



THE SMITHSONIAN TORCH

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Film director Dennis Moore (beard) and John Dorden prepare for a trick shot from the top of a car.

New Director At Air & Space

The selection of Dr. Noel W. Hinners, noted scientist and space administrator, as director of the National Air and Space Museum has been announced by Secretary Ripley.

Hinners has been associate administrator for space science at the National Aeronautics and Space Administration since 1974. As director of the Air and Space Museum, he will succeed Michael Collins who became under secretary of the Smithsonian in April 1978.

The appointment of Dr. Hinners will become effective in April.

Hinners has been associated with NASA since 1972. He served as deputy director and chief scientist, Apollo Lunar Exploration, Office of Manned Space-flight and, following completion of the Apollo program, served in the same capacity in the Office of Space Science.

As associate administrator for space science, Hinners has been responsible for formulating and carrying out programs in the fields of astrophysics, solar-terrestrial relations, lunar and planetary exploration and the life sciences, including such projects as Viking, Voyager, Pioneer, High Energy Astronomy Observatory and the Space Telescope.

In a statement, Secretary Ripley said: "Noel Hinners is a man with a remarkable blending of talents. In a fruitful career he has demonstrated both vision and the ability to turn vision into reality. He brings to the Air and Space Museum a solid scien-

Museum's New Film Views Earth as Living Planet

By Louise Hull

It used to take at least 80 days to go around the world, but now it can be done in 30 minutes at the National Air and Space Museum.

NASM's new feature film "Living Planet," which will be shown daily in the Museum's theater beginning April 5, is a whirlwind tour of five continents, using air and space flight and the magical IMAX system to display Earth through new eyes.

"Living Planet" succeeds "To Fly," which has been seen by almost 4 million Museum visitors since it opened on the Museum's inaugural day in July 1976. Both

films were shot on 70-millimeter IMAX film and projected on a screen five stories high and seven stories wide.

The IMAX system projects an incredibly large, sharp picture. The 70-millimeter horizontal film frame is actually nine times larger than the standard 35-millimeter frame. The projector is almost the size of a Volkswagen and utilizes the most powerful light source ever used in motion picture equipment. A six-track sound system emanating from 11 different speakers makes as dramatic an aural impact as the visual effect.

Both "Living Planet" and "To Fly" were produced especially for NASM by Academy Award winner Francis Thompson. "Living Planet," which was directed by Dennis Moore, took almost 2 years to script, more than a year to film and 4 months to edit.

Working in IMAX is neither cheap nor easy. A mere foot of film costs around \$45, including processing. Even the camera is oversized—it weighs between 85 and 100 pounds.

Filming for such a gigantic screen presents special problems. Every detail shows up. And in view of the expense of filming, the crew had to make sure all was perfect before the camera rolled. Sites were checked and rechecked for the correct lighting, angle and background.

Camera operators avoided close-up shots, which make the screen seem smaller. Each cut had to be held for a longer period of time than in a conventional movie, because the audience needs time to assimilate the image on such a large screen.

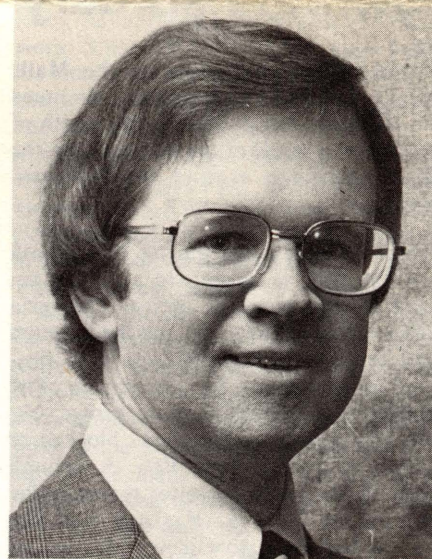
Besides facing the technical complications of filming "Living Planet," the staff also ran into occasional bureaucratic snafus as they attempted to get permission to film dramatic sequences all over the world.

"All the proper officials knew we were coming to film the Taj Mahal," Thompson recalls, "yet when we arrived, the reflecting pool was empty. They had drained it for cleaning." Embarrassed officials quickly refilled the pool while Thompson and his crew waited.

Some scenes were filmed using new techniques. The sequence showing Earth from space was done with a special camera lens and artwork.

To show a plane in flight, Thompson mounted an IMAX camera in the tail of a Lockheed L-1011. A small camera was mounted on top of the IMAX so that Thompson and his crew inside the plane could look through the smaller camera and see what the IMAX was recording. Thompson could then direct the pilot to steer the plane for the best shots.

"Living Planet," funded and presented as a public service by the Johnson Wax Company, can be seen every 40 minutes from 10:15 a.m. to 8:15 p.m., 7 days a week. Admission is 50 cents for adults and 25 cents for children, students and senior citizens. Admission fees are used for the operation and maintenance of the theater.



Noel Hinners

tific background, a sense of dedication and an intense personal interest in the art and history of flight.

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Hinners' Goal: Keep Museum Enthusiasm

By Rita Bobowski

Education is a key word with Noel W. Hinners, newly appointed director of the National Air and Space Museum—education of the public and of NASM staff members, himself included.

"I want to tell people what the Museum is doing," Hinners said. "What better place than the Smithsonian to get the public excited about air and space flight?"

Hinners stressed the need for NASM staffers to keep current and well-informed. "I hope to increase activity on the research end," he said of his new position. "We can't have the staff or the Museum becoming fossilized. We need to keep the place dynamic and fun."

By no means does Hinners exclude himself from this learning process. "My first priority will be to learn all about the Museum," he said. "I have to understand how it lives, how it functions, who the staff

(See "Hinners," Page 2)

Kier Resigns As MNH Director

Dr. Porter Kier has announced his intention to retire as director of the Museum of Natural History on June 1.

Kier, who assumed the directorship in January 1973, said in a statement that he has decided to step down because of a desire to return full time to his research at the Museum. Further, he believes he has fulfilled most of the major goals he has set out to achieve during his term.

"I view your departure from the directorship of the Natural History Museum with sadness, for your tenure has been a most productive one," Secretary Ripley said. "Your legacy to the Museum is a strong and exciting exhibit program, improved care and management of the collection with increased collection space in the near future and the encouragement and support of numerous research activities."

"You have contributed greatly to the stature of the Museum and the Smithsonian and our sincere appreciation goes with you as you return to your research activities."

A search committee for a successor, headed by Dr. David Challinor, assistant secretary for science, has been appointed. Commenting on Kier's resignation, Challinor said:

"Porter Kier's 6 years as director of MNH have produced a remarkable renaissance in the oldest and the largest Smithsonian museum. The opening of nine new exhibit halls in this period is remarkable enough, but by adding such imaginative new programs as the Discovery Room, the Naturalist Center and the Insect Zoo, the



Porter Kier

Museum has been filled with visitors until its attendance has only been exceeded by NASM.

"All of this was accomplished with a concomitant production of very high qual-

(See "Kier," Page 7)

'NASM Director'

(Continued from Page 1)

"The Smithsonian is confident that, under his direction, this unique museum will continue to attract millions of visitors each year and will expand and develop further its research programs."

Before joining NASA, Hinners was supervisor of lunar science and head of the Lunar Exploration Department at Bellcom, Inc. Bellcom is a subsidiary of AT&T and Western Electric formed to provide systems engineering support for NASA's Apollo program. Hinners served as chairman of the Lunar Dust Erosion Study Committee in 1969-70 and of the Apollo Photo Data Users Group in 1971. He was also chairman of the Apollo Site Committees for the Apollo 12-17 missions.

Hinners is a former editor of *Geophysical Research Letters*, a journal of the American Geophysical Union devoted to the rapid publication of timely, new research results in geophysical and space sciences.

Dr. David Challinor, assistant secretary for science, described Hinners as "eminently qualified" to head NASM. "We look forward to the impetus his presence will give to our efforts to strengthen the Museum's research and educational programs as well as to support of its highly popular exhibits."

Hinners was born in Brooklyn, N.Y., Dec. 25, 1935. He received a bachelor of science degree from Rutgers University in 1958, a master of science degree from California Institute of Technology in 1960 and a Ph.D. in geochemistry and geology from Princeton University in 1963. He is a member of Phi Beta Kappa and Sigma Xi honorary societies, the American Geophysical Union and the American Association for the Advancement of Science. He received the NASA Exceptional Scientific Achievement Award in 1971 and the NASA Distinguished Service Medal in 1977. He received a private pilot's license while still in high school.

Hinners is married to the former Diana

Platt. They have two children and live in Rockville, Md.

Applications for the position of director were reviewed by a search committee composed of Challinor as chairman; F. C. Durant III, assistant director of NASM's Department of Astronautics; Charles H. Gibbs-Smith, then Charles A. Lindbergh Chair of Aerospace History, NASM; Farouk El-Baz, research director, Center for Earth and Planetary Studies, NASM; Catherine Scott, librarian, NASM; J. Tuzo Wilson, director general, Ontario Science Center, Toronto, Canada, and Lucius D. Battle, senior vice president, corporate affairs, Communications Satellite Corp.

'Hinners'

(Continued from Page 1)

is. I am the first to admit I need to get educated in a lot of things. He predicted the task would take him "a good 6 months."

Hinners admitted his concern for keeping NASM's place secure as one of Washington's most popular attractions. "The public response surrounding its opening will be a hard act to follow," he said. "I want to keep the Museum alive, and be sure that the public will keep coming back."

Hinners characterized his half decade as the National Aeronautics and Space Administration's associate administrator for space science as years concerned primarily with administrative and budget duties. He is now looking forward to dealing with audiences other than the Congress and the scientific community.

