Winter Wonders: Record Snow, Chinese VIPs, Barricades

By Linda St. Thomas

The Smithsonian museums were forced to close their doors Monday and Tuesday, Feb. 19 and 20, after the Great Blizzard of '79. It was the first time in at least 50 years that the museums were closed for 2 consecutive days because of weather conditions. However, in recent weeks museums on the Mall did manage to cope with several less severe snow and ice storms, barricades which kept the tractors of protesting farmers on the Mall and surrounded Smithsonian buildings and visits from Chinese Vice Premier Teng Hsiao-ping and his wife Madame Cho Lin, both accompanied by hundreds of news people.

The museums reopened Wednesday, Feb. 21, although icy road conditions made it difficult, if not impossible, for staff and visitors to get to the Mall. The Zoo remained closed through Wednesday. It also had been shut down for one full day and several half-days earlier in the month.

To add to the problems, at about 4 p.m. Friday, Feb. 16, a water pipe in the Museum of History and Technology burst, spilling more than 100,000 gallons of water into the east section of the ground floor and basement. The ruptured pipe was replaced Friday evening and the building reopened Saturday morning.

The big storm began about 3 p.m. Sunday and continued through the night. By midnight, when the museums' guards normally change shifts, there already was an accumulation of about 4 inches and it was snowing heavily. Guards were asked to re-

(See 'February,' Page 6.)
Fellowships For Working Research

Vaudeville!

Sometime between a Friday afternoon late in January when they gathered for their first rehearsal and Saturday when they performed before a packed house, one singer, three comedians, a tap dancer, a juggling elephant, a puppet, a producer and a director put together a show called "Vaudeville!"

You needed a script just to follow the buzz of activity at rehearsal in the Baird Auditorium, with New York director Ernestine Perrie watching each performer and offering suggestions, technical director Harold Clester fiddling with spotlights while showing instructions to the light crew and Michael Moschen strolling across the stage juggling three balls as if it were the easiest thing in the world. Just to add to the confusion, comedians Joe Silver and Paul Dooley kept cracking jokes that had nothing to do with the script.

James Morris, Division of Performing Arts director, who wrote and produced the show, busily conferred with Perrie about the script, music notes and a thousand other details. This was the second time Perrie worked on a DPA production—she directed last season's Hutchinson Family concert at the Renwick.

Work on the DPA production of "Vaudeville!" began last summer when staff researchers took a close look at the old-time vaudeville performers and the way they did their thing directly to their audiences—even when one or more of the performers were on stage, he would face the audience to deliver his lines. In the DPA show this technique was used by Joe Silver and Paul Dooley, a perfect Bert Wheeler sketch, "My Dog Had Pups."

The word "vaudeville," some experts believe, comes from the French vaux-de-vivre, valley of the Vire River in Normandy, used to describe plays performed in outdoor theaters during the medieval period. Early American versions of what had become French variety shows included singing, dancing and comedy acts. But the shows were often vulgar, so theater managers interested in family audiences tried to clean up their acts and called the whole thing "vaudeville," probably in the belief that anything sounding French had to be clean.

"This type of entertainment presents a special challenge for performers and producers. Vaudeville shows were more economical than many of our performances are today. A performer had only about 5 minutes to get to stage, introduced his number, interested the audience, build the act to climax and get off stage. Obviously, every word, every gesture and every piece of music had to fit into the act perfectly because there wasn't a second to spare."

Most Vaudeville shows had about 10 acts, a mixture of comedy monologs, singers, dancers, magicians, jugglers, comedy sketches, trained animal acts and acrobats. Morris and Perrie, in true vaudeville tradition, prepared a show that had a little bit of everything except the animals.

Set designer Hugh Lester of Arena Stage transformed Baird Auditorium into a vaudeville house reminiscent of Washington's old F.B. Keith's Theater, and DPA staff members helped find authentic props for the show. Antique music stands with fancy scroll work and lights were discovered by advisor James Weaver who scoured flea markets both for evening at an embassy and borrowed them for the two weekend performances of "Vaudeville!"

Charlotte Fairchild, an old vaudeville performer herself, opened the show with a traditional sing-along number "Take Me Out for a Ride" and later sang such songs as "For Me and My Gal" and "I Don't Care."

Comedian Sid Stone didn't need much practice for his "Pitchman" act after 40 years in show business and some 5 years of doing the act on Milton Berle's TV show. Stone's sales pitch routine had everything from the corniest gags to some timely jokes about the President.

Juggler Michael Moschen's comic antics with three white balls delighted the audiences both nights. He created a total change of mood, from humor to spectacle, with his juggling act entitled "Vaudeville!" final act. Le Roy has been dancing for more than 55 years in musicals, summer stock, TV shows, movies, the Ziegfeld Follies and, of course, real vaudeville at New York's Palace Theater.

"Vaudeville!" was the third show produced by DPA staff. Plans for future performances in the American Musical Theater series include a concert version of the 1930 George Gershwin hit musical "Girl Crazy" and a presentation of "A Musical Revelation: How Broadway Did It," with Tony Award-winning musical director Donald Pippin.

