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"One of Maillol's masterpieces, 'Action in Chains' exemplifies the power of the striding human figure to evoke a sense of struggle, pride and intense emotion."

Hirshhorn Director Abram Lerner

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 Brooke Hindle 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



Roger G. Kennedy

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 Blanqui," a striking work by the French sculptor Aristide Maillol (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. ("Tranquility base here—the Eagle has

landed"), the lunar walk by Armstrong and Aldrin from 10:56 p.m. until they returned to the lunar module and closed the hatch at 1:11 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 attractively landscaped 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 hall (above), which opened in May after 2 years of preparation. Projects such as filling an exhibit case with some 130,000 freeze-dried cockroaches took their toll and staff members let loose with a post-exhibit celebration in the Castle lounge. Exhibits Chief Gene Behlen 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 Behlen: "Planning this party was fun. Maybe I've been in the wrong business all these years."

Richard Holmeister



Uncle Sam will be back to entertain at the 203rd U.S. birthday party.

Schedule for July 4th At MHT

The July Fourth Celebration will include roving performers, craft demonstrations, roving musicians, clowns, puppet shows, oratory, concerts and social dancing from Saturday, June 30, through Wednesday, July 4, at the Museum of History and Technology.

Demonstrations of scrimshaw; sword, puppet and paper boat making; calligraphy, and bullet and button casting will be offered daily from noon to 6 p.m. Mimes and jugglers will perform from 1 to 4 p.m., along with clowns, an organ grinder and special appearances by Uncle Sam. The Resident Associate Program will present the classic film "Meet Me in St. Louis," starring Judy Garland and directed by Vincente Minelli, in Carmichael Auditorium every day at 12:30 p.m.

Roving singers, including barbershop and Sweet Adelines quartets, will perform in the Museum and on the grounds daily from noon to 6 p.m.

All concerts will be held in the amphitheater (the east lawn of MHT). The concert schedule:

Saturday 4-5 p.m. The Sunday Morning Jazz Band (big band jazz)
5-6 p.m. Buck Hill (bebop)
Sunday 4-5 p.m. Frank Necessary and the Wheeling Grass (bluegrass)

Monday 5-6 p.m. The Irish Breakdown (Irish-American folk)
4-5 p.m. Mariachi de las Americas (Mexican-American)
5-6 p.m. Caribbean-American International Steel Orchestra
Tuesday 4-5 p.m. Frank Hinton Quartet (popular)
5-6 p.m. The Hot Mustard Band (traditional jazz)
Wednesday 5-6 p.m. The Smithsonian Saxhorn Brass Band (19th-century brass band music)

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

Books

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

The New York Academy of Sciences presented a Certificate of Citation to **Kjell Sandved**, 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 American 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 Communicators:

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 North American Indians" won honorable mention in this category. **William C. Sturtevant** is the general editor for the handbook. This volume was designed by **Stephen Kraft** of the Press.

"Aeronca C-2: The Story of the Flying Bathub," by NASM Research Assistant **Jay P. Spenser**, won first prize among the

one-color popular publications intended for laypersons. The judges cited the book's "excellent" design, layout and organization. "Aeronca C-2" was edited by **Louise Heskett** of the Smithsonian Press, which published the book.

Blue Pencil judges found "The Insect Zoo," published by MNH's Elephant 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 Molinaroli** and illustrated with photographs by **Chip Clark**.

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

New books this month:
"The Papers of Joseph Henry. Volume Three: The Princeton Years, January 1836-1837," edited by **Nathan Reingold**, editor of Joseph Henry Papers, Smithsonian Institution Press, 1979.

"Japanese Scroll Paintings," by Masako Koyano; edited by **John Winter**, FGA; the Foundation of the American Institute for Conservation, 1979.

"Scholars' Guide to Washington, D.C., for Latin American and Caribbean Studies," published by the SI Press, was edited by **Michael Grow** for the Latin American Program of the Woodrow Wilson Center. —*Johnnie Douthis*

Ames Wheeler Retires After Smithsonian Decade of Progress

By David Maxfield

Ames Wheeler, Smithsonian treasurer since 1968, retired June 30. He was awarded the Secretary's Gold Medal for Exceptional Service in recognition of his "devoted service and contributions to the progress of the Institution."

Looking back over his 11 years of service, Ames Wheeler is struck by the change that has occurred at the Institution. "This has been a most exciting and eventful period for the Smithsonian. It has been an innovative period, a time for expansion and new ideas under Secretary Ripley."

"Total Smithsonian operating revenues in these years," he points out, "have quadrupled—from less than \$45 million to about \$180 million currently." He is proud of the fact that numerous intensive congressional reviews of the Smithsonian have all substantiated the integrity of Smithsonian finances.

Wheeler played a major role during this time, directing the modernization and expansion of the Institution's financial planning, accounting and business activities; for this he received the service Gold Medal.



Wheeler at the MNH shop

Take, for example, the changes in the museum shops and construction of the Associates' Court. Museum shops are not a new feature at the Smithsonian; sales desks have been around since the 1860s. But the idea of profitability, product development and sophisticated marketing reached the Mall only in this decade.

"Packing boxes practically were being used for display cases," Wheeler remembered. "At Natural History, the shop was located in the lobby. It was wide open, creating security problems. And the shops lost money."

It was clearly time for change. "We needed modern management practices and modern merchandising techniques." In 1975, new sales areas were designed for History and Technology, followed a year later by attractive and efficient shops at other museums.

As early as 1972, Wheeler and others decided new products must be created, modeled exclusively upon the Institution's collections, in cooperation with private manufacturers.

"The goods must relate to the collections," he emphasized. Items offered are expected to tie into the educational value of a museum visit, pertain to the museum where the product is sold and conform to high standards of quality and taste. Sometimes, these criteria are difficult to meet, and some museums lend themselves better than others for developing new products. "You're certainly not going to reproduce George Washington's false teeth," noted Wheeler.

Among the most popular products of recent years are kites and airplane kits available at the Air and Space Museum, "the collection easiest to adapt," and the John Adams silverware produced by the Steiff Company of Baltimore.

Products developed by joint arrangements also are sold through mail order catalogs, published at Christmas and in the spring, or merchandised by the manufacturers themselves under royalty agreements. Wheeler recalled that the Fieldcrest Company "was very happy and so were we" with the line of bedspreads, sheets and towels it produced and sold using collection designs. Current contracts cover replicas in pewter and silver by Steiff, vases by

Imperial Glass and decorative fabrics by Schumacher.

During his years at the Smithsonian, Wheeler was responsible for all financial affairs, including budget and accounting for federal and private funds, fiscal administration of grants and insurance, supervision of the Business Management Office, handling of current cash investment and bank relationships and monitoring of endowment funds investment. After retirement, Wheeler will continue as a member of the SI Investment Policy Committee in addition to giving more time to a favorite craft, woodworking.

