. Also included are lessons, swimming and lots more.

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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 As- sistant Cheryl 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 Lem- mon. He 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 groups 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 De- troit 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 re- tirement, wanted to leave a momento so her students would never forget her classroom performances. She gave them a framed copy of the poster. "I still have the tiger trainer," she exclaimed.

Tiger fans seem to enjoy having an op- portunity to express themselves. Doyle is amazed at how many people write, even after receiving the poster. Some corre- spondents sent photographs of the poster hanging in the background, with a house- holdful sitting and reflecting on the tiger's presence in the foreground.

The original tiger photograph and the ar- ticle it accompanied were by Peter F. Riles, 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.

Q & A

 Conducting tours of the Silver Hill Museum can be quite challenging be- cause tourists there often may be avi- ation professionals themselves. No prob- lem for Mary Felk, one of NASM's 189 Silver Hill docents. She was a civilian Air Force engine er during World War II and now owns and maintains two "classic" Piper planes near her home in An- napolis, Md. She was interviewed by Tschirgi a space age tiger.

Q. You seem to be a 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 flying and 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 any- body 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 visitors, or are they the same people?

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 say, "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 techni- cal questions from Silver Hill visitors, 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 Viceroy and a 1962 Piper Comanche, both in original condi- tion, which I bought after years of search- ing. I take care of most of my own main- tenance—from changing oil and plugs to restoring cockpit interiors and re- placing the covering, 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 Viceroy which I keep outdoors and exposed to damaging sunlight and weather. The conservators at Silver Hill are re- knowned for their work on rare airplanes— especially the ones made with construction techniques that no one generally sees today. My planes are considered "clas- sics" 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. I'm Jenny. My father bought me an old 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 for every chance I get—even 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.

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 a glass box and enclosed it in 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 two species of orchid, grown 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 glass containers filled with exotic tropical plants including orchids, ferns, cacti and succulents—sometimes even combined into miniature landscapes.

This rather simple discovery was the be- ginning of a Victorian horticultural ex- travaganza 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 Phila- dephia Centennial (1876) and, later, the conservatories at Longwood Gardens, the New York Botanical Gardens, the U.S. Botanic Gardens and others.

The Wardian Case was also called a ter- rarium, “fernery” or aquarium-terrarium (which included water). Plants survive in the containers because the glass or cellophane reduces the air inside by evaporation and the air it produces is re- cycled by the plants. Cool indoor tempera- tures, before the days of central heat, al- lowed the exotic plants to grow luxuriantly, without harm from freezing day-night tempera- tures.

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 espe- cially lucky, therefore, to have received a late 19th-century case from Marguerite MacMahan of Arlington, Va. Shaped like a tiny greenhouse, it will be planted with minute orchids for display at the Castle’s east door during January.