Ford Foundation Executive To Become MHT Director

Roger G. Kennedy, an historian of American culture and a Ford Foundation vice president, has been appointed director of the National Museum of History and Technology. Secretary Ripley has announced.

Currently in charge of the Foundation's Office of the Arts, Kennedy will take up his new duties Oct. 1, succeeding Dr. Otto Mayr, who has served as acting director in the year since Director Brooks Hinde became senior historian of the Museum.

Ripley said of Kennedy: "He is a man of imagination, creativity and scholarly achievement, qualities which are coupled with broad management experience." A native of St. Paul and a graduate of Yale and the University of Minnesota Law School, Kennedy has served as a news correspondent, a special assistant to the Attorney General and the Secretaries of Labor and HEW and as a banking and university executive.

In accepting the position, Kennedy said: "After a decade at the Ford Foundation, it's time to move on, and I feel very lucky to be able to return to the field of history and education—but now full time. It's where I have done most of my writing, in books and scripts, and it is where I want to spend the rest of my working life.

"The Museum of History and Technology is the place where a lot of people encounter history, and I want to be present at the encounter."

"ACTION IN CHAINS: Monument to Louis-Auguste Blanket," a striking work by the French sculptor Aristide Mailol (1861-1944), was recently acquired by the Hirshhorn. The 7-foot-high sculpture, currently on view in a special third-floor display, is the Museum's first purchase under the 5-year program established by the Smithsonian Regents last year to make possible major acquisitions.

Apollo Replay: 10th Anniversary July 20

At 10:56 p.m. on Friday, July 20, precisely 10 years to the minute after the first men walked on the moon, television sets in the National Air and Space Museum will replay network news videotapes of those historic steps.

Visitors may watch the ABC-TV coverage beginning at 3:45 p.m. and follow the activities of astronauts Edwin "Buzz" Aldrin, Neil Armstrong and Michael Collins on that momentous day when an estimated 600 million people watched the first steps onto the lunar surface in 1969.

The TV sets scattered around the Museum will show touchdown at 4:17 p.m. ("Quasars" base here—the Eagle has landed"), the lunar walk by Armstrong and Aldrin from 10:36 p.m. until they returned to the lunar module and closed the hatch at 11:11 a.m. The Museum will open as usual that Friday at 10 a.m. but will remain open until 1:30 a.m. Saturday. Throughout the evening (after 9 p.m.), there will be free films shown in the NASM theater, and visitors will be offered coffee and donuts, also free of charge.

Roaming around the Museum that evening will be the behind-the-scenes experts from Houston Mission Control and National Aeronautics and Space Administration headquarters. They will be (See "Apollo," Page 4.)

Congress Acts on SI Budget, Quadrangle

The Smithsonian's request to plan two new buildings on the Quadrangle behind the Castle as centers for exhibiting African and Oriental art was approved by the Senate May 21 and the House Administration Committee June 6. The authorizing legislation contained a request for $500,000 to produce detailed architectural plans and specifications.

The funding level must be approved in separate appropriations legislation, and on June 12 the House Appropriations Subcommittee deleted the item from the Smithsonian's fiscal 1980 budget. The panel explained that the Congress had not yet authorized the project.

The Senate, later this summer, also will consider the appropriations request. The SI Board of Regents authorized $160,000 from trust funds earlier for preliminary planning.

Overall, the committee cut $5.7 million from the Institution's $144.9 million budget request for the fiscal year beginning Oct. 1. Of the reduction, $4 million actually was requested by the Smithsonian because agreements for new archeological projects in Pakistan where the funds would be used have not been completed.

Describing the Quadrangle construction plan to the House Public Buildings and Grounds Subcommittee June 12, Secretary Ripley said, "If our concept becomes a reality, a visitor several years hence, approaching the Quadrangle from Independence Avenue, will encounter two low-profiled, delicately-styled structures and have a majestic view of the original Smithsonian building beyond these newest additions. The entire area will be attractive enough to create a quiet enclave for the public in the midst of our busy city life.

The proposed buildings, one for Oriental art, the other a new home for the Museum of African Art, would contain space for research, staff facilities and supporting services below ground level, with gallery areas above. A new underground parking garage also is included in the plan to provide space for some 400 automobiles.

The Smithsonian expects to raise a substantial portion of the funds requested for the project from sources outside the government, Ripley told the Public Buildings Subcommittee. "While we would hope that this might approach half of the total, a firm goal (See Budget, Page 4.)

TAKING A BOW are a few of the 100 MNH staffers who had a hand in preparing the evolution exhibit which opened in May after 2 years of preparation. Projects such as filling an exhibit case with some $13,000 freeze-dried cockroaches took their toll and staff members let loose with a past-exhibit celebration in the Castle lounge. Exhibits Chief Gene Belyan was overheard identifying the varieties of roses in a pitcher-centerpiece. He could also identify every bit of food, wine and punch because he was the caterer for the late afternoon affair. Said Belyan: "Planning this party was fun. Maybe I've been in the wrong business all these years."
Books

Books and publications written and designed by Smithsonian staff have captured their share of awards in recent months. Torch has learned about the following publications:

The New York Academy of Sciences presented a Certificate of Citation to Kjell Sundan, MNH producer of biological motion picture documentation, for "Insect Magic." The book also won an honorable mention among books for older children in the Academy’s Eighth Annual Children’s Science Book Award Program.

