

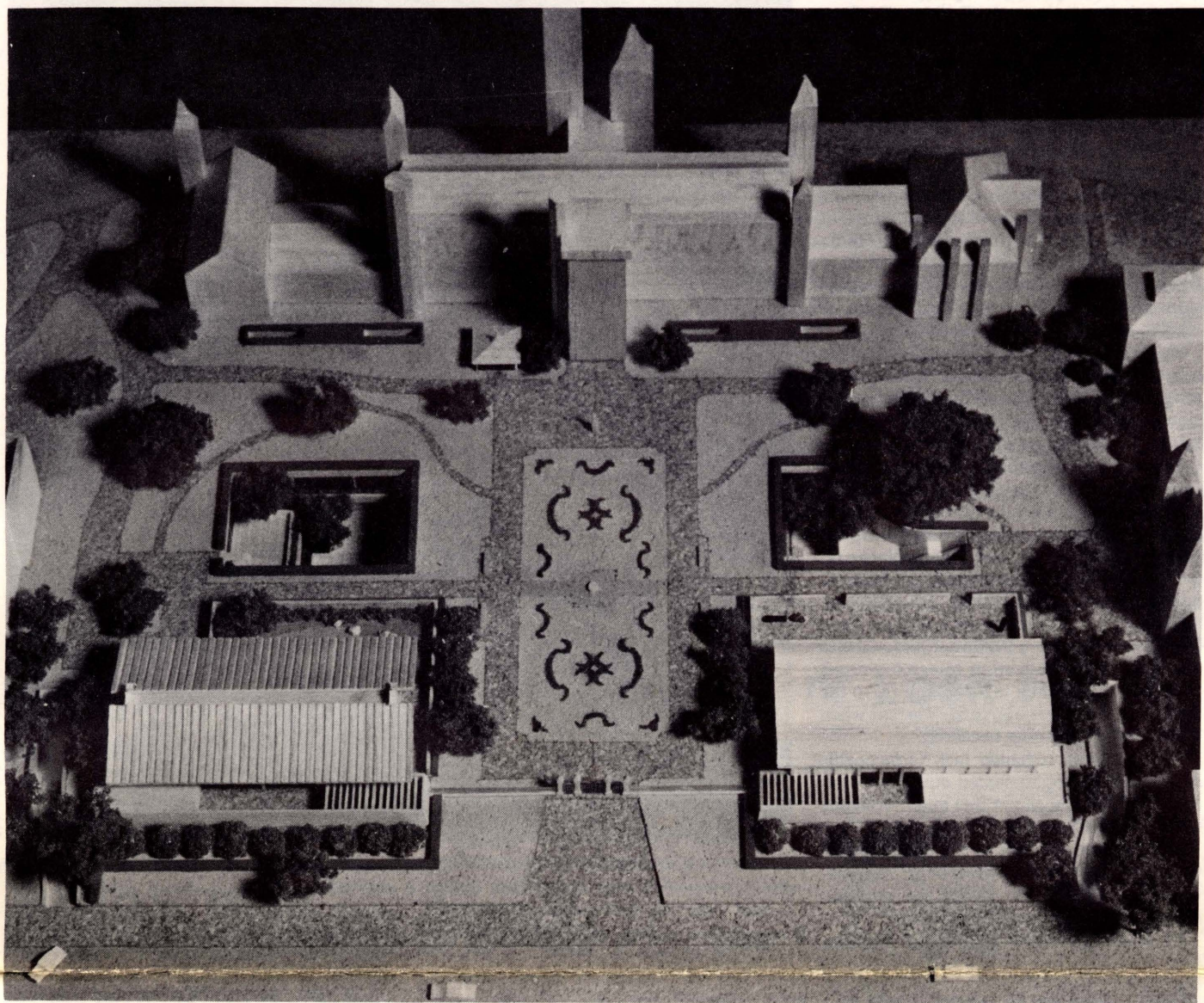


THE SMITHSONIAN TORCH

No. 79-6

Smithsonian Institution, Washington, D.C.

June 1979



Richard Hofmeister

MODEL FOR THE FUTURE . . . Two buildings located between the Freer and the Arts and Industries Building are planned to house collections and exhibits of Oriental art (left) and the Museum of African Art. The project was designed by internationally known Tokyo architect Junzo Yoshimura.

'Scope Opens, Makes a Find

Stand Clear of Rotating Building
Caution!

Audible Alarm When Rotating

That sign at the base of the Multiple Mirror Telescope greeted members of a Smithsonian delegation as they disembarked from four-wheel-drive vehicles after a 45-minute ride up a twisting road, past clouds and snow-tipped trees, to the 8,500-foot-high summit of Mt. Hopkins on MMT dedication day, May 9.

The delegation members inspected the squat but imposing structure, from the basement with its ball-bearings carrying the weight of the entire building to the top-floor TV monitor room where videotapes of observations can be played and replayed for students of the firmaments. They watched, wide-eyed, as the building trembled and turned, the great doors opened and the complex network of steel struts tilted to reveal the six mirrors of the first-born of what may become a new generation of telescopes.

Then the delegation, led by Under Secretary Michael Collins and including two members of the Board of Regents, William A.M. Burden and Judge A. Leon Higginbotham Jr., and Mark Cannon, representing Chief Justice Burger, returned to Tucson for a dedication banquet, armed with enough information to realize the validity of the glowing statements made at the evening ceremonies.

"This is an important day in the history of science," said President John Schaefer of the University of Arizona, the Smithsonian's partner in the project. "The MMT broadens the base of astronomy as never before," said a statement from Sen. Dennis DeConcini (D-Ariz.). The occasion marks "the beginning of a new era in astronomy," Sen. Barry Goldwater (R-Ariz.), a Smithsonian Regent, said in prepared remarks read by Collins.

(See 'MMT,' Page 2.)



FEATHERED FAVORITE . . . Big Bird announces *Sesame Street's* June 1 relocation to MHT in celebration of the award-winning program's 10th anniversary. Through Labor Day, you can visit the set and see Big Bird's costume. (See story, Page 6.)

Japan Pledges Building Funds

Prime Minister Masayoshi Ohira of Japan, during his visit to the United States last month, announced Japan's intention to give the Smithsonian \$1 million toward the construction of an Oriental art gallery. The building would be one element in a comprehensive plan for the quadrangle between the Castle and Independence Avenue.

Ohira visited the Freer, where he examined a building model for the proposed project. The new Oriental art gallery would be connected under ground to the Freer. Secretary Ripley, in greeting the prime minister, said the model was "an exemplar in Washington of what we would like to do to impress the American public with the wonders of your culture."

In reply, Ohira, speaking through an interpreter, expressed his gratitude for the Smithsonian's efforts to display the arts of Japan. "I hope our contribution may be of assistance to your mission," he said.

The gift was one of four, each in the amount of \$1 million, which the Japanese government plans to donate to American cultural and academic institutions. Besides the Smithsonian, recipients will be New York City's Metropolitan Museum of Art, for a new Japanese gallery; the Asia Society, also in New York, for a new headquarters building, and the Massachusetts Institute of Technology, for international energy policy research.

Following the prime minister's examination of the building model, the official party, including Mrs. Ohira, Japanese Foreign Minister Sunao Sonoda and Ambassador Fumihiko Togo, was accompanied by Secretary Ripley and Freer Director Thomas Lawton on a tour of the Japanese lacquer galleries. The Freer's Ann Yonemura, who organized the current exhibition, gave a Japanese-language tour of the galleries.



Richard Hofmeister

Ann Yonemura discusses a 17th-century lacquer table with Prime Minister Ohira.

Ripley Unveils New Quadrangle Plans

The Senate Rules Committee has approved and sent to the full Senate a bill authorizing \$500,000 to the Smithsonian for continued planning of the proposed Quadrangle project between the Castle and Independence Avenue.

The project envisions two new small museums along Independence Avenue, one for the exhibition and study of Oriental Art and another as a new home for the Museum of African Art, together with underground facilities for education, conservation, support activities, a rare book library and parking for an estimated 400 automobiles.

If approved by the Senate, the legislation still would require House approval and then favorable action by the Congress on the appropriation which has been request for fiscal 1980.

(See 'South Quadrangle,' Page 3.)



Rolf Buggett

Brooks Award

The 1979 Robert A. Brooks Award for Excellence in Administration was presented to Harry P. Barton, director of the Office of Supply Services, by Secretary Ripley in a ceremony late last month.

Barton was recognized for his outstanding management of the Institution's contract and procurement program. He is responsible for all federal procurement, property management and contractual services.

Barton became supply services director in 1974, after 2 years as deputy director in the same office. He came to the Smithsonian from the General Services Administration where he was director of contractual services for Region 3.

The Brooks Award was established in 1978 in honor of the late Dr. Robert A. Brooks, the Institution's under secretary. Barton is the second recipient of the award. Mary Grace Potter, director of the Visitor Information and Associates' Reception Center, was so honored in 1978.

"I am deeply honored by this award which is named after one of the most remarkable men I have ever met," Barton said. "His knowledge and keen awareness of program needs, as well as his solid direction, brought out the best of each and every manager who was privileged to be associated with him."

The award is supported by the Robert A. Brooks Memorial Fund and is open to all full-time employees who have made outstanding administrative contributions to the Smithsonian.—*Johnnie Douthis*

Scientists Watch Erupting Volcano

Two Museum of Natural History volcanologists, Richard Fiske and William Melson, were called into the field recently when volcanoes in widely separated parts of the world explosively signaled that major eruptions might be in the offing.

At the request of the Agency for International Development's Foreign Disaster Assistance Office, Dr. Fiske flew to St. Vincent in the West Indies just after Soufriere volcano on the island erupted into activity, exploding and spewing cinders across a 40-square-mile area.

Fiske, joining a team of scientists from Trinidad already on the scene, helped install additional seismograph stations on the slopes of the volcano and make important "tilt" measurements. From the team's main observation station about 7 miles from Soufriere, Fiske witnessed two major explosions that sent clouds of ash to heights of 40,000 and 60,000 feet, respectively.

Soufriere has become progressively quieter since Fiske's return, but he says only time will tell if the eruption can be considered finished. Because of this uncertainty, a 24-hour watch is still being maintained on the volcano—feared by islanders since 1902 when it erupted, killing 1,550.

While Fiske was in the field, David Squires and Lindsay McClelland, of MNH's Scientific Event Alert Network, and staffers in the Department of Mineral Sciences were coordinating international scientific efforts to study the eruption. They helped arrange for a National Aeronautics and Space Administration research aircraft to be diverted from a mission and fly to the area. The plane was above St. Vincent when one of the explosions occurred.

"It was unprecedented luck to have this craft, with its sophisticated equipment, up in the air at the scene of this major volcanic event," Fiske said.

SEAN also was able to get the National Oceanographic and Atmospheric Association to track the motion of the eruption clouds with their weather satellite.

Hours before Fiske left for St. Vincent, Dr. Melson flew to Karkar volcano at Papua-New Guinea, where violent and unexpected explosions had killed two volcanologists from the nearby Rabaul Observatory the previous month.

Melson spent 9 days at Karkar. Using a helicopter and periodically camping on the rim of the volcano, he was able to make observations of the activity at the volcano's new explosion crater. He also helped his colleagues from the Papua-New Guinea Geological Survey install stations to monitor the volcano's inflation and deflation.



Richard Fiske

Smithsonian scientists had a once-in-a-lifetime opportunity to view Soufriere from a research plane, which flew over the volcano just as it erupted.

