



From the Bottom of Lake Superior . . .



from its original condition. This engine has survived in a good state of preservation in its original form. No one has ever seen a marine engine of this period in its original condition until now. The engine will yield important information about pre-Civil War propulsion systems and the evolution of such systems."

Other artifacts recovered from the 350-ton Indiana included the steering quadrant and rudder, hot water feed, throttle mechanism and Ericsson screw propeller. This propeller, the brainchild of the inventor who designed the Monitor (now the subject of other salvage efforts), pushed ships through the water rather than pulling, as the more common sidewheel paddle steamers did, and caused a technological revolution changing naval tactics and commercial maritime trade.

The propeller, 10 feet in diameter and weighing about 2 tons, was recovered with three of its four blades intact and in good condition. "For me, the high point of the operation was finding the name of the manufacturer on the propeller," Stine said. "That was quite a sophisticated piece of equipment to make in those days, and we will now be able to trace the history of this manufacturer."

The operation began July 28 in a remote part of the upper peninsula of Michigan in Little Lake, a picturesque vacation village. The team of 40 researchers, technicians and divers from the Smithsonian and the Navy were lodged in rustic cabins. The Smithsonian group had no electricity or hot water. Baths were an invigorating experience in the chilly 55-degree waters of Lake Superior.

Black flies and mosquitoes were persistent; food was scarce and hard to obtain. The days began at 5 a.m. or earlier and ended sometime after 10 p.m. when the group returned by boat from the barge. The 11-man Army Corps crew stayed on board the barge. Smithsonian staffers made breakfast nearly every morning for the 30 Navy divers—no one in the village could be persuaded to serve a meal that early.

In addition to Stine, the Smithsonian

(See 'Salvage,' Page 5.)

African Art Museum Joins Smithsonian

By Kathryn Lindeman

The Museum of African Art officially joined the Smithsonian family on Aug. 13 following approval of a supplemental appropriations bill by President Carter. The bill, signed by the president on July 25, included \$200,000 to fund SI costs for the Museum—salaries, day-to-day operations and maintenance—through the end of fiscal year 1979.

Although legislation signed by President Carter last Oct. 5 authorized acquisition of the Museum by the Smithsonian, the



MAA's new symbol

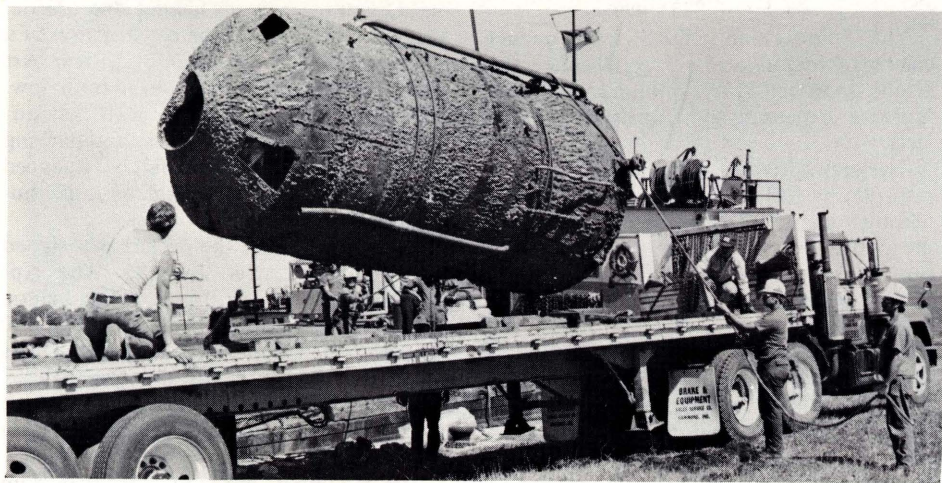
transfer could take place only after funding was approved by Congress. The FY 1980 appropriation will include, in addition to basic operating costs, special funds to bring Museum buildings up to government specifications for safety and accessibility by handicapped visitors.

"August 13 was no magical date," Dean Anderson, of the Office of the Assistant Secretary for History and Art, said. "It was chosen for accounting purposes because it was the beginning of a pay period."

The big celebration is planned for October when the Museum will open an exhibit of the best from its own permanent collection, highlighting new acquisitions. By then, Congress will have been back in

(See 'MAA,' Page 2.)