As the case elsewhere, costs at the Institution are escalating. Energy prices are soaring, and publishing expenses, for example, are nipping at Smithsonian magazine profits. Wheeler notes that the Smithsonian has raised \$20 million toward a \$50-million endowment fund goal to generate additional income in case of future need. "It's important always to have reserves," he said. "In 1969, the Smithsonian was losing money. That situation couldn't go on."

In the future, Wheeler predicts the Institution will begin to shift from a period of expansion to one of consolidation, a process already started in the Treasurer's Office. "We have good accounting and budgeting systems in place now, and the time has come for refinement," Wheeler said. "And I see this in other areas. Inventorying of the Smithsonian collections, for instance, is now well under way."

Hohenlohe Named As New Treasurer

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

Hohenlohe has been associated with the Institution for 8 years, serving as assistant treasurer and earlier as executive assistant to the Secretary.

Before coming to the Smithsonian, Hohenlohe served on the staff of the Subcommittee 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. He will be responsible for revenue-producing activities under the direction of the Business Management Office, and he will serve as advisor to the Secretary, the Executive Committee and bureau and office heads on business aspects of revenue-producing activities undertaken outside the Office of the Treasurer.

Hohenlohe is a native of New York City. He graduated from Harvard University and Georgetown University Law Center.

Service Awards

Secretary Ripley recently presented Career Service Emblems to assistant secretaries **John Jameson** and **David Chalinor** for 25 and 15 years, respectively, and to General Counsel **Peter Powers** for 20 years. Treasurer **Ames Wheeler** received an emblem for 10 years of service. Secretary Ripley was presented with his own 15-year emblem from Under Secretary **Michael Collins**. **Frank Taylor**, research associate, recently received a 50-year pin.

Career Service Emblems were presented to the following NASM staffers: **Lucius Lomax**, 30 years; **John Cusack** and **Robert Wood**, 20 years; **Donald Lopez**, 15 years; **John Hartman** and **Carol Lockhart**, 10 years. A 10-year pin also went to **Paul Garber**, marking 60 years of federal service.

MNH staffers **James E. Cook**, **Lucile St. Hoyme** and **Sophie G. Lutterlough** received Career Service Emblems for 35 years of service. Other MNH personnel recognized: **Richard S. Boardman**, **Joseph S. Brown**, **Marie P. Corbin**, **John T. Irving**, **Robert Kanazawa** and **Dorsey Williams**, 30 years; **Daniel E. Appleman**, **Richard Cifelli**, **William F. Cooper**, **Carolyn B. Gast**, **Leroy Glenn Jr.**, **Christine H. Lynch**, **Helen L. Tatum** and **Annie Sollers**, 25 years.

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

First in a series of reports on exhibits at the Smithsonian.

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 groups 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 versus simple designs; 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 estimated at some 3 million 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 visible 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 rifles, marble statues, 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 neutral off-white, known in the trade as "case cream." All objects from the first ladies' gowns to stuffed birds and mounted butterflies were displayed in neat rows.



THE WAY IT WAS . . . Freedom reigned during the 1890s in the A&I Rotunda (above), and mineral collections crowded rows of cases at MNH.



To help visitors find their way around this maze, Smithsonian curator George Brown Goode established some general principles which, for their day in 1881, were quite innovative. In fact, Goode was probably the first Smithsonian staff member to be concerned about the phenomenon known to visitors as "museum fatigue." An artifact, he said, should be placed in a case "best suited for its effective display . . . to show it to best possible advantage and with the least possible fatigue to the eyes of the visitors."

Labels, Goode said, were to be plainly printed on unglazed cardboard of a specified size and neutral tint. (Years later, discerning visitors would be able to tell how long an item had been displayed by how yellow its label card had become.) He believed label copy should be understandable with "no previous special knowledge," and objects should be grouped in systematic arrangements with illustrations or diagrams wherever possible.

Goode also recommended that representative specimens be chosen for exhibit. Instead of displaying an entire collection of, say, 800 butterflies, the curator was encouraged to put out several butterflies representative of various regions.

However, as any Smithsonian visitor could have told you in those early days, the scientist-curators didn't always adhere to these guidelines. Goode died in 1896 (at the age of 46) before he could complete his innovative work on the National Museum exhibitions.

"By the 1920s, exhibits were beginning to

change a bit as the move into the Museum of Natural History was completed and its exhibit halls opened one at a time," Frank Taylor, former director of the Museum of History and Technology, who joined the SI staff in 1922, recalled during a recent interview. Curators, with 10 acres of exhibition space, were able to separate the scientific collections into the various disciplines, and for the first time, exhibits were used to tell a story. For example, the Bird Hall had mounted specimens and cases designed in such a way that visitors would understand the birds' natural environment. Labels accompanying tools or canoes used by American Indians explained why these items were important in the given culture.

"But even the new exhibit halls had the standard row arrangement of cases. The collections were carefully segregated—birds were shown with birds and fish with fish," Gene Behlen, MNH exhibits chief, said. "It was another 20 years or so before designers and curators took an interdisciplinary approach to exhibits: showing the ecology of a shoreline with birds, fish, insects and plants all put together in one area, the way they appear in real life."

By 1950, the Smithsonian's collection was unparalleled, but its exhibit design, according to Frank Taylor, continued to be somewhat behind that of other museums. A series of international trade fairs following World War II, a wider use of audiovisual aids in training programs and an overall improvement in various forms of communication were spurring new interest in the potentials of museum exhibitions.

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 artist, eight 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 Large Marine Life was to have in its center a 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.

The first exhibits office, as we know it today, was formed when a new museum for history and technology was approved and funded by Congress. Exhibits specialists (both design and production staffs) were hired. Experimental exhibits were installed in A&I, the Castle and MNH. In the mid-1950s, Smithsonian exhibitions 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.

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 WAY IT IS . . . With the opening of the Hall of News Reporting in MHT, the Smithsonian joined the bandwagon of late '60s multi-media exhibit techniques.

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

In MHT's Hall of News Reporting, which opened in 1973, there were television sets showing old news broadcasts, wire service tickers, newspapers displayed on the walls, props, such as a newsboy mannequin pulling his wooden cart, slide shows and a movie theater showing newsreels. The nearby photography exhibit had an operating "take your own photo" booth, a 36-projector slide show, penny arcade machines and a Victorian photography studio. These two exhibits alone used more audiovisuals than had been used in all Smithsonian exhibitions up to that time.