"I'm excited about the prospect of coming into contact with people who are not only air and space oriented," he said. "There is so much to learn from others who can give me a new and fresh perspective."

Hinners, who "doesn't do anything I don't think will be fun," hopes not only to educate and excite the public, but also to give them a real appreciation of the economic and intellectual benefits both of air and space flight.

Steinem Recalls Year at Castle



Susan Foster

Gloria Steinem returned to the Mall recently, at the invitation of the Smithsonian Women's Council, to talk about her experiences and research at the Woodrow Wilson International Center for Scholars, where she held a 1-year fellowship until January. Addressing a nearly full Carmichael Auditorium, Steinem also talked about women at the Smithsonian, the women's movement in the United States and abroad and the

current status of the Equal Rights Amendment.

Her work at the Wilson Center focused on a study of feminism and its effects on the current assumptions of political theory. "Control of territory and control of a population are the basic pillars of nationalism," she said. "One of the reasons I believe feminism is so strongly resisted in some countries is that one of our philosophies, reproductive freedom for women, undermines the population control theory of nationalism."

Studying at the Wilson Center and the Library of Congress was a "unique experience" for Steinem. "Unfortunately, there were not many women chosen as fellows in the past. I was only the 15th woman fellow, but I am convinced that the Center is sincere in its efforts to recruit more women into the program." There are five women among the 42 new postdoctoral appointments announced by the Center in late February.

On the subject of women at the Smithsonian, Steinem made observations based on her year in the Center, but said she was limited to "visual impressions" because she did not have the statistics at hand.

"From what I saw, the entire maintenance crew was black and the women handled the mops and dustcloths, while the men used machines. I never saw a woman on the labor force run a vacuum or other equipment." She also observed that at the Smithsonian, just as at other large institutions, many women tended to hold secretarial positions and other non-management jobs.

Of Smithsonian employees holding grades GS/IS 8 or below, 51.3 percent are women and of those holding GS/IS 9 through 14 positions, 32.7 percent are women, according to an official in the Office of Equal Opportunity. Of those people employed at the GS/IS 15 and above level, 95 percent are men and 5 percent women, as of November 1978.—Linda St. Thomas

Attendance, Sales Down in February

Attendance in museums on the Mall, sales in the shops and parking revenues were all down sharply during the month of February as a result of the blizzard and the police barricade around the farmers' tractors.

Total revenues lost during that month were \$80,000, according to statistics released by the business office. Cafeteria revenues dropped \$32,000 and the museum shops brought in \$16,000 less than projected sales figures for the month. The \$80,000 total includes parking garage revenues (the garage entrance was blocked or severely restricted from Feb. 5 through March 1), the audio cassettes rented in the Museum of Natural History and the McGraw-Hill Bookstore in the Museum of History and Technology.

At the National Air and Space Museum, the heavy influx of farmers in the first 2 weeks of the protest helped boost business in the cafeteria, but by the time the snow had cleared and the barricade was dismantled March 1, the cafeteria showed a loss of \$12,000.

However, NASM did attract more visitors this February than the previous February; the figure was up about 97,000. Attendance at the other museums was down from last year: a drop of 15 percent at MNH and 12 percent at MHT.

The barricade and the blizzard combination was also responsible for a drop in attendance from January to February 1979. The slowest visitor month at Smithsonian museums traditionally has been January. Attendance climbs steadily in February, March and April and reaches a peak in mid-summer.—Linda St. Thomas



Norma Jean Colbert with heavy equipment in NASM

Woman Pioneers on Lift Machines

By Rita Bobowski

Most any day of the week, an early morning visitor to the National Air and Space Museum can find Norma Jean Colbert hard at work—some 60 feet above the ground.

Colbert is a mobile equipment operator, running the large lift machines used to clean NASM artifacts. She is the only woman at the Museum in such a position—and since no other Smithsonian bureau has such heavy equipment, Colbert is the only woman in that field Institution-wide.

But such distinction doesn't faze Colbert. For her, it is a job challenging and varied, paying good wages and providing valuable skills.

"I've always liked machines," Colbert says. "And I like to be moving, to be active physically. I came to the Museum 2½ years ago to be on the cleaning crew. But when I heard that a position for a mobile equipment operator opened up last year, I applied."

So did a number of other individuals, both men and women. A few men and all the women were turned down for lack of

experience. That got the NASM Building Management Division thinking.

"Women don't have many opportunities for training," Rosetta Thurman, a wage supervisor with the division, said. "They don't get the training in the armed forces as many of the men do. So a training program was started to give them that necessary experience."

Nine individuals, including four men, signed up for the program. Two were trained each month over a 4-month period. The instructors were also in-house: Sam Dargan and Claude Russell of the Building Management Division, with E.J. Thomas of the Aeronautics Division as consultant.

Most of the women dropped out. "Some found it wasn't for them," Thurman said. "They were afraid of heights or too nervous around the equipment. I took the course myself, but I was offered a supervisory position, so I dropped out."

Though Building Chief Davisson does not foresee any new training programs in the immediate future—"mainly because we only have one position open in that field"—the rewards of the previous training program are still evident.

Books

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

"Out of Africa: From West African Kingdoms to Colonization," by Louise Daniel Hutchinson, ANM; SI Press, 1979.

"Catalogue of Cometary Orbits," edited by Brian Marsden, CFA; Bureau for Astronomical Telegrams, 1979.

"Mycobacterial Infections of Zoo Animals," edited by Richard J. Montali, NZP; SI Press, 1978.

"The Ecology of Arboreal Folivores," edited by G. Gene Montgomery, NZP; SI Press, 1979.

"National Portrait Gallery, Smithsonian Institution Permanent Collection Illustrated Checklist," compiled by Linda Neumaier, NPG; photos by Eugene Mantie, NPG; SI Press, 1979.

"Japan, Korea and China: American Perceptions and Policies," co-author, George R. Packard, Woodrow Wilson Center; D.C. Heath and Company, 1979.

"Perceptions and Evocations: The Art of Elihu Vedder" includes essays by Joshua C. Taylor and Richard Murray, NCFA, SI Press, 1979.

"The Solar System," John A. Wood, CFA; Prentice-Hall, 1979.

"Guide to the Smithsonian Archives, 1978," and "Guide to Manuscript Collections in the National Museum of History and Technology," Smithsonian Institution Archives; SI Press, 1978.

Photo Contest

Don't forget the May 1 deadline for the *Torch* Photo Contest. Entries must be black and white and should be no larger than 8 × 10 inches, nor smaller than 5 × 7. Pictures must relate to the Smithsonian—its personalities, buildings or collections.

The contest is open to all staff members except those who are employed as photographers by the Institution. Cash prizes will be: first prize, \$50; second, \$30; third \$20. No more than three entries will be accepted from any one person.

Send your unmounted entries to: Editor, *Torch*, A&I-2410, by May 1, 1979. Include your name, address, and daytime telephone number.

SMITHSONIAN TORCH

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DOUBLE BUBBLE . . . This sign posted recently in NASM draws a lot of interest from Museum visitors.

Eclipse Exhilarates Observers

Thanks to unexpected changes in the weather, the total solar eclipse of Feb. 26 became a dazzling reality for millions, including a contingent from the Harvard-Smithsonian Center for Astrophysics.

Although the Center had no official scientific expedition planned this year, various staff members individually journeyed into the path of darkness. Solar astronomer **Jack Eddy** traveled to an eclipse festival in Big Sky, Mont., where he presented an invited lecture. Astronomy historian **Owen Gingerich** landed in Winnipeg where he participated in the "Festival of Life and Learning," an annual affair which this year was held at the University of Manitoba because of the eclipse.

Stellar astronomer **Wendy Hagen** visited her hometown in Washington State, where she hitched an airplane ride above the clouds to glimpse the eclipse. Publications representative **Bill Waller** joined the Boston Eclipse Party, a group comprised mostly of members from the Amateur Telescope Makers organization, to observe the eclipse from Lundar, Manitoba.

The passage of the sun through total eclipse is always exciting. But the high degree of solar activity caused by the peak of the sun's 11-year cycle made this year's eclipse especially exhilarating.

The dismal weather on Feb. 25 had seemed to ensure that the last total solar eclipse visible in the United States or Canada during this century would itself be eclipsed. With thick cloud cover prevailing throughout the path of totality, diligent observers in Washington had to set up their telescopes in the rain, while anxious eclipse chasers in Manitoba, the purported "best bet" location, faced treacherous driving conditions of blowing snow. Even those people with access to airplanes agonized over the cloud heights of 35,000 feet, surmountable only by jet aircraft. However, just after midnight on eclipse day the brighter stars began defiantly to pierce through the darkness; by day, the stage was set for some decent viewing at almost every location.

Through special filters or welder's goggles, the waning crescent could be seen to thin slowly to the point where it was broken up by the moon's mountains. It was then safe to view the sun directly. Greeting the naked eye with brilliance, the fleeting "diamond ring" burst forth from the last unobscured sliver of sun then faded as quickly as it appeared.

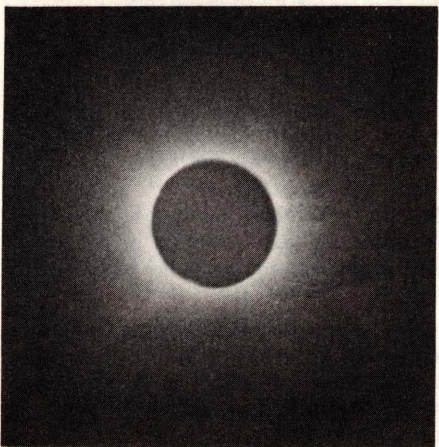
For the next 2½ minutes, totality reigned. Solar prominences could easily be seen dotting the blackened perimeter. These enormous magnetic structures of

glowing hydrogen stunned the eye with a rich pinkish hue.