And Off to Silver Hill . . .



The Indiana's boiler emerges after 121 years under water (top), then begins its journey east.

By Madeleine Jacobs

Sault Ste. Marie, Mich.—The attempted salvage operation on the freighter Indiana was the biggest "sunken ship" story to hit the Midwest since the Edmund Fitzgerald sank in Lake Superior in 1975. But after 121 years under 118 feet of water in northeastern Lake Superior, the Indiana reluctantly yielded up its historic treasures to intense salvage efforts by the Smithsonian Institution, the U.S. Navy and the Army Corps of Engineers.

The Indiana's prize was its steam power plant, consisting of the 13-foot-tall, 3-ton boiler with the firebox still filled with wood, the engine, preheater and miscellaneous piping. The power plant is the earliest marine steam plant still in existence in North America which has an actual working history. It probably constitutes one of

the most significant large pieces of machinery acquired by the Smithsonian in the 20th century, outside the artifacts owned by the Air and Space Museum.

This was the Smithsonian's first underwater salvage operation, according to John Stine, a museum specialist at History and Technology, who put together and coordinated the massive activity despite many obstacles. Lt. Cmdr. Robert Wells and Master Diver James Starcher directed the Navy divers and technicians. Les Lundin was the master of the Derrick Barge Coleman, the salvage vessel operated by the Army Corps of Engineers.

"The power plant is an especially thrilling recovery," a tired but elated Stine said after the 12-day operation. "Usually, if you find one of these engines, it has been altered



FOLKLIFE FESTIVAL . . . Steel band drummers from Trinidad and Tobago will bang out rhythms on the Monument grounds, Oct. 3-8. See story, Page 8.

'MAA'

(Continued from Page 1)

session for more than a month and the members who were instrumental in the transfer can take part, Anderson said.

The Museum, founded in 1964, contains some 8,500 artifacts — sculpture, textiles, utilitarian objects and musical instruments. Items from virtually every area of Africa are represented in the collections which also include a photo archive of about 100,000 images of African art and environment, bequeathed by photographer Eliot Elisofon, and a specialized library.

The actual transfer on the 13th—shifting of deeds, automobile registration forms, bank balances and so on, in the Castle's fourth floor law library—was pretty much invisible. And for the Museum's visitors, it was "business as usual."

"For now, there will be little day-to-day change," Anderson said, "except that the Museum's employees will now get their paychecks from the U.S. Treasury instead of the Museum of African Art."

The Museum's hiring process will change in accordance with Civil Service regulations. Of the 44 employees at the Museum, 30 are now on the federal rolls and the rest—shop clerks, development and membership staff and certain personnel in the higher education department—are trust fund employees.

- Warren M. Robbins, the Museum's founder, will continue to serve as director.

- The mailing address for the Museum, located in a series of townhouses on Capitol Hill, is 324 A Street N.E., Washington, D.C. 20002. Mail can be sent through the regular interoffice system.

- Museum hours remain 11 a.m. to 5 p.m., Monday through Friday, and noon to 5 p.m., Saturday and Sunday.

- Phone numbers at the Museum remain the same. The main switchboard number is 547-6222. Since the Institution will have a



The Museum Boutique delights customers with its imported items.

new seven-digit telephone system in about 18 months, numbers will be changed then rather than switching them twice.

- Boutique Africa, which offers for sale a wide variety of African crafts, will not become a part of the Smithsonian museum shop system because of the degree of specialization involved in buying and selling these items. A system of discounts for Smithsonian employees is being worked out.

- The Office of Protection Services is hiring more guards so that full security can be provided for the new SI bureau. Experienced guards have been assigned there, while the new recruits will work on the Mall.

- The regular SI auto fleet links MAA with the Mall museums. Staff needing a ride should call ext. 6444.

- Information about the Museum and its activities is now available through the

Visitor Information Center.

- The Smithsonian Calendar of Events, published in the Washington Post and Washington Star by the Office of Public Affairs, includes Museum of African Art activities beginning this month.

- The Institution's 24-hour-a-day Dial-a-Museum service (737-8811) now includes announcements of exhibits and other activities at the Museum.

The Museum's assistant director, Jean Salan, said that the transfer to the Smithsonian would not be evident to the public and that no essential changes in exhibition policy are contemplated.