'MMT'

(Continued from Page 1)

A message from President Carter, read by Dr. David Challinor, Smithsonian assistant secretary for science, offered congratulations to the telescope's planners and builders and "best wishes for the future of the MMT" and added:

"The MMT represents an outstanding example of cooperation in science between a state university and a federal institution. It also represents a major innovation in ground-based astronomy of which we can all be proud."

Atop the mountain, the delegation learned that the MMT, though not yet completely in operation, has already made one discovery and confirmed another.

The delegation members saw a chart, looking very much like a double cardiogram, representing the results of the MMT's study of the light of "a very hot star" over a 1½-hour period on the night of April 28-29. The chart showed that the optical light emanating from the star fluctuates with a period of just over 8 minutes, whereas an average star's light fluctuates over a 120-minute period from peak to peak.

A notice pinned to the bulletin board next to the chart contained these significant words:

"If the star is a binary, it has the shortest period yet discovered. The orbit would fit inside the planet Jupiter. If the star is a pulsating variable, it has an unusual period and belongs to a new class of objects."

The MMT also confirmed the observation by scientists at the Kitt Peak National Observatory, near Tucson, of a unique phenomenon—either the double image of a quasar or a pair of virtually identical quasars. Quasars are bright and distant star-like bodies whose nature is not fully understood but which generate an enormous amount of energy for their relatively small size.

The puzzling object first observed at Kitt Peak in late March is 7 billion light years away from Earth or, as the MMT acting director, Dr. Neville Woolf, put it, "60 percent of the way back" to the beginnings of the universe.

With the help of the MMT, scientists were able to conclude that they were observing the double image of a single quasar and that the optical illusion was caused by a massive but invisible object in the quasar's path—a huge galaxy or

perhaps a "black hole"—splitting the quasar's radiation into two beams of light.

If this is the case, said Prof. Herbert Gursky of the Harvard-Smithsonian Center for Astrophysics, "it's the most dramatic confirmation we've seen yet of light deflection by a massive object, and that's a central part of Einstein's theory of general relativity."

Physicists, on the basis of Einstein's theory, had predicted that the gravitational force of a massive object in space could bend light around it into a double image. Many scientists agree that the sighting of the "gravitational lens" is the first confirmation of this phenomenon.

At the dedication banquet, plaques of appreciation from the University of Arizona were presented to Nathaniel P. Carleton, SAO project scientist for MMT, and William E. Hoffmann, project scientist for the University. Aden B. Meinel and Frank J. Low, both of the University of Arizona, received scrolls from the Smithsonian recognizing their contributions to the MMT conception and design.

The University also conferred upon Fred L. Whipple, former SAO director, the honorary degree of doctor of science for contributions to astronomy in general, development of observational instrumentation and specific contributions to initiation of the MMT project.

George B. Field, CFA director, announced that Dr. Jacques Beckers would become MMT director Aug. 1. Beckers, a solar physicist, is currently deputy director of the Sacramento Peak Observatory in New Mexico.

—*Alvin Rosenfeld*



THEY ALL WENT OFF TO DISCOVER THE POLE... Winnie-the-Pooh fans will appreciate this wallpaper frieze which is on display in the current Cooper-Hewitt exhibition, "Fantastic Illustration and Design in Britain, 1850-1930," continuing through Sept. 2.

Plans for the Smithsonian's Fourth of July Celebration

July Fourth lands right in the middle of the week this year, but that won't cramp the Division of Performing Arts' style. They're planning a 5-day celebration of the holiday from Saturday, June 30, to Wednesday, July 4, at the Museum of History and Technology. The influence of immigrant cultures on this holiday celebration will be the theme of the 1979 festivities held in and around MHT.

There will be roving performers, such as barbershop quartets and fife-and-drum corps, colonial crafts demonstrations, a children's workshop in paper boat making

and a puppet show called "The Colonial Connection" from noon to 6 p.m. daily.

The Resident Associate Program will present free daily showings of the film, "Meet Me in St. Louis" in Carmichael Auditorium.

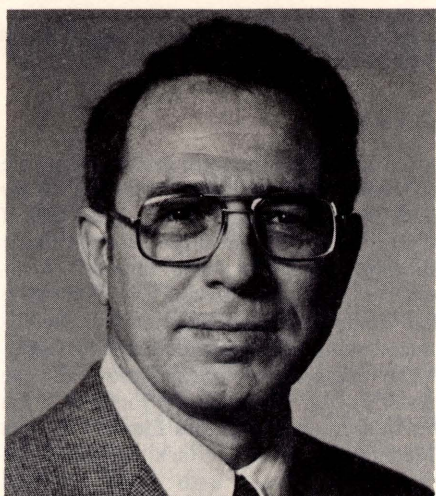
From 4 to 6 p.m., bluegrass, gospel and big band performances will be in the outdoor amphitheater area on the east side of MHT. Later in the evening (6:30 to 8:30 p.m.), dance instructors will help everyone through ethnic dances, including Greek, Latin American and English and American country dancing.

A Hope for the Future

Four experimental cars equipped with advanced heat engines were shown at MHT last month. The prototypes are being tested through a Department of Energy program attempting to develop alternatives to conventional spark ignition engines.

The three gas turbine engines displayed included a 1964 Chrysler Ghia, a Dodge Aspen and an advance vehicle design model. A Stirling engine installed in a 1977 Opel Rekord was also shown.

Both engine types can burn a variety of liquid fuels, including kerosene, diesel fuels, methanol and coal-derived liquids. They also have higher efficiency and lower exhaust emissions and noise levels.



Richard Farrar

Mello Leads MNH

Dr. James F. Mello will serve as acting director of the National Museum of Natural History beginning June 1.

Mello will head the Museum while the search goes on for a successor to Dr. Porter Kier, who has announced that he will retire as MNH director on that date.

As deputy director of MNH, Mello has been responsible for a broad range of museum operations, including key financial matters such as budget development and coordination of staff recruiting, training and other aspects of personnel management.

His administrative skills earned him a Jump Award for outstanding service in the field of public administration in 1973.

He has provided management assistance for all of MNH's chief divisions, with special responsibility for the Office of Education, the Office of Exhibits, the Scientific Event Alert Network, the Office of Automatic Data Processing, the Office of the Building Manager, the Office of the Registrar and the Handbook of North American Indians.

He played a key role in the development of the Museum's new West Court Building and has also taken an important part in the planning of the Institution's new support center.

A paleontologist, Mello conducts his own research on the basic systematics and taxonomy of Cretaceous Foraminifera (fossil protozoans) and with the development of efficient computer processing methods for taxonomic data.

Mello received his B.A. degree in geology from Brown University in 1958 and his M.Sc. (1960) and Ph.D. (1962) from Yale University. He was a U.S. Geological Survey paleontologist for 8 years before joining the MNH director's staff in 1970 as special assistant in charge of the automatic data processing program. He became assistant director in January 1973.

'South Quadrangle'

(Continued from Page 1)

Planning and designing the complex will be "an ongoing activity for the next 5 years," the secretary told Rep. Sidney R. Yates (D-Ill.), chairman of the House Appropriations Subcommittee on Interior and Related Agencies, during the 2-day hearings. The plan will include a financial arrangement which will combine trust and public funds for the construction.

In his prepared statement, Ripley said: "Recognizing that there are now, and will continue to be, severe constraints on the federal budget, we believe it essential that any proposal for development of the South Quadrangle be accompanied by a financial plan to make the best use of private support and to reduce the requirement for federal appropriations wherever possible. This could include, among other things, provision for the sale of Museum of African Art real property, private donations and other gifts and application of expected parking revenues."

The plan took a step toward fruition with the announcement May 1 of the pledge of a \$1 million gift from the government of Japan toward construction of the Oriental art gallery, one of the two pavilion-style buildings proposed for the quadrangle.

A parking lot with room for some 125 cars now takes about one-third of the quadrangle area, and the remaining section is the Victorian Garden.

The two buildings, located between Independence Avenue and the Castle, will be only one and a half stories above ground but will have two underground levels and a third level for parking. A rectangular Victorian Garden will separate the museums, and an iron gate, designed by James

Funds Request Submitted, Examined on Hill

By David Maxfield

The Smithsonian's 1980 budget for staff salaries, program expenses and construction costs was presented to the House Appropriations Interior and Related Agencies Subcommittee April 30-May 1 by Secretary Ripley.

The request for \$144.9 million in federal funds, submitted for approval by Congress, was carefully examined by subcommittee Chairman Sidney R. Yates (D-Ill.) during the hearings covering current and projected Smithsonian projects, from continuing inventories of the Institution's vast collections to plans for the new \$50 million South Quadrangle complex.

The request is scheduled to be debated by the subcommittee June 1, sent on to the full Appropriations Committee for more debate June 21 and then discussed on the House floor before the July Fourth congressional recess. The Senate will take up the fund request after that.

An additional \$72 million in non-appropriated trust funds does not require congressional approval, but how the amount will be spent in 1980 was outlined to the committee in keeping with the understanding between Congress and the Smithsonian. Sources of this income include interest on the Smithsonian bequest, income from other endowment and current fund investments, funds from food services

and other concessions, Associate memberships and revenue from the museum shops and the Smithsonian magazine.

Presenting the Smithsonian budget, the Secretary said in a statement: "We are working continuously toward goals of strengthening Smithsonian management, improving the accountability of the Institution to Congress and establishing prudent financial policies that will be of both immediate and long-term benefit to the taxpayers of this country."

These highlights emerged at the House hearings:

- Presentation by Ripley and the staff of Smithsonian plans for construction of two new buildings along Independence Avenue: a new Oriental gallery needed to alleviate space and exhibition problems at the Freer; a Museum of African Art, soon to become the newest museum at the Institution but presently located in inadequate facilities on Capitol Hill.

- Step-by-step explanation of Smithsonian negotiations for the purchase of the Gilbert Stuart portraits of George and Martha Washington from the Boston Athenaeum and an update on where the SI offer now stands. (The talks with the Boston Athenaeum are suspended until the end of 1979.)

- Discussion of possible ways the Smithsonian might be helpful to the Folger Library and other institutions dependent on private funds for their services and programs.

- Consideration of exterior repairs needed or under way at the Renwick, the Hirshhorn and the Air and Space Museum. The Smithsonian staff agreed to prepare a new report on the condition of these buildings, along with projected costs. (It is now estimated that \$4 million is needed for repairing the stone work at the Renwick. The budget allocated \$4.9 for all SI renovation and restoration work.)

To improve the management of the

Smithsonian, Ripley told the committee that the position of under secretary had been filled, the auditor's staff increased and a new set of by-laws drafted.

To improve the Institution's accountability to Congress, Ripley said authorizations for all new major projects involving the use of federal funds would be requested and discussions would be held with the Appropriations Committees on the use of trust funds that may include future expenditures of federal funds.

In addition, the secretary's statement said the Smithsonian had adopted a 5-year planning process, prepared a statement on the allocation of trust funds and detailed the use of all sources of funding for each fiscal 1980 program.

The largest portion of the fiscal 1980 federal budget amounted to \$104.7 million for salaries and expenses. "Our foremost priority is caring for the national collections," Ripley said. "With the support of Congress, we must proceed with the collections inventory efforts throughout the Institution . . ."

For construction projects, the budget totaled \$32.5 million, up \$25.7 million over the fiscal 1979 estimate. Accounting for this increase was the \$20.6 million request for construction of the Museum Support Center in Silver Hill, Md., described by the secretary as "crucial for the protection of the collections and making them readily available for conservation and study."