The sun's outer atmosphere, rather than appearing as a smooth halo, was broken up into countless spiky streamers.

On earth, a midday twilight painted the haze along the horizon in somber reds and oranges. Cows that had been grazing in the pasture returned toward their barns, tails up. The previously chatty birds were completely silent. The temperature dropped 5 degrees, and the wind came to a standstill. After what seemed like only 30 seconds, totality ended with the emergence of a second diamond ring. With their protective filters back in place, observers could again see the partial phases. Soon the blue-gray landscape of snow returned to blinding normalcy. Triumphant shutterbugs photographed their euphoric confederates, as the cows went back to pasture. The eclipse was over.

The next total solar eclipse will occur over Kenya and India Feb. 16, 1980. With the sun still in a period of high activity, ground-based scientific expeditions from the CFA are probable. — *William Waller*



The solar eclipse

Progress at the Zoo

The National Zoo has some exciting construction projects in the works.

Beaver Valley, scheduled to open in May, is about 99 percent complete, according to Donald L. Muddiman, construction representative at the Zoo. The construction fence has been removed so visitors can see the area, although the animals have not yet all taken up residence.

Work on the Great Ape House, next door to the Small Mammal House, was begun in October. The foundation is being laid, but winter weather problems caused some delay, Muddiman said.

The building is intended to house the gorillas and orangutans, now kept with the small mammals. Solar heat panels on the roof and moated yards with glass-enclosed sections will help make the building the newest thing in ape houses. Due to open in March 1981, the facility is now about 9 percent completed.

A series of cages to house North American mammals is also under construction. "This is quite a project," Muddiman said, "with the cages covering several acres of ground." The cages, begun in November and scheduled for completion in August, will serve as the home of wolverine, prairie dogs, mountain lions and others.

Finding New Uses for Old Buildings

New York's historic Astor Library has been converted into Joseph Papp's acclaimed Public Theater; Boston's old City Hall contains a French restaurant and private office space and Washington's Old Post Office soon will become the new home of the National Endowments for the Humanities and the Arts.

Growing recognition of the aesthetic importance and economic feasibility of finding adaptive uses of older, often historic buildings will be illustrated in the exhibition, "Buildings Reborn: New Uses, Old Places," at the Renwick Gallery from April 6 through Aug. 12. The show, which opened at Chicago's Museum of Contemporary Art, will travel to 22 U.S. cities and 21 sites in New York State under the auspices of the Smithsonian Institution Traveling Exhibition Service.

In conjunction with the exhibition, the Resident Associate Program will offer a day-long symposium on April 8, an 8-week course and four walking tours to view re-born buildings in the nation's capital.

District of Columbia Mayor Marion Barry will open the April 8 symposium

preceding remarks from cultural critic Barbara Lee Diamonstein. The keynote address will be given by Congressman John Brademas (D-Ind.), and participants will include National Endowment for the Arts Chairman Livingston Biddle; former General Services Administrator Joel W. Solomon; Patterson, N.J., Mayor Lawrence Kramer, and architects Hugh Jacobson, David Childs and Hugh Hardy.

For detailed information, consult the March and April issues of the Smithsonian Associate, available in the RAP offices, A&I 1271. — *Helen Marvel*

DR. FORREST POGUE, director of the Eisenhower Institute for Historical Research, has accepted advance copies of the four most recent volumes of the Eisenhower Papers from Executive Editor Duan Van Ee and Editor Louis Galambos. The Johns Hopkins University publishing project, begun in 1965, has produced nine volumes, with a projected total of 22.



Among the bromeliads: Lyman Smith (left) and Robert Read

Bromeliads: A Life-Long Study

By Thomas Harney

In the field in Latin America and in his laboratory at the Smithsonian's National Herbarium, Dr. Lyman B. Smith has worked for 32 years toward a single objective—enlarging the botanical community's knowledge of bromeliads, one of the Western Hemisphere's most interesting plant families.

Spanish moss, the economically valuable pineapple and hundreds of exotic plants prized by horticulturists for their vivid clusters of flowers and leaflike bracts—all are bromeliads. Smith, author of a three-volume compendium to the bromeliaceae, is an undisputed authority on this tremendously varied family of plants.

Collectors of bromeliads must travel rugged country. Their great variety of adaptations enable bromeliads to thrive anywhere from the dripping rain forest to the Andes Mountains or the Peruvian coastal desert where even cacti do not grow. Brazil is one of the most important bromeliad centers, and Smith first went there in 1928 as a Harvard fellow. He has been back eight times, most recently last year when at the age of 74 he collected bromeliads in the hilly forested terrain of Santa Catarina State in eastern Brazil.

In 1952, under the auspices of the Rockefeller Foundation, he went to eastern Brazil on one of his most unusual field trips. Malaria had struck mysteriously in the area, and Smith thought it was possible that bromeliads might be implicated in the outbreak.

"Poor ground drainage was blamed until we pointed out that the mosquitoes were feeding not on the ground, but in bromeliads," Smith recalled. "Anchored on tree branches, the leaf basins of these plants hold as much as a gallon of water, and animals ranging from protozoa to frogs inhabit these miniature ponds. Examining the 90 varieties of bromeliads growing in the area, we located a handful of species that were significant mosquito hosts and taught the Brazilians how to identify them. With this information they were able to concentrate their spraying on problem plants."

This was the only time that Smith was involved in eliminating bromeliads. Throughout his career he has worked with botanists and other plant authorities to locate, preserve and cultivate new species of bromeliads—a task that has assumed urgency because of the rapid destruction of Latin America's tropical forests.

Smith annually identifies, names and

classifies hundreds of bromeliads sent to him by collaborators, furnishing scientific background that plantmen need for propagation of new species. Dozens of publications have flowed from this taxonomic work. Since 1971, Smith has spent most of his time working on a compendium to the entire bromeliad family, a major expansion and revision of the now outdated great monograph of Carl Mez, published in 1935. The first two volumes, Pitcairnioideae and Tillandsioideae, have been published and the third, Bromelioideae, is in press, soon to be published by the New York Botanical Garden.

Smith officially retired in 1974, but he has slowed down very little. He is still one of the first to arrive at work in the morning at the National Herbarium and the last to go home at night. For years, he was a familiar sight in the early mornings and late evenings as he made the 15-mile trip to and from his home in Kensington, Md., on his bicycle. But now he rides in his son's car—a concession to age.

Over the past 5 years, Smith has been working in partnership with Dr. Robert Read, a colleague at the Smithsonian. Their joint research currently is the subject of an exhibit in the Constitution Avenue foyer of the Museum of Natural History through May. Read, an authority on horticulture, is collaborating with Smith in a study of living bromeliads. Working with plants they are propagating in the Museum's research greenhouse, the two botanists are conducting comparative studies of bromeliad chromosomes, breeding, development, anatomy and pollen, thus contributing to a better understanding of one of the world's most remarkable plants.



Ornamental bromeliad from Brazil

John R. Spears

Museum Protection Officer John R. Spears of the Smithsonian's Office of Protection Services died on March 12 at 6:30 p.m. He had served on the guard force for approximately 9 years. For the last 3 years, he was stationed at the east door of the Castle building. Capt. Kenneth Thomas, who was Spears' supervisor, said he had been a loyal and faithful employee. Officer Spears is survived by two sons and a daughter.

Special Treat for Film-Goers

By Sidney Lawrence

Your dedicated film-goer knows pretty much what to expect at the movies: sci-fi, horror, slapstick, soap opera or Western; perhaps a detective caper or something artsy with subtitles.

But a totally different kind of film comprises one aspect of the Hirshhorn Museum's film program. "The 'independent films,' also called underground, avant-garde and experimental films, fill a unique niche among Washington's many types of movie screenings," Barbara Coleson, who programs the series, said.

"The material is also unusual outside Washington. There are only a handful of places where these kinds of films are shown regularly." HMSG's screenings are Thursdays and Fridays at 8 p.m., resuming for the spring season on April 12.

Coleson explained the relative rarity of this type of film: "Difficulty in finding sponsorship for avant-garde work may be the price of artistic freedom. Obtaining access to crew and equipment is just the first of several costly processes. The lucky independent filmmaker is a fluent grantsman, who has connections with a university, museum or film center."

Once the film is produced, there is no guarantee the product will be circulated, distributed, reviewed or encouraged. Opportunities are increasing, however, with the help of institutions such as public television and the Endowments.

Independent films can range from

Coleson finds out about the newest films from art magazines and alternative newspapers in major film centers such as New York, Los Angeles, Toronto and Chicago. But she collects most of her materials from film festivals or a grapevine of programmers, filmmakers and distributors.

Selecting the films is just the first step in an orchestration of compiling, titling and program planning that, Coleson said, is similar to organizing pictures for an exhibition.

She has put together shows on various kinds of animation—abstract, painted-on-celluloid and clay animation, seasonal specials for Valentine's Day and Halloween and filmmakers' retrospectives or film festival highlights.

A recent hit was the 12-minute sci-fi spoof, "Hardware Wars," in which a jet-propelled steam iron and a floating waffle iron parody the space battles of "Star Wars." The spring series opens April 12 with a program of punk films scored with Akron post-industrial rock music by Devo.

Spring programming continues weekly on Thursday and Friday nights through June 15 and includes a survey of work by local filmmakers, highlights from the New York Filmmakers Exposition and a program of "object animation"—wherein beads, sand and bits of photos compose moving images.

Coleson programs other film events, such as the lunchtime documentaries on art,



Catalog staff, clockwise from center front: Debbie Schaefer-Jacobs, Linda Neumaier, Deborah Jeffries, Pam Cerny, Richard Doud, Mona Dearborn and Diane Blumenthal (with beads).