The didactic style of exhibiting the Smithsonian collections, using audiovisuals to help "tell the story," continued quietly into the 1970s with a few notable exceptions. Designers worked for 5 years to prepare an exhibit in A&I that did not have a single label. In 1977, MNH designers and curators put together a display that didn't explain anything—it was just a collection of beautiful scientific specimens from the collections.

If a Smithsonian "style" existed at all, it was a conglomeration of looks—depending on the artifacts, the museum, the curators and, of course, the funds available for each exhibition.

By 1973, with eight museums in operation and two on the way (the Hirshhorn and the Air and Space museums), Smithsonian exhibits had evolved into enormous design and production tasks. So these functions, as well as many others at the Institution, were "decentralized" as the major museums began to design exhibits with their own staffs. Exhibits Central, which later moved its production shops from the Mall to 1111 N. Capitol St., continues to design a variety of exhibits at the Smithsonian as well as the shows put together by the Institution's Traveling Exhibition Service.

Exhibits Central Chief James Mahoney has been studying and designing Smithsonian exhibits for the past 21 years. He noticed a slight shift in exhibition design after the Bicentennial. "Some exhibits seemed to be moving away from audiovisuals and concentrating on the artifacts," 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. "And," Mahoney added, "with the number of Smithsonian exhibitions open to the public at one time, there's certainly room for variety."

(Next Month: The Museum of Natural History.)

Calendar

The Smithsonian Calendar for August will appear in the Washington Post on Friday, July 27, and in the Washington Star on Sunday, July 29.

Correction

The Credit Union employees in the photo on Page 7 of last month's Torch were incorrectly identified. They were, from left to right: Vera Gabbert, John Gabbert, Lola Wu, Patsy Neal and Ruth Teran.

Packing for a Trip to the Moon

By Rita Bobowski

Packing for travel is often a last-minute chore—shirts and socks thrown haphazardly into suitcases, tennis rackets and beachballs tossed into car trunks. But how would you pack for a journey to the moon—and what would you take?

The extensive collection of Apollo 11 artifacts on display at the Air and Space Museum demonstrates that no items taken on that 9-day mission, tens of thousands of miles from the nearest supermarket, were last-minute choices, nor was anything left to chance.

A small tool kit complete with wrench, screwdriver, ratchet and other devices was handy for repairs to the command module, "Columbia," which also resides at the Museum.

Medical kits, to deal with illness, emergency or ordinary grooming, contain a homey collection of aspirin, eye wash, nose drops and bandages, together with toothbrushes and shaving gear. The astronauts also packed sunglasses, exercise

equipment, freeze-dried versions of their favorite foods and water guns dispensing hot and cold water.

For extraterrestrial notetaking there was the so-called "ye ole lunar scratch pad," on display now filled with Michael Collins' small, neatly printed entries.

There is an assortment of pencils 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 alternate checklists for in-flight maneuvers; a variety of life-support equipment, and heart and pulse monitors all are on view.

Complementing this selection of space artifacts, the Apollo 11 command module and the world's only touchable moon rock provide reminders of humanity's most elaborate travel arrangements, carried out 10 years ago this month.



View of the rising Earth seen by Apollo 11 astronauts from behind the moon.

Indian Expert Carries On

"Jon-C-U-Wers, Chief of the Ethnology Tribe of Anthropologists," has been granted rights under the terms of a federal treaty to his office in the Museum of Natural History "as long as the water runs and the electricity flows."

This was announced by Dr. Herman Viola, MNH anthropological archives director, at a reception honoring "Jon-C-U-Wers," otherwise known as John C. Ewers, retiring after a 33-year career in which he served the Smithsonian in capacities ranging from director of the Museum of History and Technology to curator of North American Indian ethnology at MNH.

As indicated by Viola at the reception, attended by friends from across the SI community, the prolific outflow of published scholarship by Ewers—he is currently working on books on Plains Indian carving art and another on Plains Indian painting—will not be interrupted by his change in Civil Service status. True to SI curatorial tradition, he intends to continue to be at his desk daily.

MHT curator Margaret Klaphor praised Ewers for his administrative skills as assistant director of MHT when it was being planned and constructed and as director during its initial year of operation, 1964-65. "When we had problems, Jack Ewers solved them for us," she said.

MNH's Indian hall was a fitting setting for the ceremonies, speakers noted, because in the late 1940s and early 1950s, Ewers directed the modernization of the exhibits there. Later, he helped coordinate the planning of MHT's exhibits.

Ewers' background—training at New York's Art Student League and experience in installing exhibits as director of a small Western museum—enabled him to visualize the way the objects could be most effectively displayed and to suggest case layouts to SI's newly created exhibit staff.

"Curators had tended to overload the old cases with objects," Ewers said in an interview about his work on the Indian hall. "I streamlined things, saving what was best. We arranged the artifacts in new wall cases, with lighting and backgrounds of contrasting colors. The old four-sided glass cabinets that we got rid of were awful. When you looked into them you'd often see someone else grimacing at you 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 exhibit editors we have now make an important contribution in terms of clarity and effectiveness."—Thomas Harney

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 sponsoring members a chance to see the art that a major museum benefactor prefers to live with. The walls of 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 roof tiles to Calder mobiles; from a very large Sheraton sideboard (Hirshhorn collected American antiques before he became interested in contemporary art) to a watercolor calla lily by Piet Mondrian.

Olga Hirshhorn, who selected the art from her husband's collections in storage, conducted the tour. Joseph Hirshhorn welcomed everyone to his den, where he pointed to some of his favorite pieces.

The previous week, the sponsoring members went on a behind-the-scenes tour at the Hirshhorn Museum. Accompanied by Deputy Director Stephen Weil and Education Chief Edward Lawson, the Hirshhorns and two groups of members toured the Museum's registrar's office and the photography, exhibits and conservation labs. At each step, expert personnel answered questions. The groups converged upstairs for a look at the huge and versatile painting storage area, with its 141 pull-out screens, filling three bays of the building.

The collectors' tours were developed and produced by Jessie Brinkley, a program manager, Contributing Membership, National Associate Program. An event for Oriental art collectors was offered in February.



Healthy Works '79 runners: Ken McCormick, Karen Collins, Joe Bradley, Lisa Jones, Eleanor Crow and Dave Dance.

Sports

By Louise Hull

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 Houser 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 Ossola, Dave Pawson and Ken Towe of MNH and John Zanone, Management Analysis.

The awards for the longest drives went to Jay Chambers and Bob Dierker, Office of General Counsel, while closest-to-the-pin prizes went to Joe Chmelik, Museum Shops, and Bruce Richardson.

The ax award went to Chuck Mangene, 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 SI golfers is being kept by John Clarke (ext. 6107). Those on the list will receive fall 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 26-2 victories over their last three victims.