The Johns Hopkins University Press received the Honor Citation of the Carey-Thomas Award for "The Arm from Railroad Passenger Car," by MHT transportation curator John White. The Carey-Thomas Award is given by Publisher's Weekly.

Four Smithsonian publications won Blue Pencil Awards from the National Association of Government Employees. Third place in the books, one-time publication category went to "Galileo Galilei: Operations of the Geometric and Military Compass," a translation published by the Smithsonian Institution Press. The book was designed by Natalie E. Bigelow and edited by Kathleen Lynch, both of the SI Press.

The California volume of "Handbook of Non-American Insects," will be honored in this category. William C. Sturtevant is the general editor for the handbook. This volume was designed by Stephen Kraft of Press.


Blue Pencil judges found "The Insect Zoo," published by MNH's Elephant and Pencil Press, to be the most attractive and useful of the entries among the popular publications in more than one color. "The Insect Zoo" was edited by Sue Willis, designed by Richard Malnordi and illustrated with photographs by Chip Clark.

"Telling Lives: The Biographers Art," a collection of essays written by PGI Historian Marc Pachter, was reviewed in the New York Times by novelist Joyce Carol Oates. Oates described the contributions by Leon Edel, Justin Kaplan, Alfred Kazin, Barbara Tuchman and others as "crammed with ideas and insights and nuance" and called Tuchman's piece "excellent."

New books this month:


"Imperial Glass and Decorative Furnishings," by David Maxfield. Torch has learned about the following products:

Hohenlohe Named As New Treasurer

Christian C. Hohenlohe became treasurer of the Smithsonian on July 1, succeeding T. Ames Wheeler, who retired from that position June 30. (See above)

Hohenlohe has been associated with the Smithsonian since 1964, first as associate treasurer and earlier as executive assistant to the Secretary.

Before coming to the Smithsonian, Hohenlohe served on the staff of the Sub-committee on Administrative Practices and Procedures of the Senate Judiciary Committee.

As treasurer, he will be the Secretary's principal representative to the Board of Regents on all financial matters. Hohenlohe will be responsible for revenue-producing activities, including investments and budgeting systems in place now, and the time has come for refinancing, Wheeler said. "And I see this in other areas. Invention of the Smithsonian's collections, for instance, is now well under way.

Schedule for July 4th At MHT

The July Fourth Celebration will include roving performers, craft demonstrations, roving musicians, clowns, puppet shows, outdoor activities, fireworks, and social events. The Auditorium will open every day at 12:30 p.m. Torch has learned about the following:

On Saturday:

Saturday: 4 -5 p.m. The Sunday Morning Jazz Band (big band jazz)
Saturday: 5 -6 p.m. Buck Hill (bebop)
Saturday: 4 -5 p.m. Frank Necessary and the Wheeling Grass (bluegrass)
Saturday: 4 -5 p.m. The Irish Breakdown (Irish-American folk)
Saturday: 5 -6 p.m. Mariachi de las Americas (Pepsi-American International Steel Orchestra)
Saturday: 4 -5 p.m. Frank Hinton Quartet (popular)
Saturday: 5 -6 p.m. The Hot Mustard Band (traditional jazz)

There will also be guided tours of the First Ladies Hall and other areas as well as discovery corner sessions and daily demonstrations. Notable American speeches related to freedom will be presented by local actors daily at noon, 1, 2, 3 p.m.

The social dancing with instructors will take place on the east grounds of MHT from 6:30 to 8:30 p.m. daily. The schedule:

Saturday: Russian-American Sunday: German-American Monday: Greek-American Tuesday: Cuban-American Wednesday: British and early American country dancing

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New books this month:


The Art of Exhibit Design: Changing Styles, Tastes, Skills

By Linda St. Thomas

There are exhibit designers at the Smithsonian who say that the changing style of exhibits, from hand-printed labels to talking mannequins, from orderly cases to arrays of slides and graphics presentations, from white walls to crayon-colored walls, is not necessarily progress. Others argue that the traditional exhibit style is boring; it causes instant museum fatigue. Still others say that a museum is not the place for these disputes about elaborate over-designed rooms. It is a place for curators to display the collections.

But one thing is certain—exhibits at the Smithsonian have been changing dramatically over the years.

Space for exhibitions has always been tight, even in 1889 when the Smithsonian collections were exhibited in small objects compared with today's 78 million. But the old style of exhibition often ignored the space restrictions. A curator would simply fill the exhibition area with everything in the collections, using what is now called a viewable storage system.

By the turn of the century, the Arts and Industries Building, then the U.S. National Museum Building, had cases of butterflies, Civil War artifacts, American Indian clothing, ancient Chinese kites, farm tools and other curiosities—exhibited side by side in the rotunda.

Artifacts were placed in 8-foot mahogany cases specially designed for the A&I Building. Case interiors were always painted a uniform color, which was referred to as the trade "case cream." All objects from the first ladies' gowns to stuffed birds and mounted butterflies were displayed in neat rows.

By 1904, there were groups of slides, movie screens and photographs in the rotunda. In the mid-1920s, the first exhibits office, as we know it today, was formed when a new museum for history and technology was approved and Congress established its production staffs. Exhibits Central, which later moved its production shops from the Castle to 1111 N. Capitol Street, continued to design exhibits at the Smithsonian as well as the shows put together by the Institution's Traveling Exhibition Service.

