

RECEIVED

DEC 4 1979

SMITHSONIAN  
ARCHIVES

No. 79-12

The Smithsonian Institution, Washington, D.C.

December 1979



THE SMITHSONIAN

TORCH

## '78 Reform Act Affects Staff

Here is an update on the Smithsonian Office of Personnel Administration's efforts to implement the provisions of the Civil Service Reform Act of 1978:

- Since August 1979, all of the Institution's first-time supervisors and managers have been required to serve an 18-month probationary period. An employee who does not work out as a supervisor will be returned to a position at no lower grade than his former position. Vacancy announcements now make note of this new condition.

- Smithsonian executives GS-16 through Executive Level IV are exempt from the new federal Senior Executive Service which covers most federal personnel of comparable levels. Beginning in January, however, Smithsonian executives will be covered by a performance appraisal system. The approximately 60 federal and trust fund employees in these positions will be rated by their supervisors at the end of each fiscal year.

- Personnel is currently developing performance appraisal systems to be used as the basis for a number of personnel and pay decisions. The systems will be based on performance standards for each employee.

- The appraisal system will be implemented in several stages, with the current system for upper level staffers as the initial step. Supervisors and managers in grades GS-13 through GS-15 will be the next group to be included in the system. Coverage will be extended on a gradual basis to all employees during 1980 and early 1981.

- The Personnel Office is developing a merit pay program that will replace the present annual comparability and within-grade increases for supervisors and managers between the grades GS-13 and GS-15. Annual increases for these employees will be tied directly to their performance. Personnel Director Howard Toy anticipates that the merit pay program will go into effect by October 1981.

- The Act requires that agencies set up a minority recruitment plan focusing on occupations where few minority members are represented. Personnel and the Office of Equal Opportunity are working together to develop such a program at the Smithsonian.

Smithsonian magazine's Ed Thompson to take sabbatical. See interview, Page 2.

## Scientists Discover Ancient Bird Family

By Thomas Harney

A previously unknown fossil group of giant, flightless, penguinlike birds has been reported by Dr. Storrs Olson, a paleobiologist at the Museum of Natural History.

Olson described his find in the Nov. 9 issue of *Science* magazine, in an article co-authored with Yoshikazu Hasegawa, a colleague at Tokyo's National Science Museum.

On the cover is an artist's reconstruction of the largest species of the new family, shown to scale with the outline of the largest living penguin. Both are diving. (See photo, Page 6.)

In life, the big penguinlike species on the cover probably measured more than 2 meters from bill tip to tail tip. The fossil evidence indicates that it lived about 30 million years ago in areas bordering the North Pacific.

For the most part, the fossil skeletons resemble those of today's Pelecaniformes

(See 'Fossil Birds,' Page 6.)



A 19th-century Santa with friends from MHT's collection of business Americana

## Holiday Fetes Around SI

December is always one of the busiest months at Smithsonian museums, and this year is no exception. There's the annual holiday party sponsored by Secretary Ripley, the Trees of Christmas at the Museum of History and Technology, a 6-day Christmas celebration mounted by the Division of Performing Arts and film series presented all over the place.

The Trees of Christmas exhibit, sponsored by the Office of Horticulture and MHT, will open Dec. 14 and continue through Jan. 2. Thirteen 8- and 12-foot trees, some of them reflecting the diversity of the country's ethnic heritage, will fill the central corridors of the Museum's first and second floors.

Holiday decorations will be scattered among the Museum's exhibits. The one-room post office, originally from West Virginia, will be trimmed with evergreens brought from its home state. A 1920s creche will be placed in the Italian-American living room in "Nation of Nations." And the standing candelabra outside the First Ladies Hall will be trimmed with evergreens similar to recent White House decorations.

The Hirshhorn Museum will present the fourth annual Holiday for children on Saturday, Dec. 1, from 10 a.m. to 2 p.m., sponsored by the Museum's education department. The program includes skits, sketches and special performances as well as cartoon showings.

The annual employees' Christmas party is set for Thursday, Dec. 20, from 3 to 5:15 p.m. in the Museum of Natural History rotunda. Everyone's invited to join in the festivities with Secretary and Mrs. Ripley.

Visitors to MHT between Dec. 26 and Dec. 31 will hardly be able to miss the Christmas festivities which will be put together by Shirley Cherkasky and staff members at DPA. It will have everything

(See 'Holidays,' Page 8.)

## Freer Acquires Chinese Calligraphy Collection

The Freer Gallery of Art has acquired a major collection of Chinese calligraphy through the Regents' program for acquisitions of outstanding quality.

"Each of the 12 hanging and hand scrolls included in the collection are of the finest quality, and several of them are unique works by the greatest masters in Chinese calligraphic history," Freer Director Thomas Lawton said. "The group includes some of the most important examples of Chinese calligraphy in any American museum or private collection."

The works were purchased from a private

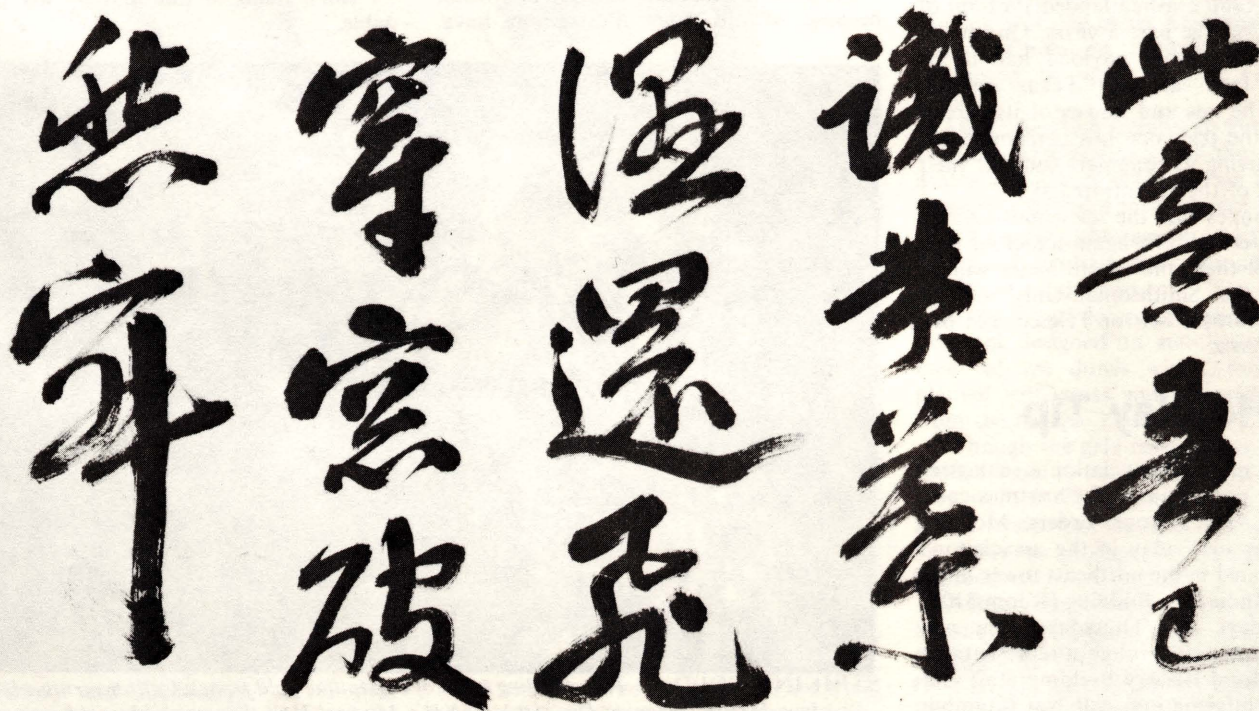
collector in this country. They were discovered by the Gallery's curator of Chinese art, Dr. Shen Fu, an expert in Chinese calligraphy who has written the definitive book in English on the subject. The public will have an opportunity to view the scrolls beginning in April, when the Freer opens an exhibition of Chinese calligraphy.

In China, calligraphy is esteemed as the highest form of artistic accomplishment, being even more highly regarded than painting. The earliest examples of the art can be seen on oracle bones and bronze vessels dating as early as the second millen-

nium B.C. Since then, calligraphy has been integrated into all aspects of the culture.

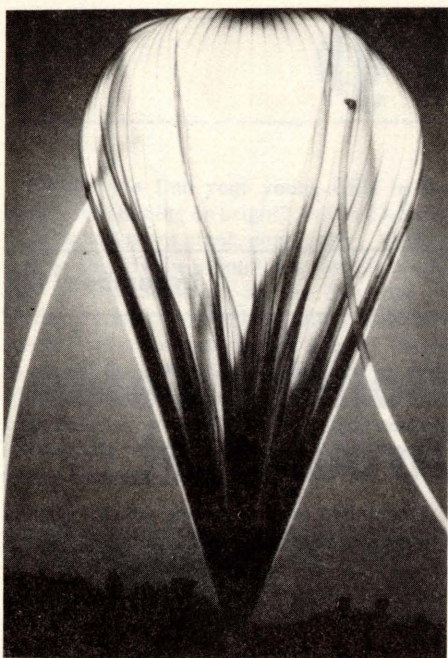
Museums and private collectors in the West, however, have emphasized their collections of Chinese paintings, sculpture and ceramics, resulting in a dearth of examples of fine calligraphy.

The calligraphy collection is the Freer's first acquisition under a 5-year program established last year by the Smithsonian Board of Regents. Under this program, the Institution may use a combination of non-appropriated trust funds and private matching funds to make major acquisitions.



Section from a scroll with "Four Poems" by Ming dynasty poet and calligrapher Wu K'uan (1436-1504)





Helium inflates balloon through tubes.

## Measuring Device Gets Carried Away

By William Waller

Atmospheric and astronomical researchers have recently gained an important new tool, a balloon-borne far-infrared spectrometer which analyzes the light emitted both from the Earth's ozone layer and the depths of space.

This fall, a Smithsonian-built Fourier Transform Spectrometer was linked to a large infrared telescope and sent 17.5 miles skyward from the National Scientific Balloon Launch Facility at Palestine, in east Texas.

The balloon ascent marked the first time a high-resolution spectrometer had been joined with a large telescope for far-infrared observations. The rig, principal investigator Wesley Traub says, gathered about 12 hours of valuable new data, information that may help scientists understand our atmosphere's ozone layer, the processes of stellar birth and the violent activity within galaxies.