Steve Arnold, Computer Services; Pete Nerret, 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, homers were nailed in by Tom Brown and Bob Seabolt while John Houser, Accounting, hit a grand 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 Softball League. The enthusiastic CBCES team, formed last year, is managed by John Wotring 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.

Running: As part of Healthy Works '79, HEW sponsored 2-mile runs around the Mall on May 24. Team members had to cross the finish line together. Eleanor Crow, Office of Museum Programs; Lisa Jones, Telecommunications, and Kenny McCormick, Karen Collins, Dave Dance and Joe Bradley of Computer Services finished second in the open co-ed competition with a time of 14 minutes, 17 seconds.

B. J. King and this reporter were part of an all-women's NASA/NASM team which posted a 14:10.

Smithsonian runners continue to do well in the government inter-agency races. In April, Joe Donaghue, a Smithsonian fellow at MNH, won the 3,000-meter run with a time of 9 minutes, 50 seconds.

Three thousand- and 6,000-meter races will be held on July 18. Runners should arrive at 11:50 a.m. at the Tidal Basin.

'Budget'

(Continued from Page 1)

can be established only after careful study and review of construction plans and costs and approval of an overall financing program by the Board of Regents," the Secretary said.

Tentatively projected to cost \$49 million, the plan calls for \$500,000 in planning funds for 1980 and \$2.5 million the following year. Construction, now scheduled to begin during fiscal year 1982, would total \$12 million that year, \$23 million in 1983 and \$11 million in 1984.

It is expected that the cost of the parking facility would be self-liquidating and that the Museum of African Art and the Orien-

tal art gallery would be financed by a mix of funds from both federal and other sources. The Japanese government, for example, has pledged \$1 million toward construction of the Oriental gallery.

In other actions June 12, the House Appropriations Subcommittee, chaired by Sidney R. Yates (D-Ill.), recommended these appropriations:

- \$20.6 million for construction of the new Museum Support Center at Suitland, Md., for storage, conservation and study of the Smithsonian collections.

- \$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.

'Apollo'

(Continued from Page 1)

wearing special identification badges and will be available to chat with Museum visitors about their work 10 years ago.

A public ceremony at NASM's Mall entrance will be held from 11 a.m. to 11:45 p.m. Friday. Dr. Noel Hinners, NASM director and Dr. Robert Frosch, administrator of NASA, will welcome the three astronauts and their families, including command module pilot Michael Collins, Smithsonian under secretary and former NASM director. Earlier that morning, the Apollo 11 crew will hold a news conference against the backdrop of the lunar landing module, which has been on exhibit near the Space Hall since the Museum opened in July 1976.

The Museum's commemoration of the 10th anniversary of the Apollo 11 mission will include an exhibition in the Milestones of Flight gallery and televised highlights of each day's activities from takeoff Monday, July 16, through splashdown Sunday, July

24. Almost every moment of the astronauts' activities in the low-gravity lunar environment was recorded by a NASA television camera on the lunar module. It is from this camera that NASA obtained the films which will be shown in the Museum. Daily highlights will be broadcast continuously on the Museum's closed-circuit televisions, with film segments changed each day to correspond with events of the 9-day period.

The special exhibition will open in the Milestones gallery on July 14. The commemorative display will include a videotape of the first walk on the moon, photographs and other items from the mission.

The SI Press is marking the anniversary with the publication of "Apollo: Ten Years Since Tranquillity Base," including 16 essays written by experts in various fields. The book, which may be purchased after July 20 in the NASM shop and local bookstores or ordered through SI Press, was edited by Richard Hallion, curator of science and technology, and curator Tom Crouch of the Astronautics Department.

—Linda St. Thomas

Comings and Goings

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 Sacramento Peak Observatory at Sunspot, N.M., where he is also chief of observational 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.

New staff members 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.

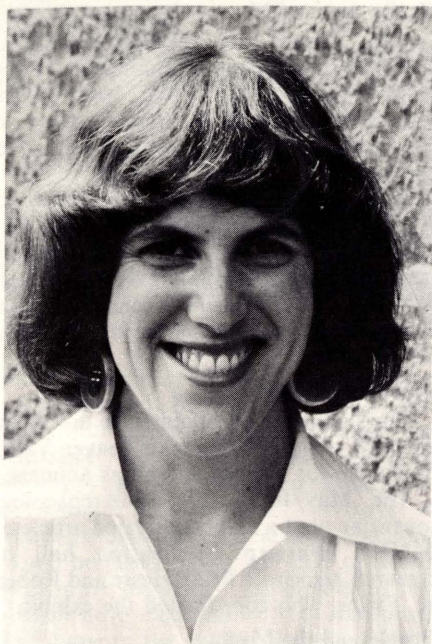
Arkin is a Ph.D. candidate in art history at the University of Maryland and has taught at the University of Colorado and George Mason University.

Jerry Barbely, former NASM spacearium officer, 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 Heierman joined NASM's library staff as secretary and **Mary Grace Pavlovich** filled the circulation and reference position.

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

Jacobs, who was educated as a chemist,



Madeleine Jacobs

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.

Maxfield will edit and coordinate news releases and write about Smithsonian activities. Before coming to the Smithsonian, he was 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 OPlantS, retired in May after 22 years at the Smithsonian.

Edith Martin, a museum technician at the Renwick Gallery since 1973, retired after 14 years at the Smithsonian. Upon arrival at NCA in 1965, she served in the Registrar's Office. Martin was active in the Smithsonian Women's Council during her tenure.

Center Supports Worldwide Ocean Studies

By Thomas Harney

Dr. H. Adair Fehlmann was in the far-off Caroline Islands in the western Pacific on a Stanford University expedition in the late '50s when he came to an infuriating realization—the descriptive literature he had carried all the way from California was inadequate for identification of the region's marine animals.

Then and there he resolved to devote his career to acquiring the extensive marine biological collections needed as a basis to improve systematic work.

The opportunity to fulfill this ambition came in 1962 after Congress authorized the establishment at the Smithsonian of the world's first Oceanographic Sorting Center. Dr. Eugene Wallen, head of SI's oceanographic research program, knew of Fehlmann's work at Stanford and brought him in to direct the new center, set up initially at SI's warehouse on Lamont Street N.W.

The Center's creation was the logical result of the U.S. decision to participate in a multi-year international oceanographic survey of the Indian Ocean, one of the least understood regions of the world. Congress wanted a central receiving center set up where the materials collected by U.S. vessels could be sorted and sent to qualified investigators wherever they might be.

Fehlmann's first task was to contact systematic specialists all over the world and find out what marine biological and geological collections they needed and how to best collect, handle and preserve these collections. He also hired and trained a staff of talented technicians to do the sorting.