Exhibit Central Chief James Mahoney has been studying and designing Smithsonian exhibits for the past 21 years. He noted that, in the past, the Institution's exhibits seemed to be moving away from audiovisuals than had been used in all exhibits. The era of over-designed rooms was a conglomeration of looks—depending on the artifacts, the museums' style of the day, and the year the exhibits were created. Mahoney observed, "It's a return to the idea that the objects in the collections can speak for themselves without being immersed in over-designed rooms. But it's hard to pinpoint a specific design trend at the Smithsonian because design styles change from museum to museum and even from exhibit to exhibit."

The Smithsonians continued to work on the National Museum exhibitions. By the late 1950s and early 1960s, the Smithsonian had entered what might be called the most controversial phase of exhibit design. It was the era of "touch-and-feel" exhibits with a little something for everyone. Museum visitors could touch certain artifacts, read long explanatory labels, listen to sound effects or music piped into galleries and watch slide shows or movies.

The Art of Exhibit Design. By Linda St. Thomas. shines in the establishment's new halls. In the mid-1950s, Smithsonian exhibits became the product of a team; the curator, once a "one-man band" when it came to exhibits, had been joined by a designer and a label editor.

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Everything, it seemed, was coming out of its cases. Artifacts once enclosed in Plexiglas now were put upon pedestals, placed down in sunken wells or hung from the ceiling.

In 1950, Taylor and three other staff members submitted a "long-term plan for the revitalization of exhibits" to Secretary Alexander Wetmore. The plan, known as the exhibits modernization program, called for the hiring of an art staff, exhibit preparators and a printer. Their job was to design exhibits in the new halls of the Museum of Natural History, using "life groups" and dioramas to enhance the artifacts. For example, the Hall of Marine Life was to have its in-center large whale, giant squid or octopus. Along the sides would be habitat groups of seals, crocodiles and sharks interspersed with case exhibits of coral reefs, whaling equipment and other related materials.

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Calendar

The Smithsonian Calendar for August will appear in the Washington Post on Friday, July 27, and in the Washington Star on Sunday, July 28.

Correction

The Credit Union employees in the National Portrait Gallery on Pure St. George's Torch were incorrectly identified. They were, from left to right: Vera Gabbert, John D. Hart, Lola Wu, Paty Neal and Ruth Taran.
Packaging for a Trip to the Moon

By Rita Bobowski

Packaging for travel is often a last-minute chore—shirts and socks thrown haphazardly into suitcases, tennis racquets and buckets of dirty clothes. But how would you pack for a journey to the moon—never mind outer space?

The extensive collection of Apollo 11 artifacts on display at the Air and Space Museum demonstrates that no item taken into space was left behind, and the moon's soil was not just left in the dust. The moon's soil was carefully handled, and the artifacts were arranged with care and attention to detail.

When you look into them you'd often see something else glistening from the other side. Ewers made sure that the labels for the new cases were written simply and clearly. “Sometimes in the past it was almost impossible to know what the curators meant. The old labels were a mystery to me.”

By Louise Hall

Golf

Not one snake was spotted at the annual Smithsonian Snake-Killing Spring Golf Tournament, held May 17 at the Shannon Green course in Fredericksburg, Va. The tournament attracted 35 Smithsonian employees. The team with the low score was composed of John House and Bob Mills, Accounting, Jay Chambers, Protection Services, and Bruce Richardson, who was on loan to the Smithsonian for the afternoon. Second-place team members were Chuck Osula, Dave Lawson and Ken Town of MHN and John Zanone, Manager, Public Information.

The awards for the longest drives went to Tom Chambers and Bob Dieter, Officer of General Counsel, while closest-to-the-pin honors went to Joe Chmilik, The Hirshhorn Museum and Shops, and Bruce Richardson.

The award went to Chuck Mangen, Accounting, who apparently spent more time in the woods than the other golfers. The next Smithsonian golf tournament will be in late August or September. A list of SG golfers is being kept by John Clarke (ext. 4070). Those on the list will receive full tournament information.

Softball: The Smithsonian's slow-pitch softball team had a 4-0 record as of Torch deadline, with 29-2, 20-2 and 20-2 victories over their last three victims.

Steve Arnold, Computer Services; Pete Serret, SI Libraries, and Bob Seabolt and Tom Brown, Protection Services, all hit home runs in the season's second match-up, a 29-2 lashing of the Little Big Horns.

In game three, homeruns were nailed by Tom Brown and Bob Seabolt while John House, Accounting, hit a giant slam in the 20-2 win over the Geological Survey team. Games are scheduled for July 9 and 16 at 5:30 p.m. on Field 5 at the Tidal Basin.

The Chesapeake Bay Center's slow-pitch softball team plays in the Mid-South Men's Baseball League. The enthusiastic CBCES team, formed last year, is managed by John Woring and coached by Ed Valinsky. Games are scheduled at the Davidsonville Recreation Association on July 9, 12, 16 and 19 at 6:30 p.m.

Donors Take a Look Behind the Scenes

The Smithsonian Contributing Membership Program, believing that people who support museums often are fascinated by their inner operations, has developed a group of collectors' tours to thank the folks who have donated at least $250 to the Institution.