A Resource for Portrait Hunters

By Kathryn Lindeman

A carpet maker, a man tracing his family tree and a collector with a newly restored oil painting—all have at least one thing in common. They found answers to specific problems via the National Portrait Gallery's Catalog of American Portraits.

The carpet firm wanted to manufacture reproductions of 18th-century carpet designs. "They found some charming examples in photos of portraits among our files," Mona Dearborn, keeper of the catalog, said.

The man tracing his family tree wanted to locate the portrait of one of his ancestors and, through the CAP, was put in touch with the present owner who also wanted to know more about the subject in the portrait.

The collector, who had just had a portrait restored, contacted the catalog for a photo of the painting as it was prior to restoration. He felt the job was not done properly, and he wanted to prove his point to the company by showing how the portrait had looked before.

Dearborn, a 12-year CAP employee, and six staff members operate the 60,000-item national resource for art historians, publishers and other researchers along with NPG staff. Paintings, sculpture, drawings, miniatures and silhouettes are all included. Some decorative arts items are represented, too.

"We also collect what we call negative information," Dearborn said. "For example, authentic portraits of Betsy Ross and Molly Pitcher, who couldn't afford to have their portraits made, have never been located, but we still have files on these women showing summaries of the places people have looked."

The catalog, begun on a small scale in

1963 with one file cabinet and a nucleus of hand-copied records from the Frick Art Reference Library in New York, was moved to the Portrait Gallery in 1966 when the Gallery began operation.

Today, researchers interested in George Washington can find data on 1,000 different portraits—files on Washington fill three drawers. But the Cheyenne Chief Left Hand, whose name is not a household word, is also represented.

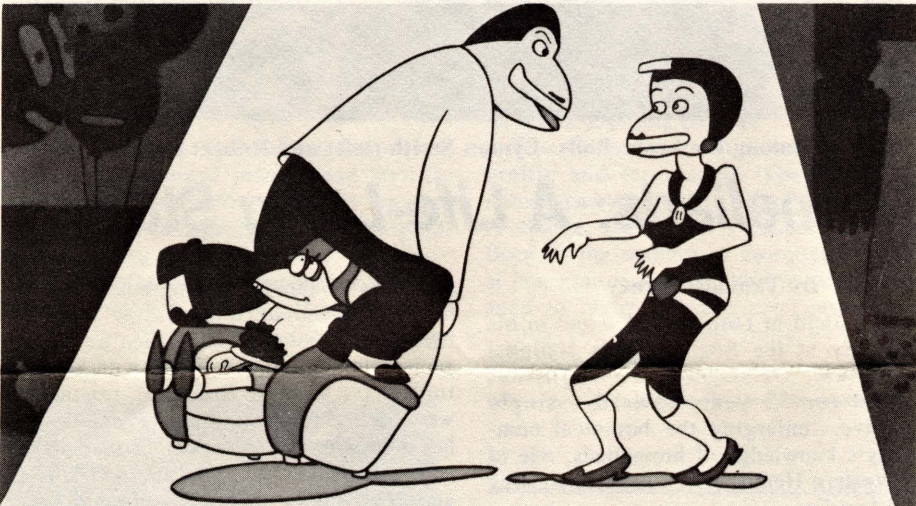
Whether the subject is George Washington or Chief Left Hand, the CAP helps researchers track down portraits of men and women who have made significant contributions to the nation's history, development and culture. Portraits by noted American artists are also included, cross-referenced with the sitter.

The CAP staff is in the middle of a 7-year national survey using field researchers to canvass each area of the country and glean data on portraits in public and private collections.

Three researchers are now working in Virginia, West Virginia, Maryland, Delaware, New Jersey and Pennsylvania, Dearborn said. "We hope to finish these areas by next October. Then we'll initiate 2-year projects in the remaining Eastern states: Connecticut, Rhode Island, New York and Massachusetts. After that, we plan to cover the West Coast, and finally, the Midwest."

"We hire local people familiar with the research area. They search the collections and catalog and photograph significant portraits. The researchers mail the information to us with negatives and photo contact sheets of the portraits."

Richard Doud, national survey coordinator, who supervises the field work, said all the researchers have been received with enthusiasm and cordiality. "People are glad we're interested in their collections."



A still in Sally Cruikshank's animated film, "Make Me Psychic"

humorous satires to serious documentaries, using straightforward footage, abstract montage or animation. Whatever the form, they nearly always expand the expressive possibilities of the medium, in Coleson's view.

and the Saturday children's series. All are listed in the HMSG bulletin, available at the Museum's information desk or by calling Public Affairs (ext. 4304). All programs are free and presented in the Museum auditorium.

Memorial Fund Honors Schmitt

A memorial fund has been established to honor the late Waldo L. Schmitt, a noted authority on crustacea, who served on the Smithsonian's scientific staff for 43 years.

The fund was initiated by the donation of Dr. Schmitt's library to the Smithsonian by his daughter, Barbara Lundy. Schmitt died in August 1977.

"The Smithsonian believes it is appro-

priate to continue the encouragement he engendered by establishing a fund to support the publication of results of studies on marine invertebrate animals, especially crustacea," MNH's Dr. Raymond B. Manning said.

Tax deductible contributions payable to the Waldo L. Schmitt Memorial Fund can be sent to: R. B. Manning, NHB-W323.

SI in the Media

By Johnnie Douthis

Smithsonian magazine begins its 10th year of publication this month, with a circulation of more than 1.6 million households. Secretary Ripley, in his monthly column "The View From the Castle," saluted the magazine for helping to knit together "a countrywide community of people who want a sense of owning the Smithsonian Institution, which they do."

People

Henry Mitchell devoted the whole top fold of a Sunday Washington Post "Style" section to "The Great [Silvio] Bedini's Gifts." Bedini, who is keeper of the rare books at the Smithsonian, was given credit for tracking down everything from Columbus memorabilia to anatomical drawings by Leonardo da Vinci for exhibition at MHT and for ferreting out obscure research materials in the Vatican library.

The Pittsburgh Post-Gazette carried a feature on Secretary Ripley, who was in

town to deliver a lecture in the "Men and Ideas" series sponsored by the Women's Committee of the Museum of Art, Carnegie Institute. "If any one person deserves credit for the blossoming of art in the nation's capital since 1964, it is S. Dillon Ripley," the article said. "He has helped six museums come to life in that time."

Fancy

Cooper-Hewitt's lavish tribute to kitsch, "The Dream King: Ludwig II of Bavaria," made a lot of reporters happy, if the enthusiastic reviews were any indication. Time magazine described the show as "dazzling" and praised it for capturing the spirit as well as the concrete realities of Ludwig's building projects. Reviews of the exhibition also appeared in the New York Times and Park East.

The Washington Star described the Smithsonian's 22-foot flower basket, which was the Office of Horticulture's entry in this year's Washington Flower and Garden Show, as a dazzling and enlightening show stopper. The basket will be reproduced and

installed in the Victorian Garden this summer.

Old Vienna was re-created in Washington during an evening of Vienna waltzes held in the flower-filled Grand Salon at the Renwick by the Smithsonian Contributing Membership Program. Articles about the event appeared in both the Star and the Post.

Art

Benjamin Forgey, art critic at the Washington Star, was unstinting in his praise for the Freer Gallery. His recent article on three installations there said that art lovers are lucky to have the Freer—a place "where some of the finest art in the Oriental tradition is ours any day for, at the most, the price of a parking place or a subway ticket."

A Washington Post article hailed NCF's acquisition of materials owned by Joseph Cornell, maker of three-dimensional collages. NCF has obtained 50 cartons of the items Cornell used for his famous boxes, including antique toys and games,

tintypes, dolls and compasses. The items will be used in an exhibition which will also contain some of Cornell's finished works.

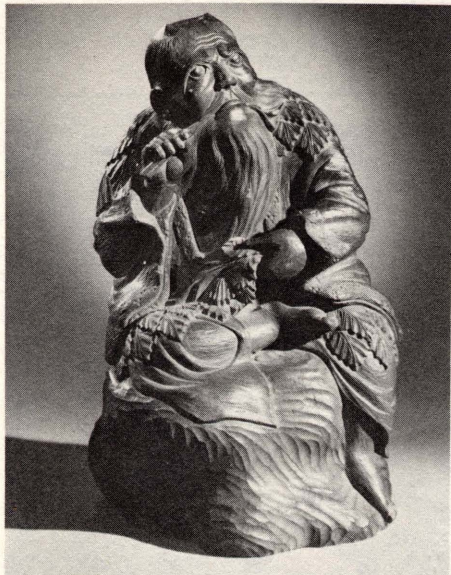
Science

Walter Sullivan wrote in the New York Times about the discovery over a period of years of meteorites in Antarctica. Some of these, the article noted, were discovered by Dr. E. I. Fireman and his colleagues at CFA.

A number of newspapers have picked up the Associated Press write-up on the isolation of the Lassa fever carrier as discovered by Dr. Brian Robbins, research associate at MNH. Another article on the discovery appeared in a recent issue of Science News.

Calendar

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



Shinno, the god of medicine, pharmacy and agriculture, from the show at MHT

Art and Medicine

By Kathryn Lindeman

A marriage of medicine and graphics. So Curator Elizabeth M. Harris, Graphic Arts Division, describes "Traditional Japanese Medicine and Its Graphics," a new exhibit in the Museum of History and Technology's Printing and Graphic Arts Hall, on view through June.