Laureates Salute the Scholarly Life

Eight distinguished investigators in the fields of science and mathematics, including four Nobel Laureates, will discuss research as a vocation during a Smithsonian colloquium marking the 100th anniversary of Albert Einstein's birth on March 14.

"The Joys of Research," a 2-day event coordinated by the Office of Symposia and Seminars and a special program committee, will be held in Carnegie Auditorium on Friday and Sunday, March 16 and 17. Participating will be Nobel Prize-winners Julius Axelrod (pharmacology and medicine, 1970), Linus Pauling (Peace, 1962; Chemistry, 1954), Howard M. Temin (biology and medicine, 1975) and Ralston S. Yalow (physiology and medicine, 1977).

A Friday evening session, "The Act of Creation in Music," will be given as part of the colloquium at the National Academy of Sciences. A highlight of the evening will be the Washington premere of "In Sweet Music, Serenade on a Setting of Shakespeare for Flute, Viola, Voice and Harp," by the Jabul Trio and Donald McIntire.

The author of the chamber work, the distinguished American composer William Schuman, president emeritus of New York's Lincoln Center and in the Juilliard School of Music, will be on hand to discuss the creative process of musical composition and performance.

Secretary Ripley will offer welcoming remarks at the opening session to an invitation audience of high school and college students and professors, along with a selected group of the participants' colleagues in various research fields. Also speaking at the 2-day colloquium will be I.M. Singer (mathematics), Massachusetts Institute of Technology; Richard Dawkins (evolutionary biology), Harvard University; and James Ebert, Carnegie Institution of Washington, and William Carey, American Association for the Advancement of Science.

Renovation

You'll be able to see all of NCFA's 18th- and 19th-century European, Asian and American works that are rarely on public display when the Renwick's Grand Salon gets a new look this spring. Since paintings have hung there, on loan from the Corcoran, will be sold by that gallery and the proceeds used to purchase additional American works for its collection. The Grand Salon will be closed for renovation during March and reopen on April 6.

Mahon Named Regent Emeritus

Former Congressman George H. Mahon of Lubbock, Texas—who has served on the Smithsonian Board of Regents since 1964—was named Regent Emeritus at the Jan. 22 board meeting.

Mahon retired from the House in December after serving for 30 years. For the past 14 years, he was chairman of the Appropriations Committees.

The Regents decided that because of his long and faithful service to the Institution, Mahon's name would be added to the list of advisory members of the Regents committee and to the list of Regent Emeritus. Mahon is the first Regent Emeritus in the Smithsonian's 132-year history.

Fifty Years of Calder at Hirshhorn

"Calder's Universe" opens at the Hirshhorn on March 15, demonstrating among other things that works by Alexander Calder are not necessarily enormous or made of steel. (See color lithograph, "Contour Plowing" 1976, above.)

The exhibition, a traveling version of the major retrospective mounted by the Whitney Museum in 1976, will include tapestries, toys and jewelry, paintings, drawings and gouaches, mobiles and stabiles large and small—altogether, some 125 examples spanning the 50-year career of the renowned American artist who died 3 years ago.

"The underlying sense of form in my work. . . . Calder once said, has been the system of the Universe, or part thereof. For him a large mobile is as large as a man."

In conjunction with the exhibition, HMSG will present a series of free events in the auditorium. They include an informal reminiscence by the artist's sister, Margaret Calder Hayes (Friday, March 16, 8 p.m.), an introduction to his sculptural innovation by scholar Joan Mertin (Tuesday, March 20, noon), and a trio of films about the artist, including the famous Calder's Circus (Thursday, March 22, at noon, and again Saturday, March 24, at 1 p.m.).

"Calder's Universe" continues at HMSG through May 13.

An exuberant Charlotte Fairchild belts out a song.
March 1979

THE SMITHSONIAN TORCH

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Cleaning Up the Nation’s Attic

By Thomas Horne

The Museum of Natural History’s old fifth floor attic, a crowded storeroom for more than two million fragile and highly valuable anthropological study specimens, is undergoing an inventory of unprecedented exhaustiveness preparatory to moving the contents to an urgently needed new home.

Up to two-thirds of the Museum’s immense collections of 3.5 million ethnological and archeological objects are stored in the attic, stacked up as high as the building’s attic ceiling. Many of the objects have been there since the Museum was founded in 1846. Because of too little money, too few staff and not enough time, inventories for many years have not been taken of the collection that have a research or exhibit potential.

Now the material in the attic, along with large numbers of anthropological specimens housed in the halls and quarters of the Museum, is tentatively scheduled to be shifted in 1982 to modern quarters at the Smithsonian’s projected Silver Hill, Md., Museum Support Center. Anticipating this transfer, teams are collecting data that will make it possible for the Museum to meet precise recommendations about the type of storage facilities and the amount of space that will be needed for the anthropological specimens at the new Center. Conservation priorities are also being established for the materials first.

Conservation and collection management experts at the Museum believe the inventory will confirm that the collection’s transfer to a new facility is coming none too soon. Although many of the objects are well wrapped, many are not. Dust, dirt, and cramped conditions, they say, are causing the deterioration of thousands of the objects.