A recent visit to Joseph Hirshhorn's home and private collection gave about 60 donors a glimpse into the Hirshhorn's four-story Washington home, not to mention the tables, desks, bookshelves, floors and ceil­ings, are covered with art work, ranging from Taiwanese ceramic tile to Calder sculptures, from a very large by of sideboard (Hirshhorn collected American antiques before he became interested in contemporary art) to a watercolor called Lily by Peter Minard.

Virginia Hirshhorn, who selected the art from her husband's collections in storage, answered questions. The group consisted of 24 donors, including4 the Hirshhorn and two groups of members toured the Museum's registrar's office and activities, including conservation and restoration labs. At each stop, expert personnel explained procedures and equipment, freeze-dried versions of their favorite foods and water dispensers dispense hot and cold water.

For extraterrrestrial notetaking there was the so-called "eye ole lunar scratch pad," on display now filled with Michael Collins, neatly printed entries. There is an assortment of pens and felt-tip pens, including one pen filled with a special gas pressurized ink cartridge for writing in weightless conditions.

Most of the exhibited items are more serious in nature. Specially constructed pressurized space suits, lighter, in-flight clothing; regular and alternating checklists for in-flight maneuvers; a vacuum support equipment, and heart and pulse monitors are all on view.

Complementing this collection of space artifacts, the Apollo 11 command module and the world's only touch test art gallery would be financed by a mix of funds from both federal and other sources. The Japanese government pledged $1 million toward construction of the Oriental gallery.

In other action June 12, the House Appropriations Subcommittee, chaired by Sidney R. Yates (D.), recommended these appropriations: $350,000 for the Museum of African Art, the amount deleted in the fiscal 1979 supplemental appropriations bill for renovation of the Museum's buildings on Capitol Hill.

View of the rising Earth seen by Apollo 11 astronauts from behind the moon.
Jacques Beckers, a solar astronomer, will become director of the Multiple Mirror Telescope Observatory on Aug. 16. Beckers is currently deputy director of the National Science Foundation's Steward-San Pedro Observatory at Kitt Peak, N.M., where he is also chief of observatory operations.

He began his career in 1959 as a research fellow at the Commonwealth Scientific Research Organization in Sydney, Australia. In 1962, as a scientist with the National Center for Atmospheric Research, he did research at the Sacramento Peak Observatory, where he joined the staff as an astrophysicist in 1964.

Beckers' major research interest is in the solar atmosphere and the properties of sunspots.

George A. Anderson and Michael J. Reilly have joined the Computer Services staff as senior software analyst and computer programmer/analyst, respectively. Anderson, who will serve as staff advisor on all matters relating to software development, improvement and utilization, was a supervisory computer specialist with the Commerce Department's Maritime Administration.

Reilly comes to his new job from the Veterans Administration, where he was a computer programmer.

The staff, with the Resident Associate Program are Harry H. Blair, administrative officer, and Diane L. Arkin, associate coordinator for adult courses.

Blair, formerly a colonel in the U.S. Marine Corps, holds an M.B.A. from Harvard University. He is a D.D candidate in art history at the University of Maryland and has taught at the University of Colorado and George Mason University.

Jerry Barsh, former NASM spacecurator, has relocated to the University of North Carolina in Chapel Hill, N.C., where he is working on a master's degree in business administration.

Vicki Helemen joined NASM's library staff as secretary and Mary Grace Pavlovich was appointed as information specialist, and Debra Reich as the United States, large stacks of drums, business administration.

The Office of Public Affairs has three new staff members: Madeline Jacobs, science writer; David M. Maxwell, public information specialist, and Debra Reich, secretary.

Jacobs, who was educated as a chemist, has spent 10 years as a writer for Chemical & Engineering News magazine, the National Institutes of Health and the National Bureau of Standards. She has contributed articles to a number of science publications.

Maxwell will edit and coordinate news releases and write about Smithsonian activities. Before coming to the Smithsonian, he served as a foreign affairs reporter for Congressional Quarterly, Inc.

Reich was with the Smithsonian's Office of American Studies before coming to OPA.

Edward L. Herder, a preventive maintenance supervisor in OPA, retired in May at the age of 57 after 22 years at the Smithsonian in the Department of Art Acquisition. He has held various positions in the department, including director of the National Museum and the American Museum of Natural History, and is a member of the American Institute of Architects.

The Center has sorted 43 million specimens since it began operations 17 years ago.

Within a matter of months, Fehlmann had obtained financial backing from the Max and Virginia Dreyfuss Foundation for the first of these ventures, a Center expedition to the Central Philippines, a key marine province of the world where there had been no collecting since the turn of the century. Six Smithsonian scientists, including Fehlmann, working in collaboration with Philippine colleagues, spent May and June of 1978 in motorized outrigger boats, collecting marine specimens in Philippine waters.

A second expedition to the same area followed in May of this year. Thousands of marine plant and animal specimens from these two trips are now being sorted for distribution.

In June, after he returned from the second expedition, Fehlmann was presented with a $1,000 exceptional service award by Secretary Ripley. Fehlmann asked that the money be used to establish a special fund to support future S1 oceanographic expeditions. MNH has contributed a matching gift.