The spectrometer was conceived of by Traub, who also designed the optics. With support from the National Aeronautics and Space Administration, the FTS was fabricated by the Engineering Department at the Center for Astrophysics, under the supervision of George Nystrom. Nystrom and Gus Grace designed the mechanical system, while Frank Licata built the electronics. Analysis of the resulting data is being performed by John Brasunas, Kelly Chance, Jan Vrtilek and Traub.

The 102-centimeter infrared telescope, which collected and focused infrared light into the FTS, is presently the largest of its kind to fly above the far-infrared-absorbing atmosphere. Constructed jointly by the Center for Astrophysics and the University of Arizona, the telescope was developed under the scientific leadership of Giovanni Fazio of CFA. The gondola carrying both the FTS and the telescope was prepared by CFA engineers Gus Grace, Don Graveline, Ed Thompson and Paul Ouellette, under the supervision of Nystrom. Brian McBreen directed operations of the telescope and its telemetry system.

The sturdily built Cassegrain reflector has flown (and crashed landed!) a total of 14 times over the past 5 years. On several occasions, the 2-ton payload had to be retrieved from an east Texas swamp. Through the ups and downs of its career, however, the telescope has performed admirably, giving astronomers some of their first maps of the far-infrared sky.

Traub hopes that the telescope—and its spectrometer—will fly again sometime next year. Until then, the spectrometer will be used on the Smithsonian-University of Arizona Multiple Mirror Telescope at Mt. Hopkins, Ariz.

## Holiday Tip

The Recreation Association is selling red and white poinsettias and Christmas cards this year. Place your orders Monday, Wednesday or Friday in the association's office, located in the northeast tower of the Arts and Industries Building (Room 3109). On Tuesdays and Thursdays, you may place your orders through a representative in the Natural History Building Staff Gallery. For information, call Nat Gramblin (ext. 5831), Cora Shores (ext. 6314) or Ann Gilstrap (ext. 6667). The deadline for placing orders is Dec. 10.

## Ed Thompson: Aiming High

Edward K. Thompson, editor and publisher of Smithsonian magazine, will begin a sabbatical Jan. 1 to pursue personal writing, Secretary Ripley has announced.

After a 30-year career at Life magazine, which he edited from 1961 through 1967, Thompson agreed to serve as founding editor of the new magazine envisioned by Ripley for carrying the Smithsonian story beyond the Mall.

"The momentum in productivity, quality and diverse approaches developed by the loyal and united efforts of the magazine staff over the years since our first issue of 1970 has been notable in the world of magazine publishing," the Secretary said.

Executive Editor Don Moser has been named acting editor of the magazine and Associate Publisher Joseph J. Bonsignore will serve as acting publisher, beginning Jan. 1.

Thompson was awarded the Smithsonian's Joseph Henry Medal in 1973. An accompanying citation described him as "dauntless in purpose and rarely persuasive" and spoke of his "unerring taste and warm devotion to the task" of founding the magazine.

In an interview with Torch Editor Susan Bliss and public affairs staffer David Maxfield, Thompson talked about his work at the magazine, its goals and accomplishments and the quality of magazine publishing today.

*Why has Smithsonian magazine enjoyed such wide success? Was it right for the times—the interest in conservation and ecology, for example? Was there a ready-made audience out there?*

Nothing is ready-made. You have to work for it. There was a considerable amount of pessimism about starting any magazine. The Saturday Evening Post and Look had folded. But we didn't intend Smithsonian to be like the big magazines. And it did appear there was a place for it.

There were more specialized magazines in existence, like Golf. But this was specialized in another sense: to find readers who were intelligent and curious about the world out there. My experience in the business is that readers are considerably smarter than editors frequently give them credit for. You're far better off aiming at something a little bit higher than one thinks the readers may accept. As far as we can find out, we have turned up with a mature but curious audience.

*Someone recently observed that you could never tell from issue to issue whether Smithsonian was going to be a science or arts magazine. That was meant as criticism. But couldn't that also be a strength?*

Your friend wasn't a very good observer, because each issue has a certain amount of science, a certain amount of preservation and conservation, a certain amount of art and history.

The Secretary wanted to extrapolate the character of the Institution to the country as a whole, to reach out. I think we have done that.

We do consciously try to keep the reader interested. We try to pull him along.

*Are the photographs as important to Smithsonian as they were to Life?*

Let's just say that they are very important because of the value illustrations have.



Smithsonian magazine Editor and Publisher Edward K. Thompson

They are a very powerful tool for conveying information. The idea is to get the copy and the pictures to complement each other. But sometimes it's not possible to do that. Then they run in parallel. The article gives something, the pictures give something.

*It seems some magazines can be approached on two levels: reading the text or just enjoying the photographs and captions. Is this true of Smithsonian?*

It's hard to look over the reader's shoulder and decide. At Life it used to drive me nuts when I'd see riders on the commuter train carefully starting at the back of the magazine, after all the trouble we went to to achieve momentum and change of pace in articles.

*Smithsonian readers seem quite a loyal group. Is that something unique to this magazine?*

True, so far—but one can't take anything for granted. If it hadn't been generally appealing, its following would have fallen away long ago.

*Are there particular stories readers have enjoyed or complained about?*

When we did the story on the tiger, we sold 50,000 posters. You can't go wrong with animals; on the other hand, you can cloy readers with too many. For the October issue, we got a lot of complaints about the Depression art cover. They said, "I can't stand to put that on my coffee table."

*Are you headed for a larger circulation?*

We're staying pretty steady. We're trying to attract the same kind of audience—we don't write down to kiddies, although they may be smarter than any of us. But we do need the momentum to replace those subscribers we lose. We need the renewals, plus a little more.

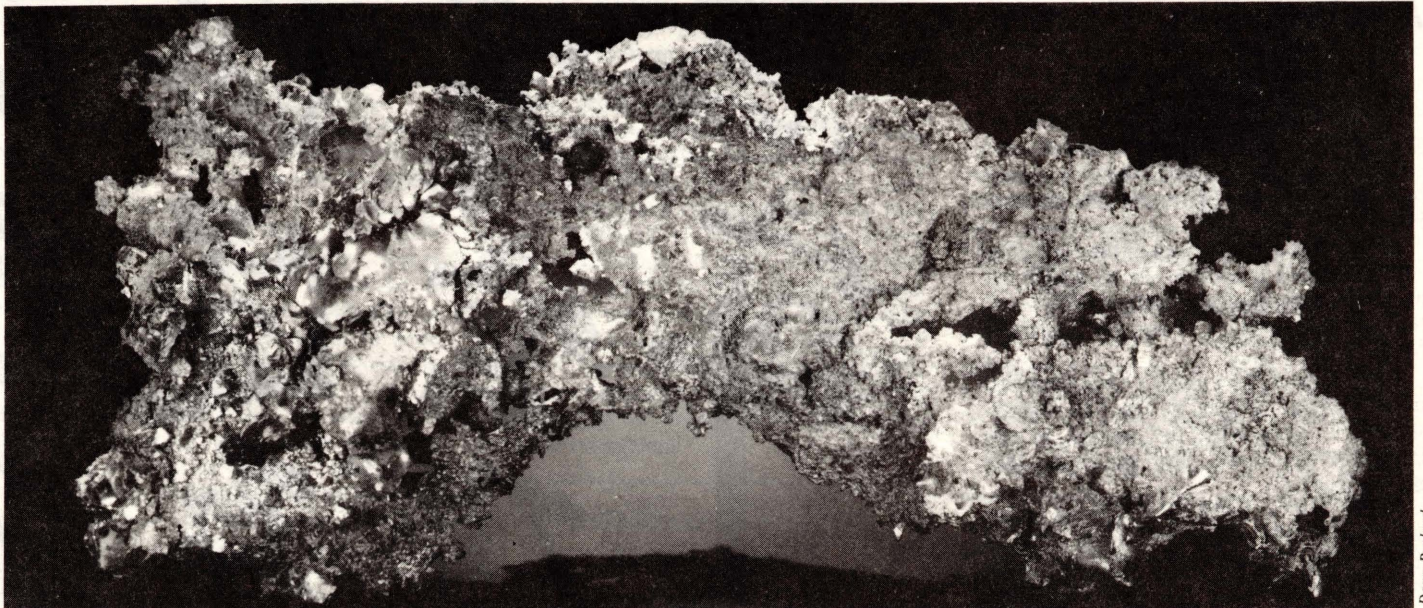
*Are the articles written on assignment or on a free-lance basis?*

Both. A reasonably small percent come in absolutely unsolicited. On the other hand, we get offers to do articles from writers we know, and from some we don't. Then we consider the ideas and see if they have possibilities. Many ideas which originate within the staff develop into assignments.

*How do magazines of today compare to earlier periods, the 1950s and 1930s, say?*

It really depends on your taste. There were those who swore by Literary Digest. But magazines, in any form, take up people's time, and they have to be better because there are so many temptations now to engage in—television, bowling . . . The survivors have to be better.

Still, I miss head-to-head competition. It doesn't seem to matter much any more if you're a newspaper on the stands a half-hour before the other guy. You're now competing for the reader's time in all areas of activity.



**STRIKING GOLD . . .** This dazzling mass of crystalline gold from a California mine is the largest crystalline piece in a permanent display of "Precious Metals" opening Dec. 19 in MNH's Mineral Hall. Seventy-eight gold nuggets and crystals from 12 U.S. states and eight foreign countries and two platinum nuggets make up a dazzling display that John White, associate curator of mineralogy, says is the finest array of lode and placer gold in a U.S. museum. Gold crystals taken intact from pockets in the lode rock, are rarer than nuggets, which are rounded and shaped by erosion or the mining process.



## Exhibit Design at the Smithsonian

## Zoo Graphics Staff Speaks For All The Animals

By Linda St. Thomas

Being a designer at the Zoo these days involves a lot more than decorating cages. In fact, there are hardly any cages left. They have largely been replaced by free-flight areas, glass-front enclosures, spacious yards and pools.

The National Zoological Park, with its 2,500 animals and 163 acres of woodland in Rock Creek Park, maintains a staff of eight full-time designers. Creating attractive and natural-looking settings for the animals is only one aspect of their work.

"The purpose of our design program is to make the visitors' trip to the Zoo more comfortable," Chief Designer Robert Mulcahy said. "When people can find their way around and move easily from the lion and tiger exhibit to the giant pandas and find a snack shop along the way, they are more relaxed and better able to enjoy our animal exhibits."