A \$6.5 million request for continued renovation of the National Zoological Park also was included in the construction account request.

Salaries and expenses for the science program drew the largest share of the Smithsonian budget, \$38.7 million. History and art programs were budgeted at \$17.5 million; support programs drew \$27.9 million, with public service, museum programs, administration and special programs each budgeted below the \$10 million level.

Radio Features

"Smithsonian Galaxy," a series of 2½-minute radio features introduced by the Office of Telecommunications last fall, now has fans in cities across the country.

The programs focus on all kinds of Smithsonian activities: the restoration of planes at Silver Hill, a study of erupting volcanoes, endangered plants research, new exhibits such as Calder's Universe at the Hirshhorn, the history of the teddy bear and the revival of glass-blowing.

The series is produced by Telecommunication's Ann Carroll and Paul Johnson in the Museum of History and Technology radio studio.

Sixty stations, including WCBS in New York and stations in Atlanta, Seattle, San Antonio, Salt Lake City, Phoenix and Minneapolis, are currently airing "Smithsonian Galaxy."

Carroll estimated that the average audience for features, combined with that of "Radio Smithsonian," the half-hour weekly radio program produced by Telecommunications, is about 12 million.

Renwick in 1849, will open onto Independence Avenue. The Board of Regents last year approved construction of the gates. The model and concept study for the South Quadrangle project was done by the internationally known Japanese architect Junzo Yoshimura.

At the hearings, former Senator Frank Moss (D-Utah), chairman of the Museum of African Art board of trustees, told Yates that his colleagues had "mixed feelings" about moving from their present location on A Street N.E. to the National Mall. They are emotionally attached to the old townhouses on Capitol Hill but recognize the crowded conditions and poor public accessibility on the residential street. Moss and Museum Director Warren Robbins agreed that a move to new quarters was inevitable but hoped that the new building would also have small, intimate exhibit areas similar to those currently in the Museum.

The proposed Oriental art gallery would be located adjacent to the Freer but would be a separate operation, Ripley explained to Yates. The new building would have room for conservation areas, exhibitions and possibly the Freer's library and research department.

At an authorization hearing on May 2 on the other side of Capitol Hill, Sen. Claiborne Pell (D-R.I.), chairman of the Senate Rules Committee, requested from the Smithsonian more detailed information on the cost of the quadrangle's underground parking facility and on the final costs of the total project, now estimated to be \$50 million (in 1983 dollars).

—Linda St. Thomas



From the Koffler Foundation: Ray Yoshida's 'Partial Evidences II' (1973) (Detail)

Chicago Art Comes to Smithsonian

A major collection of contemporary art has been given to the National Collection of Fine Arts by the S.W. and B.M. Koffler Foundation of Chicago, organized in 1971 to honor that city's best artists through purchase and exhibition of their work.

"Art from Chicago: The Koffler Foundation Collection," which includes 34 paintings, works on paper, sculpture and collage, went on public exhibition at NCFA on May 25, to continue through Aug. 12. After closing in Washington, the show will travel in the far west under the auspices of the Western Association of Art Museums.

NCFA Director Joshua C. Taylor called the gift "extraordinary." Pointing to the museum's interest in art activity around the country, he said the collection would be a valuable addition to NCFA's holdings.

"The Koffler collection is sensitively selected by people who are among the most

knowledgeable about the Chicago art world," NCFA, Taylor said, was eager to have this collection, because it owns only a few examples of contemporary Chicago art. "There is a certain lively cross-fertilization in Chicago which has produced a wonderful vitality in its art. The gutsy, imaginative quality of these extremely varied works creates an image that has become associated with Chicago as distinct from other centers."

Eleven of the 34 artists represented in the collection, including Karl Wirsum, James Nutt and Roger Brown, had works shown in a 1974 exhibition, "Made in Chicago," that the NCFA arranged for the Sao Paulo Biennale. The show traveled through South America before being shown in Washington. According to Taylor, the Koffler gift embodies the same aspects of Chicago art as the earlier exhibition, but with a much broader coverage.



LOLA HAS COME! . . . Lola Montez, aspiring artist and notorious lover of King Louis I of Bavaria, was better appreciated for her beauty than for her dancing. This cartoon, showing her 'enthusiastic' reception by American audiences, is one of a series included in the NCA exhibition, "Prints and Personalities: The American Theater's First Hundred Years," continuing through Sept. 9.

SI in the Media

By Johnnie Douthis

The Transportation Hall at History and Technology was recently transformed into a television studio for a live broadcast of WDCM-TV's "Morning Break." While directors and audio technicians worked in a nearby maintenance room, host Carol Randolph and three guests, surrounded by vintage coaches, carriages and automobiles, discussed transportation in Washington.



Randolph and Phansteil

Cody Phansteil, Metro's ebullient public information director, gave simple advice for effective use of the farecard machines: "Read!" Suburbanite Kenneth Pulkkinen put in a plug for carpooling, his favorite commuting style, and cab driver R.B. McArthur said he likes Washington's zone system because the passenger knows in advance how much the trip will cost.

'Return to Albion'

Describing "Return to Albion" as "handsome," an editorial in the Washington Star said, "A nation is defined by its expatriates as well as by the citizens who stay home."

Other articles in the Washington Post, the Prince George's Post and the Washington Star gave readers complete descriptions of the objects and personalities in the show.

Film and Photos at NASM

"Living Planet," the new film at NASM, received glowing reviews from the Star, Post and the Baltimore News-American. Post film critic Gary Arnold noted that almost every image could be described as majestic. Tom Dowling of the Star found the film more awesome and tingling than "To Fly."

The Washington Star's "Camera Notes" predicted extreme popularity for the photography show at NASM, "Our Beautiful Earth: The View of Air and Space." William Garnett and Georg Gerster, whose works are included in the exhibit, appeared on WTTG-TV's "Panorama." The show and the evening reception was filmed by CBS Sunday Morning News with Hughes Rudd as commentator.

Arts and Crafts

Craft Horizons magazine ran a cover and 4-page article on Dale Chihuly, whose exhibition, "Baskets and Cylinders: Recent Glass by Dale Chihuly," is on view at the Renwick. The article said Chihuly's work "heals the wounds that existed, in imagination or actuality, between art-as-symbol and craft-as-skill."

A New York Times article noted that 12 of the more notable pieces at Sotheby Parke Bernet's auction of Indian American art were from the estate of Robert Tyler Davis. Davis, who had served as assistant director and acting director at NCA, named the NCA as beneficiary from the sale.

Craft Horizons reviewed "Olaf Skoogfors, 20th-Century Goldsmith," at the Renwick. The writer called the metal craftsman "in tune with his time."

Sarah Booth Conroy, in her Washington Post review of "Japanese Lacquer" at the Freer, described the meticulous process involved in making each piece of lacquerware.

Time and Money

The annual switch from standard to daylight-saving time made timely leads for a flood of stories on MHT's James Arthur Clock Collection. Coverage came from the Post and Star, WTTG, WJLA and WRC-TV, CBS Morning News and AP and UPI.

The Wall Street Journal carried an article on the Chase Manhattan Bank currency exhibit, also at MHT, and suggested that OPEC and others could get ideas for ways to replace the dollar by visiting the show.

A recent New York Times article, detailing what happens when a beached whale is discovered, focused on the work of MNH zoology curator James Mead and the Scientific Event Alert Network.

Newsweek also put the spotlight on SEAN, quoting Coordinator Lindsay McClelland, who was on location on St. Vincent Island, where the Soufriere volcano had just erupted. An enthusiastic McClelland called the experience "unique."

Science magazine ran a story on MNH botanist Mason Hale and collaborator James D. Lawrey, who have concluded that lead pollution from auto exhaust has significantly slowed the growth rate of young lichens growing on an island beneath a Capital Beltway bridge. Lichens are ideal organisms to monitor for such data because of the sensitive way in which they absorb heavy metals from the air and retain them in their systems throughout their lives.

People

Smithsonian staff drawing press attention this month included Lloyd Herman, director of the Renwick Gallery, in the Washington Star and the Washington Post; Farouk El-Baz, director of NASM's Center for Earth and Planetary Studies, in the TWA Ambassador magazine; Smithsonian magazine writer Edwards Park and community life curator Richard Ahlborn, MHT, in the Rocky Mountain (Colo.) News; MNH gem curator Paul Desautels in the Christian Science Monitor, and Anacostia Neighborhood Museum Director John Kinard in Art Ink.

'Directions' Shows Art Diversity

By Sidney Lawrence

Once there was Pop, Op and Minimal; now anything goes. Or so one might be led to believe seeing "Directions," the major group exhibition of contemporary art opening June 14 at the Hirshhorn Museum.

"There's an extraordinary diversity in American art today," Howard Fox, assistant curator for exhibitions who organized the show, said "It wasn't long ago that developments in art tended to center on one or two prevailing movements, styles or critical viewpoints."

The decade of the '70s in art has seen a gradual relaxation of theories and esthetic causes, Fox added. "Art today is more free-wheeling, inventive and openly experimental. Now there is not one but a multiplicity of possibilities for avant-garde discovery."

It took Fox more than a year to organize "Directions." He talked to artists, visited exhibitions and studios and poured over countless art periodicals, catalogs, announcements and color slides. Even in the diversity of this work, some artists seemed to share common concerns. "I selected five of the many tendencies, or directions, that surfaced in the course of my research," Fox said.

Reflecting this orientation, the exhibition will be presented in five sections, each suggesting a context for the rich inventiveness of current American art. There will be 58 works altogether—paintings, drawings, sculptures, mixed-media works, a site-oriented project and two videomovies—by 18 artists. "The exhibition can be conceived as five simultaneous group shows, with four or five artists represented in each."

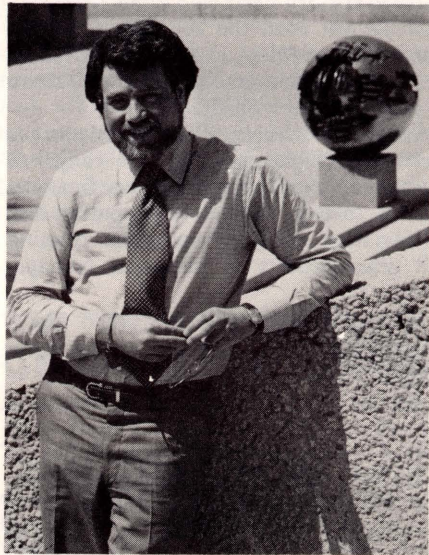
Bold and aggressive forms characterize the works in "Brute Sculpture," the exhibit's first section. The three artists represented, George Kuehn, Loren Madsen and John Van Alstine, work with concrete, steel, galvanized chain, bricks and cables.

"There's an almost athletic quality about the way these sculptures are held together through suspension, binding or precarious balancing and through the effect of stress, compression or other physical force."

"False" objects made from unlikely materials make up the second section, "Imitations." There's "hardware" carved in wood and painted by Alan Kessler, "ancient frescoes" created in acrylic on canvas by Peter Saari and marble popsicles and styrofoam mousetraps carved by Jud Nelson. "The creators of these works are clearly interested in more than pure form. We are deceived by the craftsmanship and charmed by the humor and satire."

Fox has called the third section "Eclectic Surfaces." Artists Robert Hudson, Kim MacConnel, Barbara Rossi and David Schirm have made highly individual paintings that show "a willingness to invent, to play, even to clutter—something that would have been anathema to the advanced painters of a decade ago," Fox said.