Medical and pharmaceutical supplies, color wood cut prints and the tools and blocks used to make them have been brought together in the exhibit, a part of "Japan Today." The blend of medicine, pharmacy and graphics was a cooperative effort of Harris and Curator Ramunas A. Kondratas, Medical Sciences Division, along with museum specialists Michael R. Harris of Medical Sciences and James E. Spears of Graphic Arts.

The exhibit, designed by Richard S. Virgo, includes 74 artifacts and prints from 17th- to 20th-century Japan—drug chests and other equipment, charms to ward off evil spirits and advertisements for hot springs, tonics, tranquilizers and life-prolongers.

Acupuncture needles from the 19th century are shown alongside prints illustrating the points for acupuncture treatment for men and women.

Other artifacts exhibited include:

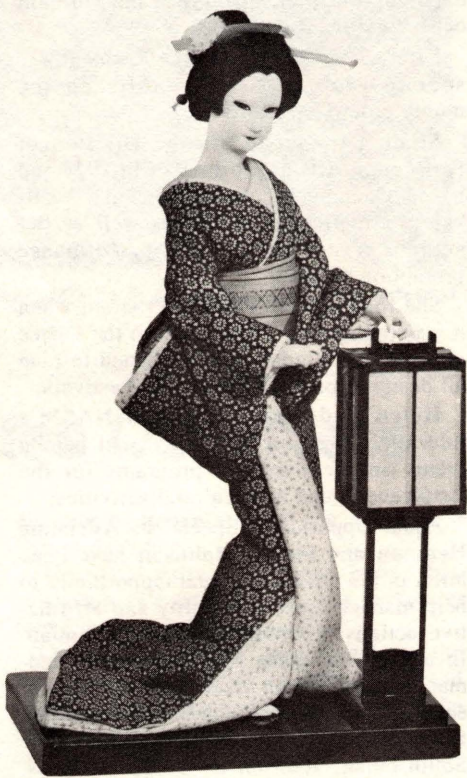
- A wooden kazadachi, an ornamental sword and cloth sheath worn by Samurai physicians when visiting the court. Its hollow blade contained drugs for first-aid treatment.

- An 18th-century lacquered wood drug chest inlaid with ivory. A bride would take such a chest with her to her husband's house.

Prints, covering all aspects of getting ill and getting well, include:

- A reproduction of a 12th-century Buddhist scroll describing diseases as

Japan Today



This contemporary doll, representing a Kabuki character, will be displayed with nearly 125 other handmade Japanese dolls, in MNH's Learning Center during April and May.

punishments for sins committed in previous lives.

- "The mirror of eating and drinking," a color wood cut, circa 1850, showing that all skin eruptions and bleeding diseases are caused by the indulgence of the appetites.

The majority of items on view are from the Naito Museum of Pharmaceutical Sciences and Industry in Kawashima (near Nagoya), supplemented by objects and prints from the Smithsonian collections. The exhibit commemorates the 10th anniversary of the Naito Foundation, a Japanese philanthropic organization which supports medical research and education.

A concurrent exchange exhibit of 165 19th- and 20th-century medical and pharmaceutical artifacts, "American Pharmacy and Medicine," organized by MHT, is on display at the Naito Museum and will travel to Tokyo and Osaka. This is the first such exchange between MHT and a Japanese museum.



Hideko Takamine (left) finally warms to Hiroshi Akutagawa in Gosho's 1953 film, "Where Chimney's Are Seen," one of 12 to be screened for Resident Associates.

Associates Plan Variety of Programs

By Helen Marvel

Blossoming cherry trees, appropriately, will set the Washington stage for "Japan Today," a celebration of Japanese culture which will run simultaneously in seven U.S. cities mid-April through early June.

The program, which is made possible by grants from the National Endowments for the Humanities and the Arts, Panasonic and the Japan Foundation, is sponsored by the Smithsonian Resident Associate Program, the Japan Society and Meridian House International.

District of Columbia Mayor Marion Barry has proclaimed April 17 through 24 as "Japan Today Week," and D.C. public schools are honoring Japan for the entire month.

Smithsonian museums in Washington, the Cooper-Hewitt Museum in New York and the Resident Associate Program have planned many activities to complement observations in Washington and New York.

Following are some highlights from the Resident Associates' "Japan Today" schedule. For details, consult the April newsletter, which may be picked up in the RAP offices, A&I-1271.

- Twelve films on postwar Japanese society, introduced by film historian Donald Richie, formerly film curator at New York's Museum of Modern Art.

- Koto brunch concert by Reiko Kamata. The koto, a 6-foot-long, 13-stringed zither made of paulownia wood, is Japan's national instrument.

- An illustrated lecture on Japanese architecture since World War II and the impact of Japanese aesthetics on modern design by Ching-yu Chang, assistant profes-

sor of architecture at Carnegie-Mellon University.

- Tours of the Freer exhibition "Japanese Lacquer," (see elsewhere on this page), by Freer staff members Martin Amt and Craig Korr, of the Phillips Collection's "Okada, Shinoda and Tsutaka: Three Pioneers of Abstract Painting in the 20th Century" and of "Japan Today" exhibitions at Meridian House, the International Monetary Fund and the National Academy of Sciences.

- An 8-week comparison of Japan's contemporary art and traditional values, by guest authorities on Japanese culture.

- Classes in Sumi-e, the art of brush painting, by Keiko Hiratsuka Moore, a scientific illustrator at the Museum of Natural History.

- An investigation of how to grow the miniature trees called bonsai, and their accompanying cultural tradition, with Clifton Pottberg, director of the American Bonsai Society.

- Instruction in the Japanese art of tsutsumi, or gift wrapping, and shibori, or thread resist dyeing, by artist and teacher Jane Barton.

- Folk stories for children about fantastic creatures with supernatural powers.

- Classes for youngsters in how to design Japanese stenciled monograms called mon.

- A performance for young people blending Western techniques and modern dance with Japanese folklore and classic theater by Japanese mime artist Yass Hakoshima.

Freer To Exhibit Eleven Centuries of Japanese Lacquerware

By Susan Bliss

Simple black boxes, sleek gold trays, red nesting bowls—just about any major department store can show you a wide selection of lacquerware if you want an Oriental touch at home.

But such items, often mass-produced and sometimes made of plastic, have little to do with a master tradition continued by lacquer artists in Japan today. Visitors to the Freer Gallery of Art will have a chance to examine the roots of this tradition in an

exhibition, "Japanese Lacquer," on display from April 17 through Oct. 15.

Each of the 57 items, spanning 11 centuries, from the simple but elegant ewer to the tiny and intricately decorated, tiered medicine cases known as inro, illustrates an exquisite craftsmanship and an uncanny sense of nature observed.

Lacquer, when applied to substructure of wood, ceramic, leather, basketwork or even paper, creates a durable surface impervious to liquid, heat and mild acid. These qualities make lacquer a lightweight and practical substance, which in its simpler forms is still in common use.

Making fine lacquer is a painstaking process, however, and the examples at the Freer include items which may have taken many years to complete. Each layer of lacquer must dry thoroughly before another coat is applied.

The Freer's Ann Yonemura, who served as curator of the show, selected pieces which illustrate the many methods for making lacquer. In one tiny netsuke, or toggle for an inro, made in the shape of an octopus clinging to a jar, the lacquer coating hides a ceramic form. Just the opposite, a tea caddy is fashioned of lacquer upon a thin substructure, but the lacquer has been painstakingly applied to resemble ceramic with a dripping glaze. Another deception is a small box made to look like a Chinese ink cake, probably intended as a scholar's desk accessory.

The most typically Japanese pieces of lacquerware, according to Yonemura, are those decorated by a technique known as maki-e (literally, sprinkled picture) where powdered metals are used to give texture, depth and color.

Pieces such as the handsome Negoro ware ewer, on the other hand, have a more Chinese character. "The appearance of such refined shapes in Negoro ware resulted from the influence of Chinese lacquers especially admired and collected by Zen Buddhist temples and their military patrons," Yonemura writes in the catalog which will accompany the exhibition.

About half of the exhibited lacquer was purchased in 1944 from the Washington estate of Alexander G. Moslé. "Freer himself must have preferred to concentrate in other areas of collecting than lacquer," Yonemura said, "because our records indicate that he sold or gave away some of the lacquer pieces he had acquired."

She credited the late Freer director, Dr. Harold P. Stern, with reviving the Museum's interest in lacquer, as he researched the Moslé acquisition. He later organized an exhibition on lacquer and wrote a catalog, "The Magnificent Three: Lacquer, Netsuke and Tsuba," published by the Japan Society in 1972.

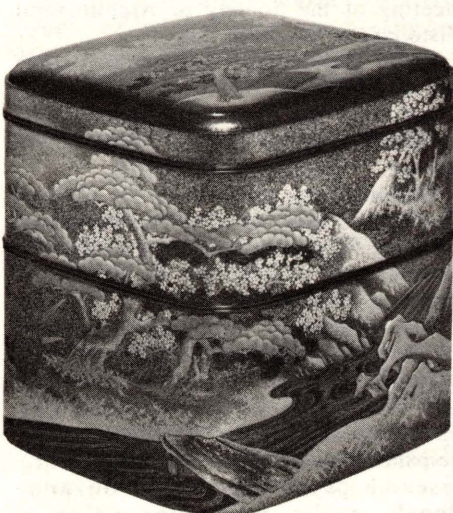
The Freer's collection of Japanese lacquer is small but excellent, according to Yonemura. Even in Japan, early lacquer is



Ann Yonemura with Negoro ware ewer and basin from the Freer exhibition

very difficult to find, and the Freer has at least one example from most major types. The vast majority of pieces that are to be found in foreign collections date from the 19th or 20th centuries.

Yonemura's catalog will be available for purchase after the exhibition opens. It was published through a grant from the National Endowments for the Arts and the Humanities, the Japan Foundation and Matsushita Electric (Panasonic).