"There are so many areas of the world where we need research material," Fehlmann said. "If we are ever to acquire a systematic knowledge of life in those regions, we've got to go out into this fast-changing world and make collections—and we've got to do it fast. I hope this new fund will be of some help in making this possible."

Kier Steps Down; Gets Henry Medal

Porter Kier, who stepped down in June after 6 years as director of the Museum of History, has been awarded the Smithsonian's Henry Medal by Secretary Ripley.

Kier was cited for the excellence of his stewardship of MNH. "As director he carried the Museum into a new era of development, modernized exhibits that interpret the natural sciences for the American people," Ripley said.

Kier was responsible for the addition of new exhibits, such as the "Night Zoo" and "Splendors of Nature," and the building up of new educational programs, including the free weekly film theater and the Naturalist Center, a reference facility for serious amateur naturalists.

As director, Kier also organized a committee that developed a long-range plan for the renovation of all the Museum's exhibit halls. To date, eight major halls have been opened.

Kier, who relinquished the directorship of MNH to devote full time to his research at the Museum, is one of the world's top authorities on fossil and living echinoids, a family of invertebrate marine organisms that includes the sea urchins and sand dollars.

The Henry Medal was struck in honor of Joseph Henry, the Institution's first Secretary, and is awarded for distinguished service, achievements or contributions to the prestige and growth of the scientific arts.

The Henry Medal was presented to Franklin D. Bailey, head of the Department of History, on August 10, 1979, in a ceremony at the Museum of History.
AAM Draws 35 Staffers

By Amy Kotkin

Discussions on the energy crisis, programming for the handicapped and professional training for museum personnel highlighted the 1979 Annual Meeting of the American Association of Museums held in Cleveland June 3-7.

More than 1,700 delegates from all 50 states and 12 foreign countries met to exchange views on these and other issues related to the mutual interests of historical societies, zoos, aquariums, arboretas, archives and historic homes.

Keynote speaker Dr. Nelson Goodman, professor emeritus of philosophy at Harvard University, called on the meetings to "work together to renew their efforts toward increasing the visual literacy of the American public.

Members attended seminars on such topics as automation, capital giving, public relations, education, membership, volunteer programs, security, ethnic museums, exhibition design and new federal grants for the arts. The Smithsonian's F. Matilda Wells, program coordinator, National Museum Act, joined representatives from NEH, NEA, NSF and IMS to describe funding programs, criteria and requirements. Jane Glaser, program coordinator, Office of Museum Programs, participated in a session on educational opportunities for professional museum staff.

Establishment of a standing Professional Committee on Public Relations and Communications Management was approved by the AAM board. At its first meeting, the group elected Albert Lourie, public relations director, Indianapolis Museum of Art, as chairman and Clementine Brown, manager of public information, Boston Museum of Fine Arts, as vice-chairman. The committee aims to strengthen the standards and practices of public relations programs within American museums and to plan a comprehensive public relations program to increase awareness of American museums as invaluable cultural resources.

Smithsonian staff members attending the annual meeting included:


- Also, John W. Lang, Sidney S. Lawrence III, John A. Lipps, Mary..,


Amy Kotkin is a program assistant for regional events with the Smithsonian National Associate Program and an individual member of the AAM.

Cuban Exchange

Eight representatives of the Cuban Academy of Sciences met informally with Smithsonian scientists May 14-26 in a follow-up to the trip to Cuba by 10 scientists earlier this year.

The Cuban scientists familiarized themselves with the current state of American science and discussed new collaborative efforts between the Institution and the Academy. Future exchanges will see Smithsonian curators and scientists from the Zoological Society and the National History Museum traveling to Cuba.

The Cuban delegation included representatives from the National Academy of Sciences, Academy of Sciences of the Union of Soviet Socialist Republics, National Academy of Sciences of Cuba, and the Zoological Society of Cuba.

- The scientists also got a taste of American cultural and social life; they attended a barbecue dinner with bluegrass entertainment and went shopping at Bloomingdales.

SII FilmMakers Take Emmy's

"The Smithsonian Institution, with S. Dillon Ripley, director," a film produced by the Office of Telecommunications, was awarded two Emmys in the independent category by the Washington Chapter of the National Academy of Television Arts and Sciences.

Telecommunications Director Nazaret Cherkzeit, who was the film's executive producer, accepted the Emmy for best film, and John Hillier, assistant director of Exhibits, won the award for Best Editing in the competition. The film, narrated by director Robert Hilsdale, was honored as "short documentary," and a 25-minute film, which examines the Smithsonian in all its variety, from neighborhood museum to the National Museum of African Art, atop an Arizona mountain and from the media to the Multiple Mirror Telescope, the first of its kind. Several articles discussed the MMT's probable impact on telescope design of the future.

The opening of MNH's "Dynamics of Evolution," the first display in any American science museum to explain the scientists' view of the basic steps of evolution, was covered in the Washington Post, the Star and the New York Times.

Artful Mentions

Art/World magazine called Cooper-Hewitt's exhibition "1000 Years in Japan," a "delight to the eyes." The writer called the concept of MA, which the show sets out to explain, "a highly seductive concept for our restless Western minds."

The Chicago Tribune noted the "Art from Chicago: The Koffler Foundation Collection," recently donated to NCFA by that city's Blanche and Samuel Steinman in Kind, who said, "The single theme was headlined "Chicago's Loss is Dallas' Gain."