From 1962 through 1966 the oceanographic research vessel *Anton Bruun*, operating out of Woods Hole, made nine cruises to the Indian Ocean, staying out a month to 6 weeks each time. Fehlmann, who went out on the early cruises to help establish proper collecting procedures, remembers that the collections taken were rich and voluminous. "There weren't enough hours in the day to do all the work. Dragging in our trawling nets, we'd find 500 or 600 pounds of material. We'd work feverishly to get it into containers of preservative but would scarcely finish before another large lot would come aboard to work on."

Each time the *Anton Bruun* returned to the United States, large stacks of drums, barrels and crates would be unloaded at the port of Baltimore and trucked to Washington. After 1965, the shipments came to the Navy Yard where the Sorting Center had taken over spacious quarters on the second floor of an old gunnery factory.

When a new cruise shipment arrived, the Center's staff would spend weeks on end opening drums containing vast numbers of rocks, fish, plankton, algae and midwater and bottom invertebrate animals. Technicians would sort this material according to genera or family. Microscopes, which magnified the organisms up to 75 times, were used for much of this work.

The next step was packaging and shipping the sorted material to the scientific community—with the provision that a representative portion of it be returned for the Smithsonian's national marine biological collections, maintained at the Museum of Natural History. (Since 1975 the Center has been under MNH administrative control.)

A wealth of publications came from the specialists who worked on the *Anton Bruun*



Fehlmann, aboard the research vessel *Anton Bruun*, increases the Sorting Center's holdings by one Puffer Arothron.

material, including a number of important systematic studies and an identification guide to the fishes of the Indian Ocean published by the MNH scientists.

The International Indian Ocean Expedi-



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

tion was the first of many oceanic surveys the Center served by receiving, sorting, recording and distributing their collections. Among the most important have been the International Cooperative Investigations of the Tropical Atlantic, the Southeast Asia Biological and Oceanographic Program and the U.S. Antarctic Research Program. Estimates are that over 43 million specimens have been sorted at the Center over the past 17 years, according to Betty J. Landrum, one of five supervisory marine biologists at the Center.

"The end result has been that the Center has supported systematic research all over the world," Fehlmann said.

Fehlmann left the Center in 1972 to take on a new assignment as director of the Ft. Pierce Bureau. He returned to the Sorting Center staff in 1977, bringing with him a new idea—that the Center should initiate its own expeditions to the areas of the world where marine biological collections were urgently needed for systematic research.

Within a matter of months, Fehlmann had obtained financial backing from the Max and Victoria 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 Philippine 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 SI oceanographic expeditions. MNH has contributed a matching sum from its private fund.

"There are so many areas of the world where we need research material," Fehlmann said. "If we are ever to acquire a sound systematic knowledge of marine 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 Natural 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—developing 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 "Insect 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 dollar.

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 Institution.

The Henry Medal was designed following Henry's death in 1879, but was never officially presented until David E. Finley, the first director of the National Gallery of Art, received the award in 1967. Kier is the ninth to receive the medal since that year.



Museum specialist Victor Haley logs in fish specimens.

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 a wide range of museums, historical societies, zoos, aquaria, arboreta, archives and historic homes.

Keynote speaker Dr. Nelson Goodman, professor emeritus of philosophy at Harvard University, urged museums to "make works work," to renew their efforts toward increasing the visual literacy of the American public.

Members attended seminars on such topics as computerization, 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 Louer, 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:

Eugene Behlen, Nancy Burdman, Robert B. Burke, Jay Chambers, Barbara J. Coffee, Leon Dixon, Hedy Ehrlich, Douglas E. Evelyn, Jane R. Glaser, Sheila M. Hoban, John Kinard, Amy J. Kotkin.

Also, John W. Lang, Sidney S. Lawrence III, Philip Leslie, Mary W. Lund, Alice Reno Malone, Cynthia Jaffee McCabe, Eleanor McMillan, Ellen M. Myette, Mary B. Nugent, Luis Palau, Paul N. Perrot, Rhoda S. Ratner, William N. Richards, Alvin Rosenfeld, Margaret A. Santiago, Robert Seabolt, Marjorie L. Share, Edward Sniechoski, Joan F. Steiner, Stephen Weil, F. Matilda Wells, John White, U. Vincent Wilcox.

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 SI 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 Zoo and the Natural History Museum traveling to Cuba.

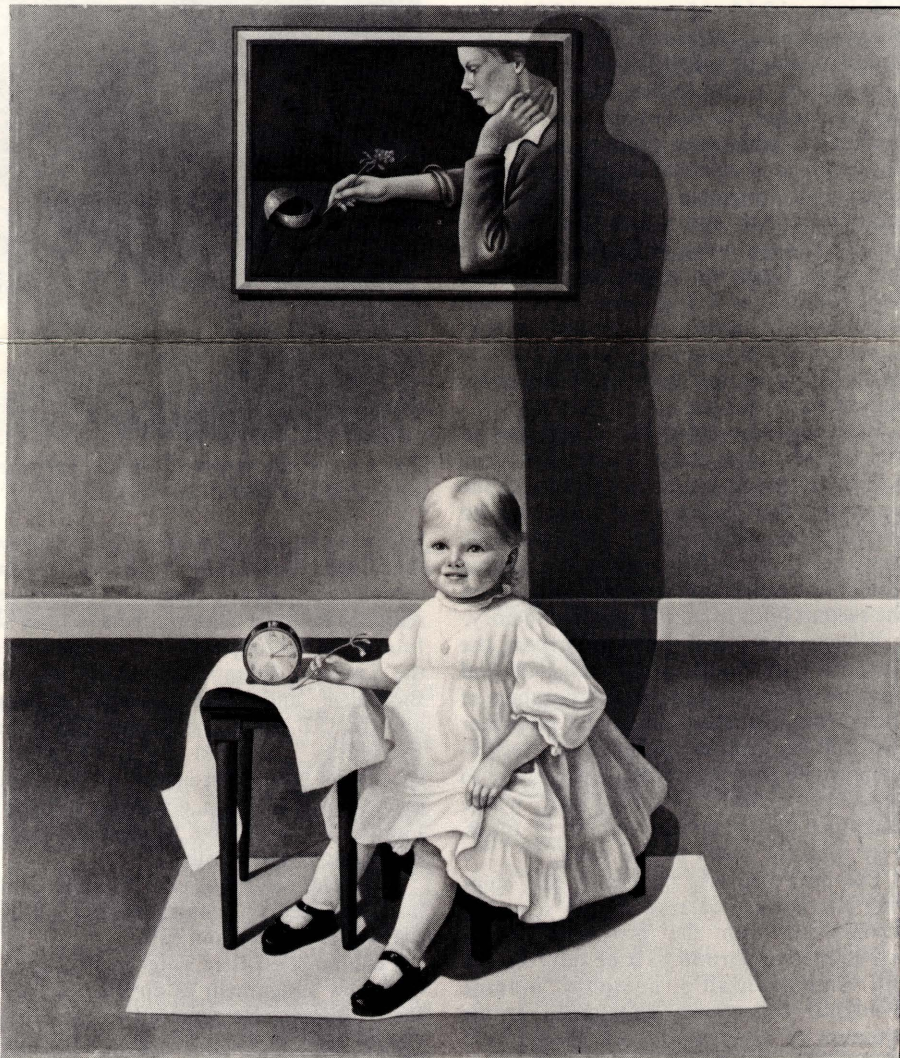
The Cuban delegation included representatives in the fields of zoology, tropical medicine, oceanology, geology and paleontology, social science and botany.