This damage is occurring at a time when scholars are becoming increasingly interested in studying these collections, according to Dr. William Fitzhugh, chairman of the Museum’s Anthropology Department.

“The value of anthropological collections from vanished or vanished peoples is inestimable,” Fitzhugh said. “They represent a sampling of the world’s great diversity of cultures, which will never again be available to shed light on historical and current conditions.

“After 150 years of systematic collecting, immediate attention must be given to improving storage and conservation, or we may as well have left these things in the field—up to the walls’ last bit of hassle program going, and it’s just in time.”

In the MNH attic, Fitzhugh noted, finely made American Indian and Eskimo masks, garments and textiles collected in the 19th century, when the important early collecting expeditions and the Smithsonian’s first American Ethnology were drying out and cracking. Baskets that have been pressed into crowded drawers are warping. The shelves are on the verge of collapsing. The floors are crowded with equipment of every kind. The shelves are in danger of being chipped or knocked to the floor and broken by passing workers and equipment. Eskimo sleds, kayaks or other objects that are too large to be moved to collection growth. During the early months of the war, the Museum’s most valuable anthropological objects (along with other select Smithsonian scientific and historical treasures) were boxed and sent to underground government storage sites. They were not returned to the Museum until late 1944.

The ethnology collection was culled again when the new Museum and Technology took shape during the 1950s. Large quantities of historic artifacts of non-Indian origin—including the instruments, textiles, ceramics, glass and furnishings—were transferred to MHT’s Department of Cultural History.

But the explosive expansion of scientific activity in the 1950s brought vast increases in the collection—even though growth was carefully limited to consider the growth, even though growth was carefully limited to consider the growth of the collection—something new never done before. Wilcox, who helped carry out an inventory of the immense anthropological collections at New York’s Museum of the American Indian before coming to the Smithsonian, has turned to the computer to do the job quickly and efficiently.

“Using the computer is the only practical way,” Wilcox said. “The collections are so large and growing, and our knowledge of conservation science increasing so rapidly, that the sheer load of clerical work in managing the collections cannot be handled efficiently with the old system.

Wilcox is working with the staff of the Anthropology Department’s Processing and Conservation Laboratory and the Museum’s Automatic Data Processing Office. The ADF group, headed by Ann Ruttle, assisted by Johanna Humphrey, Cyndi Molnar, Hazel Shipley and Mary McCracken, Nine members of the ADF and nine staff, led by Wilcox, are examining collections: Alice Thompson, Joan Andrews, Joan Gardner, Bruce Craig, Jennifer Loynd, Jane Ann Conway, Ginger Deucher, Susan Crawford, and Julia Wildman.

One of the survey staff examine individual artifacts and fill out forms for the computer that list the catalog number, the object’s name, its dimensions and the type of storage facility needed (rack, drawer, peg, open shelf, etc.). Note is also made of the material from which the object is made and its condition. A judgment is then made as to whether the conservation need is minimal or if priority treatment is necessary.

The survey began in October and is expected to be completed in early 1980.

The results of the survey’s important benefits will be to determine exactly what is in the storage facilities, to identify what is needed in the way of conservation science increasing so rapidly, that the storing must be done quickly and efficiently. Wilcox said.

“We want to show teachers and museum education specialists that a museum trip is another way to learn, not just an excuse to get out of the classroom,” Ann Bay, OBE, project director for the Silver Hill exhibit, added.

In an effort to combat this line, the Office of Elementary and Secondary Education has produced a film, "Museums: Where Fun is Learning." The film, narrated by Assistant Secretary for Public Service Julian Eueuil, shows how museum visits can be active and enjoyable learning experiences.

“Learning comes in many forms,” Eueuil said, “but it is active learning that stays with you.”

“We wanted to show teachers and museum education specialists that a museum trip is another way to learn, not just an excuse to get out of the classroom,” Ann Bay, OBE, project director for the Silver Hill exhibit, added.

“Teachers need to prepare their students for the trip by telling them what to look for and why. When the students return to class, the teachers should build upon the museum experience.

“What the film, we suggest ways to do this and demonstrate specific teaching techniques for the museum and the classroom.

Since the film will be distributed around the country, "Museums" follows a group of children visiting selected Smithsonian exhibits that would relate to collections in smaller museums.

New Film Changes Field Trip Image

Rows of Southwestern American Indian pottery, collected by the Smithsonian in the 19th century.

for standard storage cabinets or shelves are scheduled to arrive in 1982 to modern quarters for a half century. One of the first efforts to cope with the situation is the one under way when a prolonged and careful examination of the collections was undertaken to cut out specimens accessioned many years earlier which had little or no value for scientific purposes.

World War II brought a temporary slowdown in collection growth. During the early months of the war, the Museum’s most valuable anthropological objects (along with other select Smithsonian scientific and historical treasures) were boxed and sent to underground government storage sites. They were not returned to the Museum until late 1944.

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One of the survey staff examine individual artifacts and fill out forms for the computer that list the catalog number, the collection and what is not. Data from the department’s catalog card—the traditional reference to the collection—is being put into the computer so that it can be matched against the inventory information. This will clarify any confusion caused by misnamed, miscataloged and missing specimens.