The imaginative participation of the viewer is the keynote of "Fictions," the fourth section. It includes Eleanor Antin's videomovies, Dotty Attie's enigmatic sequential drawings with texts, Donald Evans's "postage stamps" from imaginary lands, Steve Gianakos's witty cartoons and Roland Reiss's miniature tableaux. "These works gratify our desire for story-telling, fantasy and even humor and restore such traditional content to contemporary art."

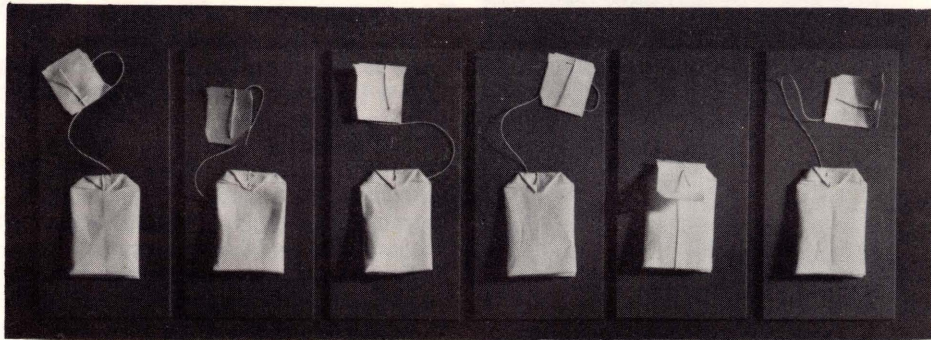


Howard Fox

"Shrines," the final section, also indicates a reinterpretation of past tradition. Meticulously crafted assemblages by Donna Dennis, Kenneth Price and Thomas Lanigan-Schmidt include a condensed-scale house, a "death shrine" in the manner of Mexican folk art, and a room that might be called a theater of good and evil. "The 'shrines' are bound to provoke strong personal responses. They inspire a sense of mystery, awe and reverie usually associated with religious art."

Altogether, "Directions" presents an art that is rich both visually and thematically.

Fox will give a free lecture on "Directions" in the Hirshhorn auditorium on Friday, June 15, at 12:30 p.m. The exhibition continues through Sept. 3.



For weak tea: handcarved styrofoam teabags by Jud Nelson, at the Hirshhorn

Faroe Natives Perform Ancient Songs

The Faroe Islands, those 17 specks in the North Atlantic, midway between Iceland and Norway, where sheep grow instead of trees, where people speak a language directly descended from Old Norse and where no home is more than 3 miles from the sea, last month sent 26 inhabitants to the Smithsonian to share a bit of their rich cultural heritage.

Washington was only one stop on a 16-day tour, arranged by the Division of Performing Arts, which included trips to the universities of Wisconsin and Minnesota, Folklore Village Farm in Dodgeville, Wis., and the Festival of Nations in the St. Paul Civic Center.

The Faroese, dressed in colorful national costumes, presented a film about the Danish-ruled islands and then took questions from the audience in Baird Auditorium. Moderator Högni Mohr explained that the Queen of Denmark visits once every 5 years (she learns a few words of Faroese for the occasion); the crime rate is very low, with liquor-stealing the most common offense (liquor is not sold on the islands and must be imported by individuals); the population includes "42,000

souls" and "there are not enough school books written in Faroese."

Afterward, the group performed an ancient Faroese ring dance accompanied by the more than 250-stanza ballad of the Nibelung (the Faroese sang only 10 verses). They also performed several other dances and songs. The heroic quality of these ancient folk songs, which are among the oldest in Europe, captured the audience, who joined the performers later in the rotunda for a reception, some conversation and more dancing.—Pilar Markley

Eileen McCarthy

Eileen M. McCarthy, 65, who retired as publications officer at the Smithsonian in 1973, died at her Arlington home April 10. A native of New Haven, Conn., she entered federal service in 1941, joining the Smithsonian in 1947. In 1954, she became chief of publications distribution, now part of the Smithsonian Institution Press.

Brown, Black, Grizzly, Polar

By Thomas Harney

When an inventory team began to examine the mammal collections in storage cases banked on the fourth floor balcony at Natural History recently, the team members were virtually overwhelmed by bears. Every drawer they pulled out was packed full of bear skulls.

"Brown bear, black bear, grizzly bear and polar bear. Every kind of bear skull imaginable," Greg Blair said. "We removed the skulls and counted over 3,000—many more than we thought we would find." Vertebrate zoology co-workers Gary Morgan, Frank Greenwell and Blair are helping to supervise the inventory of MNH's Division of Mammals.

What the inventory team had laid out was part of the largest, most scientifically valuable group of North American bears ever assembled. The collection was deposited at the Museum early in this century by C. Hart Merriam, director of the U.S. Biological Survey.

Merriam, as first director of the Survey (1885-1915), set the newly formed agency at the colossal task of systematically establishing the geographic distribution of the mammals of America. One of his great interests was the bears, which had never been systematically studied.

Merriam reported on his progress in a 1918 publication. "Beginning in the spring of 1910," he wrote, "a fund placed at my disposal made it possible to offer hunters and trappers sufficient inducement to tempt them to exert themselves in securing needed

specimens. As a result, the national collection of bears has steadily grown until, in number of species represented, in completeness of series and in number of type specimens, it now far excels all other collections in the world together."

Charles Sheldon was, without a doubt, the most dedicated hunter-naturalist dispatched by Merriam to search for bears. Sheldon spent a year living alone in the mountain wilderness of the Alaska Range, collecting and preparing specimens for the Bureau.

Sheldon described one of his mountain grizzly bear hunts: "For a few minutes my anxiety was intense. The bear suddenly came in sight, running down the slope of the second spur and on reaching the foot, turned directly toward me. As it came on rapidly, covering the ground with powerful strides, it looked indeed formidable. Its head was held low as it faced toward me, and as I wanted to avoid breaking the skull, so valuable for scientific study, I waited until it threw up its head to sniff the air, then fired at its shoulder. It gave one spring, grabbed the shoulder, twisted around three times low on the ground and fell dead."

According to Dr. Charles Handley, MNH curator of mammals, the bears brought to the Smithsonian through the efforts of men such as Sheldon and Merriam represent a priceless scientific treasure.

"Anybody who wants to understand the distribution and variation in bears must come to the Smithsonian to study this collection," Handley said. "It can never be duplicated. Numerous bear populations represented in the collection are now extinct. Grizzlies, for example, once extended all the way to the eastern edge of the plains but now are seldom seen east of the Rockies."

The inventory which Merriam's bears are now undergoing, along with the Museum's more than 22,000 other specimens of carnivorous mammals, is made possible by special funds provided by Congress. The job, under the overall direction of Philip J. Angle, mammals and bird collections manager, is expected to be completed by

SI Press Lists 16 New Titles

The spring and summer catalog issued by the Smithsonian Institution Press lists 16 new and forthcoming books in addition to a number of earlier publications. The books represent SI's many disciplines, from a study of artist George Catlin's Indian paintings to the biography of an early woman scientist.

"The Natural Man Observed: A Study of Catlin's Indian Gallery," by NCFA's William Truettner, features hundreds of black-and-white and 31 color reproductions of Catlin's paintings. The foreword was written by Smithsonian Senior Ethnologist John C. Ewers.

MHT History of Science Associate Curator Deborah Warner is the author of "Graceanna Lewis," about a turn-of-the-century scientist and social reformer.

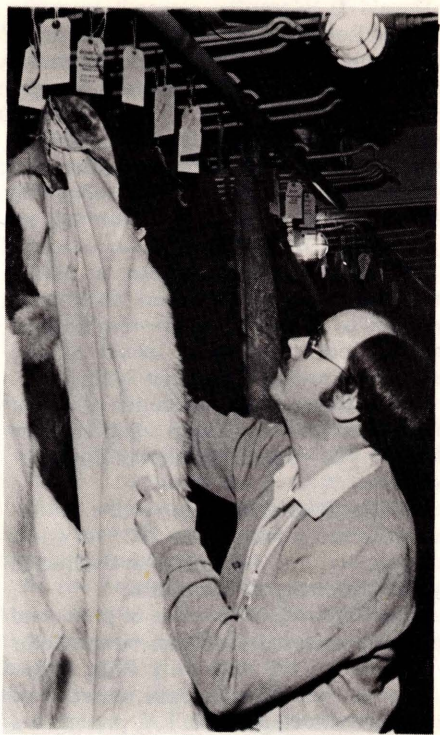
Readers who keep up on the careers and personalities of U.S. presidents may choose "A Gallery of Presidents," by NPG Historian Marc Pachter. The book contains essays on the men whose portraits fill the Hall of Presidents.

"Mary Cassatt: A Catalogue Raisonné of the Graphic Work," by Adelyn Breeskin, NCFA consultant for 20th-century painting and sculpture, is a revised and expanded work which affords readers the opportunity to examine Cassatt's life as well as all of her graphic work.

The 10th anniversary of a major event in world history, the flight of Apollo 11, is commemorated in "Ten Years Since Tranquility: Reflections upon Apollo 11," edited by NASM curators Richard P. Hallion and Tom D. Crouch. The series of essays covers a wide range of topics, from the Apollo concept and technological evolution to an evaluation of its impact on science, technology and society.

Special Guests

Russian Ambassador Anatolii Dobrynin visited the Smithsonian Castle last month to attend a luncheon given in honor of Petr N. Demichev, minister of culture of the U.S.S.R. Hosts for the event were the Wilson Center's Kennan Institute for Advanced Russian Studies and Director John E. Reinhardt of the U.S. International Communication Agency, who is a member of the board of the Wilson Center. Also attending were the State Department's Marshall Shulman; Soviet Cultural Attache Anatolii Dyuzhev; Wilson Center Director James H. Billington; George S. Vest, assistant secretary of state for European affairs; S. Frederick Starr, secretary of the Kennan Institute, and Mrs. Llewelyn Thompson. The luncheon was held in the Regents Room.