During the 2-week visit, the Cuban scientists toured MNH, the Air and Space Museum, the Zoo, the Chesapeake Bay Center, the Radiation Biology Laboratory, Plummers Island and the Zoo's Conservation and Research Center at Front Royal, Va.

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.



Peggy Brichane



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 United States. The Children's Day theme was tied in to the "First Western States Biennial Exhibition," at NCFA through Sept. 3. "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.

SI Filmmakers Take 2 Emmys

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

Telecommunications Director Nazaret Cherkezian, who was the film's executive producer, accepted the Emmy for best film, and John Hiller, assistant director of Exhibit Central's Motion Picture Unit, was honored as cinematographer/editor.

Secretary Ripley narrates the 25-minute film, which examines the Smithsonian in all its variety, from a neighborhood museum to the Multiple Mirror Telescope atop an Arizona mountain and from museums on the Mall to the Tropical Research Institute in Panama.

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 shown at festivals in Italy, Spain and Czechoslovakia and was awarded the 1977 CINE Golden Eagle and the Venus Medallion of the 10th Annual Festival of the Americas. It also received awards at the Virgin Islands International Film Festival and the International Film and Television Festival of New York.

The script was written by Michael de Guzman. William C. Grayson was producer and David A. Vassar was director. Andy Finley was production manager with Jean Quinnette as production assistant.

SI in the Media

A recent issue of Soviet Life recorded the visit of a group of Smithsonian Associates to the U.S.S.R. The article noted the visitors' first impressions of the country: uncomfortably cold temperatures and the morose appearance of many Russians. However, the article said that visitors changed their attitudes as the temperatures rose and they gained a better understanding of the country and its people.

Childlike Enthusiasm

It wasn't just the hoards of preschoolers and kindergarteners who flocked to MHT's exhibition, "Ten Years of Sesame Street," last month; the show was a hit with the media as well. Among the print, radio and television people who covered Sesame Street's summer residence at MHT were both local dailies, the New York Times, the St. Louis Post-Dispatch, Time magazine, WRC, WTOP, National Public Radio, Morning Break, Panorama and Critics' Place.

The Washington Star and Post captured both the seriousness and creativity in their reports on the participants of all ages in the "Play and Inventiveness" colloquium sponsored by the Office of Symposia and Seminars as part of the International Year of the Child.

Science Firsts

The New York Times, the Christian Science Monitor, the Laurinburg (N.C.) Exchange, the Arizona Daily Star and Science News and Science magazines marked the opening of 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 "MA, Space/Time 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 Koffler. The article was headlined "Chicago's Loss is Capital's 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 insiders view of the restoration work that takes place at NASM's Silver Hill facility. The article quotes Museum Specialist Rich Horgan and Museum Technician Mike Lyons on the complicated steps to restoring an aircraft.

More on Science

The Baltimore Sun pointed to the efforts of NZP designers to make Beaver Valley enjoyable for visitors as well as animals.

The May/June issue of Archaeology magazine used a color-illustrated article on MNH's Western Civilization hall by research associates Brian Hesse and Robert K. Evans, who coordinated the exhibit.

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.

Articles by Nora Panzer, docent program manager at NCFA, and Deborah Warner, MHT associate curator, appeared in Museologist and Natural History magazines, respectively.—Johnnie Douthis

Star Watch

Spend noontime with the stars each Thursday through July at NASM's Albert Einstein Spacearium. The free program will provide a half-hour look at the current night sky and predict changes in the weeks to come. The Zeiss planetarium instrument will focus on seasonal constellations and more remote objects and point up features of the moon, Mercury, Venus, Mars, Jupiter and Saturn. Be there 5 minutes early; doors close promptly at noon.

Newsmakers

By Johnnie Douthis

Retiring British Ambassador Peter Jay, on behalf of Queen Elizabeth II, recently presented **Secretary Ripley** with the title of Honorary Knight Commander, Most Excellent Order of the British Empire. This honor, the highest rank a foreigner can receive, was given for Ripley's personal contributions to the success of the Smithsonian in its mission to preserve and disseminate mankind's heritage.

James Goode, curator of the Castle, has been appointed to the board of directors of the Columbia Historical Society.

Felix Lowe, deputy director of the Smithsonian Institution Press, gave a lecture on marketing for students in the Publications Specialists Program at George Washington University.

Zora Martin-Felton, director of the Education Department at the Anacostia Neighborhood Museum, participated in a University of Maryland conference, part of the College of Education's efforts to develop course and program options.

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

Vernon Lee Kin, a shipping clerk, and **Paul Greenhall**, a museum technician, both of MNH, will conduct workshops on how to make and fly fighting kits of Trinidad and Tobago during the "Artists in Action" festival being held on the Mall near the National Gallery every weekend this summer. Kin and Greenhall make their presentation every Sunday.

Resident Associate Program Director **Janet W. Solinger** led a section of a panel discussion on "What Happened in the Visual Arts in the 1970s" at the New School for Social Research in New York.

John R. Kinard, director of the Anacostia Neighborhood Museum, has been confirmed by the D.C. City Council as a member of the D.C. Commission on the Arts and Humanities.

Helen Hollis, information specialist in MHT's Division of Musical Instruments, lectured on the history of stringed keyboard instruments at a Macalester College Harpsichord Symposium in St. Paul, Minn.

William Deiss, deputy archivist, delivered a paper on "Spencer F. Baird and the Collectors: The Growth of the United States National Museum, 1850-1878," during an International Conference on the History of Museums and Collections in Natural History, at the British Museum.

Robert Sheldon, museum specialist in MHT's Division of Musical Instruments, played the principal horn with the Washington Chamber Orchestra for a series of concerts held near Brussels, Belgium, during June. (See June Torch, "Q&A.")