The data collected on the dimensions and storage needed is expected to be invaluable in accurately estimating the space and facilities needed at Silver Hill. If the computer documents thousands of pointed-bottom baskets that need to be stored on special mounts on shelves, plans can be made in advance to acquire the mounts and shelves, and allowances made for the shelf space required to avoid overcrowding.

When the specimens are moved to Silver Hill, the whole collection will be physically reorganized according to preplanned arrangement based on the cultural origin of the material, provenience and status. This is expected vastly to improve the manageability of the collection for research and conservation projects.

Perhaps most critical of all,” Wilcox said, “will be the data in the computer on specimen conservation needs. At the present time, most preservation work is a matter of identifying, locating and quantifying large numbers of decaying specimens. Then we can gather the resources necessary for a systematic collection-wide attack on the problem.

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Jean Andrew works on inventory of North American ethnological basketry with Collections Manager Vinc Wilcox.

The Silver Hill Center will be the Smithsonian’s first building specifically designed for the proper housing and care of collections. Much of its space will be given over to MNH needs. In addition to anthropological objects, portions of the Museum’s entomology, botany, mineral science, paleontology, vertebrate and invertebrate collections are scheduled to be transferred there, releasing space in the Mall Museum that can be used for the construction of new exhibits. Space will be provided at Silver Hill for collection research and study and for a major conservation center designed for treatment of the collections, research on conservation techniques and training of interns in scientific theory and practical conservation skills.
A New Look at Tiny Creatures

By Linda St. Thomas

His assignment sounds straightforward enough: film sipunculan worms as the larvæ undergo metamorphosis. What makes the filming so tricky is that the larvæ live in coral reefs 20 miles off the Gulf shores that are too small for most of the camera-operators in size and they metamorphose while burrowed in the mud.

None of these details will prevent photographer Kjell Sandved at the Museum of Natural History from trying to film these little creatures. He simply invented a movable stage for their tiny aquarium and a few new parts for his camera.

"I've taken many time-lapse pictures so scientists can follow the development of an organism," Sandved said, "but these worms are so tiny that it's really a challenge for me. The project could take as long as six months because every step is so precise and because there might be days when the weather prevents us from taking the boat out."

Sandved will be working closely with Dr. Mary Rice, curator in the Invertebrate Zoology Department. She has been labor­ ing on this sipunculan project for nearly 10 years and has already done her own filming. "I usually take my own pictures but this one is a challenge," so I called Sandved in. I figure if it can be done at all, he's the one to do it.

Sandved is with Rice's laboratory in the Smithsonian's Fort Pierce Bureau in Florida to see what would be needed for the filming. The organisms will be placed in a 6-inch-square aquarium (made by Sandved, only 8 inches deep) with water and half with chambers of mud or crottle, a plastic so finely powdered that a photograph airplane-flyers—to move the stage, mil­ limeter by millimeter, in different direc­ tions. His hands will be occupied moving the stick and focusing his camera, which will use a foot pedal to start and stop the camera.

Lights present another problem. Sandved needs electronic flashes and strobe lights for his time-lapse filming which will go on day and night. But lights are hot and he can't afford to change the temperature of the water by even one degree because that might inhibit the worms' behavior. He has used a special heat filter which he invented several years ago for just such situations. With his filters and reflectors, he'll be able to use strobes every 15 seconds in addition to any other lights necessary for filming.

"After all this preparation, I'll just have to wait for the sipunculan to do their thing," Sandved said. To help the little larvae, acetomorphose, Rice will add water that has had the adhesive sulfate in it, so he can catch different angles. Sandved has been taking pictures for MNRU curators for the past 19 years. He is probably best known to scientists for his movies of animal behavior and underwater reef animals and to the public for his close-ups of flowers, butterflies and insects in their natural habitats. His photos have appeared in many publications, including four of his own books: "Butterflies," "Shells," "Butterfly Magic" and "Insects."

A collection of his butterfly and moth photographs is now exhibited in the Kodak Photo Gallery in New York City. The gallery wrote to him last year requesting 10 photographs, but he sent hundreds so they would have their choice. It was too hard to select a selection, so Kodak is showing 75 Sandved photos, some as big by 60 by 60 inches. The gallery is located at the heart of the American and is open to the public.

In mid-May, Sandved will be on his way to Arizona with anthropologist Donald Ort­ ler, who has been working on another project—photographing the remains of the Bronze Age men in the tombs of Bab ed-Dhra near the Dead Sea.

Classes by the Bay

The Chesapeake Bay Center for En­ vironmental Studies will celebrate its spring season of classes and lectures with a new open house at its 2,600-acre natural lab­ oratory in Edgewater, Md., on Saturday, April 28, from 2-4 p.m.

Aspiring ecologists of all ages are invited to meet the CBCES staff, attend mini­ lectures and take a look at the center's unique life from upland and estuarine ecosystems.

Based in Annapolis, CBCES will be at CBCES for adults, families and children this spring: on four Tuesday evenings in April, a series of lectures on ornithology and natural history; in May, two weekends, one of which will be an ovenight trip to the Plum Island, of in-depth exploration of natural resources for family groups, and three programs for pre-schoolers with par­ ents, 7th and 8th graders, and children of all ages. Admission is free, and the first 500 cen­t will begin at the Center on March 10.