The graphics plan, as the designers call it, began in 1974 when the National Endowment for the Arts granted funds for the Zoo's master plan of reconstruction on the condition that it include a graphic arts program. With NEA funds and guidance, Zoo Director Dr. Theodore Reed hired Mulcahy and the designing projects began. Working with the New York design team of Lance Wyman and William Cannan, Mulcahy started the Olmstead Trail system, which was officially dedicated in June 1977 and is in full operation at the Zoo today. Since the trail system opening, Zoo designers have continued to expand the symbol system to include new animals and new facilities.

The trail system consists of a main road, the Olmstead Walk, marked with a wide red stripe, running from one end of the Zoo at Connecticut Avenue to the other at Beach Drive. Shooting off the main road are five trails marked off by road-tape decals shaped like the tracks of zebras, polar bears, elephants, lions and crowned cranes.

The trail system is strengthened by the use of totems, showing symbols or pictographs of the animals. Totems mark the beginning and end of each trail.

The sequence of tracks is interrupted periodically along the trails because studies have shown that children are more likely to follow these than a continuous trail. The in-



Zoo symbol: Adult eagle with eaglet

terruption and search for the rest of the tracks arouse their curiosity.

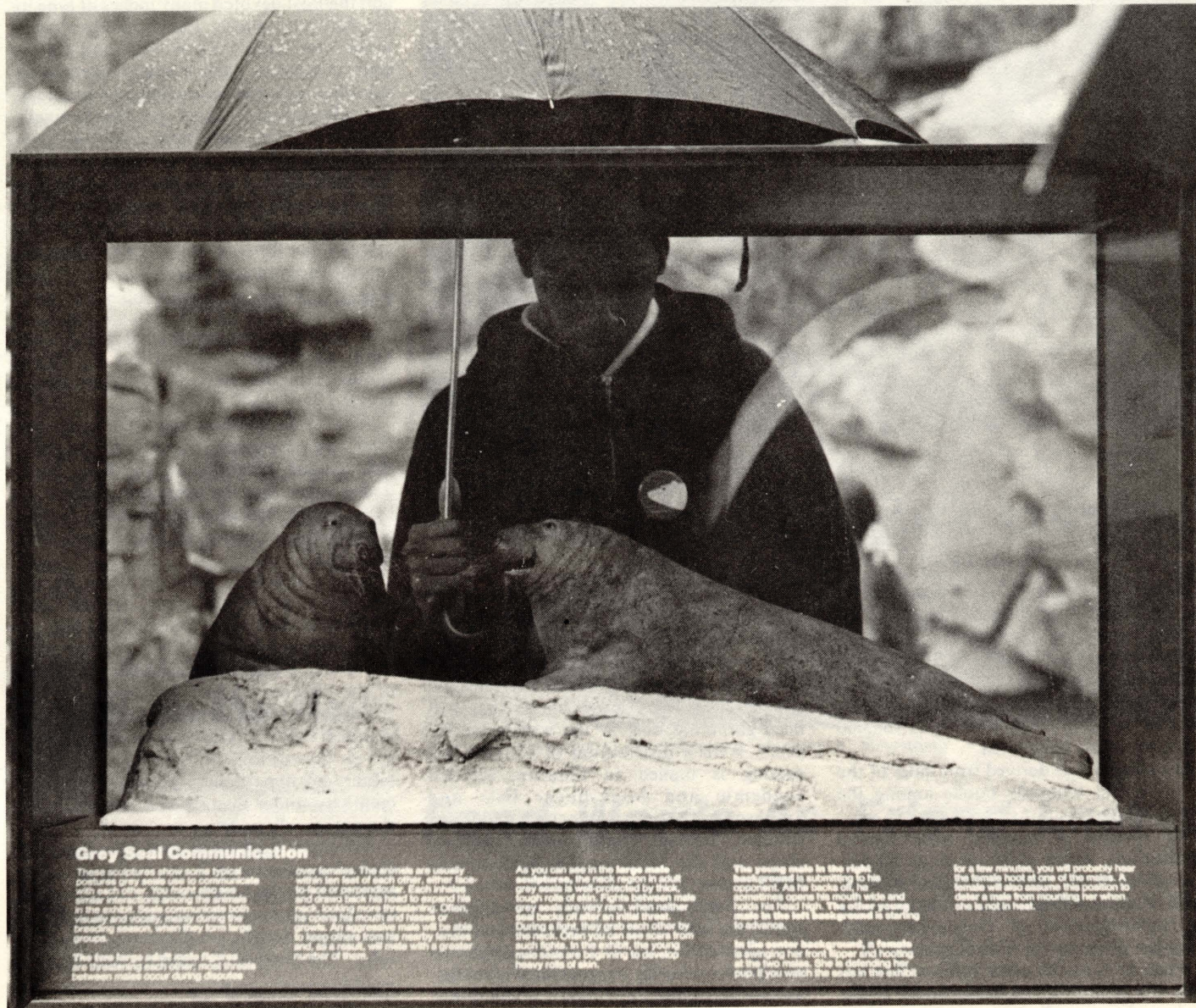
"We use symbols extensively because studies in the Park have shown that well over half of our visitors are children or visitors from Europe where the international symbol system is used extensively," Mulcahy said.

Trail maintenance is a never-ending process, according to Emily Rudin, writer-editor in the Zoo's Office of Graphics and Exhibits. The decals, totems and other signs fade and wear out just from exposure to the elements.

"The staff could come up with lots of great ideas for banners or signs which just won't work outdoors at the Zoo," Rudin said. "Nearly everything we design has to be strong enough to be walked on, snowed on, rained on and touched by thousands of curious children. So they all must be durable and easy to replace."

Photos on the interpretative labels at the lion and tiger exhibit, which opened in late 1976, are ready for replacement now because they are showing the effects of exposure to the sun.

The style of labels varies from one exhibit to another. Beaver Valley, which opened last May, has three-dimensional scenes with fiberglass sculptures. In one such scene, figures of grey seals are arranged in natural



A young visitor intently studies a three-dimensional model of "Gray Seal Communication" in the Zoo's Beaver Valley.

postures on a sand ledge; the legend explains how the animals communicate with one another.

In the Monkey House, the labels are printed on acetate sheets, which can be fastened unobtrusively to the glass fronts.

Thus, the designers can be more flexible in the Monkey House, where not a week goes by without at least one animal move. These easily switched labels make more sense than permanent silk-screened captions. Occasionally, a label has to be replaced because the resident has decided to chew on it.

## Night Security Beefed Up

Nighttime security assistants have been hired by the Smithsonian's Office of Protection Services to provide additional security for staff, Associates and volunteers who leave Mall buildings after regular working hours.

The 10 security assistants, five on duty each night on alternating nights, are available 7 days a week from 7 to 10:30 p.m., or as late as midnight if necessary, to escort people or watch them as they go to their cars, the subway station or bus stops on and around the Mall.

The assistants were not hired, trained or classified as guards, OPS Assistant Director Clifford Books said. They carry no weapons, but are equipped with radios. They are intended as another presence so a person isn't walking alone.

The Protection Division, headed by Jay Chambers, has stationed assistants in the Air and Space Museum, the Hirshhorn Museum and the Arts and Industries Building—covering the Freer Gallery and the Castle as well—the Museum of Natural History and the Museum of History and Technology. Protection Services is keeping a log of which buildings have the greatest need for these services so that the assistants can be switched to different buildings as needed.

Canine teams, which are concentrated on the night shift, and available building guards also can be called upon during the evening hours prior to 7 p.m. when the new security assistants are not on duty. When not escorting persons in the Mall area, the assistants will be patrolling outside the buildings.

What doesn't vary is the style of the labels. The name of the animal (both scientific and common) is in clear, bold type on the top left of each label so that visitors will know where to look for the identification. There is a map, shaded to indicate the area of the world where the animal lives, and information on its natural diet, habitat, reproduction and social structure.

The latest project at the Zoo, involving the director, curators, architects, keepers and designers, is the construction of the Great Ape House, scheduled to be completed in the summer of 1980. As in Beaver

Valley, some labels will be three-dimensional, but this time they will consist of life-size models. There's been some talk of a sculpture featuring a family of gorillas or other great apes, accompanied by an interpretative label and brochures.

"Instead of looking at the typical height comparison wall charts indicating that an ape is this tall and a person is that tall, the visitor will be able to stand right next to the full-size sculpture of an ape," Mulcahy said. "And that will be a lot safer than standing next to the ape itself."

The ape house also may have a bulletin board listing the times of the feedings and keeper's presentations. Interpretative signs will be located indoors and outside along the walkways. Of course, there will be no bars. One-and-a-half-inch impact-resistant glass will separate the apes from the visitors—or the visitors from the apes. As curator William Xanten of the Mammal Division points out, the apes are separated from people primarily because they are so susceptible to human diseases, especially respiratory infections.

"Many of them," he said, "wouldn't quite know what to do in a crowd of strange humans anyway."

## Zoo Awards

The National Zoo won five awards at the national convention of the American Association of Zoological Parks and Aquariums in St. Louis this fall.

A first-place prize, under the category of "exhibit signage/interpretive presentations," was awarded for the Beaver Valley interpretive exhibits. Another first went to the Zoo's traffic-control signs.

The Zoo's 1977 Annual Report won an award in the "publications" group. Also taking top honors were the 1978 Christmas card, for "special event announcements," and the coordinated series of banners, buttons and cups, for "environmental graphics."

The Zoo's Office of Graphics and Exhibits designed, wrote, edited and produced the prize-winning entries.

These and other entries for the St. Louis convention are on display in the Graphics Office.