Melvin B. Zisfein, deputy director of NASM, delivered a lecture in Huntsville, Ala., as part of his year as distinguished lecturer for the American Institute of Aeronautics and Astronautics.

Lillian Kozloski of NASM's Science and Technology Department, was recently elected vice president for membership for the D.C. Chapter of Federally Employed Women, Inc.

Richard H. Lytle, archivist, has been selected to serve on a committee which will conduct a 1-year study of national problems relating to the archives 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.

NASM Director **Noel Hinners** chaired a session, "Lunar Research After 10 Years: Where We Stand and the Future," during the annual meeting of the American Geophysical Union.

NASM staffers **Costen Bennett**, **Donna Hennen**, **Robert Mikesh**, **Estelle Washington** and **Lillian Wiggins** received incentive awards at a recent ceremony. **Danny Garland**, **Adell Lee**, **Grace Myers** and **Gloria Thomas** were presented letters of commendation at the same ceremony.

Kerry M. Joels, chief of the Education Division at NASM, presented a paper "Education for the Era of Space Industrialization," at the 4th Princeton/American Institute of Aeronautics and Astronautics Conference on Space Manufacturing Facilities.

Farouk El-Baz, research director for NASM's Center for Earth and Planetary Studies, lectured on "Jupiter and Its Moons," at Ain Shams University in Cairo, where he planned a joint research program

between the University and SI.

Frank H. Winter, research historian in NASM's Astronautics Department, had a paper presented at the VIII Semana Astronautica (VIII Astronautical Week) before the Spanish Astronautical Society in Barcelona.

The 1979 Bart J. Bok Prize was jointly awarded to CFA astronomers **Bill Forman** and **Christine Jones** in recognition of their outstanding contributions to X-ray astronomy.

Stephen Weinberg, Higgins professor of physics at Harvard and a member of the CFA staff, received an honorary doctor of science degree from the University of Rochester. Weinberg was honored for his work in theoretical high-energy physics.

Martin Williams, director of the Jazz and American Culture Program at DPA, taught a course in jazz history at the Peabody Conservatory of Music during the spring.

James Weaver, director of the DPA Chamber Music Program, was harpsichordist for the Brussels opera production of the Monteverdi opera, "Poppea."

Eleanor Fink, chief of the Office of Visual Resources at NCFA, delivered a lecture at a graduate seminar in art librarianship at Syracuse University.

A report, "The Effect of Sewage Effluent on the Structure and Function of a Freshwater Tidal Marsh Ecosystem," by **Dennis Whigham**, plant ecologist at CBCES, has been published in the New Jersey Water Resources Research Institute's annual report.

Lynda Hartigan, assistant curator of the Joseph Cornell Study Center at NCFA, contributed short commentaries on artists

for the "Art, Inc.-American Paintings from Corporate Collections" exhibit. The show was organized by the Montgomery Museum of Fine Arts in Alabama and is currently on view at the Corcoran Gallery.

Katherine Ratzenberger, assistant librarian at NCFA/NPG, gave a paper, "Portrait Prints of John Sartain," at the 10th Annual American Print Conference held at NPG.

Ann Coren, CBCES education specialist, demonstrated the Center's outdoor education program and the new Smithsonian estuarine activity package at the Audubon Naturalist Society's training workshop for camp and nature center leaders. Coren, the developer of CBCES' preschool and parents ecology series, recently demonstrated her program in two workshops held by the Maryland Department of Social Services Day Care Division.

Shirley Cherkasky, director of museum programs for DPA, toured the country with 26 Faroe Islanders who performed at the Smithsonian in May. (See June Torch.) Lecture-demonstrations took place in St. Paul, Minn., Folklore Village in Dodgeville, Wis., and the universities of Minnesota and Wisconsin.

Dorothy Twining Globus, coordinator of exhibitions at Cooper-Hewitt, served as one of the jurors for Print magazine's 1979 Print Casebook Awards, for the best in six different design categories.

Peg Cogswell, deputy chief of program support at NCFA, was a panelist for the symposium, "Employment and the Visual Arts," sponsored by the Washington Womens Arts Center.

Twenty Years of Restoring Locks, Clocks, Vases and Urns

By Kathryn Lindeman

For his years of expert restoration work at the Smithsonian, Gordon Dentry was presented a Certificate of Appreciation, along with a cash award, by Secretary Ripley during a recent retirement send-off in the Castle.

Dentry "was born and raised with" the restoration business. "Restoration has been a family business in this country since 1812, and, before that, in Scotland. My grandmother turned over the business in Baltimore to me, but I gave it up to come to the Smithsonian." 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 now stands. He was one of the first to move into the History and Technology

"At one time, I could go through almost any hall in any building and show you work of mine"—from iron furniture and stonework to brass chandeliers in the Castle and the Arts and Industries Building; from furniture, vases and locks in MHT period rooms to specimens for MNH dioramas; a printing press 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 furniture, large vases, malachite urns and so on. I've also done a tremendous amount of metalwork, especially with gold, silver and iron."

The works and lenses from a lighthouse, formerly in MHT and later moved to A&I's Centennial exhibition, were one of Dentry's favorite restoration projects. The MHT exhibit called for the clockworks to operate and the light to flash, but the clock operates on a weight system and there was no place for the weights to fall. "To get the works to turn, I had to make some gears and fabricate other missing metal parts. After some minor adjustments, I got the thing going, flashing light across the MHT boat hall."

"I loved working on the carousel animals in MHT, too. It was a challenge to carve a new leg or other missing section and paint the animals. Sometimes I had to do a lot of research, but not the kind you usually think of. In restoring a statue of William Pitt, I scraped through each paint layer and on down to bare wood, using a microscope. I left patches showing all the layers—for the record."

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. The gift was ready in time, and thus began a long association between the restorer and the White House. He has even restored the eagle on top of the White House flagpole.

"I became especially involved when the Kennedys came in and began their big restoration project." Most of the White House work was done on Dentry's own time "for the love of it." He often came in early to work on White House artifacts or devoted his lunch-hour to such tasks.

"I think retiring is one of the saddest things I've had to do," Dentry concludes. "I love the Smithsonian. It's always been a wonderful place."



Gordon Dentry and the 19th century organ he restored.

Building. Then, about 9 years ago, he joined the newly established Office of the 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 pieces that would actually be used on a daily basis."

Dentry has worked with just about every kind of material—except paper and cloth.

Museum Act Aids Research, Training

The National Museum Act, a grants program administered by the Smithsonian, is playing a large role in strengthening museums nationwide and internationally.

Under the Act passed by Congress in 1966, the Smithsonian has received from Congress and distributed to the museum profession millions of dollars under the guidance of an independent committee of museum professionals, according to Secretary Ripley.