For more information about the pro­ grams, telephone CBCES at 261-4190 (from Washington), 269-1412 (from Balti­ more) and 798-4424 (from Annapolis).
Smithsonian Exhibit To Celebrate Einstein’s Centenary

By Ellis Yochelson

Ever since the U.S. Geological Survey was founded 100 years ago this month to map and explore the nation, Survey paleontologists have taken an active role in recording and studying the Smithsonian’s fossil collections.

Today, the Survey maintains 50 paleontologists in research and curatorial positions. In the Western territores, some of the Institution’s first paleontologists are still associated with exploration teams.

As the Survey expanded from its original quarters in the Castle and the Arts and Industries Building, various offices moved out. The Smithsonian, until only the paleontologists were left. Charles D. Walcott, an early paleontologist, left the Smithsonian in 1892 to become chief geologist and subsequently third director of the Geological Survey of Canada. He returned to the Smithsonian part time in 1897 to serve as acting assistant secretary, and full time in 1904.

Paleontologists flourished at the Smithsonian. Colombian geologist José Planchon, scientist and author of the largest fossil collection and serving the Institution as honorary curator, Paleontologist William H. Dall, for example, was the only curator of recent mollusks for nearly half a century.

As soon as flooring for the new NHM building was nailed down in 1911, cases of fossils were moved from their cramped quarters in the A&I Building to the west side of the new building. John B. Reeside became chief, serving until 1940.

A new chief, Preston E. Cloud, took over in 1950 to rebuild and increase the postwar staff. Stone Hall on the second floor, now the Hall of Physical Geology, was transformed to office space. For a decade it served as inadequate quarters that were noisy and miserably hot in the summer. Another Post World War II development was the addition of a coral room, containing cores drilled on Bikini Atoll. The Hope Diamond now marks this site.

The move into the east wing in 1962 was a major step forward. It is worth noting that a single drawer of fossils was dropped by the Museum moving crews. A few Survey houses were housed in an old WAYE barracks where the Smithsonian Building now stands, but the extra space continued them to return to the Museum with sufficient space once the west wing was completed in 1963.

USGS paleontologists continue to collect and study fossils. Many of the specimens are added as research in other locations is complete.

Ellis Yochelson, a paleontologist, has been a member of the U.S. Geological Survey for 26 years, all of which have been spent at NMNH.

Correction: Torch regrets the incorrect spelling of the name of the Bird Division employee, John Barber, in the February issue.

Museum Honors Meteorite Expert

The Museum of Natural History Department of Mineral Sciences recently held a party to honor meteorite authority Dr. Edward H. Husband. The occasion marked his 80th birthday and his 50th anniversary at the Smithsonian.

The Smithsonian is one of the world’s great centers for meteorite studies but it was not always so, Husband recalled. When he joined the staff in 1929, no one had given much attention to the meteorite collection. “It only numbered about 100 specimens and some of the people here didn’t think that a collection as small as that could have much scientific importance. Long before the Space Age dawned in the 1950s, this skepticism had vanished.

Henderson still comes to NMNH regularly to pursue his research, but he is no longer the Smithsonian’s only meteorite man. Four other experts in the field—Brian B. Mason, Kurt Frederikson, Roy S. Clarke and Robert F. Pudlak—act as curators and study the collection.

Dr. Harry S. Ladd, one of Henderson’s Geological Survey colleagues at the Museum, celebrated his 70th birthday on April 19. An authority on geology and fossils of the Pacific islands, has been at the Museum since 1950. He is an associate in the Department of Paleobiology and is continuing to describe fossils and write papers. A paper he edited on the geology of Bikini and nearby atolls is the largest work ever published by the U.S. Geological Survey.

CAREFUL TRAINING . . . A stoned sea lion is rewarded for hard work by Trainer Lisa Stevens in a program which is teaching the new occupants of N2P, Beaver Valley to cooperate in their own care. The sea lion is learning to present itself for vaccinations and to retrieve, rather than swallow, small objects such as pebbles. It will be living—and behaving properly, thanks to their training program, on the Beaver Valley seal and sea lion pools. The valley is scheduled to open May 4, but the pools are filled and in operation now.

Geological Survey Marks 100th Anniversary

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Television viewers across the People's Republic of China are now familiar with at least four Smithsonian museums, thanks to 8 minutes of films transmitted from WRC-TV studios here and shown on national TV during the recent visit of Vice Premier Teng Hsiao-ping and Madame Cho Lin. Both dignitaries were shown touring NASM, and Madame Cho Lin was filmed at MHT and the Freer and with Mrs. Carter and Amy Carter. The films were also covered extensively in the United States by television, radio and print media.

Art

Richard Estes' "Urban Landscapes" at the Hirshhorn were the subject of an article, lavishly illustrated in color, in the Washington Post Sunday Magazine. Joan Lewis wrote: "His paintings reward our attention, offering a kind of instant urban renewal." Paul Richard praised Estes in another Post review, describing the show as "extraordinary." Time magazine's Robert Hughes, in a review of Ben Nicholson's full-scale retrospective at the Phillips, described the Kremen collage show at MHT's as "a tribute to the conservator and the role he plays in identifying and preserving the genuine in art."