Maki-e decorated incense box



Education Aide Tracy Carpenter with a life mask of Hellen Keller

Gallery Opens 'Touch' Exhibit

The dictionary definition of haptic, "relating to or based on the sense of touch," describes the special purpose of the 11 sculpted portraits of famous Americans in a new exhibit at the National Portrait Gallery.

The Haptic Gallery, designed for the visually handicapped and the general public alike, allows visitors to "see" by touching polyester resin casts recently made from sculptured likenesses of George Washington, Abraham Lincoln, Helen Keller, Ralph Waldo Emerson, John D. Rockefeller and Lyndon B. Johnson, among others.

"The subjects were selected for their general biographical interest and stylistic diversity," Harold Pfister, NPG's program management officer, said. The original works—plasters, marbles and bronzes—are in the Museum's permanent collection, but they could be seriously damaged by the sort of handling that is possible with carefully detailed reproductions.

The Portrait Gallery's project was implemented with the help of Harold Snider, former coordinator of handicapped programs at the National Air and Space Museum and now with Access for the Handicapped, Inc., and Albert Asenjo, of the American Foundation for the Blind. The narrative for a self-guiding cassette tour was written by NPG's former curator of education, Dennis O'Toole, and was recorded with the assistance of the Library of Congress' Division of Library Services for the Blind and Physically Handicapped. The castings were made by the Smithsonian's Office of Exhibits Central.

The Gallery contains labels both in braille and large-scale type, but a 25-minute cassette tour is also available, free of charge, from NPG's Education Office. Because the number of cassettes available at one time is limited, visitors are encouraged to make advance arrangements by calling ext. 5347. The room will remain open indefinitely.



Bat Devil Mask at MNH

Mexican Masks

In early 1978, the Museum of Natural History was contacted by several different parties who wished to sell the Museum collections of ceremonial Mexican dance masks.

Dr. Robert Laughlin, MNH's curator of Mesoamerican ethnology, learned that the finest collection of masks available had not been offered to MNH. It belonged to Donald and Mary Cordry of Cuernavaca, Mexico.

Mr. and Mrs. Cordry had devoted nearly a half century to the study, preservation and collection of Mexican folk arts and crafts, assembling what is almost surely the most completely and correctly documented, extensive collection of Mexican masks in existence.

Laughlin visited the Cordrys at their home in Cuernavaca and they agreed to sell the Museum 185 choice masks from the large collection. Donald Cordry was in poor health at that time, and he died last October shortly after shipping most of the masks which MNH had purchased.

The masks, along with a selection of musical instruments given to the Museum by Mary Cordry in memory of her late husband, are on view in MNH in an exhibit designed by Steven Makovenyi. —Thomas Harney

Three NCFA staffers, **David Keeler** and **Val Lewton**, chief and assistant chief of the Department of Exhibition and Design, and **Anne Wood**, exhibits specialists, participated in the Studio Gallery exhibition, "My Erotic Valentine." Lewton, who is a runner as well as an artist, completed the New Orleans Mardi Gras Marathon with a time of 2 hours, 46 minutes, 56 seconds.

Ruth Selig, an information specialist in MNH's Anthropology Department, has received a grant from Smithsonian Trust Funds Outreach Section to co-direct with Ann Bay, OESE education specialist, a pilot project to develop secondary school curriculum material. The material will be evaluated and tested by teachers from the George Washington University-Smithsonian Institution Teacher Training Program in Anthropology. The program will publish a newsletter this spring for anthropology teachers below the college level.

Cynthia Jaffee McCabe, HMSG curator for exhibitions, lectured to the Cornell University Campus Club on "The Tragic Career of Louis M. Eilshemius, Cornell's First Important Artist." The lecture coincided with the on-campus showing of the SITES exhibition, "Louis M. Eilshemius: Selections from the Hirshhorn Museum and Sculpture Garden."

Monroe H. Fabian, NPG associate curator, lectured at the opening of the Museum of Early Southern Decorative Arts Spring Lecture Series in Winston-Salem, N.C.

The American Film Institute has invited **Karen Loveland**, director of OEC's Motion Picture Unit, to be a member of its Independent Film Program Review Board in Los Angeles. The Board awarded 39 grants as part of the Film Institute program, which is administered on a competitive basis and funds filmmakers at all levels of achievement throughout the country.

NASM staffers who have given lectures recently include: Assistant Director **Melvin Zisfein** for the Dallas, Atlanta and Kansas City branches of the American Institute of

Janet Stratton has been appointed design manager for the Smithsonian Institution Press. She will oversee the design requirements for about 200 general and series publications annually.

Stratton, who came to the Smithsonian in 1961, worked for the Office of Exhibits during the period of intensive exhibit production prior to the opening of the Museum of History and Technology in 1964.

Later, as art director in the Resident Associate Program, she established the monthly newsletter format.

Stratton transferred to the Division of Performing Arts as art director in 1973 and began planning for the Bicentennial Festival of American Folklife, as well as designing record jackets and performance promotion material.

She followed the Folklife Program when it was transferred 2 years ago to the Office of American Studies and continued to plan all design aspects of the annual Festivals.

Helen Podolske has joined NASM's Education Division where she will handle grants and fellowships, programs for the handicapped and multicultural activities.

Equal Opportunity Specialists **Adrienne Hedman** and **Shirley Johnson** have been hired in the Office of Equal Opportunity to help manage upward mobility and affirmative actions programs at the Smithsonian. In addition to these responsibilities, Hedman is charged with assuring compliance of equal employment regulations and assuring fair treatment of handicapped visitors to the Smithsonian. Johnson is charged with assuring equal opportunities for handicapped employees and job applicants.

Alvin Rosenfeld, who was named acting director of public affairs in September, assumed the directorship on Feb. 25.

Division of Performing Arts Director **James Morris** has announced the formation of a central communications and marketing activity under the direction of **Sally Roffman**. She is also responsible for press coverage and publicity for the Division.

Manuel Melendez is responsible for



Janet Stratton

DPA's relations with audiences and artists and for liaison with other performing arts organizations in the Washington area.

Pilar Markley will assist with responsibilities related to DPA press and publicity, and **Margaret Wentzel** with the marketing of DPA programs and publications. Wentzel is the editor of "Notes on the Arts," a new publication which is sent to program subscribers six times a year.

Elisabeth Hobbs Gazin

Elisabeth Hobbs Gazin, librarian at SI for 30 years, died Sunday, Feb. 5, at a Bethesda, Md., nursing home. Gazin was born in 1902 and came to work at the Smithsonian in the U.S. National Museum Library in 1927, the year she graduated from Simmons College in Boston. She became assistant librarian in charge of the National Museum Library in 1942.

In 1951, she was appointed head of the reference and circulation section of the Smithsonian Library.

Gazin retired in 1957 after 30 years at the Smithsonian. She is survived by her husband Dr. C. Lewis Gazin, paleobiologist emeritus of MNH.

Newsmakers

By Johnnie Douthis

Aeronautics and Astronautics; **Claudia Oakes**, assistant curator in the Department of Aeronautics, on man-powered flight at the David Taylor Naval Ships Research and Development Center in Bethesda, Md.; **Robert B. Meyer Jr.**, curator of propulsion aeronautics, at the University of Virginia.

Harry Lowe, assistant director of NCFA, was a juror for the Channel 2 Fine Art and Antique Auction in Miami, Fla.

NCFA Director **Joshua C. Taylor** recently delivered three lectures—"Back to Basics" at the University of Chicago, "Life and Time of American Art" at the Dayton Art Institute and "The Arts in America" at the Toledo Museum of Art.

Adelyn Breeskin, consultant for 20th-century painting and sculpture at NCFA, juried the Maryland Federation of Arts exhibition, "Works on Paper," in Annapolis.

CFA's **Giovanni Fazio** has been elected chairman of the American Astronomical Society's High Energy Astrophysics Division. **Josh Grindlay**, also of CFA, is presently serving his second year as a committee member of the Division.

Farouk El-Baz, research director for NASM's Center for Earth and Planetary Studies, and **Ted Maxwell**, NASM geologist, attended the Second International Mars Colloquium at the California Institute of Technology.

Richard P. Hallion, curator of science and technology at NASM, recently delivered two lectures in California, one before the annual meeting of the Experimental Aircraft Association in Lancaster and a second at the Dryden Flight Research Center in Edwards.

Allen Bassing, assistant curator of education at the Renwick, visited Guinea at the invitation of its government. Bassing conducted a survey of the national museum system with grants received from the International Communications Agency and SI's Office of Fellowships and Grants.

Alison Abelson, audio-visual services technician at NCFA, was a juror for the

American Film Festival sponsored by the Educational Film Library Association. Her article, "Old Masters and New Visions: The Visual Arts Program," appeared in a recent issue of Televisions magazine.

Howard S. Wolko, assistant director for science and technology at NASM, presented a paper at the Fourth Annual Aerospace Symposium of the American Institute of Aeronautics and Astronautics National Capital Section entitled "Engineers and the Airplane."

Paul J. Edelson, senior coordinator for adult courses with the Resident Associate Program, represented the Smithsonian at the National University Extension Region II Planning Conference held at Pennsylvania State University.

Jane Glaser, program manager, Office of Museum Programs, made a presentation at an international Roundtable on Children in Museums held in Brussels, Belgium, Feb. 15-18. Twelve countries were represented.

Richard B. Oliver, curator of contemporary architecture and design at Cooper-Hewitt, delivered a lecture titled "An Architecture of Dreams: Williamsburg and the Hollywood Movie Set," at the annual meeting of the Society of Architectural Historians in Savannah, Ga.