First funded in 1972, the program continues the Smithsonian's 130-year tradition



Matilda Wells

of assisting the museum profession. About \$725,000 is now distributed each year through 70-80 project grants, covering three areas: training for museum personnel, with special emphasis on conservation techniques; special studies and research to investigate critical museum problems and professional 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 large segments of the museum field, Program Coordinator Matilda Wells said.

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, chaired by Smithsonian Assistant Secretary for Museum Programs Paul N. Perrot. The council represents a cross-section of museum interests and disciplines throughout the United States, and its 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 Museum Reference Center of the Office of Museum Programs, A&I-2235.

Radio Smithsonian

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

- July 1 "A Conversation with Louise Nevelson," and "Shooting from the Skies" with two masters of aerial photography.
- July 8 "A Man of Two Cultures," Lord C. P. Snow, and "The Eye of Eisenstaedt," famous Life magazine photographer.
- July 15 "Japan Today"—Highlights of the recent symposium.
- July 22 "Earth's Last Frontier," a discussion of ocean policy, and "America's 'First' Modern Painter," Alfred H. Maurer.
- July 29 "Dynamics of Evolution," a tour of the new MNH hall, and "Best of the West," from NCFA.

Q & A

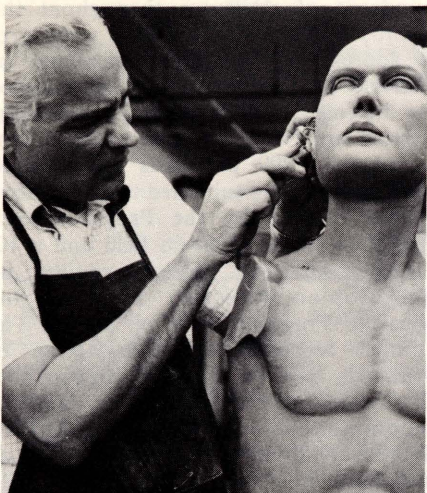
Vernon Rickman came to the Smithsonian 20 years ago as an illustrator, but soon afterward he became a model maker and sculptor in the Office of Exhibits Central. Museum visitors have seen his work many times—in the First Ladies Hall where he did the mannequins of the last three presidential wives, in 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 Purnell. The head will top a mannequin wearing Purnell's fighter pilot uniform, soon to be displayed in the World War II Aviation Gallery. Rickman is so involved in his art that he continued to sculpt a figure of a man on horseback throughout this interview 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 two Double 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 moulage casting compound to get an impression. From that, I made a plaster cast and then another rubber mold. Finally, I pressed clay into that and began to build around this clay model, adding hair, ears and eyes. When the clay model was finished, I made a rubber mold from which a polyester cast was made. Then I painted the figure in flesh tones. To get the details, I 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 in MHT's First Ladies Hall where they see your 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—it's a bust of King Lear's daughter, Cordelia. But with the first ladies' own hairdos and skin tones, the mannequin actually resembles the particular woman. For the bodies, I work from numbers—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.



James Mahoney

Q. You've done models of first ladies, cavemen, 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. My favorites have been the Neanderthal and other anthropological figures that I've done for MNH. Most of the modern mannequins used in Smithsonian museums are standard size and are 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 just can't go out and buy ready-made Neanderthal mannequins these days.

Summer Jazz

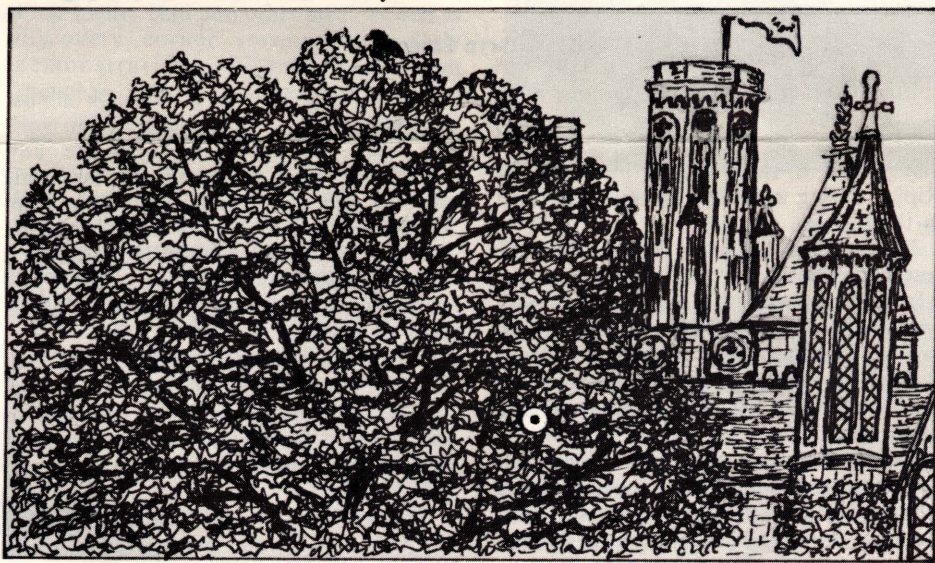
The Commodores, the U.S. Navy band's jazz ensemble, returns to MHT for its third outdoor summer concert series beginning Wednesday, July 11, from 6 to 7 p.m. on the Museum's Mall terrace. Limited seating will be available or guests can picnic on the grass. The Museum's snack bar will remain open during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



Torch Photo Contest third place winner, "The Great Warrior," was shot by Susan M. Bachner, a library technician at MNH. The sculpture by Emile-Antoine Bourdelli is located at the Hirshhorn Museum and Sculpture Garden. First and second place winners appeared in the last issue.

FLORA SMITHIANA

By James Buckler



Drawing by Kathryn Meenan

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. *vitifolia*, provides a retreat from the high-keyed 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 linked 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 55 feet, with a branch spread of 45 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 "... yieldeth most pleasant shadows,

within whose boughs may be made summerhouses and banqueting arbors ..."

'Mall Bearings' Mime Debuts

Mime is the medium, the Smithsonian is the theme and Archæus 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.

Archæus is a Washington-based mime troupe with an international reputation in the world of children's theater. "Mall Bearings," 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 Brice Rooney explained.

"Mall Bearings" 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 dinosaur bones or insects. Archæus also takes an affectionate look at the tourists on the Mall.

The original Archæus 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

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 Monday, 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 36 inches and found no salt problem," Monday said. "The Park Service Pathology Department has also done a lot of tests, 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 apparently 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.

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, Archæus 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 improvise mime and skits to entice visitors into the Discovery Theater.

The 8-week run of "Mall Bearings" 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 Markley

SMITHSONIAN TORCH

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