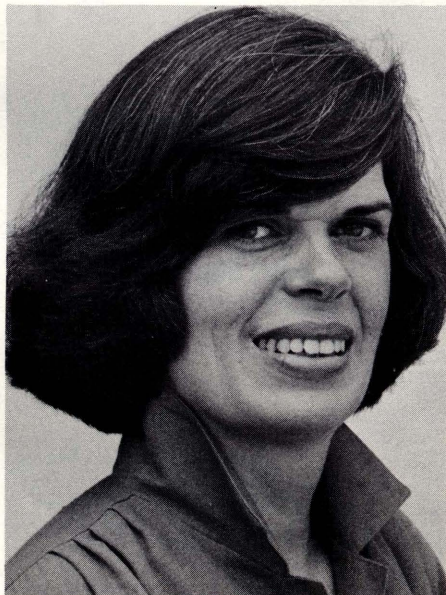
"The changes now," she said, "will be in the administrative area—different ways of doing things, new accounting systems and new forms to fill out. But we hope that, as part of the Smithsonian, the Museum can be enlarged and improved."

—Kathryn Lindeman

MHT Names Interim Chief

Claudia B. Kidwell, chairman of the Department of Cultural History at the Museum of History and Technology, has been appointed acting director of the Museum. She will serve from Sept. 1, when Dr. Otto Mayr begins a sabbatical leave, until Oct. 1, when Roger Kennedy joins the staff as director.

Kidwell came to MHT as a student intern in the Division of Textiles in 1961. Three years later, she began her curatorial career, specializing in costume. Her work with the costume collection subsequently led to her coordination of MHT's Bicentennial exhibit, "Suiting Everyone." Besides her department chairmanship and curatorial responsibilities in the Division of Costume, she acts as supervisor of the Division of Ceramics. Kidwell completed her undergraduate study at the University of



Claudia Kidwell

Maryland and received a master's degree from Pennsylvania State University in 1964.

Former Acting Director Mayr will take a year's sabbatical at the Bavarian National Museum in Munich. He will work on a joint special exhibition called "The Clockwork Universe" and on a book manuscript.

The exhibition, which will open first at the Bavarian Museum, will come to MHT in November 1980.

At the conclusion of his sabbatical, Mayr will rejoin the MHT staff as curator, Division of Mechanisms.

Ripley Announces First Regents' Fellows

An astrophysicist, an archaeologist and a biologist are the first three scientists to receive the newly established regents' fellowships for distinguished scholars. Beginning in 1980, each of the regents' fellows will conduct research at Smithsonian facilities on subjects of mutual interest to its scientists.

The appointments announced by Secretary Ripley are Dr. Subrahmanyan Chandrasekhar, Morton D. Hull distinguished service professor of theoretical astrophysics, University of Chicago; Dr. George C. Frison, head of the Department of Anthropology, University of Wyoming, and Dr. Robert Trivers, professor of biology, University of California at Santa Cruz.

The fellowships were established earlier this year to encourage outstanding scholars and research scientists to participate in the research, curatorial and educational programs of the Smithsonian.

Chandrasekhar is considered to be the world's leading mathematical astrophysicist. He will begin a 3-month fellowship in April 1980 at the Center for Astrophysics. There he will continue work

for outstanding contributions in the United States.

He received a Ph.D. in theoretical physics in 1933 and a Sc.D. in astrophysics in 1942 from Trinity College, Cambridge University. He has been a professor of theoretical astrophysics at the University of Chicago since 1937.

George Frison, one of the country's leading specialists in experimental archaeology, will work for 9 months at the Museum of Natural History beginning next January. He will conduct research on the last of the unstudied collections of Paleo-Indian culture in the Smithsonian's Agate Basin collection. The Agate Basin region of eastern Wyoming is one of the most important Paleo-Indian sites which has not been described extensively in a publication. Frison has done excavations in this area for a number of years.

Working with Dennis Stanford and other museum scientists, he will use modern methods to analyze the collections and hopefully to complete the collections begun by the late Dr. Frank Roberts nearly 40 years ago. The findings will be published in a comprehensive monograph.

plete his book, "Natural Selection and Social Behavior." He will be working with a number of the scientists at STRI, including Michael Robinson, Martin Moynihan, Olga Linares, Mary Jane West Eberhard and David Robertson.