## Long Distance Runners

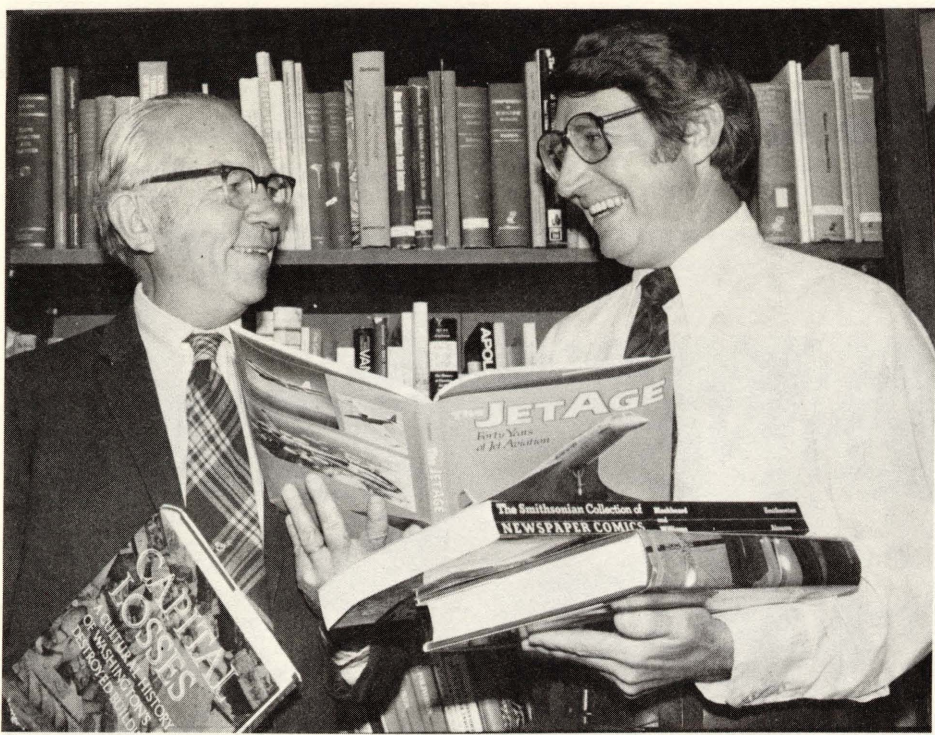
At least three Smithsonian employees participated in the 1979 Marine Corps Marathon held in November in Washington. Michael Collins, under secretary, finished in 3 hours, 9 minutes, a personal record. NASM art curator James Dean completed the 26-mile, 385-yard course in 3 hours and 15 minutes. It was Dean's fourth marathon in a year and his best time ever for the event. Another NASM staffer, Louise Hull, was one of approximately 600 women runners in the race which attracted more than 6,000 competitors.

## Prize-Winning Films

The Resident Associate Program won honorable mention in the National University Extension Association's Region II awards program this fall for its recent film series, "New Visions."

Jesse Cohen





Edward Rivinus (left) and Felix Lowe with new SI Press books

## SI Press Publishes in Black

For the first time in its 13-year history, the Smithsonian Institution Press finished in the black in fiscal 1979, with a net surplus of \$290,000 against a deficit of \$199,200 the preceding year.

Net sales also increased dramatically, from \$411,500 in fiscal 1978 to \$1,966,000 in the year just completed.

The surplus was derived from sales of the 26 trade and scholarly books among the Press' 141 publications.

No revenue is received from federal publications, which make up about 80 percent of the Press' total publishing picture. Sales of these publications are handled by the Superintendent of Documents, with revenues going to the U.S. Treasury.

When SI Press Director Edward Rivinus took charge in 1975, he established a 5-year goal—to increase the Press output to 20-25 new titles annually and to increase sales of trade books to the million-dollar range. The figures indicate that the goal has become a reality ahead of schedule.

An important element in the success story, Rivinus said, was the cooperative arrangement with art publisher Harry N. Abrams Inc. for sales of "The National Air and Space Museum" book and for co-publication of "The Smithsonian Collection of Newspaper Comics." Thus far, Smithsonian Associates have purchased more than 43,000 copies of the NASM book and over 25,000 copies of the comics collection.

Rivinus and Felix C. Lowe, deputy director, also credit the team work and professionalism of the Press staff, who produce quality books within a reasonable time-frame. Marketing techniques, under Lowe's guidance, have improved. "An SI Press staffer calls on wholesalers and major bookstores at least twice a year," Lowe

said. "Books published by the Press can be found in shops from Berkeley, Calif., to Bayonne, N.J., as well as in Washington, D.C., bookstores."

Rivinus believes the SI Press seasonal catalog now helps move books that had been gathering dust in the warehouse for years. With a distribution of 100,000, the catalog is mailed to libraries, selected academic and book-buyer lists and Smithsonian Resident Associates and is distributed through Smithsonian museum shops and the McGraw-Hill bookstore in MHT.

The press used to rely on another publisher, who acted as exclusive commission agent. Now, the SI Press distributes its own books with no intermediary involved. An extensive direct-mail list capability has been developed to target particular audiences.

Revamping of the Press' marketing processes has included the establishment of foreign sales representatives. SI Press books now have sales in Europe through Eurospan (a London-based distributor); in Latin America, Japan, Australia, India, the Philippines, Hong Kong, Indonesia and Southeast Asia through Feffer and Simons Inc. and in Canada through Macmillan of Canada.

The Press also imports and distributes books in the United States for the British Museum, the Israel Academy of Sciences and Humanities and Heinemann Educational Books Ltd. of New Zealand.

Julian Euell, assistant secretary for public service, under whose office the Press falls administratively, had this to say: "The talent was always there, but Rivinus put it together and rounded out the positive aspects of the operation by placing Lowe in charge of marketing."—*Johnnie Douthis*

## Perrot Leads Delegation Visiting China

A 12-person delegation from the Smithsonian arrived in Beijing (Peking) on Nov. 12 for a 21-day visit to the People's Republic of China.

The delegation, headed by Paul Perrot, assistant secretary for museum programs, was scheduled to visit Chinese scientific institutes and museums and to discuss exchanges and joint projects in biology, archaeology and museology. Members of the delegation also were prepared to lecture on subjects of individual scholarly interest and on research at the Smithsonian.

The visit came in response to an invitation extended by Pei Lisheng, vice chairman of the Scientific and Technical Association of the People's Republic of China, while in Washington last May.

A collateral invitation was extended to discuss plans for collaboration on a panda ecology project involving study of the panda in the wild. This area was to be explored by Dr. Theodore Reed, director of the National Zoological Park.

The members of the delegation, in addition to Perrot and Reed, were: Thomas Lawton, director, Freer Gallery of Art; Marvin Sadik, director, National Portrait Gallery; Martin H. Moynihan, senior scientist and former director, Smithsonian Tropical Research Institute, Panama; Robert M. Organ, director, Conservation

Analytical Laboratory, and Tung L. Wu, chemist, Chesapeake Bay Center for Environmental Studies.

Also, Donald R. Davis, chairman, Department of Entomology; Thomas Soderstrom, curator, Botany Department; J. L. Barnard, curator of crustacea, Department of Invertebrate Zoology; William B. Trousdale, curator, Department of Anthropology, and Richard E. Grant, curator and former chairman, Department of Paleobiology, all of the Museum of Natural History.

Dr. Wu also served as interpreter.

### SI on TV

"Reunions—Memories of an American Experience," a new Smithsonian film, has its TV premiere on Sunday, Dec. 23, at 7:30 p.m. on WETA, Channel 26, in Washington. The half-hour film is a prototype for a possible television series dealing with recollections of older Americans.

It focuses upon Gen. James H. "Jimmy" Doolittle, the pioneering aviator, and Gustav Tafel, owner of the nation's largest manufacturer and exporter of homeopathic medicines. Actor Burgess Meredith narrates the film, a production of the Office of Telecommunications and the Office of Exhibits Central Motion Picture Unit.

The Festival of American Folklife received its usual warm reception from newspapers, radio and television. The Star and the Post devoted many inches of type to the festival's music, foods, children's activities and to the Vietnamese and Caribbean immigrant participants. Coverage by suburban newspapers included an article in the Alexandria Journal on the festival's medicine show performers. Out-of-town papers carried features on local residents who participated in the festival. A feature by Diane Sawyer was carried by CBS Morning News, and National Public Radio and the Cox Broadcasting Corporation did several programs on site.

### Edison and Others at MHT

A Star editorial considered MHT's exhibit on Edison an occasion for "long thoughts in this period of anxiety about energy."

Articles on the show also appeared in the Post and newspapers across the country. Ada Louise Huxtable of the New York Times wrote that the exhibition chalked up "one more fascinating chapter in the Smithsonian's annals of art, science and nostalgia."

A long article in the Post dwelt on the ceremony at MHT when friends and relatives of Jack Soo presented the late actor's memorabilia to MHT curator Carl Scheele. Soo had been a member of the cast of the "Barney Miller" TV show.

Benjamin Forgey, the Star's art critic, applauded MHT's Afro-American art show for its illustrations of "survival and adaptability of a particular pattern of human creativity under the stressful conditions of slavery . . ."

"Thomas A. Edison and His Amazing Invention Factories," a half-hour film produced by the Smithsonian's Motion Picture Unit in conjunction with the exhibit, was shown locally on Channel 26 in October. The film was directed by John Hiller.

### The Great Crash of '29

Two exhibits, "The Great Crash" at NPG and "After the Crash" at NCFA, won the attention of the Washington Post, local television and network TV. CBS Morning News ran an in-depth piece on both shows. The NPG show was also covered by CBS Sunday Morning News with Charles Kuralt, King Broadcasting, WETA-TV and Japan Broadcasting. "After the Crash" was included in a Depression special being

made available by WETA-TV to affiliates nationwide. Washington Post art critic Paul Richard reviewed both shows.

### Portraits in Words and Pictures

A Star editorial applauded the appearance of author Isaac Bashevis Singer at NPG and praised the Gallery's leadership for continuing the "living self-portrait" series. Describing Singer's presentation as "something special," a Baltimore News-American article provided lengthy quotes from Singer's lecture.

Reviews of the Arshile Gorky shows at HMSG included details on art historian Ruth Bowman's detective work in locating the long-lost Gorky murals. The Star's Ben Forgey felt that the snapshots of Gorky provided a feeling for the things friends have written about the artist since his death—"his fascinating complexity, his intelligence, intensity and tremendous ambition, his many, many guises."

### People

An extensive illustrated article in Popular Photography on MNH's **Kjell Sandved** described the methods Sandved uses in photographing close-up images of the natural world.

The Phoenix (Ariz.) Gazette reported on the duties of **Martha Capelletti** as coordinator of traveling exhibitions.

The Oregon Journal offered details of NCA Director **Joshua Taylor's** recent lectures at Reed College and the Portland Art Museum.

**Rolland O. Hower**, freeze-dry specialist, was the subject of a recent article in the Baltimore Sun. The article focused on Hower's new SI Press book on freeze-drying methods and gave step-by-step procedures for the preservation of specimens.

**Dennis Stanford**, curator of MNH's Paleo-Indian project, was one of the archaeologists interviewed for a National Geographic story on the search for the first Americans. The article quotes Stanford on the significance of the cultural material located at the Dutton dig in Colorado.