Comings and Goings

Stidhal Sweeney has been appointed editor of the Quarterly Journal of the Archives of American Art. Sweeney, a freelance editor and writer, is a graduate of Phillips Exeter Academy and Columbia College. A member of New York's literary club, the Pen, he has been an editor at Prentice-Hall and Harcourt Brace Jovanovich.

Victor Govier has joined the Anacostia Exhibits Center as exhibits program manager. European born and educated, Govier has worked as production manager with Design and Production, Inc., in Alexandria, Va., and for 8 years operated his own design and fabrication company. In addition, he has worked in France and Germany with Akam and Associates as an account executive and with Eugene M. Lang and Company, Exp, Inc. Govier was most recently an audio-visual specialist and marketing consultant for the National Audio Visual Center of the National Archives.

Gary Kulik has been named assistant curator in MHT's Division of Textiles. Kulik, who has been a student at Florida State University, will be in charge of MHT's collections of textile machinery, patent models and other collections. He has been a 3 years as curator of the Slater Mill Historic Site in Pawtucket, R.I., specializes in labor history and the history of technology. His book, "Rhode Island, An Inventory of Historic Engineering and Industrial Sites," has just been published by the Historic American Engineering Record.

Floyd Robinson, an SI fire protection inspector since 1974, has retired from that position. He was presented a gift of a handcrafted Lawrence lawn chair at his retirement from the D.C. Fire Department.

Stephen Criswell and Russell Warner have joined the staff at the Mt. Hopkins Observatory as acting managers of facilities. Both dignitaries were shown touring NASM, and Madame Cho Lin was filmed at MHT and the Freer and with Mrs. Carter and Amy Carter. The films were also covered extensively in the United States by television, radio and print media.

Am Francisco Museum of Art by Sarah Booth Conroy recently reviewed "The Perseus," lavishly illustrated in color, in the Washington Post. Time magazine's Robert Hughes, in a review of Ben Nicholson's full-scale retrospective at the Phillips, described the Kremen collage show at MHT's as "a tribute to the conservator and the role he plays in identifying and preserving the genuine in art."

"The Smithsonian Calendar for April 1979...

SI in the Media

Madin Me Cho makes a friend in MHT.

Forergy put Kremen on a level with American masters of collage: Robert Motherwell, Anne Ryan and Romare Bearden. The Baltimore News-American called it "an event not to be missed." The STN show, "a tribute to the conservator and the role he plays in identifying and preserving the genuine in art."

Ornament

An Interiors magazine review of the Corning Exhibitions, "Ornament in the 20th Century" and "Vienna Moderne," decided that both consist of object.

Old Acquaintance at First Sight

The stagecoach at the Smithsonian's Museum of History and Technology fascinated her because she and her husband enjoy the western movies newly available in China. The general store transplanted from the hills of West Virginia prompted her to ask if it had been a co-op. But it was the reconstructed kitchen of an Italian immigrant of the 1920s that gladdened her heart. Although it was supposed to show the poverty and hardship suffered by America's immigrants, Cho Lin, the warm and plump wife of Teng Hsiao-p'ing, saw it quite differently. "Certainly they had high living standards," she marveled.

Time magazine February 12, 1979

That have been out of sight long enough to be appreciated again. Curator Richard Oliver got credit for making the ornament show more than just a presentation of objects.


The February issue of Life magazine de-

SI in the Media

Broadcast on the Hirshhorn plaza it seemed the only visitors in the museums were the visor-capped farmers. Early reports from the National Park Service told damage to the Mall may cost about $1 million to repair. The only damage to Smithsonian property, as of this writing, occurred on Feb. 7 when a tractor drove up toward the entrance, breaking the third step from the bottom. The storm was responsible for some damage to the Arts and Industries roof which has been under construction for more than a year. The weight of snow and rain caused several ice chunks to fall through the outer roof to the lower skylight roof. One office, the South Hall and a section of the west wing corridor were closed on the Wednesday after the storm but were scheduled to reopen the next day.

But the news was not all bad. The visits of the Chinese officials created a news wave which they received almost as much press coverage. On Tuesday, Jan. 30, Madame Cho Lin and other visitors from the Chinese delegation toured the Freer Gallery with Secretary Ripley and Director Thomas Lawton. They were, of course, accompanied by an interpreter, but Madame Cho was able to converse with Chinese. At the Freer Madame Cho then went on to MHT where she spent more than an hour taking a good look at Americana. Her last stop there was the post office, where she was greeted by postal clerk Frank Goss and asked her to sign several for him.

The following day, Vice President Teng visited NASM where he was met by Secretary- rator Melvin Zisfein, Under Secretary Michael Collins. All meals coming from the coin- David Challiner showed Teng and his en- tourage through the milestones gallery, the General Aviation Gallery and the Space Hall with a 10-minute stop in the theater to see productions of "To Fly."