Trivers received a bachelor's degree in history in 1965 and a doctoral degree in biology in 1972 from Harvard University. He taught biology at Harvard from 1973 until moving to the University of California in 1978.

House Approves FY80 Funds

By David Maxfield

The Smithsonian's fiscal 1980 budget cleared a major hurdle July 30 when the House approved \$139.5 million for salaries, museum expenses and construction projects.

The appropriation, \$5.7 million less than requested, sailed through the House without change from the level recommended earlier in the month by the Appropriations Committee. The bill now goes to the Senate, where it is expected to be considered in September.

The largest portion of the budget is for salaries and museum expenses—\$103.5 million—followed by \$20.6 million for construction of the new Museum Support Center in Silver Hill, Md., to be used for storage, conservation and study of the SI collections. Appropriation of these funds will permit completion of contract bidding for the project by early 1980. Construction is targeted to be finished by late 1982.

The House also approved \$6.5 million for construction and improvements needed at the Zoo. Another \$5.3 million was earmarked for required building restoration and renovation projects; \$350,000 will be used for bringing the Smithsonian's newest bureau, the Museum of African Art, into compliance with existing building codes and regulations.

Of the \$5.7 million cut by the House from the request, \$4 million originally sought for participation in the Moenjodaro Pakistan archaeological site actually was recommended for deletion by the Smithsonian because necessary agreements between the United States and Pakistan have not been completed.

The House also deleted \$500,000 requested for planning the development of

the Quadrangle area behind the Castle. Current plans call for the construction of a new home for the Museum of African Art and a gallery of Oriental art—both low, one-story structures—as well as underground educational, library and parking facilities. The project would be financed jointly by federal funds and by contributions from non-federal sources.

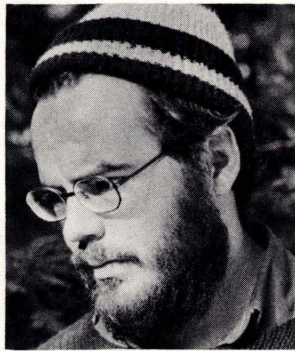
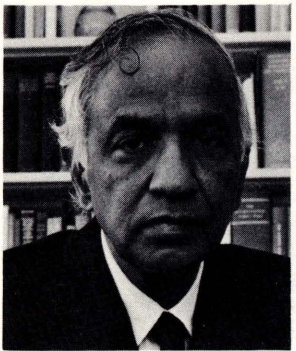
Authorization for the project was signed by President Carter July 25. The Appropriations Committee, nevertheless, stated in its report on the fiscal 1980 budget: "There appeared to be confusion as to what would go into the Oriental art building . . . The committee prefers to wait for more precise justification—particularly respecting financing."

The committee also cut \$457,000 from the budget for the Research Awards Program set up in 1966 to fund innovative research on a competitive basis. Proposals are solicited from the SI staff and reviewed by a panel of scholars drawn from universities and research organizations throughout the United States.

Both the Quadrangle and the research award cuts have been appealed to the Senate Appropriations Subcommittee on Interior and Related Agencies; for research, the Smithsonian has asked for restoration of \$397,000—the amount funded in fiscal year 1979.

Noon at NASM

Due to the popularity of "Noontime with the Stars" in the Albert Einstein Spacearium (see July Torch), the program will continue indefinitely. The free star-watch is offered every Thursday. Be there 5 minutes early; doors close promptly at noon.



Regents' fellows, from left: Chandrasekhar, Trivers and Frison

on a major new book on the theory of relativity and will also continue his research on black holes (collapsed stars in which the gravitational field is so large that not even light rays can escape). He will also interact with a number of Center scientists, including Director George Field, Steven Weinberg and William Press.

Credited with many new discoveries in astrophysics, the Indian-born astrophysicist has written a number of definitive books in the field. He received the U.S. National Medal of Science in 1966 and an honorary Sc.D. from Harvard University in 1979. Recently, he was one of 14 distinguished Indians honored by the Indian government

Frison earned a bachelor's degree from the University of Wyoming in 1964 and master's and doctoral degrees in anthropology from the University of Michigan in 1965 and 1967, respectively. He has headed the Anthropology Department at the University of Wyoming since 1967.