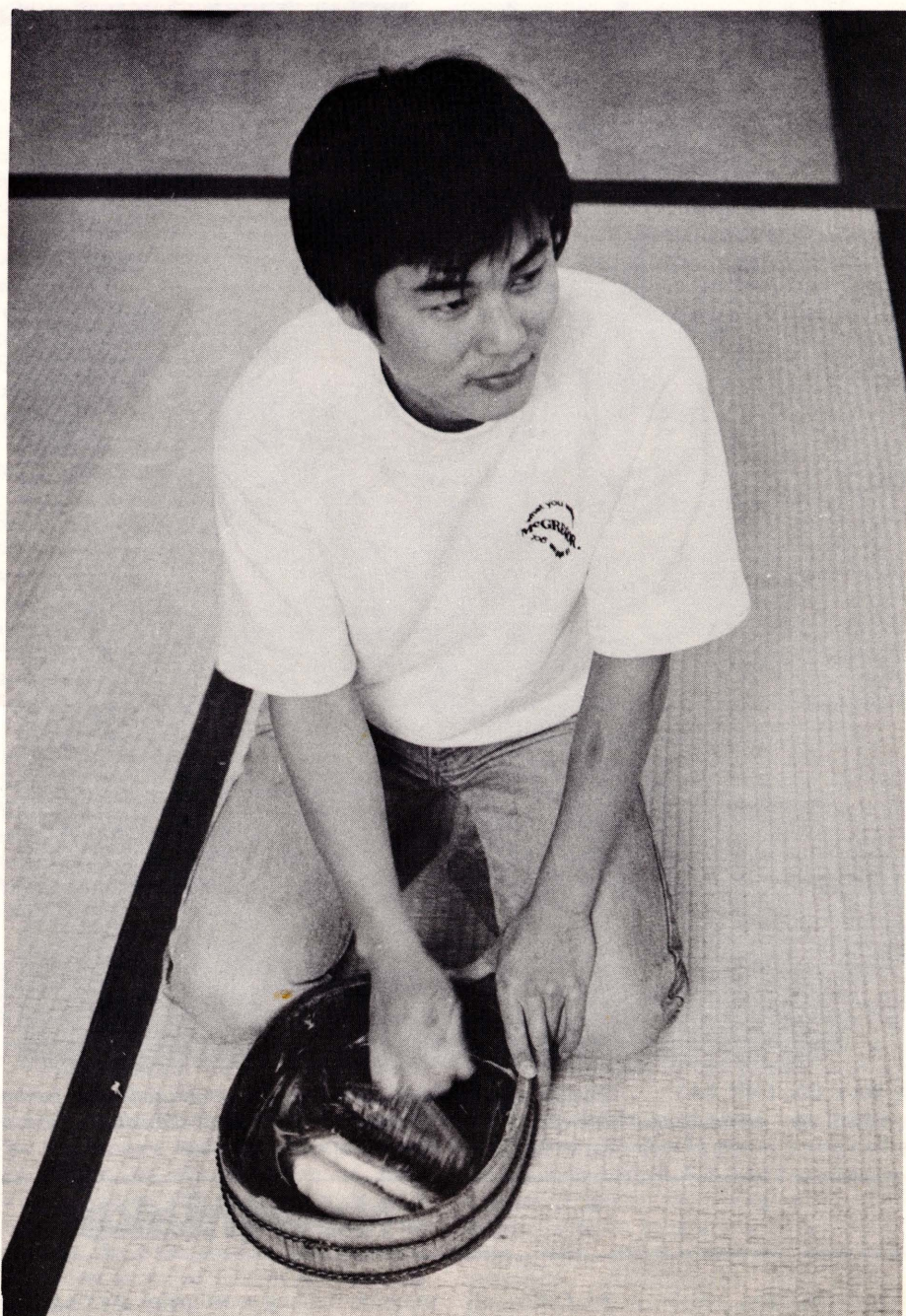


Frank Greenwell checks polar pelts in the fur vault at Natural History.

Sept. 30. Among those working on the project are: Mimi Kajencki, Phil Goldstein, Pat Nutter, Linda Gordon, Helen Kafka and Susana Baranano.

"Because we are so overcrowded at the Museum," Handley said "our bear collection has been scattered. The skulls are in cases around the rotunda balcony, the bear skeletons are in our attic and the bear skins are either in our refrigerated fur vault on the ground floor or in cases at our 1111 N. Capital St. warehouse. The result is a collection that is not very accessible for study."

"The inventory will make it possible for us to match skulls, skeletons and skins on a computer printout—and then reorganize our storage. We will also be able to index on the computer other essential information, such as the locality where the specimen was collected and the name of the collector. This will make it much easier for us to curate and study this immensely valuable collection."



On a floor covered by tatami matting, Ryo Nishiumi prepares wheat-starch paste in keeping with traditional Oriental picture-mounting techniques.

Search Ends for Aspiring Hyogushi

By Susan Bliss

The classified ad read: "Conservator (Oriental Art Restoration) . . . requires long experience and a high degree of skill such as that acquired after 11 years of apprenticeship." Unlike many prospective employers, the Freer Gallery of Art did not really expect any reply to its ad.

The fact is that no training exists for Oriental picture mounters in the United States, and the only qualified professionals in this country—at the Freer, New York's Metropolitan Museum and the Boston Museum of Fine Arts—are Japanese nationals who came to the United States after serving apprenticeships at home.

The Freer's position was recently filled by Ryo Nishiumi, 28, who was discovered at the Kyoto National Museum in Japan by Takashi Sugiura, the hyogushi, or master Oriental picture mounter, who has worked at the Freer for 26 years.

Nishiumi has a certificate attesting to his completion of a long apprenticeship that few Japanese youths enter—and even fewer complete. Nishiumi, unlike his co-workers, was willing to leave family and friends and, with his new wife Setsu, come to the United States. His permanent immigrant visa was issued after 3 years of paperwork necessary to convince the United States government that there were no qualified Americans to fill the job.

Why would Nishiumi, who has been patiently trained in the careful restoration of fine Oriental art, wish to leave Japan?

Nishiumi is eager to try life in a new country, and besides, he said, opportunities for picture mounters of his generation to work on the very finest objects may be dwindling. Most of the national treasures and other first-class objects, such as those that passed through the laboratory where Nishiumi received his training, already have been restored to a stable condition which will last many years.

Also, he is looking forward to working in an American museum, where departments are not so self-contained as in Japan and where there is more exchange among curators, conservators and scientists who analyze artwork.

Because of the rarity of Oriental picture mounters in the West, the Freer receives requests from other museums to restore

Oriental works of art. Nishiumi's first assignment was to complete the mounting of a 17th-century Japanese screen belonging to the Dayton (Ohio) Art Institute.

The core of this screen had been rebuilt and the artwork remounted before Nishiumi arrived. To finish the work, he cut lengths of blue and gold brocade into carefully matched strips. The narrow bands of cloth, called oheri, were then bound to special handmade paper by means of a wheat-starch paste, imported from Japan in dry form. Nishiumi placed the brocade on the screen so that the design is uninterrupted where the cloth is folded at the corners and between the panels.

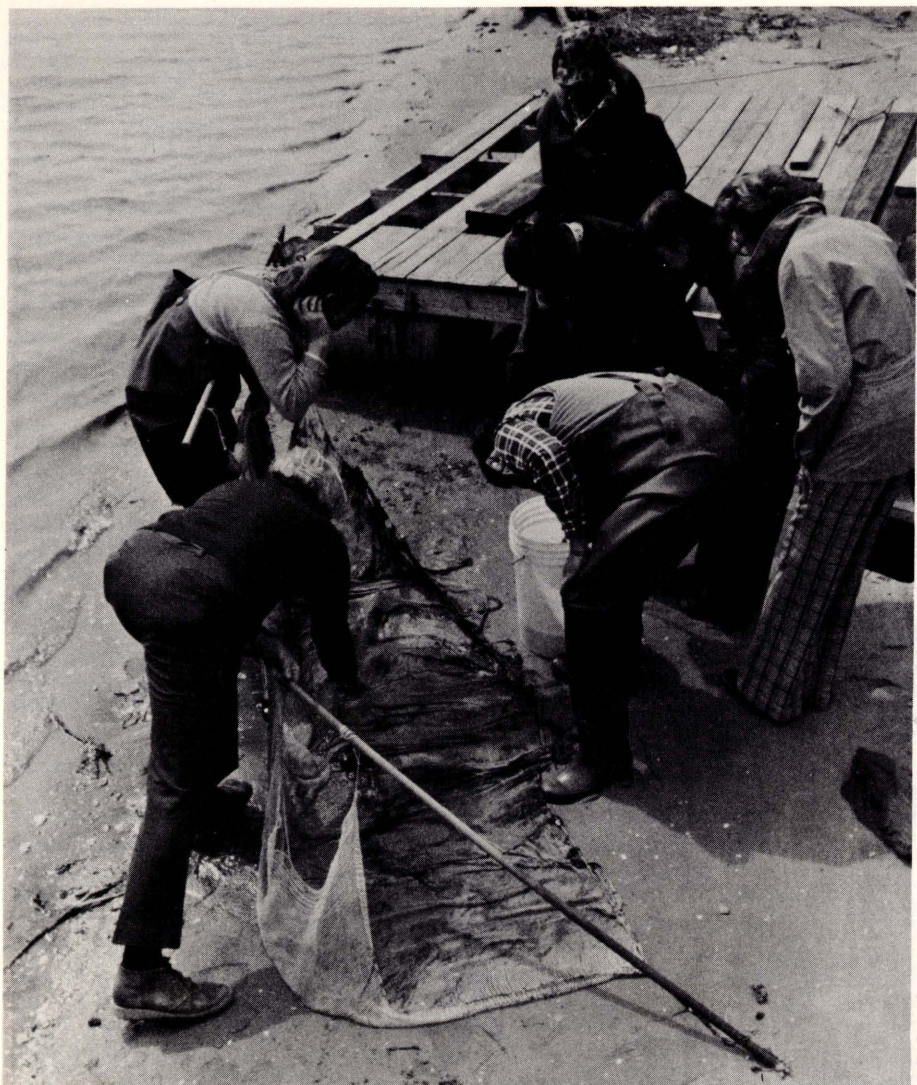
At the Freer, Nishiumi will have access to several drawers of silk, brought back from Japan by Sugiura over the years. The fabric, some of which is irreplaceable, ranges from heavy brocades to gauzes interwoven with gold threads.

Which material to use is determined in part by the art it will adorn. Formal lotus patterns usually are reserved for solemn Buddhist paintings, while lighter, more contemporary patterns harmonize with popular subjects from the 19th-century Ukiyo-e school.

For Nishiumi, appreciation of such subtleties has grown out of a childhood which he spent admiring paintings and other ancient objects. When time came to choose a career, the more popular path through business school held no interest. Instead, Nishiumi at 18 entered a world where, according to his master in Kyoto, "there is no graduation and a lifetime of study."

Savings Bonds

New U.S. Savings Bonds will go on sale Jan. 2, 1980. A \$25 bond will reach a value of \$50 after 11 years and 9 months at a 6 percent interest rate. The familiar old \$18.75 bond will no longer be sold, but the Treasury Department points out that, for "only" \$6.25 more than the cost of the old bond, \$50 is paid at maturity, a \$25 increase. Other denominations available in the new EE series range from \$75 to \$10,000.



Sally Gucinski

A DAY ON THE BAY . . . The Chesapeake Bay Center for Environmental Studies held a weekend open house as an introduction to its spring courses for children and adults. Here, a group gets a lesson in estuarine ecology from the contents of a seine net.

Newsmakers

Joan Madden, chief of the Office of Education at MNH, was appointed in April to the search committee to find a new director for the Natural History Museum. Director Porter Kier plans to leave the directorship June 1 to return to his scientific research.

Yoshihide Kozai, an astronomer at CFA and the Tokyo Astronomical Observatory, has won the Japan Academy Prize, that country's highest science award, and the Imperial Gift Prize for 1979. Both honors were given for Kozai's research in celestial mechanics.

The Smithsonian was well represented in planning the annual show of award-winning graphics sponsored by the Art Directors Club of Metropolitan Washington. **Janet Stratton**, designer for the SI Press, chaired the show committee; **James Mahoney**, chief of the Office of Exhibits Central, worked as exhibit consultant, and **Margaret Lee**, art director with the Smithsonian Resident Associate Program, coordinated the mailings.

The Smithsonian will be represented in the show with the SI Press' award-winning version of Galileo Galilei's "The Geometric and Military Compass," designed by **Natalie Babson** of the Press in cooperation with **Robert Multauf** of MHT. **Carol Hare**, junior designer with the Press, also received an award for her poster for an exhibit of I.M. Pei drawings in the East Building of the National Gallery.

Also included in the show, which is on display during June in the grand court of the Pension Building, is the poster for the SITES exhibit, "America's Architectural Heritage."