—*Johnnie Douthis*

### Calendar

The Smithsonian Calendar for January will appear in the Washington Post and the Washington Star on Friday, Dec. 28.

## Comings and Goings

**Gaetano "George" Calise** has been named assistant director for support services at NZP. Calise, formerly a Naval Telecommunications Command engineer, has a degree in civil engineering from the University of Rhode Island and has taken ad-



vanced studies at the University of California. He has worked in construction, construction management in civilian and government fields and plant facilities management for the Defense Department. Calise will be responsible for the Zoo's Office of Facilities Management, Police and Safety, Graphics and Exhibits and Construction Management.

**Jill Cohen** has joined the Marketing and Communications Department of the Division of Performing Arts as an assistant. She comes to the Smithsonian from the Folger Shakespeare Library.

**Carson Connor** is now handling DPA's press information. Her previous employer was WJLA-TV.

**Patrick Corrigan** has joined NASM's Education Division as coordinator of special programs. He will be responsible for museum services to handicapped and learning-disabled visitors. Corrigan comes to the division from Silver Hill, where he worked in the restoration area.

**Dorothy Blaska** is the new secretary to the chief of the Education Division at NASM. Previously, she was executive assistant to James Biddle, president of the National Trust for Historic Preservation.

Staff changes at the Silver Hill facility include two new museum specialists, **Judith Jordan** and **Edward Thayer**. Three members of the facility's staff recently left: **Pat Merchant**, museum technician, has moved to the Eastern Shore after 7 years with the Smithsonian; administrative clerk **Mike Mikitish** has retired after 20 years at Silver Hill, and **Larry Motz**, museum technician, has accepted a position with a local advertising agency.

**Von D. Hardesty** is a new assistant curator in NASM's Aeronautics Department. Hardesty, Guggenheim fellow for 1978-79, taught European and Russian history for 8 years in Ohio. His research specialty is Soviet air power, and he is writing a book on the history of the Soviet Air Force in World War II.

**Helen J. Hutchinson**, administrative assistant for MNH's Department of Vertebrate Zoology for the past 4 years and a secretary for the Department's Division of Mammals for the previous 6 years, has retired.

**Don Lamb**, a physics professor at the University of Illinois, is visiting the Center for Astrophysics for 1 year. He is working with **A. G. W. Cameron**, **George Field** and **Riccardo Giacconi** on data from the Einstein satellite. He is also working with **George Rybicki** and **Jan Von Paradijs** from the University of Amsterdam in research on neutron star atmospheres.

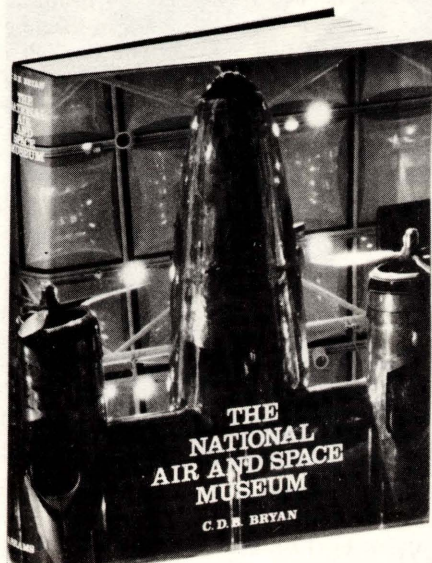


## Ode To A Saga Of Flight

"I've never seen a product with which I fell in love more readily," Deputy Director Melvin Zisfein, of the National Air and Space Museum, says.

It's easy to understand why. "The National Air and Space Museum," newly published by Harry N. Abrams Inc., is an art book, museum catalog and saga of flight all wrapped in one strikingly illustrated 504-page volume, weighing a hefty 7 pounds. There are 303 illustrations, including 259 in full color.

Zisfein and Smithsonian Under Secretary Michael Collins, NASM's first director,



who provided a foreword, were involved in the book project from its inception.

To Zisfein, the book is notable from several viewpoints. It is the only work which successfully weaves NASM's exhibits into a comprehensive history of flight.

But what's truly remarkable, in Zisfein's

judgment, is that the author "could so readily turn our museum into such an excellent book. In my management of our exhibit efforts, I have always said, 'If it reads like a book, don't put it on our walls.' The author has taken the information off our walls, mixed it with a generous additional portion of flight history, stirred in the results of his many conversations with us, added many great color photographs and come up with a real winner."

The author is prize-winning writer C.D.B. Bryan, perhaps best known for his book, "Friendly Fire." Bryan says writing the NASM book was "a return to my childhood fascination with all things that flew." At a news conference launching the book, he paid tribute to all the NASM curators and staffers who gave so much of their time and knowledge to the book.

Abrams has printed a first edition of 120,000 copies, and the book will be offered as a Book-of-the-Month Club Dividend in the spring of 1980.

"The National Air and Space Museum" is available in commercial bookstores and the NASM and Arts and Industries bookstores. It sells for \$42.50 until the end of the year, when the price rises to \$50. Smithsonian employees receive a 20-percent discount.

## Afro-American Crafts on the Mall

The grand finale of the exhibition, "The Afro-American Tradition in Decorative Arts," is on view at the Museum of History and Technology through Dec. 31.

The exhibit, which has traveled to six other cities since its opening at the Cleveland Museum of Art last year, is divided into nine sections—basketry, musical instruments, quilting, wood carving, pottery, blacksmithing, boatbuilding, architecture and graveyard decorations.

At MHT, the last stop on the tour, there will be a further attraction—an introductory section in the first-floor pendulum area announcing the main exhibit on the third floor. For this added starter, Community Life curator Richard Ahlborn has pulled together some 50 items from three Smithsonian museums—the majority from MHT,



Richard Ahlborn (left) and James Piper

with a few from the Museum of Natural History and the Museum of African Art. Designer for both portions of the exhibit is James Piper.

In the main exhibit and in his 175-page illustrated catalog, guest curator Dr. John Michael Vlach, from the University of Texas Anthropology Department, seeks to demonstrate the adaptation of traditional African designs to meet the utilitarian and decorative needs of both black and white Americans. Some 75 photographs and 100 objects were gathered from individuals and institutions around the country, including the Smithsonian. Crafts in the exhibition date from 1850 to the present.

"The point of the exhibit," Ahlborn said, "is that, whether these objects are called crafts or decorative arts, all are functional—blankets keep people warm, boats are used in fishing, baskets hold food, yarn and the like—as well as being decorative or aesthetic."

The main exhibit was initiated by the Cleveland Chapter of Links Inc. a national organization of black women promoting civic, cultural and educational activities.

—Kathryn Lindeman



Executive Assistant to the Secretary, Dorothy S. Rosenberg

## Fond Words As Friend Leaves

Charles Blitzer calls her the unsung "Terry Bradshaw of the Smithsonian."

John Jameson refers to her as "my friend, confidant and advisor for 21 years."

James Bradley says, "She has the ability to anticipate problems and to propose alternative solutions."

Dorothy Rosenberg, the subject of these accolades, disagrees: "It has been my good fortune to associate with people who carried heavy responsibilities and who gave me an opportunity to participate while learning." Typically, she makes no reference to the responsibilities she has carried.

After 21 years at the Smithsonian, the last 6 as executive assistant to Secretary Ripley, Dorothy Rosenberg will retire Jan. 11 and turn more of her attention to her son and daughter and her three grandchildren, one of whom, born recently in California, she has yet to see.

Most of Rosenberg's contributions to the Smithsonian will remain unlisted and unchronicled, but around the Institution she is known as the person "who gets things done—and done right," as one admirer said.

The Board of Regents, at its meeting Sept. 17, took note of this quality in a resolution commending Rosenberg for her "exceptional soundness of judgment, resourcefulness, devotion to the ideals of the Institution and, above all, unfailing graciousness."

The resolution came as a surprise to Rosenberg, since her responsibilities normally include the preparation of the Regents' agenda.

Blitzer's comparison of Rosenberg with Terry Bradshaw, the quarterback of the successful Pittsburgh Steelers, was echoed, in a fashion, by Betty Morgan, former assistant treasurer of the Smithsonian and a longtime friend.

"She is a low-keyed dynamo," Morgan said. "She is stubborn but never unreasonable." Morgan spoke of Rosenberg's attention to detail, her ability to forge consensus from disagreement and her dedication to principle. "There have been times when a lesser person would have given in to the pressures, but Dorothy won't," Morgan said.

Dorothy Rosenberg came to the Smithsonian in 1959 from the Department of the Interior where she worked in the Office of the Secretary. At the Smithsonian, she was office manager for Under Secretary Bradley and his successor Robert A. Brooks. In 1973, she assumed her current position as executive assistant.

"I simply can't imagine what the place will be without her," Blitzer said, "but I do know that my life will be more difficult and less pleasant."

"Her perceptive understanding of the unique qualities of the Smithsonian and how it

functions have enabled the Institution to achieve many of its objectives," said David Challinor.

Rosenberg, however, speaks of herself as a member of a team. "I'm just one of the many who have contributed," she said. "Because it's a group effort, you feel part of it, even though you don't get your name on anything."

Secretary Ripley simply said, "How do you bestow encomiums on someone who deserves them all? She will be very much missed."

## Watson Steps Down

Thomas J. Watson Jr., chairman of the Executive Committee of International Business Machines Corp., resigned his appointment as citizen member of the Board of Regents when he became the U.S. ambassador to the Soviet Union on Oct. 12.

Watson, a Regent since 1969, was a founder and charter member of the National Board of the Smithsonian Associates and a strong supporter of Smithsonian magazine.

Watson, serving as the Board's first chairman, secured the interest of a group of distinguished Americans in building the organization. Secretary Ripley, noting that the Board "had played a significant role in acquainting the nation with the Institution's multifaceted activities," said of Watson: "The Smithsonian owes a significant debt to this wise and generous individual."

## Art Index Update

In "Sorting Out the National Collections," last month's Torch reported on four surveys begun this year to compile information Institution-wide on photographs, prints and drawings, decorative arts and folk materials.