Robert Trivers, a leader in the field of sociobiology, begins his 1-year fellowship at the Smithsonian Tropical Research Institute in January. His major areas of research concern social behavior of animals, social theory based on natural selection and evolutionary biology of reproduction. In Panama Trivers will continue field work in these areas and will com-

Exhibit Design at the Smithsonian

How a New Gallery Takes Off At Air and Space ...

By Linda St. Thomas

At the National Air and Space Museum, even the most intricate exhibition begins as a single paragraph. The concept of the exhibit, boiled down to a few sentences by the curator, is sometimes given to the designer a year or so before production actually begins.

What happens during that year will vary depending on the nature of the exhibit, the work habits and schedule of the designer and the museum's financial restrictions. Basically, however, the work of Smithsonian designers follows a certain pattern from the gallery concept through full-size mock-ups and, finally, to the finishing touches on the exhibition just before the opening.

John Clendening, one of five designers at NASM, began work on the early flight hall in September 1978, and by June 1979 his design was in the hands of the production crew at Silver Hill. The following is a brief chronology of how this exhibit, one of some 30 scheduled to open at the Smithsonian next year, was designed.

Step 1: The Idea

The Museum's director, deputy director, assistant directors and curators all have a hand in deciding what new major exhibits are needed and what exhibits will be removed to make way for the new shows. In this case, *Life in the Universe*, located in Gallery 107 opposite the museum shop, was dismantled for the upcoming early flight exhibit.

For this exhibit, curators Thomas Crouch, Richard Hallion and Claudia Oakes, all specialists in early aviation, wanted to show visitors what early 20th-century planes looked like and how they operated. It just so happened that NASM had six beautiful specimens, two of which had been carefully restored at Silver Hill in preparation for this display.

The idea in this gallery was to evoke the mood and excitement of an early indoor aero show, circa 1913, by installing a display of planes manufactured by some of the top aviation companies of the day: Wright, Curtiss, Blériot and others. The exhibit in period setting would include "talking" mannequins narrating a silent movie, posters promoting the various planes, jazz "played" by a band of mannequins, flags, plants and trade show advertisements.

Step 2: Models and Measurements

After the "you-are-there-in-1913" theme had been adopted, the curators began work on the concept presentation and the unit scripts which describe the show case-by-case, including illustrations, labels for each artifact and audiovisual ideas.

"My first sketches were very rough, but they helped me develop ideas," Clendening said. "I did about 12 drawings of different sections of this hall. It never fits in one sketch, of course."

By October, Clendening had selected an architectural style for the structures, a typeface for the labels and materials such as carpeting, paint, molding and wood. At this stage, exact dimensions of panels, cases and platforms in the exhibit are determined.

Changes were still being made in the design. "Just before the exhibit went into production, we changed our minds about the mannequins after talking to Hernan Otano, our audiovisual chief," Clendening recalled. "He said that the talking mannequins and music would be overwhelming to the visitors and would detract from the exhibit." As a result, about 10 mannequins were eliminated.

Step 3: A Touch of Show Biz

The Air and Space Museum probably has more audiovisuals—puppet shows, games, films, "talking heads" and slide shows—than any other Smithsonian museum. All AV's are controlled and monitored by a central computer in the basement where a print-out tells staff when a film breaks, a show is out of sync, a projector motor stops or the lights go out.

By late spring, the audiovisuals for the new hall were set. There would be one mannequin giving a sales pitch for the Blériot, three mannequins playing instruments on the balcony and a couple chatting near the women in the aviation booth.