Margaret B. Klapthor, curator at MHT, recently lectured to the Technical Services Division of the Maryland Library Association on "The Care and Feeding of Donors to our Collections."

Joe Shannon, chief of exhibits and design at HMSG, was a judge for the Northern Virginia Regional Annual Art Show and the Lemoyne '79 Fine Arts Competition in Tallahassee, Fla.

Edith P. Mayo, assistant curator at MHT, has been elected to the National Council of the American Studies Association.

Wilton S. Dillon, director, Office of Smithsonian Symposia and Seminars, is working with the American Museum of Natural History in preparing a Margaret Mead archive at the Museum. Dillon was recently re-elected to his seventh term as president of the Institute for Intercultural Studies, founded by Dr. Mead.

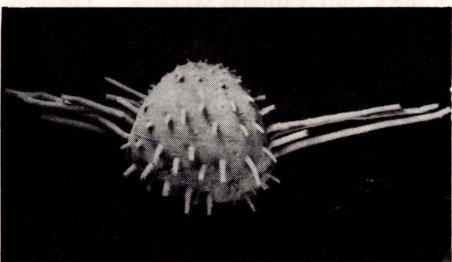
A workshop, "Fundamentals of Museum Management," coordinated by **Jane Glaser**,

program training coordinator for the Office of Museum Programs, and **Nancy Murphy**, assistant program manager, included presentations by **Robert A. Dierker**, assistant general counsel, and **Stephen Weil**, assistant director of HMSG. The workshop was held in Atlanta, Ga., for 25 museum directors and administrators from the 10 southern states that make up the Southern Arts Federation.

Ed Robinson, lighting engineer at MHT, made presentations at the International Institute of Design in Washington and to the General Electric Museum Lighting House in Cleveland.

David Haberstick of MHT's Division of Photographic History served as a judge for the Annual Awards Show at George Washington University. Haberstick also lectured on "Fantasy in Photography: Surrealism and Its Affinities" at Antioch College, Yellow Springs, Ohio.

The National Academy of Sciences has awarded MNH scientists **G. Arthur Cooper** and **Richard E. Grant** the Daniel Giraud Elliot Medal for outstanding contributions in the fields of zoological and paleontological science.



Cooper and Grant were honored for their six-part treatise on brachiopods which thrived in West Texas 230 million years ago.

Lillian B. Miller, editor of the Peale Papers, NPG, chaired a seminar, "Beyond the 'Republican Synthesis': Neglected Aspects of Post-Revolutionary American Thought," at the annual meeting of the American Society for Eighteenth-Century Studies held in Atlanta. Assistant Editor **Sidney Hart** presented a paper on Peale at the same meeting.

James M. Goode, curator of the SI Building, and **Wilton S. Dillon**, director, Office of Smithsonian Symposia and Seminars, have been appointed board members of the Art for Humanity Foundation in Washington, D.C.

Bess Hormats, research coordinator for the Smithsonian Art Index at NCFA, presented a lecture on "German War Art Collection" at George Mason University.

Toby Appel, research historian for the Charles Willson Peale Papers, presented a paper at the International Conference on

Sesame Street Leads to Mall

By Kathryn Lindeman

Big Bird and Oscar the Grouch, along with the "real people" who live on Sesame Street, make up the cast of characters for a new exhibit, "Ten Years of Sesame Street," in the Museum of History and Technology, beginning June 1.

"Sesame Street," produced by Children's Television Workshop and introduced on the Public Broadcasting Service on Nov. 10, 1969, uses entertainment as a way of teaching, as millions of children and parents know.

"This innovative program has had a great impact on the nature of pre-school education," Curator Carl H. Scheele of the Community Life Division said. "Along with providing lessons in letters, numbers, shapes and simple words for pre-school children, the program explores basic human relationships such as sharing and cooperation and encourages feelings of pride and self-esteem in individuals."

In the exhibit, flats from the stage set, doors, boards and charts and building fronts are put together to appear as they do on television. Videotapes feature highlights of the past 10 years of "Sesame Street."

The "real people"—Mr. Hooper, Bob and Susan, who serve as adult models, teaching across the full range of the show's curriculum—are represented by paper mache mannequins designed and produced by Susan N. Wallace of Exhibits Central. "These sculptures were modeled after the facial features of the actors and are really striking and impressive because of the neat design," Scheele said.

Children's Television Workshop has donated the Hooper, Bob and Susan

costumes to the Smithsonian along with Oscar's trash can, Rubber Duckie and the Sesame Street sign. Big Bird, Oscar and the set are on loan and will return to New York for filming of the show after Labor Day when the exhibit closes.

CTW set designer Allen Compton and MHT staff designer Deborah M. Bretzfelder designed the exhibit; Ellen Roney Hughes was coordinator.

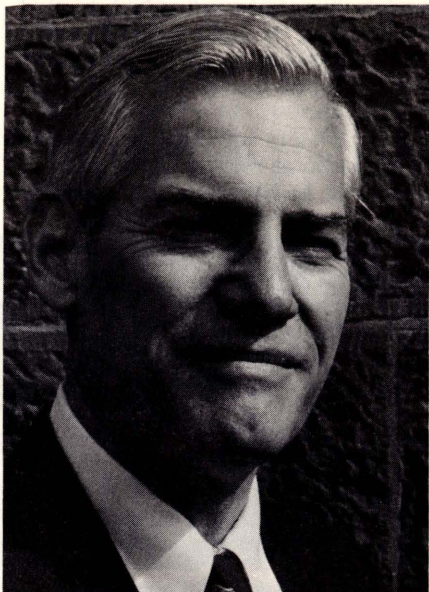
A panel discussion, "Sesame Street at 10," was held in late May by the Resident Associate Program in connection with the exhibit. Panel members who met to discuss the award-winning program, which reaches 80 percent of all U.S. homes with children under six, were: Joan Ganz Cooney, "Sesame Street" founder and president and founder of CTW; Gerald Lesser, Bigelow professor of child development at Harvard University and CTW board of advisors chairman; Edward L. Palmer, CTW vice president for research, and David D. Connell, CTW vice president for production and original executive producer of "Sesame Street." Panel moderator was Pat Edmister, parent, educator and New Center 4 commentator.

Comings and Goings

Tom L. Peyton Jr. has been appointed director of the Office of Facilities Services. Peyton, an engineering graduate of the Virginia Military Institute and of New York University, will serve as principal advisor to the assistant secretary for administration, the under secretary and the secretary on all aspects of facilities development and support.

He also will be responsible for programs and activities of the offices of Facilities Planning and Engineering Services, Plant Services and Protection Services.

Before coming to the Smithsonian, Peyton served with the General Services Administration since 1965 and was most



Richard Hofmeister

recently deputy assistant commissioner for project management of the Public Buildings Service.

Steven Bullock, chief of the Communications Branch since 1974, has accepted a similar position with the Department of Transportation. Working out of the secretary's office at DOT, Bullock will serve as chief of the Communications Management Branch.

Joyce Carney, clerk-typist in NASM's Aeronautics Department, will leave that position in late June to assume duties in social work with the D.C. Department of Human Resources.

John Shroeder has joined the MHT staff as collections management officer, supervising inventory, registrar and storage operations.

Wendell P. Woodring, MNH research associate, 88, was, until his recent retirement, the oldest active scientist working at MNH. Woodring, a paleontologist with the U.S. Geological Survey, began his association with the Museum in 1919 and is the foremost expert in the world on Tertiary marine mollusks.

Bill Ingerski, a personnel management specialist since 1974, has left that position to assume similar duties with the Goddard Space Flight Center.

the History of Museums and Collections in Natural History, held at the British Museum.

Audrey B. Davis, MHT curator, conducted two sessions on "The Medical Instrument: Its Makers and Keepers" at the annual meeting of the American Association of the History of Medicine in Pittsburgh.

Donald L. Horowitz, research associate with the Research Institute on Immigration and Ethnic Studies, has been elected to the editorial board of "Law and Society Review."

Sidney Lawrence, public information officer for HMSG, delivered a lecture on working in modern art museums to a group of graduate students at the University of California at Berkeley.

Paul Forman, physics curator at MHT, presented one of the 60 papers which were delivered by scholars from Western Europe, the United States and Israel at the Jerusalem Einstein Centennial Symposium.

Walter Boyne, acting executive officer at NASM, lectured on general aviation at the University of Virginia's School of Engineering.

Patricia Chieffo, chairman of the Professional Training Program at NCFA, was a guest lecturer at a 3-day seminar conducted by the University of Tennessee.

Janet Flint, NCFA curator of prints and drawings, lectured on "American Color Woodcuts" at the New York Print Club.

Martina Norelli, associate curator of prints and drawings at NCFA, presented a paper on John James Audubon at a recent University of Delaware symposium.

"The Newsletter as a Communication Vehicle," a paper by **Helen Marvel**, editor of the Smithsonian Associate newsletter, was included in the program at the National University Extension Association's Annual Meeting in Philadelphia.

Lauren Attinello, museum technician in NCFA's Department of Conservation, published her observations on the use of crystalline washes on lithographic plates in the Tamarind Technical Papers.

William Walker, NCFA/NPG librarian, published an article on international and interdisciplinary art libraries in the publication, Special Libraries.

Lillian Kozloski, secretary in NASM's Department of Science and Technology, helped organize a spring training seminar for the D.C. Chapter of Federally Employed Women.

Director of Audits **Chris S. Peratino** will receive the Robert W. King Memorial Award at the Association of Government Accountants 28th National Symposium in St. Louis, Mo., June 20.—*Johnnie Douthis*

Books

The Library Journal praised the "Smithsonian Book of Inventions," a new offering by Smithsonian Exposition Books: "This is a visually stunning book; some 300 photos and other graphics are consistently well-reproduced and very beautiful."

"Hirshhorn: Medici from Brooklyn," a new biography by Barry Hyams, published by E.P. Dutton, devotes 51 pages to the story of the establishment of the Hirshhorn Museum and Sculpture Garden. Of Secretary Ripley, the author writes, "During his incumbency, the Smithsonian would brush away its cobwebs with innovations of a performing arts division, extensions into neighborhood museums and fresh uses for the Mall in annual festivals of American folklore."

A recent review in Museum News on "The Pennsylvania-German Decorated Chest," by Monroe H. Fabian, associate curator at NPG, described the book as a "substantial work of scholarship that will take an honored place among the basic books in the literature on American furniture." The Pennsylvania German Society has selected the book to be included as a volume among its series of publications.

"The American Railroad Passenger Car," written by John H. White Jr., MHT curator, is among the nominees for the 1979 National Book Awards. The book was published by the Johns Hopkins University Press.

Special recognition has been given by the Federal Design Council and the Art Directors Club of Metropolitan Washington to five publications produced by the Smithsonian Institution Press as examples of the best graphic design in print to celebrate the Bicentennial. The publications, which will become part of a permanent Library of Congress Bicentennial collection, and their designers are: "Black Presence in the Era of the American Revolution, 1770-1880," by Elizabeth Sur for NPG; "The Golden Door," by Stephen Kraft for HMSG, and "America as Art," "America Underfoot" and "The Dye is Now Cast," by Gerard Valerio for NCFA, SITES and NPG, respectively.