Later Madame Cho joined Rosalyn and Amy Carter for a trip to the Zoo. They stood near the fence watching Hoang-Hong, the male panda, devour a few bamboo stalks, as if on cue, for the photographers and camera crews.
**Newsmakers**

By Johnnie Douthat

Sharon Maves, former director of the SITES Experimental Test Pilots and the Antelope Valley chapter of the American Institute of Aeronautics and Astronautics, said SITES, curator of science and technology at NASM, presented a paper on original materials from the Hubble Space Telescope at the Seventh Annual U.S.-Soviet Young People's Conference held in Thilw, Soviet Georgia.

Marlene Palmer, NCFA museum technician in the Department of Visual Resources, was elected 1979 co-chair of the District of Columbia-Maryland-Virginia Chapter of the Art Libraries Society of North America.

Paul Hasle, SITES curator of science and technology, has been awarded first prize in the 1979 National Space Club Goddard Essay Competition. Hasle's paper, "Background to Rocketry," treated the initial stages of the development of aerodynamic theory in Germany.

James Macwayne, chief of the Office of Exhibits Central, and Andrea Stevens, SITES' American studies coordinator, were on hand for the opening of a new SITES show, "Played with Immense Success," at the Louisiana State Museum. The exhibit is a joint effort produced by SITES and OEC.

Louise Hull, staff assistant in NASM's public information office, participated in the Seventeenth Annual U.S.-Soviet Young People's Conference held in Thilw, Soviet Georgia.

The Juicy Five are in second, followed by the D.C. Chokers and the library team, No Name, sharing third place. Bay Scopins, OPlantS, leads the Men's High Set with a 656. Gerald West is in second place in the Men's High Average category with a 167 average.

Barbara Muhlan, libraries, continues to lead the women bowlers in three separate categories—High Average, 150, High Series, 333, and High Set, 605.

Jogging: The SIs joggers have been as idle as a team, Bradley said. There are at least one who's keeping pace. He is Mike Bradley, SSI, who, in last December's interagency Tidal Basin competition, set a new course record of 9:14, shaving 6 seconds off the old record.

Bradley has been concentrating on speed as preparation for a 10-mile race to be held at Hains Point where he will face 3,500 runners from across the United States. He is a member of the National Club Championship in Atlanta, Ga., where he'll compete, with the Washington Running Club, against other groups for a trip to Europe.

"Marathons take their toll mentally and physically," Bradley said. "There's a lot of pre-race stress because runners psych themselves, making a commitment to sign up regardless of what their body tells them. It's an intense type of running."

It's easy to fanatical about the sport. Bradley said it'd be nice to make an international team, but if he did, it would be like a sandlot ballplayer making the major leagues.

Basketball: It took one overtime period for the Aero Space team to prove in power basketball a victory over the Space Group, 16-12. Aero Space turned the ball over five times in the overtime period and was able to score only two points.

Sports

By Susan Foster

Bowling: The SI bowling teams continue to play musical chairs in the top five spots, with the Thunder Stokers holding on to a half-game lead.

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Aero Space, 40 Museum Shops, 38
OPlantS, 46
Space Group, 24
Museum Shops, 56, Face, 24
Aero Space, 75, Treasury Brave, 23
Museum Shops, 30, All State Counters, 32
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Q & A

"He looks like an accident waiting to happen" may be funny to some, but in the safety business that old saw is called tombstone safety. Preventing accidents, rather than waiting until one happens and then trying to fix it up, is a major concern of Safety Specialist Vicki Hershiser in the Office of Protection Services. It is her job to inspect Smithsonian facilities for safety hazards, compile accident statistics and provide safety training for staff. Hershiser was interviewed by Torch staff writer Kathryn Lindeman.

Q. Have you noticed a trend in what the visitations are like?
A. There are a lot of hazards we need to check out—blocked aisles and exit access, tripping and bumping hazards, unsafe procedures, frayed wiring on tools. We also determine that personal protective equipment is at hand—goggles, gloves, eye washes, machine guards and so on. Machinery has to be checked for proper maintenance, too. We report problems we find to the director, building manager, fire inspector or anyone else who needs to know and recommend ways to correct them.

Q. Where do your inspections take you?
A. Some of the more unusual places are the museum rooftops. I've gone up the straight stairs, through hatches to check out stairways and through hatches to investigate employee complaints and areas supervisors or others. Sometimes it can take a statistical summary to the Occupational Safety and Health Administration of the Department of Labor. There are repeated falls, something as simple as tripping and bumping hazards, unsafe procedures, frayed wiring on tools. We also determine that personal protective equipment is at hand—goggles, gloves, eye washes, machine guards and so on. Machinery has to be checked for proper maintenance, too. We report problems we find to the director, building manager, fire inspector or anyone else who needs to know and recommend ways to correct them.

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Q. How do you use the accident statistics you compile?
A. Keeping records is really important to help identify a problem area. When accidents happen at a certain place, you need to check out what's wrong. If there are repeated falls, something as simple, but dangerous, as a loose tread could be causing it. Annually, we send our statistical summary to the Occupational Safety and Health Administration of the Department of Labor.