David McFadden, curator of decorative arts at the Cooper-Hewitt, gave a lecture, "Catherine the Great," as part of the Museum's program series, "Power of Patronage."

Gillian Moss, assistant to the Cooper-Hewitt's curator of textiles, discussed "Painted Fabrics" as part of the Arkansas Art Center's 10th Forum on Decorative Arts in Little Rock.

Alan Ullberg, SI associate general council, recently introduced a panel on "Voluntary Compliance" at the Environmental Law Conference of the American Law Institute-American Bar Association. Participants included **John Balling**, CBCES research psychologist, and **Suzanne Pogell**, public information officer at CBCES.

Sea Water System Designed for STRI

Two major facilities at the Smithsonian Tropical Research Institute in Panama are being renovated this year.

The new sea water system for the marine program has been designed by Kramer, Chin and Mayo, Inc., of Seattle, Wash., who have produced some of the leading public aquariums and aquaculture laboratories in the United States.

The system, to be constructed at the Naos Island Marine Laboratory on the Pacific Coast, will replace the antiquated original, which was installed when the marine laboratory was started in 1965. In recent years, space has become so limited that competition between marine biologists for aquaria is fierce.

The problems of constructing a continuously running sea water system on the Pacific Coast of Panama are somewhat unusual, according to STRI Marine Sciences Coordinator Roberta Rubinoff-Wolff. The tides can vary up to 18 feet a day and often the water is so full of sediments that the visibility is less than 6 inches. "During the upwelling season, productivity in the area is great and sometimes the water resembles green pea soup," she said.

"In addition, we have the problem of wanting to be able to work with species from the Atlantic Ocean, which is 50 miles away, but do not want to introduce these animals or their parasites and diseases into the Pacific. All of these factors help to make Panama an exciting place to do marine biology, but also add to the difficulty of designing a sea water system. We have, we hope, conquered these obstacles."

The new system will pump a much larger volume of sea water than the old facility and will deliver settled or filtered sea water, depending on the needs of the individual scientist and water conditions at the time. It will also contain a waste water "kill system" which will essentially enable researchers to sterilize the water leaving tanks which contain Atlantic species. STRI Facilities Manager Thomas Borges is coordinating the project with Rubinoff-Wolff and the engineering firm.

Plans to replace the old dormitory on Barro Colorado Island are also under way. STRI assistant director, Dr. A. Stanley Rand, and architect Mike Miller of the Smithsonian Office of Facilities Planning and Engineering Services have selected a site on the island which will least disturb the natural environment and still take advantage of the tropical climate. The dormitory will replace an old structure rather than increasing the island's visitor housing.



OMP video staff, clockwise from lower left: Kelly Forrest, Elena Borowski, Eleanor Crow, Tony Chapelle, Peter Erikson and Mary Nugent.

New Ways to Study Conservation

By Abbie Gardner

Museums and other cultural institutions across the United States and Canada are learning about conservation from the Smithsonian without ever leaving home, thanks to a service of the Office of Museum Programs.

Slide shows, videotapes and printed materials, showing preventive care of museum collections, are being produced in OMP's own offices and video studio. Information included in the programs is primarily based on the expertise and vast resources of the Smithsonian.

The loan program is not limited to museums, Elena Borowski, who coordinates the Conservation Information Series, said. Among the subscribers are universities, historical societies, libraries and archives.

There is a mailing list of more than 17,000 organizations and individuals. "The demand for the series has been tremendous," Program Assistant Mary Nugent said. "Sometimes all nine copies of our slide shows have been out at once."

The office has produced 10 slide shows and 83 videotapes since the program began in 1972. Subjects range from slides about hygrothermographs—those mechanisms

which measure temperature and humidity and are often used in museums—to a videotape on the removal of pressure-sensitive tape from flat paper.

Another videotape, "The Docent Doesn't," is a wryly humorous illustration of how *not* to give a museum tour.

The newest slide presentation is "Protecting Objects on Exhibition." This six-part program examines the primary causes of damage to museum objects on display.

"Conservation Orientation for Museum Personnel," a videotape series with commentary by Robert M. Organ, chief of the Smithsonian Conservation Analytical Laboratory, is aimed at helping museum employees identify problems by increasing their observation skills.

Video specialist Pete Erikson plans to do about 80 percent of the videotaping on location, both in and out of the Smithsonian.

Borowski currently is planning a new series on craftsmen which will profile museum people such as conservators and exhibits specialists.

Abbie Gardner was an intern in the Office of Public Affairs during January.

'Kier'

(Continued from page 1)

ity research by the Museum's scientific staff. Porter's achievements as director have won him the respect of all his peers both within and outside the Smithsonian, and while we will sorely miss him as director, we are heartened by his decision to stay on the MNH staff to continue his productive research career."

Immediately upon taking office, Kier set up a joint curator-exhibit office committee that drew up a 25-year plan for the complete overhaul of all the Museum's exhibit halls. Seven major exhibit halls have opened to date. The new halls have been given a large measure of credit for a dramatic increase in the Museum's attendance. Some 5.5 million persons are expected to visit the Museum in 1978-79, an increase of more than 2 million over the 1974-75 year.

The new exhibits are designed to satisfy a diversity of visitor expectations. They range from the unique and immensely popular "Insect Zoo" and "Dynamics of Evolution" exhibit, scheduled for opening in May, which both present a large amount of scientific information, to "Splendors of Nature," an exhibit that has no direct scientific message, but displays objects solely because they are beautiful.

During Kier's tenure, major changes created space for a large range of new public activities. Restaurants, public meeting rooms and a Naturalist Center were fitted into a three-level service building constructed within the Museum's west courtyard. A variety of conveniences were made available for visitors, including orientation aids, lounge areas, low cost exhibit brochures and an escalator that creates—for the first time—a direct visitor route from the Constitution Avenue entrance to the rotunda.

A wide spectrum of educational activities for the public was developed. The Museum's Office of Education opened the Discovery Room, a popular children's attraction, and the Naturalist Center, a reference center for serious amateur naturalists. Special demonstration programs for school children were scheduled and a weekly free film and lecture series and an ambitious service program for handicapped visitors were established.

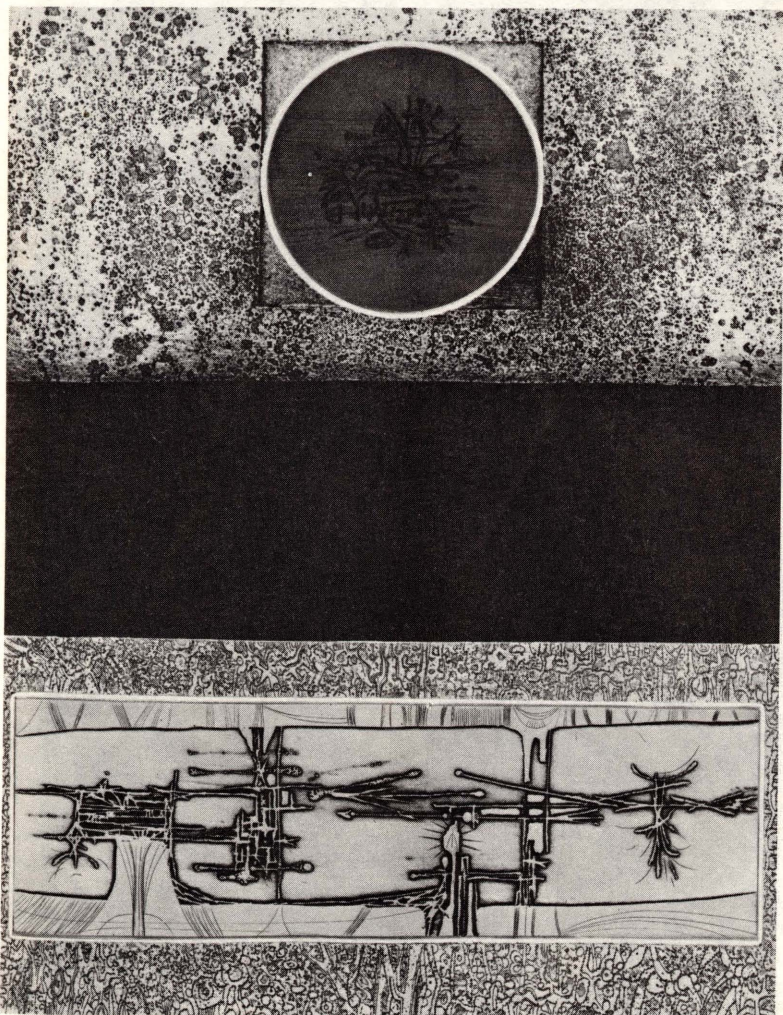
Strong efforts were made by Kier to increase the public's awareness of the Museum's scientific activities. With his encouragement, a series of exhibits featuring staff research was inaugurated, and a book, "The Magnificent Foragers," and a film, "On the Side of Life," were produced to focus attention on the Museum's field work and behind-the-scenes research and study collections.

Almost a million natural history and anthropological specimens arrived at the Museum during the 1970s, and the need to house these properly led Kier to take a leading role in planning the Smithsonian's new Museum Support Center, a building especially designed for the preservation and study of the National Collections.

Kier joined the Smithsonian staff in 1957. He is one of the world's top authorities on fossil and living echinoids, a family of invertebrate marine organisms that includes the sea urchin and sand dollar. The distinction of his work has been recognized by national and international awards and honors, including a doctorate of science from Cambridge University in England. He served as curator and chairman in the Museum's Department of Paleobiology before being appointed director, succeeding Dr. Richard Cowan.

The National Civil Service League has honored Kier with a career service award for his achievements as director, citing his work in modernizing the Museum's exhibits and expanding its education program.