Lois Decker O'Neill, while associate editor for books for the Wilson Quarterly, was general editor of "The Women's Book of World Records and Achievements." Published by Anchor Press-Doubleday, the book met with approval by critics across the United States and Canada. TV commentator Heywood Hale Broun recommended the book for travelers and said, "Feminists can point with pride, chauvinists can sneer and compete and the rest of us can marvel at the variety of accomplishments by that half of our population once handicapped by such sayings as 'Men are God's trees—Women are His flowers.'" Of the many reviews which appeared across the country, only the Washington Post "axed" the book.

Two NASM curators, Richard Hallion and Robert Mikesh, were honored by the Aviation/Space Writers Association Mid-East Region for their books. The 1978 award for the best non-fiction aviation book was presented to Hallion for "The Wright Brothers: Heirs of Prometheus." Mikesh received an award for the best technical and educational aviation book for "Excalibur III, The Story of a P-51 Mustang."

"The Art Museum: Power, Money, Ethics," by journalist Karl E. Meyer, a new book described as a Twentieth Century Fund Report and published by William Morrow & Co. (\$15), includes a section on the Smithsonian entitled "Castling on the Mall."

Please notify SI Press Assistant Director Felix Lowe if you have a book to be noted in Torch. Following are this month's offerings:

✓ "The Cosmos Club of Washington: A Centennial History, 1878-1978," by Wilcomb E. Washburn, director, Office of American Studies, The Cosmos Club, 1978.

"The Ethnography of Southwestern Angola," by Carlos Estermann, a translation from Portuguese, edited by Gordon D. Gibson, MNH, Africana Publishing Company, 1979.

✓ "The Sky Explored: Celestial Cartography, 1500-1800," Deborah J. Warner, MHT, Alan R. Liss, Inc., 1979.

✓ "Telling Lives: The Biographer's Art," edited by Marc Pachter, NPG, New Republic Books, 1979.

Golf Shoes to Ball Gloves in Sports Illustrated Show

By Linda St. Thomas

The Community Life office in the Museum of History and Technology looked like a locker room last month while Curator Carl Scheele and Museum Specialist Ellen Roney Hughes collected uniforms and equipment from 20 of the most famous American athletes in recent history.

Stacked into a small blue-and-white pushcart were Muhammad Ali's white terry-cloth robe (signed in magic marker by Ali), Roger Bannister's running vest and Sandy Koufax's baseball glove, all carefully arranged and separated by tissue paper. On the floor nearby was Carl Yastrzemski's batting helmet being photographed for the Museum's records.

Twenty-six items will be selected for the "Sportsmen of the Year" exhibit, which will be installed in the first-floor pendulum area beginning on Monday, June 18, and continuing through Labor Day.

The selected athletes are those men and women who have "achieved that degree of excellence which is suggested by the ancient Greek concept of *Arete* . . . The victory may have been his, but it is not for the victory alone he is honored. Rather, it is for the quality of his effort and the manner of his striving."

The winners have been chosen every year since 1954 by Sports Illustrated magazine. All future winners will be asked to donate items to the Smithsonian for the Community Life collections.

Last December, Sports Illustrated gave

the Museum a \$25,000 gift to improve its collection of the history of American sports and recreational activities which had been started a few years ago when Scheele collected a few items for "A Nation of Nations."

"We have plenty of autographed baseballs and a good group of ice skates, but our collection was lacking uniforms and all kinds of equipment," Scheele said.

Another item missing from any Smithsonian collection was an Olympic gold medal. No one wanted to give us that award, Hughes said. But this year, track star Bobby Morrow, winner of two gold medals in 1956 for 100- and 200-meter races, has offered one of his medals. He was the first person, since Jesse Owens in 1936, to win two gold medals for the United States.

In letters to the athletes, Scheele suggested a few items they might consider giving to the Smithsonian. Within a month, many of them had responded, sending letters followed by the donations. But L. A. Dodgers pitcher Sandy Koufax, named Sportsman of the Year in 1965, just wrapped his glove in plain brown paper (return address: S. Koufax) and sent it to Scheele.

Golf pro Ken Venturi wrote, "I feel that because of the importance of the display, not just any pair of golf shoes would do. I wore these when I won the U.S. Open in 1964 and in all of the other tournaments I won that year. They have never been worn again since that year. I shall always treasure



Museum Specialist Ellen Roney Hughes (left) and intern Jeannette Richoux check sports equipment for the MHT show.

the honor and the privilege of this recognition."

The 26 sportspersons scheduled to be represented in the exhibit are: Roger Bannister, track; Johnny Podres, baseball; Bobby Morrow, track; Stan Musial, baseball; Rafer Johnson, track; Ingemar Johansson, boxing; Arnold Palmer, golf; Jerry Lucas, basketball; Terry Baker, football; Pete Rozelle, football; Ken Venturi, golf; Sandy Koufax, baseball; Jim Ryun, track; Carl Yastrzemski, baseball; Bill Russell, basketball; Tom Seaver, baseball; Bobby Orr, hockey; Lee Trevino, golf; John Wooden, basketball; Billy Jean King, tennis; Jackie Stewart, auto racing; Muhammad Ali, boxing; Pete Rose, baseball; Chris Evert, tennis; Steve Cauthen, horse racing, and Jack Nicklaus, golf.

Perhaps the most unusual object shown in this exhibition will be the Sportsman of the Year trophy donated to the Smithsonian by Time-Life, Inc. The vase, a 6th-century Grecian amphora decorated with illustrations of a sprinter and javelin and discus throwers, has been displayed in the Time-Life Building in New York.

Sports

Softball: In their opening game of the 1979 season, the Smithsonian slow-pitch softball team routed the Buffaloes, 26 to 1. The Buffaloes represent the Office of the Secretary of the Interior, and Secretary of the Interior Cecil B. Andrus plays first base for the team.

Leading the SI hitting attack was Tom Brown of Protection Services and John Howser of Accounting. Brown was five for five with a home run and two triples; Howser was four for four with a grand slam and a triple. Also having a good game: Keith Laverty of Computer Services with four hits, Al Rightenburg of Computer Services with three hits and Bob Seabolt of Protection Services with three hits.

Bowling: With 12 games left to bowl at Torch press time, the Juicy Five were leading with 87 1/2 wins and 36 1/2 losses. Following the number-one team: the Thunder Stokers, D.C. Chokers, Too Hot To Trot, Libraries' No Names and the Zebras.

Inez Buchanan of SI Libraries held the women's high average and is expected to win in this category at the season's end. Men's high average was held by Charles Williams of the D.C. Chokers. (Williams is not an SI employee.) Bowling awards will be presented in June. Plans are under way to start a summer league.

Radio Smithsonian

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

June 3 "Travels with Hockney," the British artist, and "Space Policy: Today and Tomorrow."

June 10 "The MMT Story"—A visit to Mt. Hopkins' new telescope.

June 17 "Whoopie!"—Highlights of the 1928 Ziegfeld hit.

June 24 "The Harmonious Craft"—A musical sampling from hand-crafted instruments, and "Life in Sculpture"—A look at the work of Jo Davidson.

Credit Union: Look For It

By Kathryn Lindeman

In 1935, Smithsonian Treasurer Thomas F. Clark decided to start a Smithsonian Employees' Federal Credit Union. Clark and 82 others bought one share each for \$5 apiece and began an operation that continues today, more than 40 years later.

Vera M. Gabbert, now a part-time CU employee, arrived at the Smithsonian's Property Office the same year the Credit Union was gearing up. Gabbert, after working in a number of Smithsonian departments, retired in 1971, only to return to SI later to work in the Credit Union, first as a volunteer for 3 months and then as an employee.

"In the early days of the Credit Union, 1935 until 1946," Gabbert said, "Mr. Clark

for a member with at least that amount in his share account, for a fee of 25 cents per check.

• Readily available reference books: "N.A.D.A. Used Car Book" and "United Buyers Service Auto Price Book," with its "New Car Cost Guide."

Members deposit their savings in a common fund from which they borrow and receive dividends on the money they save. The Credit Union, as a cooperative, non-profit organization, is owned by the members and is chartered and supervised by the federal government. Staff is paid out of CU funds. Membership is open to all Smithsonian employees and immediate family members, including those with the



Credit Union employees Vera Gabbert (left) and John Gabbert, Patsy Neal, Ruth Teran and Lola Wu in their A&I tower office

did all the paperwork on weekends and evenings. Then E.L. Roy started helping him." In 1959, Clark retired, Roy became SI treasurer and the Credit Union hired its first manager, James L. Condon.

The present manager, Lola J. Wu, along with Ruth A. Teran and part-timers Vera Gabbert, John C. Gabbert and Patsy M. Neal, carry out day-to-day operations, offering various services to members:

- Biweekly payroll deductions credited to members' share accounts.
- Dividends on share accounts, paid semiannually.
- Loans, repaid on payroll deductions.
- Cashing of personal checks up to \$100

National Gallery, the Astrophysical Observatory, Cooper-Hewitt and the Tropical Research Institute.

Each year, members elect the board of directors, whose nine members set policy during staggered 2-year terms. A credit committee, which acts on loans, is also elected at the annual meeting. The board selects a supervisory committee to provide audits, prepare audit reports and verify members' accounts.

The Credit Union, located in Room 2263 of the Arts and Industries Building's southeast tower, is open from 10 a.m. to 2 p.m. Monday, Wednesday and Friday. For information, call 628-2241 or ext. 6411.

Q & A

"The band man." That's Robert E. Sheldon, museum specialist in History and Technology's Division of Musical Instruments. Sheldon, with a degree from the Eastman School of Music in Rochester, N.Y., came to the Smithsonian in 1962 as a part-time consultant and, in 1965, joined the Musical Instruments Division full time. He has his own collection of more than 100 brass and woodwind instruments, has done restoration work on a number of instruments in the Museum, organizes and plays with ensembles for special occasions, works on collections inventory and answers public inquiries. Sheldon was interviewed by Torch staff writer Kathryn Lindeman.

Q. How did you begin your own collection?

A. I began collecting antique wind instruments during college days. About two-thirds of the winds I've collected are brass, and all are on loan to the Museum. The earliest—two flutes—were made around 1770; the most recent is a pair of French horns from about 1955, which I use now in



my performances. Some of the best instruments I've gotten in trades with other collectors. Others were gifts from people who've read about me in the newspaper.

Q. What kinds of musical performances do you give?

A. The most exciting thing on the agenda this month is my trip to Belgium where I'll be playing principal horn in six concerts with the Washington Chamber Orchestra. We'll be the guests of Belgian conductor Edgard Deleux, helping celebrate the Brussels millennium.

There are other kinds of musical activities I work on. In addition to being a member of the National Gallery Orchestra and the Theater Chamber Players, I organize reception music for events, such as the Doubleday lecture series. Because basically the same clientele attend each lecture, I try to dream up something different for each one.

At times, I also play period instruments with ensembles, including the Concert Royal Orchestra in New York City, the Castle Hill Festival Orchestra in Ipswich, Mass., and at Aston Magna, the baroque version of the Marlboro Music Festival, in Great Barrington, Mass. In the Aston Magna recordings of the six Brandenburg Concerti recently released by Performing Arts, I played—on the first concerto—a 1725 Munich horn from the Museum collection, which I had to first restore.