The Smithsonian Art Index, another such survey, was begun by the National Collection of Fine Arts in 1976 to provide information on works of art in SI collections outside of the art museums. Bess Hormats, research coordinator for the Index, has provided an update to our February 1977 Torch article describing the Index:

"The SAI now includes about 200,000 works belonging to the Museum of History and Technology, the Museum of Natural History, the Air and Space Museum, the National Zoo, the Smithsonian Archives, the Smithsonian Building and works of American art in the collections of the Freer Gallery. When computerized, information about the works will be available by artist, title, medium, subject, Smithsonian division and catalog and accession numbers."



## Congress Okays SI Budget

By David Maxfield

A bill containing the Smithsonian's fiscal 1980 budget was approved by both houses of Congress on Nov. 9 and forwarded to the President. It contains \$140,081,000 for salaries, expenses and construction projects recommended by a Senate-House conference committee.

The final amount came to \$533,000 more than the sum initially approved by the House July 30 and \$10.7 million more than that okayed by the Senate Oct. 18. The Smithsonian has requested \$145 million for the year.

The largest portion of the budget total—\$103.8 million—covers salaries and museum expenses, followed by \$20.6 million for construction of the new Museum Support Center at Silver Hill, Md., needed for storage, conservation and study of the SI collections. Contracts for the projects are expected to be awarded in 1980 and construction completed by late 1982.

Other building projects funded by Congress include \$6.3 million for construction and improvements at the Zoo and \$350,000 for bringing the Museum of African Art into compliance with the Institution's building codes and regulations.

## Taping Decade of Information Radio

"Radio Smithsonian," a weekly taped half-hour program produced by the Office of Telecommunications, celebrated its 10th birthday last month at a party complete with old radio sets and highlights of past programs.

Among the guests were the past and present "voices" of "Radio Smithsonian": Cynthia Helms, who with producer Fred Gray initiated the service; Therese Keane, who now does arts reporting for WETA-FM, and the current researcher and interviewer, Ann Carroll. Paul Johnson is executive producer.

Helms reminisced about her favorite interviewees from the early days: author Saul Bellow, MNH scientist Meredith Jones, anthropologist Louis Leakey, artist Jamie Wyeth and NCFA Director Joshua Taylor. "Radio Smithsonian," she noted, was launched principally as a means of informing the public about little-known research carried on behind the scenes at the Smithsonian. One of her most difficult tasks, Helms said, was convincing the guests that they should relax and speak informally.

Keane remembers mountain climber Sir Edmund Hillary as a "big, gangly, old-boy type with a hell of a handshake." The job, Keane said, taught her, in a painless way, new things about archaeology, geology, anthropology and other branches of science.

At first, "Radio Smithsonian" was carried only in Washington by WGMS-AM and FM. That station still airs the program on Sunday nights, but the show is now distributed (by Parkway Productions) to nearly 60 stations across the country with a potential listening audience of 6 million.

—Johnnie Douthis

### Radio Smithsonian

Broadcast on WGMS-AM (570) and WGMS-FM (103.5) Sundays at 9 p.m.

- Dec. 2 "Catlin's Indian Gallery," and "Doctoring' Skylab"—The medical implications of our forays into space.
- Dec. 9 "Popular Culture in the Soviet Union."
- Dec. 16 "Singer the Storyteller"—The great Yiddish writer Isaac Bashevis Singer, who received the Nobel Prize in 1978, talks about his life; and "A Century of Ceramics"—A look at a new Renwick exhibition.
- Dec. 23 "As Time Goes By"—Howard Koch, co-author of the screenplay for "Casablanca" and a victim of black-listing, talks about his experiences; and "Pathways to the Gods"—The mysterious giant drawings of the Nasca Desert in Peru.
- Dec. 30 "A Conversation with Louise Nevelson," and "Shooting from the Skies"—A talk with two masters of aerial photography.

The \$500,000 Smithsonian request for planning the South Quadrangle development was not approved by Congress. The Senate earlier had earmarked \$250,000 for initial planning of an Oriental arts facility, a new home for the Museum of African Art and support facilities, including parking and a library. The House denied all the funds, and the Senate conferees accepted that position. In its report on the bill, the Senate Appropriations Committee said that "more precise planning, including proposals for non-federal financing, needs to be accomplished before a federal commitment is made." (Secretary Ripley traveled to South Korea and Japan in September to raise funds for the Oriental art gallery. See below.)

Rep. Sidney R. Yates (D-Ill.), chairman of the House Appropriations Subcommittee on Interior and Related Agencies, indicated during the conference meeting on the budget that even a small amount for planning implied a full commitment to the entire project. In the House debate Nov. 9 on the Appropriations Conference Report, Yates said that the Quadrangle planning funds were removed "in order to provide an opportunity for further reviews of certain aspects of the project."

The House and Senate also deleted \$457,000 requested for the Research Awards Program established in 1966 to fund, on a competitive basis, innovative research by the Smithsonian staff. In its report on the budget, the Senate Appropriations Committee said, "Stimulating research through grants to scientists is an important program which should enjoy full support from the Smithsonian's unrestricted trust funds."

The final appropriations bill, however, contained \$233,000 for work at the Smithsonian Tropical Research Institute, Panama, stemming from treaty-related requirements.

## Fund Search Goes to Orient

The Smithsonian's proposed construction of a new Oriental art gallery as part of the South Quadrangle Project advanced another step this fall when Secretary Ripley and James Symington, director of the Office of Membership and Development, visited South Korea and Japan to seek funds for the undertaking.

The Smithsonian is asking these and other Asian nations to contribute a total of \$5 million toward the \$13.4 million construction cost. The building is scheduled to be completed in mid-1984.

The trip marked the Secretary's second visit to Japan this year in connection with the projected gallery. Following earlier meetings, Japanese Prime Minister Masayoshi Ohira pledged \$1 million toward the construction during his visit to the United States in May.

The Smithsonian is seeking an additional \$2 million in Japan, \$1 million in South Korea and the remaining \$1 million in Hong Kong, Singapore, Taiwan, Malaysia, Indonesia and the People's Republic of China.

In Japan, Ripley held meetings with Hideo Kagami, the Foreign Affairs Ministry's general director of public and cultural affairs, in addition to leaders of major Japanese industries. The Korean officials contacted included Prime Minister Kyu Ha Choi and Minister of Culture Seung-jin Kim as well as leading corporation chairmen or presidents.

## A Sip in Time

Garrick E. Smith, safety specialist with the Office of Protection Services' Safety Division, recently received a thank-you letter from James F. Sullivan, a Department of Agriculture safety officer from Ames, Iowa, along with commendation from OPS for his quick action in helping Sullivan recover from an insulin reaction.

Smith, an emergency medical technician in Gaithersburg during his off-duty hours, was representing the Smithsonian at a meeting of the National Safety Congress in Chicago when a call went out from the podium for a doctor. No one responded, so Smith offered his assistance. By administering sugar and water to the man who was in an insulin reaction and on the verge of unconsciousness, Smith helped him avoid serious complications and possibly death.



Fossil bird compared with silhouette of modern penguin for cover of Science magazine.

## 'Fossil Birds' (Continued from Page 1)

(an order that includes pelicans and cormorants). The wings and scapula, however, are closer in appearance and structure to those of a penguin, which belongs to the order Sphenisciformes.

"It's one of the more impressive instances of convergent evolution in the fossil record," Olson says. "You could say that if a bird wants to use its wings to move underwater, it's eventually going to become penguinlike in appearance."

Fossil remains of the birds were found by various collectors in Japan in the early 1970s and turned over to Hasegawa, who consulted Olson about the material and sent him plaster casts of some of the fossils.

"I figured out what order (Pelecaniformes) the birds belonged to from the casts and then flew to Tokyo in the summer of 1976 to see more of the actual material," Olson said. "From that, I was certain that it belonged to the family Plotopteridae, a group first described in 1969 by Hildegarde Howard on the basis of a single small fossil bone found in southern California."

Because of the very fragmentary nature of the evidence, Howard's diagnosis drew little attention at the time. "But now we have Plotopterid material consisting of several single elements or associated partial skeletons from six localities in Japan."

"In addition, we have received a partial

skeleton for our own Museum collected in the state of Washington. Of the major skeletal elements, only the end of the bird's bill remains unknown. Differences in size indicate that as many as five different species may be represented."

What happened to drive the birds to extinction about 25 million years ago? Olson believes the noted paleontologist George Gaylord Simpson may have offered the explanation.

Simpson, an expert on fossil penguins, has suggested that the ecological niche occupied by giant penguins in the Southern Hemisphere may have been pre-empted by seals during their period of great diversification 25 million years ago. "The fact that the Plotopterids disappeared simultaneously and occupied niches similar to those of giant penguins but in a different hemisphere may mean that they were also done in by the seals" Olson said.

Olson has a special interest in sea birds and a knack for making exciting fossil finds in this area both in the field and in the Museum's collections. His field finds include the first discovery of a full skeleton of the Ascension Island flightless rail, and in a Museum collection drawer, he recently came upon a long-overlooked skeleton of an Eocene frigate bird, the earliest frigate bird so far discovered in the fossil record.

## Smithson Society Donates Art

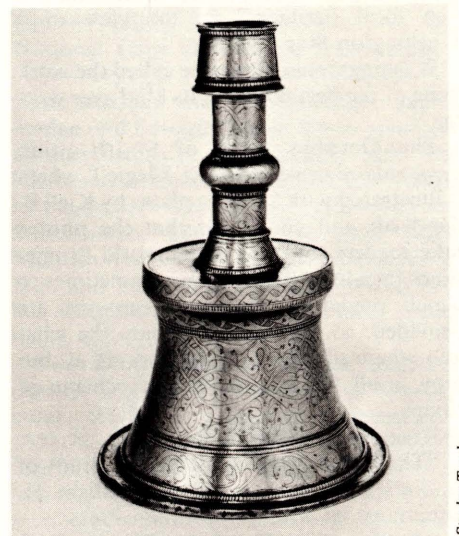
Four new acquisitions and two Smithsonian activities have been selected for funding by the unrestricted contributions of Annual Members of the James Smithson Society.

They were selected by the Secretary's Executive Committee and a representative from the National Board of the Smithsonian Associates.

The acquisitions include the Benjamin Lay portrait by William Williams for the National Portrait Gallery, a Turkish brass candlestick of the Ottoman period for the Freer Gallery of Art, a Colonial American silver teapot by Samuel Casey for the Museum of History and Technology and "Icarus," a sculpture by Michael Ayrton for the National Air and Space Museum.

Funding also was provided for a plant-growing house for the Smithsonian Tropical Research Institute in Panama and for support of a feasibility study by the Visitor Information and Associates' Reception Center on transportation around the Mall for persons with ambulatory difficulties.