Q. Do you try to raise employees' safety consciousness?
A. We provide training for employees at the request of a director, building manager, supervisor or others. Sometimes it can mean checking for a very specific problem, such as how to lift properly for a group with a lot of back injuries. We have a good supply of five short films on different types of accidents. Part of my job is to investigate employee complaints and areas of visitor accidents. We also give safety orientation for guards.

Q. Is safety an unusual field for a woman?
A. Safety is a field that's just opening up for women. There aren't that many women in it now, but a lot are studying safety in colleges and universities. The passage of the Occupational Safety and Health Act in 1970 made compliance with certain safety rules mandatory has increased awareness. One of the limitations for women in the past has been that men are generally taught more about machinery. So in my job there is also the challenge of learning about machines along with the basic safety procedures. I started this job almost a year and a half ago and spent a year as a trainer. I take safety courses and attend professional meetings to learn more and broaden my experience.

Q. Do you need special equipment to make safety inspections?
A. Safety shoes and safety glasses are needed for inspections in certain areas. I take a respirator to check out a dusty area. Respirators can range from a simple face mask to one with air supply tanks. We protect ourselves from toxic vapors. Dusts with these respirators. You can get used to an odor and not even realize after a time that it is affecting you.

Telescope Begins Operation in May

By James Cornell

The Smithsonian Institution and the University of Arizona will officially begin operations of the Multiple Mirror Telescope at the Mt. Hopkins Observatory in Amado, Ariz., on May 9.

The Multiple Mirror Telescope, or MMT, represents the first major departure from conventional telescope construction more than a century. Instead of using a single large mirror, the MMT employs separate ones, with the light gathered by each brought to a focus and maintained as a single image by a unique active optics system. Scientific and engineering innovations have made it possible to create the MMT a very large, yet relatively compact and lightweight telescope significantly lower cost than conventional telescopes of comparable size.

In addition to serving as the prototype for even larger telescopes of the future, the MMT will also be a powerful tool for today's astronomical research. Moreover, the MMT represents fruitful cooperation between a federal institution and a state university, with both organizations contributing as full partners in its design, construction and operation.

The two organizations will celebrate the successful completion of the instrument—and inaugurate its research function—with a ceremony and other special events in Tucson and at Mt. Hopkins beginning May 9. The MMT's scientific staff will host a symposium on "The MMT and the Future of Ground-Based Astronomy" on the University campus in Tucson. The invited papers will cover the concept, construction and planned use of the MMT, as well as the future of ground-based astronomy, particularly in the visible and infrared regions of the spectrum.

That evening, there will be a special dedication dinner and opening ceremony, also in Tucson. Members of the Smithsonian Board of Regents, congressional leaders from Arizona, and scientists from around the world are expected to attend.

Everybody agrees that the shamrock is virtually synonymous with St. Patrick's Day, but even the Irish can't seem to agree on what kind of plant it actually is.

Some people claim that the true shamrock is the European wood sorrel, Oxalis acetosella, while others are equally convinced it's white clover, Trifolium repens. One splinter group thinks St. Patrick's plant was watercress. Dozens of other plants would be experts redefine the plant to their own liking.

St. Patrick used a trilobate plant as a symbol of the Trinity to illustrate his sermon during the campaign to convert the Irish to Christianity. The climax of his effort, the driving of Ireland's plague of snakes into the sea, was accomplished with a wave of the shamrock, according to legend.

By the 19th century, the shamrock's symbolism had expanded to include love, valor and wit, as in Thomas Moore's poem, "Oh, the Shamrock."

And today the plant is at least one symbol of the revelry associated with St. Patrick's Day. Perhaps the reason that the Irish ship large quantities of the European wood sorrel to England for the holiday is that they prefer to keep the clover in Ireland as the true shamrock. Rather than try to solve the riddle, why not grow both plants and decide for yourself?

Oxalis acetosella can be grown as a houseplant along with other bulbous, tuberous or rhizomatous oxalis. The plant, a native of Europe and north and central Asia to Japan, has silky thistles and bears an early spring flower that is white with purple or rose-purple veins. The three-part leaves may close at night, as do prayer plants. Propagation by division of the rhizomes in early autumn should yield blooming plants indoors in late winter or early spring.

After blooming, the plants should be removed to a cool cellar or cold frame for a resting period. Potting soil should contain equal parts of loam, sand or perlite, and peat moss. Night temperatures should remain around 55 degrees.

The white clover, Trifolium repens, is a hardy perennial that blooms all summer. While many people consider clover to be a weed, others plant it deliberately, adding it to lawn mixtures because of its durability and dark green color during hot weather. For growing indoors, it should be planted in 3-inch pots around the first of January to be fully developed by St. Patrick's Day.

The Office of Horticulture is growing the Trifolium repent cultivar, True Irish, for sale in the Natural History Museum Shop beginning March 12. Seeds for this variety are sold by Parks Seed Co., Greenwood, S.C. You may inspect both the white clover and the oxalis versions of shamrock at the Castle's east door during the month of March.

Warren Abbott's illustration (above) of the oxalis (on the right) and the trifolium may help you decide which is the true shamrock. No matter about the confusion—don't let it deter you from sporting a shamrock on St. Patrick's Day.!