Q. How did you get interested in musical instrument restoration?

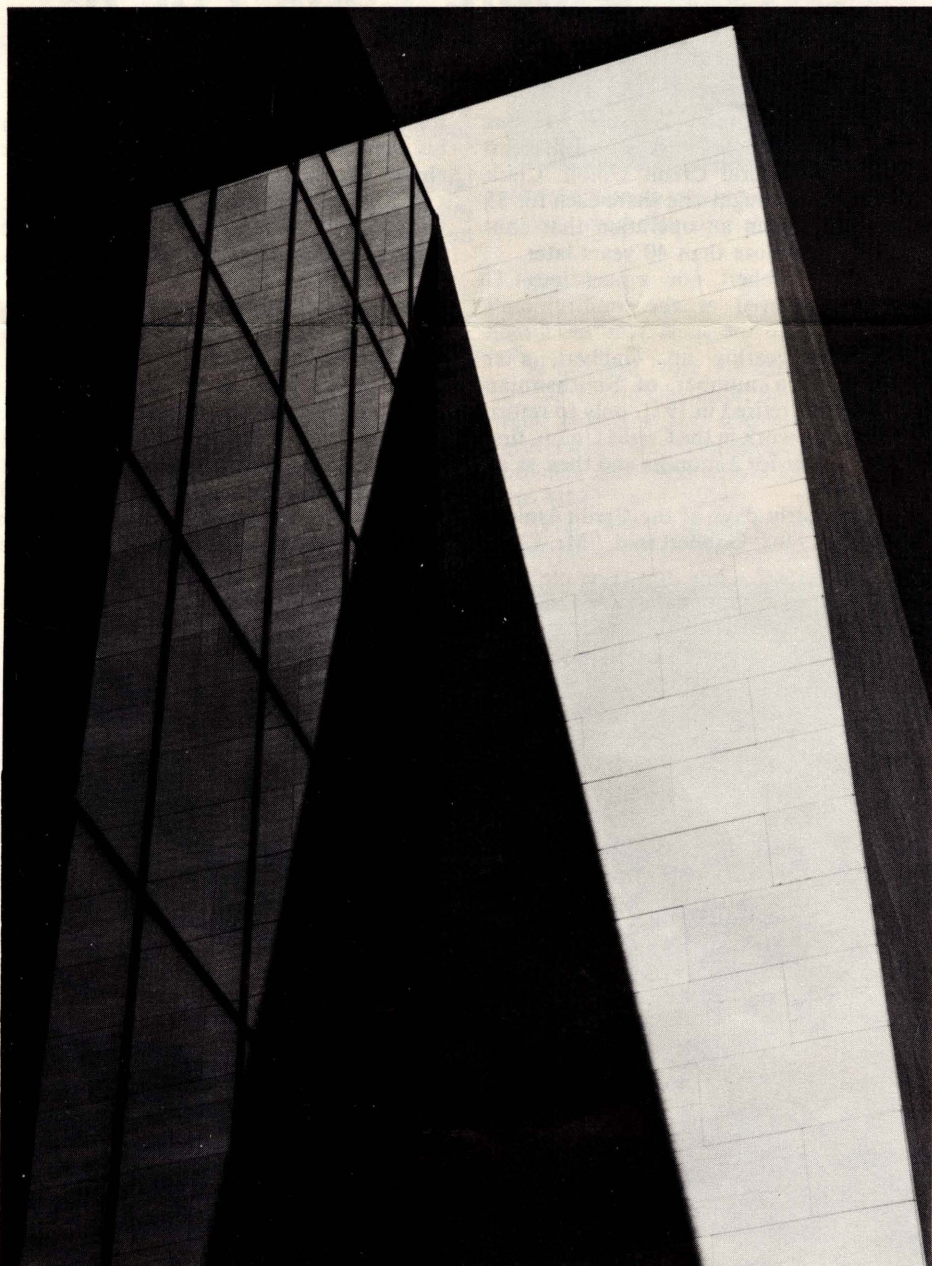
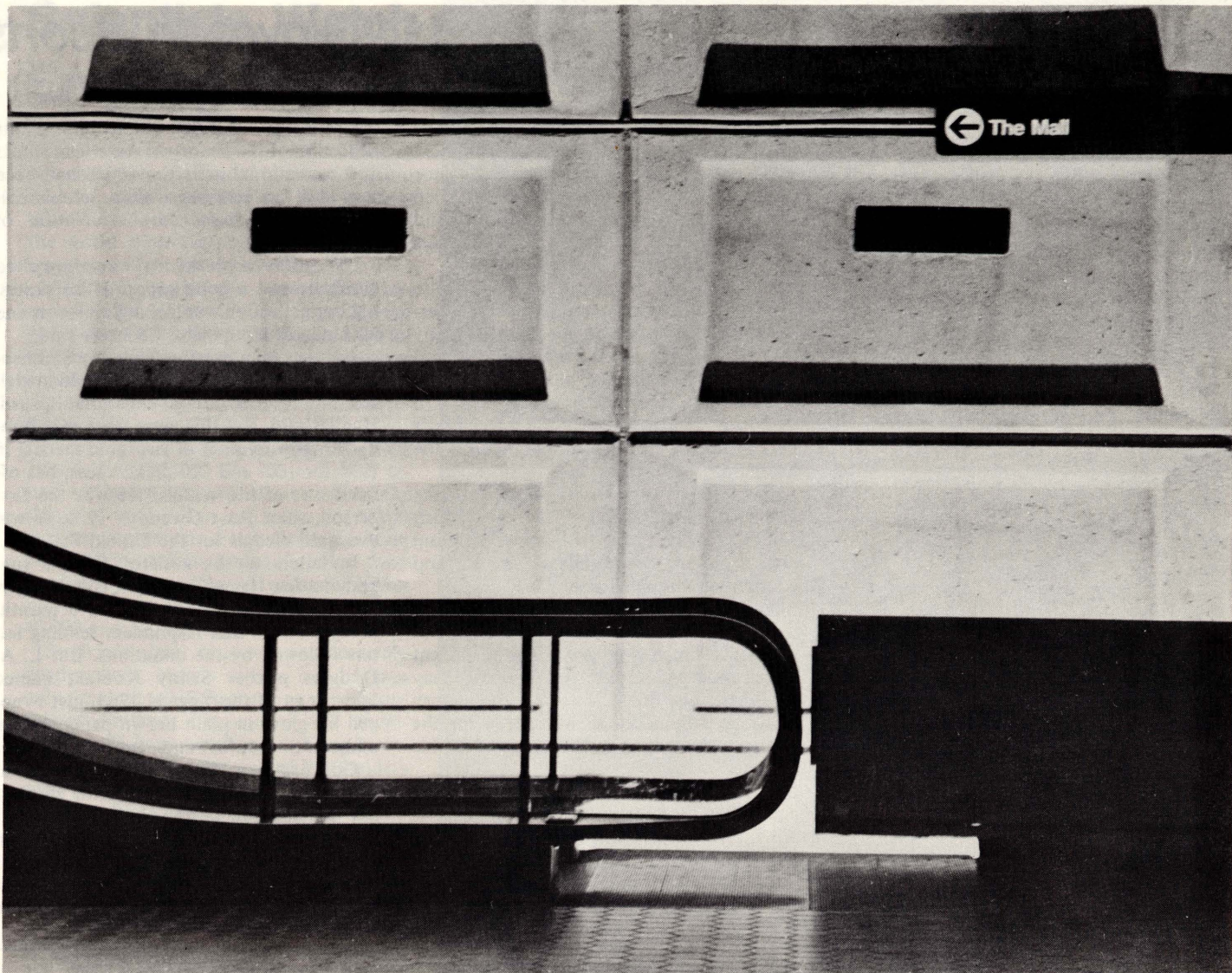
A. I was having trouble in the early days getting decent restorations, so I started buying my own tools and observing restoration and repair work. In this way, I gradually learned the do's and don'ts. It's such a new field that there is always a lot to discover.

Q. What is your approach to restoration?

A. I have yet to start a restoration of any kind that didn't take three times longer than I expected—once you get the instrument apart, you find the real problems. Here in the lab, we have always given a lot of thought to the right approach. You have to think in long-range terms: for example, what information value will be required from the piece in the years to come? As a result, we try not to over-restore, but rather to make most of the treatment reversible.

Q. How are these instruments used?

A. Most of our instruments have been restored for performance, and we've had some of the world's greats here using these pieces. We try to make the instrument truly playable without over-restoring.



WINNING PHOTOS . . . First prize in the Torch Photo Contest went to Stephanie Faul, a museum technician in MHT's Division of Conservation, for her shot of the Smithsonian Metro Station (top). Below, a dramatic view of the Air and Space Museum won second prize for Peter McSwain, a position classification specialist in the personnel office. Susan Bachner, a library technician at MNH, captured third place. Her winning picture will run in the July issue of Torch.

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Flora Smithiantha

By James Buckler

The National Capital Planning Commission and the Fine Arts Commission later this month will review drawings for the Office of Horticulture's planned garden for the handicapped.

The garden, to be located between the Hirshhorn wall and the Arts and Industries Building, will highlight the five senses. Sighted visitors, or those with limited sight, will appreciate the bold colors of marigold, salvia and black-eyed susan. People without sight will be able to taste herbs, such as parley, basil, spearmint, peppermint, apple-mint and chives, or to smell fragrant flowering tobacco, heliotrope and scented geranium.

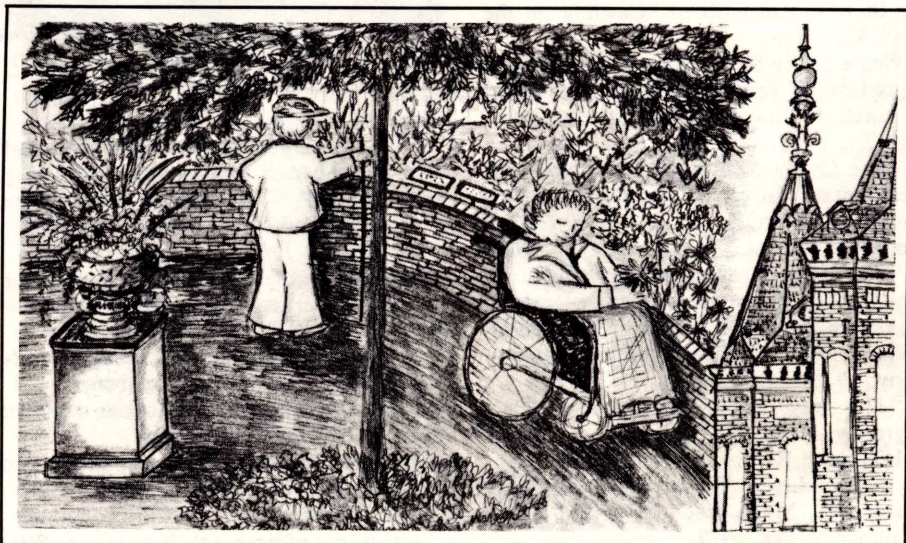
Bold-textured banana leaves, fuzzy leaves of lamb's tongue and the contorted European hazel will appeal to the sense of touch. Sound will be provided by the splashing of water in a three-tiered Victorian fountain.

Architectural plans for the garden, were drawn up by the Washington firm of Hugh Jacobsen and Associates. Landscape plans were developed by the Office of Horticulture.

A serpentine wall, varying in height from 18 inches at the Jefferson Drive border to 30 inches in the main part of the garden, will allow room for a wide variety of plants of educational and aesthetic interest. There will be no change in the number of parking spaces in the A&I lot.

Funds for the garden, now totaling approximately \$45,000, have been raised through a variety of events sponsored by the Smithsonian Women's Committee. The project was begun in 1975, when the committee donated proceeds from its annual Christmas ball.

Construction of the garden is expected to begin shortly after Labor Day, given approval by the two commissions.



Drawing by Kathryn Meehan