Praise for NASM

The Toronto Star described NASM as the world's most popular museum—"just one long day's drive from Toronto." The article noted NASM's wide variety of "fascinating" exhibits, with something for everyone.

The Pittsburgh Press gave readers an insider's view of restoration work that takes place at NMAH...

People and the Media

An in-depth article in the June issue of National Geographic called attention to the work of Dr. J. Lawrence Angel, MNH physical anthropologist in examination of bones discovered at an archeological dig in Williamsburg, Va.

Artists by Nora Panzer, docent program manager at NCFA, and Deborah Warner, MNH associate curatorial assistant, in Museology and Natural History magazines, respectively—Johnny Duahii

Star Watch

Spent weekend with the stars each Thursday through July at NASM's Albert Einstein Spacearium. The free show, which will provide a half-hour look at the current night sky and predict what's coming, is now on, The Zeiss planetarium instrument will focus on seasonal constellations and more remote objects and point out features of the moon, Mercury, Venus, Mars, Jupiter and Saturn. Be there 9 minutes early, doors close promptly at noon.

KIDS AT NCFA... Participants in NCFA's 10th Annual Children's Day got a chance to have their faces painted in the style of George Catlin's 19th Century Indian paintings (top), as one of many activities celebrating the Western States Biennial Exhibition, at NCFA through Sept. 1. "Double Portrait of the Artist in Time" (below) is a 1935 oil on masonite by Helen Lundeberg, one of 28 artists from 14 Western states represented in the show of contemporary works.

The film has been shown on more than 60 public television stations across the country, including outlets in California, Connecticut, South Carolina and South Dakota. The American Museum in Britain, the National Museums of Canada and the National War College have shown the film. The documentary was awarded the award for film at the National Geographic called attention to the work of Dr. J. Lawrence Angel, MNH physical anthropologist in examination of bones discovered at an archeological dig in Williamsburg, Va.

Articles by Nora Panzer, docent program manager at NCFA, and Deborah Warner, MNH associate curatorial assistant, in Museology and Natural History magazines, respectively—Johnny Duahii

Star Watch

Spent weekend with the stars each Thursday through July at NASM's Albert Einstein Spacearium. The free show, which will provide a half-hour look at the current night sky and predict what's coming, is now on, The Zeiss planetarium instrument will focus on seasonal constellations and more remote objects and point out features of the moon, Mercury, Venus, Mars, Jupiter and Saturn. Be there 9 minutes early, doors close promptly at noon.
Retiring British Ambassador Peter Jay, on behalf of Queen Elizabeth II, recently presented Secretary Ripley with the title of Honorary Fellow of Ain Shams University, in excellent order of the British Empire. This honor, the highest rank a foreigner can receive from the British government, comes in recognition of a lifetime of contributions to the success of the Smithsonian and its role in preserving and sharing mankind’s heritage. A native of London, the new honor has been bestowed upon the director of the castle, who has been appointed to the board of directors of the Columbia Historical Society.

J. Lane, former director of the Smithsonian Institution Press, gave a lecture recently, joint venture of the Publications Specialist Program at George Washington University.

As director of the Education Department at the Anaconda Neighborhood Museum, partially funded in a University of Maryland conference, part of the College of Education’s efforts to develop course and program opportunities.

Cynthia Adams Hoover, curator in MHT’s Division of Musical Instruments, has been re-elected vice president of the American Musicological Society.

Vernon Lee Kin, a shipping clerk, and Paul Greenhall, a museum technician, both of MHT, will conduct workshops on how to make and fly kiting machines of Trinidad and Tobago during a festival being held on the Mall near the National Gallery every weekend this summer. Kin will conduct a representation every Sunday.

Janet W. Solinger led a session of a panel discussion titled “Historic Preservation in the Visual Arts in the 21st Century” at the New York Social Research in New York City. The Society of Musical Instruments, a member of the D.C. City official and technical member of the D.C. Commission on the Arts and Humanities.


Robert Shelden, museum specialist in MHT’s Division of Musical Instruments, played the principal horn with the Washington Chamber Orchestra for a series of concerts held in the National Gallery during June. (See June Torch, “Q. & A.”.)

Motiv B. Zalich, deputy director of N.M.H. in Huntville, Ala., as part of his year as distinguished lecturer for the United States Air Force Institute of Aeronautics and Astronautics.

Lillian Kurland of N.M.S. and Technology at MIT, ex-actress, was elected vice president for membership for this fall. W. D. Ridgley, former director of Federal Research Women, Inc.

Richard C. Lytle, archivist, has been selected as a new committee which will conduct a 1-year study of national problems relating to the sciences of science and technology. The committee is sponsored by the Society of American Archivists, the History of Science Society and the Society for the History of Technology.

N.M.T.’s Division of Musical Instruments, including Dentry, was born and raised in the Baltimore area, but I gave it up to come to D.C. Sometimes life is big, heavy fur-coats, large vases, malachite urns and so on. I’ve also done a tremendous amount of research, but not the kind you usually think of. In restoring a statue of William Pitt, I scarped through each paint layer and on down to bare wood, using a microscope - left patches showing all the layers—for the rest of my career.