The James Smithson Society was established in 1977 by the Smithsonian Board of Regents and the National Board of the Smithsonian Associates as the highest order of contributing membership. Annual Members are individuals who make unrestricted contributions of \$1,000 or more in a given year. Life Members are those who give \$25,000 or more, either in



The Freer's Ottoman candlestick

monetary donations or in additions to the Smithsonian collections.

In its third year, total Smithsonian Society membership increased 48 percent, from 181 to 268. Annual Members enrolled in 1979 were 148, up 24 percent from last year; there were 58 new Life Members, bringing their total to 120, a 94 percent increase. Among these were six former Life Members who made additional contributions this year. The total value of the additions to the collections given by Life Members in 1979 is estimated at \$7.6 million.



## Newsmakers

By Johnnie Douthis

**Wilcomb E. Washburn**, director of the American Studies Program, has been appointed a Phi Beta Kappa Visiting Scholar for 1979-80 by the United Chapters of Phi Beta Kappa. Washburn will visit nine institutions of higher education to lecture on such topics as the legal status of the American Indian, the early history of the Smithsonian Institution and American Indian tribalism.

Mixed media sculptures by **Rita Bosen** and graphite drawings by **Richard Stamm**, both display technicians in the Museum Shops' Design Department, are included in the "Abstraction to Realism" show at the Art Barn Gallery. Their works represent the "realism" side of the exhibit on display Nov. 7 through Dec. 2.

**Edith Mayo**, assistant curator of political history at MHT, was recently interviewed by CBS radio on the historic importance of women's organizations and what artifacts representing their work should be saved for future historical collections. The interview was turned into a series broadcast around the country in early October.

**John Harris**, editor at the SI Press, wrote an essay, "Jane Fonda and the Women: Notes on Women's Roles in Some Recent American Movies," for Unicorn Times.

**Monroe Fabian**, associate curator at NPG, spoke on "Pennsylvania German Culture" to the Washington Chapter of the American Association of Teachers of German at a meeting held at Georgetown University.

**Pat Chieffo**, NCFA's chairman of professional training programs, represented NCFA at a Georgetown University seminar on local internship opportunities.

**Stephen E. Weil**, HMSG deputy director, wrote "Vincible Ignorance: Museums and the Law," for the September/October issue of Museum News. That same issue ran an article, "No Fool as a Client," co-authored by **Alan D. Ullberg**, associate general counsel.

**Martina Norelli**, associate curator of prints and drawings at NCFA, made selections from the Wausau, Wis., Leigh Yawkey Woodson Art Museum's bird art exhibition for display at NCFA in February. While in Wisconsin, she was interviewed by WSAU-TV.

MNH anthropologist **Saul Riesenber** has been elected an honorary fellow in the Association for Social Anthropology in Oceania in recognition of his distinguished scholarship in Pacific Island studies.

**Miranda McClintic**, HMSG, and **Lynda Hartigan**, NCFA, were among the judges for City Art '79, an indoor-outdoor exhibition sponsored by Washington's Studio Gallery. The outdoor sculptures were on display through Nov. 6 on the F Street plaza outside NPG.

**Esin Atil**, associate curator at the Freer, lectured at the Turkish Mission to the United Nations on "Suleymanname," a manuscript which tells the story of Suleyman the Magnificent (1520-1566).

**Margery Gordon**, assistant curator of NCFA's Education Department, served as a consultant to the Witte Memorial Museum in San Antonio on the design of an Explore Gallery similar to that at NCFA. She also conducted an improvisational workshop for the docents at McNay Art Institute.

**Cynthia Adams Hoover**, curator in MHT's Division of Musical Instruments, participated in the national meetings of the American Musicological Society held in

New York, chairing a session on "Studies in American Music." She also took part in the panel discussion, "Non-Academic Employment for Musicologists." Hoover was moderator and discussant during the meetings of the Violin Society of America recently held at the Smithsonian.

**Peter Foukal**, a research associate at CFA, received honorable mention in the Hughes-Griffith Observatory Popular Astronomy Contest for his article, "Portrait of a Useful Star." The article appeared in the October issue of the Griffith Observer.

**Steven Weinberg**, CFA senior scientist, who was named a co-recipient of the 1979 Nobel Prize in Physics, has been awarded the Elliot Cresson Medal from the Franklin Institute of Philadelphia.

**Cynthia Jaffee McCabe**, HMSG curator for exhibitions, served as the Washington curator for "New York: Art on the Road," a selection of 97 posters commemorating shows organized in the past 5 years by the New York State Museum and other visual arts organizations. The exhibition was on view at the Department of Commerce from Oct. 25 through Nov. 30.

**Nora Panzer**, docent program manager at NCFA, conducted a 2-day docent workshop for the Arkansas State Art Council and for volunteers at the Little Rock Arts Center.

**Andrea K. Dupree**, senior research associate at CFA, and **Lee Hartmann**, CFA research physicist, co-authored "Hunting for Black Holes" in a recent issue of Natural History.

**Michael Lawson**, research historian at NPG, presented a paper on "Socio-environmental Impact of Federal Dam Projects on Sioux Reservations" at the annual conference of the Western History Association in San Diego. He recently received a grant from the Lyndon Baines Johnson Foundation to study the implementation of Indian self-determination programs during the Johnson administration.

**Leni Buff**, NPG docent coordinator, participated in the "Explorations in the Walters" workshop at Baltimore's Walters Art Gallery, making a presentation on portraits.

Resident Associate Program Director **Janet W. Solinger** attended the International Council of Museums Public Relations Meeting held at the International Museum of Ethnology, Leiden, Holland.

**Mike Lyons**, museum technician at Silver Hill, won four awards for his model aircraft entries at the International Plastic Modelers Society's regional convention held in Washington. Lyons was awarded two first place honors, a second place and an honorable mention.

NASM curator **Glen Sweeting** attended the eighth annual U.S. Army Museum curators' conference held at Fort Benning, Ga.

**Robert B. Meyer Jr.**, curator in NASM's Department of Aeronautics, delivered a lec-



TOO MUCH THANKSGIVING TURKEY? . . . No, that's just how Colombian artist Fernando Botero likes to paint and sculpt people. A retrospective of his work, the first ever in the United States, opens at the Hirshhorn on Dec. 20. Above, Botero's "Self-Portrait with Madame Pompadour."

ture on the "History of Aero Engines" to a group of University of Virginia students.

**Noel W. Hinners**, NASM director, has been elected to a 3-year term as a trustee of the University Corporation for Atmospheric Research. UCAR is composed of 46 universities and manages the National Center for Atmospheric Research in Boulder, Colo., under contract to the National Science Foundation.

**Walter H. Flint**, curator of astronautics at NASM, delivered a lecture on "20 Years of Manned Space Flight" to the National Capitol Section of the American Institute of Aeronautics and Astronautics.

The National Academy of Television Arts and Sciences has invited **Karen Loveland** to serve as a member of the nominating panel to screen National News

and Documentaries for the 1978-79 Emmy Awards. Loveland is director of the Motion Picture Unit of the Office of Exhibits Central.

**Frans A. Stafleu**, MNH research associate, and **Richard Cowan**, senior botanist at MNH, have been awarded a Citation of Special Recognition by the Associates of the National Agricultural Library of the U.S. Department of Agriculture in Beltsville, Md. They were honored for their authorship of the first two volumes of "Taxonomic Literature," a selective guide to botanical publications and collections covering the period 1753 to 1939. The first two volumes, 6 years in preparation, each run 1,000 pages. The final four volumes in the series, equally massive, are expected to be completed by 1986.

## Geologist Studies Chinese Deserts

Geologist Farouk El-Baz, research director of the National Air and Space Museum's Center for Earth and Planetary Studies, was one of six American scientists visiting China on a recent 4-week tour sponsored by the National Geographic Society.

After attending lectures in Peking at the Institute of Geography of the Academia Sinica, the group began a train trip across thousands of miles into western China.

In Lanchow, the team studied programs developed to halt the encroachment of desert on arable land.

In the Tengri desert, the team witnessed a program designed to stabilize the movement of the dunes with 3-foot squares planted with grass and irrigated by water from the nearby Yellow River.

"Though the grid method may seem unsophisticated to us," El-Baz said, "it works very well. In fact, I found the Chinese's ability to stabilize the dunes without calling on fancy technology or chemical sprays impressive."

El-Baz' relationship with China will resume next spring, when the National Geographic Society plays host to six Chinese scientists studying deserts in the American Southwest. El-Baz expects to show them around the Earth and Planetary Studies Center and escort them to Arizona on a desert field trip.



**HISTORY AWARD . . . Forrest C. Pogue**, director of the Eisenhower Institute for Historical Research in the National Museum of History and Technology, is the first recipient of a newly established award for contributions to oral history. The award was presented by Benis Frank (right), historian with the Marine Corps' oral history project

and past president of the Oral History in the Mid-Atlantic Region organization. The presentation was made at a recent meeting, which was sponsored jointly by OHMAR and the Smithsonian Archives and focused on the various types of oral history projects at SI. The new award, named after Pogue, will be presented annually by OHMAR.

## Series Pubs at UNESCO

The Smithsonian Press series publications, issued since 1848 on research at the Institution, received new international recognition when Al Ruffin, managing editor of the series, and Larry Long, production manager of the Press, were invited to speak and participate at the Third Conference of European University and Scholarly Presses held by UNESCO in Paris in October.

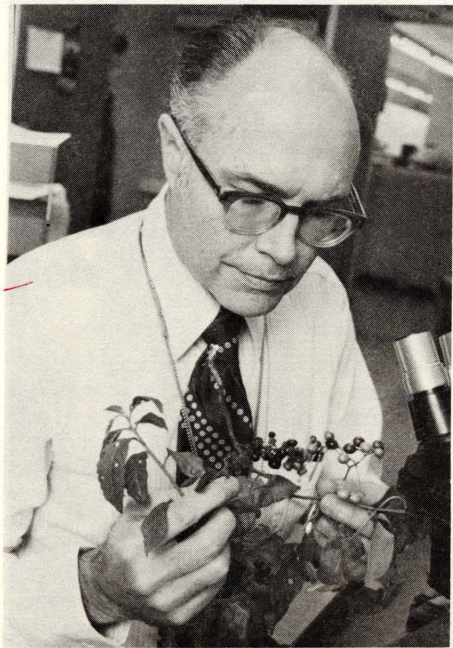
Ruffin spoke to more than 100 publishers, editors and officials from 17 nations on the editing and production of the nine monographic series issued under the Smithsonian imprint. Long discussed new techniques of computerized phototypesetting as they apply to scholarly publishing.