Members of the search committee for a new director are: Dr. Frederick Bayer, curator of invertebrate zoology; Dr. Richard Boardman, curator of paleobiology; Dr. Robert Brownell Jr., chief of the Marine Mammal Department in the U.S. Fish and Wildlife Service; Dr. Martin Buzas, chairman of paleobiology; Dr. Jerome G. Rozen Jr., deputy director of research at New York's American Museum of Natural History; Dr. Douglas Ubelaker, associate curator of anthropology, and Dr. George Zug, chairman of vertebrate zoology.



PRINTS AND SCULPTURE . . . You still have time to catch Peterdi's prints and Lipton's sculpture at NCFA. "Gabor Peterdi: Forty-five Years of Printmaking," which continues through

April 29, is an exhibition of 42 etchings and engravings from the mid-1930s to the present. Shown here (left) is the color print "Land, Sea and Moon" (1965). "Seymour Lipton: Aspects of



Sculpture," on view through May 6, includes 47 drawings, 25 maquettes and 13 finished works by the 20th-century master. "The Defender" (1962) in nickel silver on monel metal is shown above.

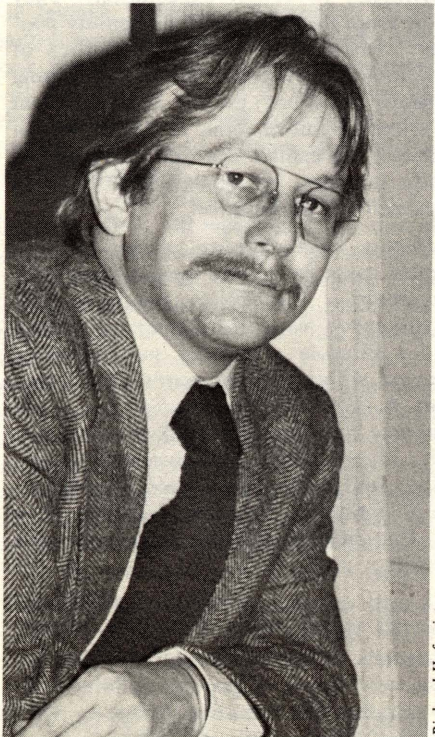
Q & A

Mike Miller, one of six architects in the Office of Facilities Planning and Engineering Services, has been involved with the design of Smithsonian projects far and wide—from buildings at Mt. Hopkins in Arizona and the Tropical Research Institute in Panama to refurbishment of the Arts and Industries Building roof and Puppet Theater.

Miller graduated in 1970 from Virginia Polytechnic Institute with a bachelor's in architecture, then worked with private firms in Virginia, where he is licensed, prior to joining the Smithsonian 4 years ago. He was interviewed by Torch staff writer Kathryn Lindeman.

Q. What is the first step in getting a project under way?

A. Any design starts with a need or idea from the client. They know what they want, and it's part of my job to help them

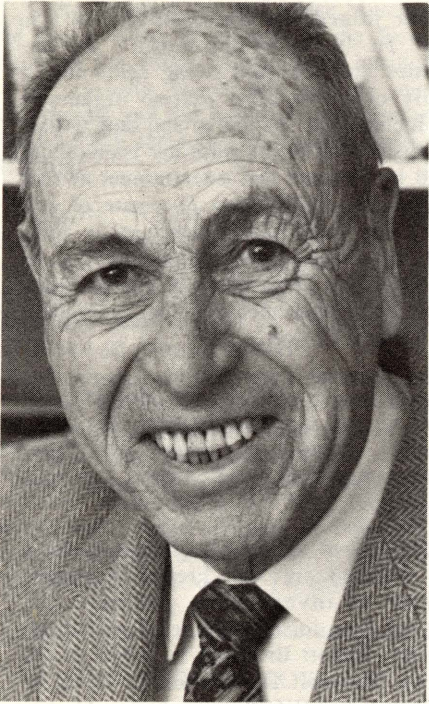


Mike Miller

decide on how to go about getting it. We try to get into the project as early as possible to allow for latitude in design and greater control over the cost.

Q. What projects have you worked on at Mt. Hopkins?

A. I programmed and designed the dorms and a dining facility at the summit. This mini complex is intended to provide living, eating and recreational quarters close to the new telescope. The dormitories are specialized buildings which assist the scientist in obtaining valuable rest when he is suffering from jet lag, tension and anxiety coupled with a reversed sleep-work cycle. We had to develop dorms with built-in noise control and segregation of people who sleep during the day and those who sleep at night. This involves specially insulated walls, floors and ceilings, black-out shades and stationary furniture.



Brigadier General Benjamin S. Kelsey (USAF, Ret.), noted engineer and test pilot, has been selected to fill NASM's Charles A. Lindbergh Chair of Aerospace History. Kelsey replaces Charles Harvard Gibbs-Smith who returned to England in early January.

Q. Have you run up against any unusual problems in building designs for STRI?

A. At present I'm designing a dormitory building for Barro Colorado Island. In the tropical climate we run into conditions which require specialized buildings of another type. The design has to be simple because of the lack of sophisticated technology and the dormitories' remote location. In this design, the roof is sloped and vented to draw air out as a chimney would. A special closet using light bulbs as a heat source has to be used to prevent mildew and mold on clothing. The durability of building materials is very important. Insects and animals will eat virtually anything that stays there very long.

Q. Have you designed other projects at the Tropical Research Institute?

A. About 4 years ago, I worked on a plan for STRI's headquarters complex. This consisted of a new library, laboratories and conference center. The library, the most immediate need, was designed so that two or three people could control the whole library from the central desk. Unfortunately, the funding for the library construction did not come through, so we are now pursuing a modified design of an existing building.

Q. Isn't it frustrating to design buildings that are never built?

A. Not really. We do need to pin down just what the client wants, and the original design becomes a kind of wish book. Whatever the end result, the programs can be adapted to existing or smaller buildings, and we now know what we want.

Q. You have a wide range of experience at Smithsonian. What problems did you face when designing the Puppet Theater?

A. I had never designed a theater before, let alone a puppet theater. It was fun to find out how puppets and puppet theaters work. The sight lines are very critical. The puppeteer sets up a stage and wants the audience to see only the illusion he creates. We tried to make the theater flexible through the lighting, sound and rigging systems by making them easy to change. The theater has carpeted steps instead of chairs for the kids to sit on. We found this type of seating used in local elementary schools because steps are more fun and more comfortable for kids than adult chairs.

Sports

By Susan Foster

Softball: The SI softball team, champions of the Interior Department Recreation Association league, are into spring training but welcome anyone interested in playing interagency, recreational softball.

Most of last year's players are returning, including the team's "Home Run King" Gary Sturm, musical instruments, as well as pitcher Joe Bradley, computer services. New members include Bruce Turner, protection services, who 2 years ago played a strong second base for the team, and Peter Nerret, from libraries, who is expected to provide additional batting strength.

Basketball: The Aero Space team swept the second half of the season, winning its last few games, and is now concentrating on post-season playoffs.

NASM Guard Oscar Waters, who is coach of Aero Space, said he is hopeful that the height advantage offered by new players will carry them through the upcoming city-wide tournament. It's a return trip for the team, which was knocked out of the quarter finals last year with a 7-point loss and with a final season record of 15-1.

Aero Space repeated last year's performance, turning in a perfect 10-game season, beating the Avengers, 44-36; Face, 54-37, and All State, 67-32, in final competition.

Bowling: Five teams are contending for first place in the SI Bowling League. They are: the Juicy Five, who have won 61½ and lost 30½; Thunder Stokers, 61-31; No Names, 60-32; D.C. Chokers, 58-34, and Too Hot to Trot, 55-37.

For those who play the long shots, the Gunslinger Five might be the team to watch. The team moved from 13th to eighth place over the last few weeks with the help of Lee Holmes, who bowled a 251 game.

Inez Buchanan, of SI Libraries, set a high standard in her record categories. No woman bowler has yet replaced her. Ray Scoggins, OPlantS, seems to have put the 3-game set out of reach, as no bowler has matched his 590 average.



Drawing by Warren R. Abbott Jr.

FLORA SMITHIANA

By James Buckler

Most everyone welcomes spring, with its magnificent flowering plants from giant trees to tiny bulbs. One such bulb, the Easter or Bermuda lily, *Lilium longiflorum* 'eximium,' is forced into flower each year. These fragrant, snowy white, trumpet-shaped flowers borne on 2- to 3-foot stems are found in most florist shops around Easter.

The Easter lily, a native of Japan, is actually a summer-flowering bulb which blooms in mid-July to mid-August under normal circumstances. Easter lilies were used frequently in 19th-century conservatories, but forcing them for Easter is a 20th-century technique.

If you would like to force your own bulbs for the spring, purchase them in early

fall. Plant one bulb per 6-inch pot; add 1 inch of gravel in the bottom; fill with a mixture of equal parts peat moss, perlite and sterilized soil, and add about 1 teaspoon of slow-release fertilizer. Make certain that the bulb is covered by 2 inches of soil and that about 1 inch is left above the soil line for watering. Keep the soil moist, but never wet or soggy. Full sun and night temperatures of 50-60 degrees will bring the plant slowly into bloom, although it is difficult for a non-commercial gardener to achieve the proper conditions for blooms by Easter.

The Office of Horticulture will feature Easter lilies in the rotunda of the Arts and Industries Building during mid-April, along with other spring flowering bulbs and plants.



Susan Foster

Oscar Waters attempts to score from mid-air despite heavy opposition from Museum Shops' Brian Midgett (left) and Otis Lee, both of the Service Center. Waters' team, Aero Space, finished the season 10-0, while Museum Shops finished 8-2.