Dentry has worked with just about every museum profession. He often came in and began their big operation, or paid for the museum’s West Court The works and lenses from a lighthouse, and to carve a new leg or other missing section and paint it a IL. At one time, I could go through almost any hall in any building and show you work in progress—from iron furnaces and smelting towers to brass cherubim in the Castle and the Arts and Industries Building: from the picture, vases and locks in MHT period rooms to specimens for MNH dioramas; a paper presented now operating in MHT; oil paintings; a pipe making machine. The list goes on and on.

When the Renwick was being restored, Dentry worked on “the big, heavy furnaces, large vases, malachite urns and so on. I’ve also done a tremendous amount of research, but not the kind you usually think of. In restoring a statue of William Pitt, I scarped through each paint layer and on down to bare wood, using a microscope — left patches showing all the layers—for the rest of my career.

During the Eisenhower administration, the White House staff needed some quick repair work on a presentation gift which had been damaged. They found Gordon Dentry, who was a newly established Office of Curator of the Smithsonian Building and moved to a Castle workshop when that building was being restored. “Most of the artifacts I worked on before I moved to the Castle were historical specimens for display. In the Castle, I restored things that would actually be used on a daily basis.”

Dentry has worked with just about every kind of material—except paper and cloth. For his years of expert restoration work at the Smithsonian, Gordon Dentry was presented a life of appreciation, along with a cash award, by Secretary Ripley during a recent retirement send-off in the Castle.

Dentry was “born and raised” in the restoration business. “Restoration has been a family business in this country since 1812, and, before that, in Scotland. My grandfather turned over the business in Baltimore to me, but I gave it up to come to D.C. That was more than 20 years ago.”

Dentry began working with the exhibits department in a temporary metal building where Natural History’s West Court Building is now. It was a challenge to carve a piece that would actually be used in the Castle.

Building. Then, about 9 years ago, he moved to the newly established Office of Curator of the Smithsonian Building and moved to a Castle workshop when that building was being restored. “Most of the artifacts I worked on before I moved to the Castle were historical specimens for display. In the Castle, I restored things that would actually be used on a daily basis.”

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The National Museum Act, a grants program administered by the Smithsonian, is playing a large role in strengthening and expanding the museum profession. Under the Act passed by Congress in 1966, the Smithsonian has received from Congress and state governments a total of $103.4 million, and over a million dollars in state vocational and technical assistance to the museum profession.

Museums are facing increasingly complex problems, and the NMA program seeks out projects that are likely to have a significant impact on the museum profession.

Grants have been earmarked for studies in museum management. One, for example, resulted in a manual on personnel policies in museums and has served as the model for hundreds of museums throughout the country. Many had no standard procedures to address such matters as sick leave or overtime pay. Another grant was awarded for drafting a code of ethics for museums.

How are NMA projects selected? Approximately 200 proposals are received each year and are subjected to an intensive review process by the Program staff, specialists in the museum field and a 10-member advisory council appointed by Smithsonian Assistant Secretary for Museum Programs. The council recommends to the Smithsonian council represents a cross-section of museum interests and disciplines and is under the direction of the Assistant Secretary, to which recommendations are forwarded to Secretary Ripley. Smithsonian staff members play an important role in providing expertise and technical support to the NMA program; however, they are not eligible for grants.

Copies of final reports for all National Museum Act projects may be studied in the Smithsonian Reference Center of the Office of Museum Programs, A1-2235.

Radio Smithsonian

Broadcast on WGBH-AM (150) and WBBM-AM (1060), each Saturday, 7:30 a.m. to 8 a.m.


July 15 "Japan Today"—Highlights of the recent symposium.


July 29 "Oriental Pearl," a discussion of ocean policy, and "Art Smuggler," by A. J. B. Smuts, late director of the National Museum of South Africa, "Smuts is the world's greatest".
**Q & A**

Vernon Rickman came to the Smithsonian 20 years ago as an illustrator, but soon after he became a model maker and sculptor in the Office of Exhibits Central. Museum visitors have seen his work many times—in the First Ladies Hall where he did the mannequins of the last three presidential wives, in the Museum of Natural History where he did the Neanderthal figures and in the National Air and Space Museum where he sculpted a head of curator Lou Pernell. The head will top a mannequin wearing Pernell’s fighter pilot uniform, soon to be displayed in the World War II Aviation Gallery. Rickman is also involved in his art that he has continued to sculpt a figure of a man on horseback that will be included in a new review by Torch staff writer Linda St. Thomas.

Q. What else are you working on now?

A. I’m just finishing up the life masks of the three Eagle crew members who came into our shop a few weeks ago. They were the guys who crossed the Atlantic in a balloon last year and donated their aircraft to the Air and Space Museum. We covered their heads with a nodule casting compound to get an impression. From that, I made a plaster cast from which a polyester cast was made. Then I painted the figure in flesh tones. To get the hair, the model was worked from color snapshots we had taken when the guys were in the shop. The heads will be put on standard mannequins at NASM and displayed later this summer.

Q. Many Smithsonian visitors make a point of stopping at MHF’s First Ladies Hall where they examine the mannequins of Pat Nixon, Betty Ford and Rosalynn Carter. How long does it take to sculpt a first lady for the hall?