The Maison des Sciences de l'Homme, which hosted the conference, also asked the two Smithsonian representatives to make a special presentation to its editors on the procedures and structures of the Series Section at the Press.



## Q & A

Should you find your young child in the back yard feasting on brightly colored berries from an unknown plant, don't panic. A quick way to identify the offending growth is to call one of the botanists in the Museum of Natural History. MNH botanists routinely soothe concerned parents and identify plants by phone. Dan Nicolson, now in his 15th year with the Museum, handles many of the calls from parents referred by local poison control centers. He was interviewed by Torch staff writer Kathryn Lindeman.



Nicolson with a poisonous pokeweed sample

Q. What poisonous plants do we have in this area?

A. There are three outdoor plants around here that parents need to worry about: yew (or *Taxus*), climbing nightshade (a relative of the potato) and pokeweed (or inkberry). We get our calls on these from September through December.

Q. What about indoor plants?

A. We can expect a call on something like *Dieffenbachia* in the dead of winter because it's a house plant. But eating *Dieffenbachia* is what I call a self-correcting activity—a person can't eat enough to kill him before the irritation begins. It doesn't bother him for a minute, then smoke comes out of his ears. *Dieffenbachia* is called the mother-in-law plant because the tongue will swell up and the victim can't talk. A lot of people want to eradicate these plants because they are poisonous, but that isn't really necessary.

Q. How do you get enough information over the phone to identify the plants without seeing them?

A. Sometimes the adult is so concerned about the child that I can't get information about the plant. The parent doesn't know how many berries or leaves the kid has eaten. I always reassure them immediately that there probably wasn't a dangerous amount consumed—often kids don't eat many of the berries or foliage because they just don't taste good. I soothe the caller so that I can elicit a description—is it a shrub, tree, herb? I get the common name by asking "What do you call it?" As soon as I get an idea which plant it is, I ask more specific questions: "Are the leaves alternate?" and so on.

Q. How easy has it been to identify these plants?

A. About 95 percent of them turn out to be well-known plants. Jazzy, hype names used by commercial companies can lead you astray for a while, like miniature watermelon being called "sugar lump." Of course, knowing what is in season helps me.

Q. What happens after you've identified the plant?

A. If the plant is poisonous, I refer the caller back to poison control, particularly if I know the plant is a yew or pokeweed, if there are any symptoms or if the parent

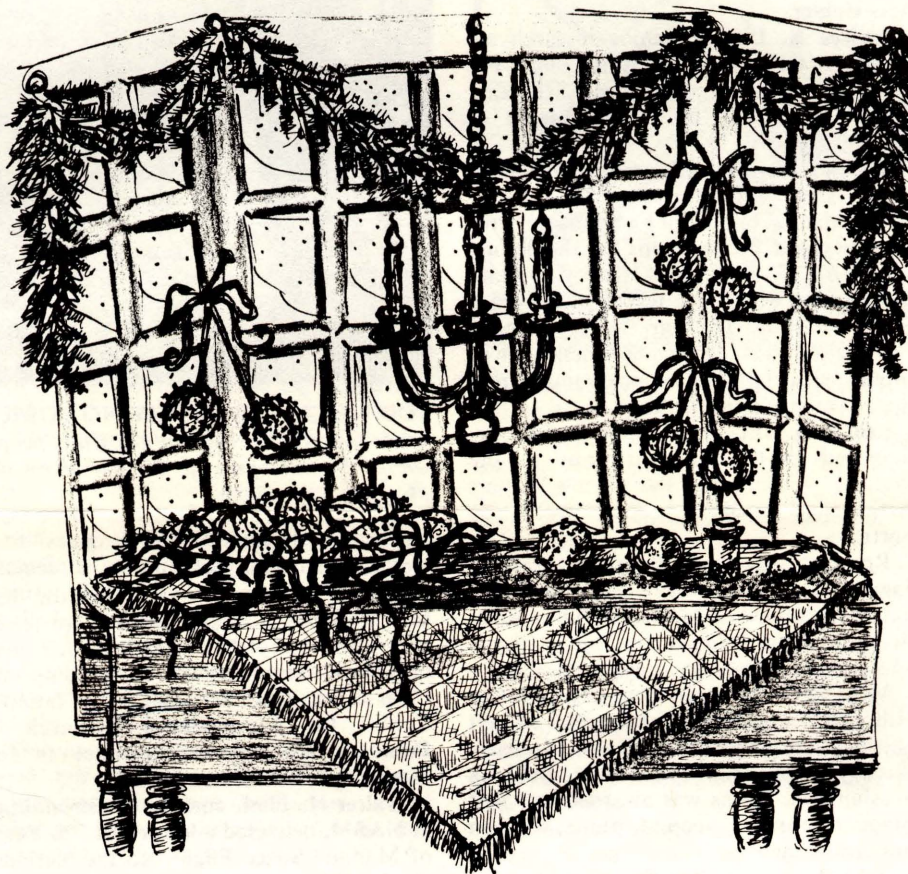
knows the child ate a lot of it. It's hard to know how many berries it will take to affect the child—much depends on his weight.

Q. Do you know if any of the calls have revealed cases of serious poisoning?

A. We don't get any feedback from the callers or from the poison control centers. I've never discovered the outcome of any of my phone identifications, so I don't know how serious any of the incidents have been. But the potential is always there. I read about the death of an ingenious 5-year-old girl who took a bunch of the purple pokeweed berries, crushed them and mixed them with water and sugar to simulate grape juice. This made it palatable enough for her to consume a large quantity of the poison.

Q. How many of these calls do you get?

A. Through the year, we have about two or three calls a month on house plants. People have called about plants which I later discovered were jade plants, Swedish ivy, peperomia, etc. With the fall fruiting in September and October, we get more inquiries, including about two or three a week on outdoor plants.



Drawing by Kathryn Meehan

## FLORA SMITHIANtha

By James Buckler

Deck the halls with pomander balls at Yuletide! These dried, natural decorations are made with cloves inserted into apples, oranges, lemons or limes. They add a spicy fragrance to traditional arrangements of pine, spruce and cedar boughs.

Each apple requires approximately one small can of whole cloves, so you will need a lot of them. You might try to find a restaurant supply house which may be willing to sell you a commercial-size can.

To make an apple pomander ball, begin at the top of the apple and insert rows of cloves from top to bottom as closely as possible. Cover the entire apple in this way, trying not to leave any open spaces. The apple will be rather soft when completed, but it will harden within a week, or sooner if placed in a warm, dry place, preferably in the sun. The apple will continue to ooze during the hardening period, so it should be placed on a towel or newspaper.

Citrus pomanders should be made in a slightly different way. The cloves should be stuck into the fruit at random, rather than in straight lines, in order to prevent the skin from cracking. If you find the skins difficult to pierce, or if your thumb begins to look like a pin cushion, start the holes in the fruit with a skewer or a bobby pin.

Once the surfaces are covered with cloves, mix equal parts of ground cinnamon and orris root (available at drug stores) and put a heaping teaspoon in a small bag. Shake each clove-stuck orange, lemon or



To 19th-century minds, this card from MHT's collection was an apt holiday greeting.

## 'Holidays' (Continued from Page 1)

from puppet shows and 17th-century family games to jugglers and carolers.

Special holiday film programs will be presented at MHT, the National Collection of Fine Arts and the Renwick. For titles and schedule information, consult the Smithsonian Calendar.

Events marking Kwanza, a 7-day Afro-American celebration, will begin at the Museum of African Art on Dec. 26 with a candle-lighting ceremony. Story-telling sessions and jam sessions for young musicians will be held at 11:30 a.m. each day on the 27th, 28th and 31st. There will also be Kwanza gift-making workshops, tours of various exhibits in the Museum and two dance performances in MNH's Baird Auditorium—one on Saturday, Dec. 29, and another on Sunday, Dec. 30. The final observance of Kwanza will be held New Year's Day.

This month the MAA boutique will offer jewelry from West Africa, an unusual collection of gourds and baskets, animal figures made of soapstone and other handcrafted items. For information on all Kwanza activities, call 547-6222, ext. 44 or 45.

Again this year, the museum shops will be all dressed up for the holidays, with a Victorian theme in four Mall museums. At the shops in MHT, Arts and Industries, MNH and Air and Space, Victorian decorations in purple and orange will be grouped among evergreen boughs. Of course, the A&I shop will be the most Victorian, with lots of lace and ribbons and a fully decorated gazebo, according to Richard Mancini, the new shop designer. Last year's decorations in that building won Display Technician Rita Bosen an award from Visual Merchandising, a national trade magazine.

The display case near the tiger at the MNH shop will boast a deer covered with moss in an arrangement that will look something like a fantasy forest.

The Renwick has a special sales exhibition this season called "Toys and Other Pastimes: Not for Children Only," complete with dollhouses, wooden put-together toys, batiks and backgammon. All the items are handmade by American craftsmen and many are one of a kind.

Many of the items in the shops are also listed in the Christmas catalog.

Among the popular catalog gifts this year are: a Lenox vase (a reproduction of an early 18th-century vase), a Smithsonian bronze elephant, an Earth and space globe, a green silk scarf, a framed print and, as always, the calendar. "What's different this year is that people seem to be buying the higher-priced and higher-quality items," Virginia Fleishman, marketing manager, says.

## Mountain Housing

The Mt. Hopkins summit dormitory, otherwise known as the "MHO Hilton," is now 80 percent complete and scheduled to be ready for occupancy by Christmas.

The two-story structure, designed to accommodate astronomers at work on the new Multi-Mirror Telescope, will sleep 10.

To ensure quiet for the scientists, who must work at night and sleep by day, walls are constructed with double-thick, sound-proof paneling. All wood is fire-resistant and windows are double-glazed.

At the end of the day, the porches facing southwest provide a pleasant place to relax and watch the sun go down over the Boboquivari Mountains.

## SMITHSONIAN TORCH December 1979

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

## Bargain

All Smithsonian employees and volunteers are invited to subscribe to the *Wilson Quarterly* at a reduced rate of \$6 for four issues, instead of the usual \$12. The discount applies to personal and gift subscriptions. Orders accompanied by checks should be sent to Melanie Davis, SI-457.