A. It takes only a few weeks. All the heads are the same size—a bust of King Leo’s daughter, Cordelia. But with the first ladies’ own hairdos and skin tones, the mannequins actually resemble the particular woman. For the body, I work from numerous photos and images. The curator gives me the woman’s measurements and her dress size and I cast the mannequin mold. They are really full-size models, but most visitors think the first ladies look like miniatures.

Q. You’ve done models of first ladies, caverne, horses and World War I soldiers. What kind of sculpting has been most challenging for you?

A. It makes no difference to me if the figures are life size or tiny, but if they are minutely detailed, they are more time-consuming. I have worked on the Neanderthal and other anthropological figures that go into the MHF. I have liked the modern mannequins used in Smithsonian halls, but they are standard size and are not available commercially. But for these anthropological exhibits in MNH, I make the full-size mannequins to get the height, stooped posture and head shapes of these early men accurate. After all, you can’t go out and buy ready-made Neanderthal mannequins these days.

**Summer Jazz**

The Commodores, the U.S. Navy band’s jazz ensemble, returns to MHT for its third outdoor summer concert series beginning Wednesday, July 11, from 6 to 7 p.m. on the Mall in Mall terrace. Limited seating will be available or guests can picnic on the grass. The Museum’s snack bar will remain open during the concerts. In case of rain or extremely hot weather, the program will be moved indoors to Carmichael Auditorium.

The Smithsonian grounds are graced by many fine trees, but none can compare with the linden located in the Victorian Garden. The large-leaved linden, or lime, tree, technically known as Tilia platyphyllos Var. villosa, provides a retreat from the busy pace of museum touring and the heat of a Washington summer. No record of the tree’s age has been found, but it is probably between 80 and 100 years old.

The Office of Horticulture has placed three of its finest 19th-century rusticated benches beneath the tree. They are cast in iron to simulate tree branches and are not very comfortable. They were designed in the days when women wore numerous petticoats and heavy bustles; the men presumably stood up. Nevertheless, any lunchtime in good weather finds the benches filled.

The linden has been a favorite for centuries in England where broad avenues of clipped, or pollarded, trees provide elegant walkways for urban strollers. Berlin’s Unter den Linden, for example, is an elegant double avenue lined for almost a mile with linden trees.

The large-leaved linden is a native of Europe and was first introduced here during colonial times. It takes many years to achieve the mature rounded or pyramidal form. Its small, yellowish flowers are inconspicuous but very fragrant in the spring.

The Smithsonian linden has reached a majestic height of 35 feet, with a branch spread of 4 feet and a trunk diameter of approximately 1 yard. Its beauty could be aptly described in the words of a 17th-century botanist who wrote that the linden tree “... yeddeth most pleasant shadows, within whose boughs may be made summerhouses and banqueting arbors ...”

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**Three Red Oaks Removed at A&I**

The new “open look” on the Jefferson Drive side of the Arts and Industries Building was not a planned change. Three 19-year-old red oak trees, which had died of an undetermined cause, had to be cut down.

Jack Moody, of the Horticulture Office, said that a disease affecting the root systems of the trees made it necessary to remove four of the six trees in front of A&I—one last year and three this year.

“We’ve checked the soil down to 16 inches and found no salt problem,” Moody said. “The Park Service Pathology Department has also done a lot of testing, including tree borings, but we have no answers yet. Eventually, when we take up the stumps, we’re hoping that root samples will give us the answer.”

The disease appears to spread through the root systems from one tree to another. The Horticulture Office hopes that removal of the four trees will help protect the one remaining tree that has not been affected.

The other oak, near the Castle’s east door, is under “heavy stress” Monday said.

**Mall Bears’ Mime Debuts**

Mime is the medium, the Smithsonian is the theme and Archaeus is the performing group when, after a month-long respite, the Discovery Theater in the Arts and Industries Building re-opens on July 11 with a new summer production for children. Archaeus is a Washington-based mime troupe with an international reputation in the world of children’s theater. “Mall Bears,” a collection of vignettes revolving around the Smithsonian museum exhibits, was created especially for the Division of Performing Arts.

“We want to show visitors to the Mall some of the great things to see at the Smithsonian—not just the exhibits that everyone knows about, but also some of the incredible displays which are hiding in the nooks and crannies,” Director Lynn Bruce Rosney explained.

“Mall Bears” combines the arts of mime, dance, gymnastics and improvisation with colorful costumes, conversation and audience participation. Children will get into the act, too, perhaps pretending that they’re dinosaurus, horses or insects. Archaeus also takes an affectionate look at the tourists on the Mall.

The original Archaeus was a touring group that performed for the Greek god Pan. The newer troupe, now in its seventh year as a company, has performed over much of the East Coast, including runs at Wolf Trap, the Kennedy Center and Lincoln Center. The group was the only company chosen to represent the United States in the International Festival of the Child in Yugoslavia last year.

During its Smithsonian residency Archaeus will work with District of Columbia drama students under apprenticeships partially sponsored by ARTS D.C., a Comprehensive Education and Training Act Program. The students, posted near the A&I Building and around the Mall, will improve mime and skills to entice visitors into the Discovery Theater.

The 8-week run of “Mall Bears” will have two performances daily, at 11 a.m. and 2 p.m., Wednesdays through Sundays. There will be special shows on Labor Day, the final day of production. Then the Discovery Theater will close again until October.—Pilar Martinky