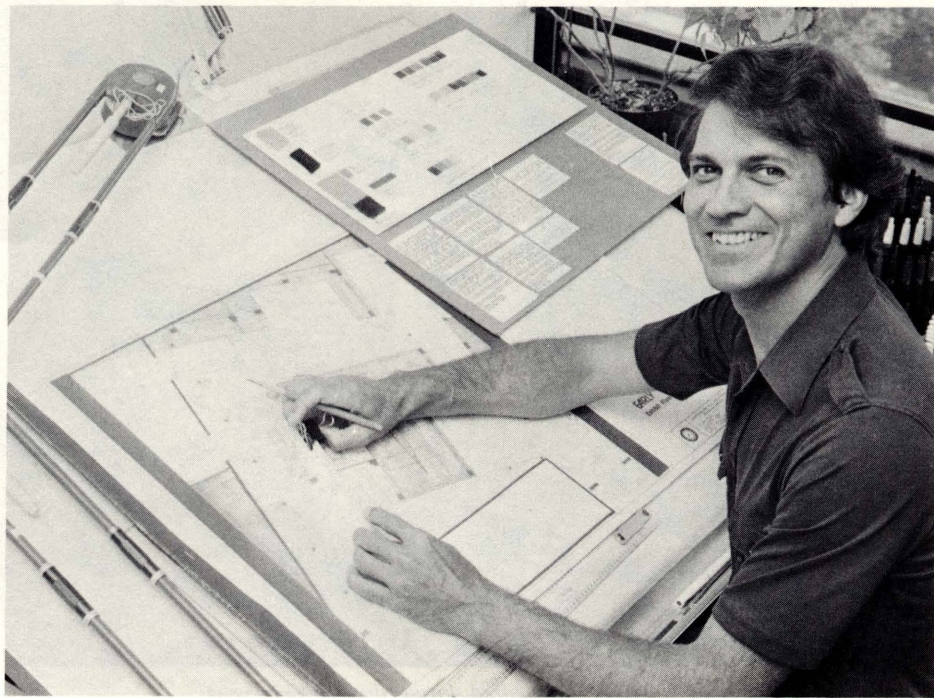
Step 4: Accuracy

In true Smithsonian style, the exhibit would be accurate right down to the tiniest detail. Clendening spent hours on research in the NASM library and archives checking the architecture of the period and finding photographs and descriptions of the aero-industrial shows held in America between 1903 and 1913.

Occasionally, Clendening had to make compromises. For example, he would place wooden railings around the planes instead of using the attractive but flimsy velvet ropes popular in 1913 shows, which were up for only 2 months or so. This Smithsonian exhibition has to last a good 5 or 10 years.

The ornamental iron bars Clendening chose for the tops of the railings were copied from old catalogs in the library; photos used in the exhibit are all sepia-and-blue toned, and the wall text was silkscreened in Victorian-style scripts.

Meanwhile, curator Tom Crouch was still searching for a few unusual artifacts for the section about flight in nature. Crouch



Clendening works with paint and fabric swatches, templates and type samples.

needed birds in flight but, as he soon found out, most taxidermists position birds on a perch. Freeze-dry specialist Rolland Hower at the Museum of Natural History agreed to take new specimens—often birds that had just died at the Zoo—and freeze-dry them in natural flying attitudes. He plans to send a few colorful birds, a flying insect or two and a bat over to NASM for the new hall.

Step 5: Going through Channels

Just about the time the exhibit was ready for production, NASM revised and streamlined its design approval procedure.

A preliminary notice is sent to the Office of Facilities Planning and Engineering Services, followed by eight sets of drawings and a complete explanatory memo from the curator and designer. OFPES coordinates the review process, sending the specs to safety experts, engineers, building managers and Office of Protection Services staff for a review of handicapped accessibility and fire prevention equipment. This review period lasts 30 days.

OFPES, Protection Services and others check the design for proper ramps and steps, good lighting, partitions which do not obstruct the flow of air, smoke detectors (one for every 900 square feet and one for every slide or film projector), exit signs featuring the standard 6-inch red letters and fire resistant materials used in all construction and decoration.

Step 6: Going into Production

When Clendening is finished with his

design work, it all ends up in thick looseleaf notebooks containing negatives, copies of photos cropped to size, specifications for lettering styles and graphic and structural drawings. Production Chief Frank Nelms at Silver Hill received the five notebooks on early flight in mid-June and began production immediately. According to Crouch, the exhibit is now scheduled to open early next year.

While the exhibit was in production, Clendening finished up odds and ends such as locating period furniture, checking with the Horticulture Office about plants, buying draperies and contacting artists to do illustrations.

(Next Month: The variety of ways to show off fine arts.)

Bamboo Given Name At Last

The rare and long-awaited flowering of the umbrella bamboo, a beautiful and popular garden plant, recently resulted in a taxonomic coup for Dr. Thomas R. Soderstrom, Museum of Natural History researcher.

To identify higher plants accurately, they must be examined in flower, but this is often difficult with bamboos. Some flower cyclically every 20 years and others only flower every 120—a life history unique among flowering plants.

English and French botanists, traveling in the Himalayas of India and China, discovered the umbrella bamboo in the 1880s, but because it was not in the flowering stage when they sent specimens home, the genus classification turned out to be incorrect.

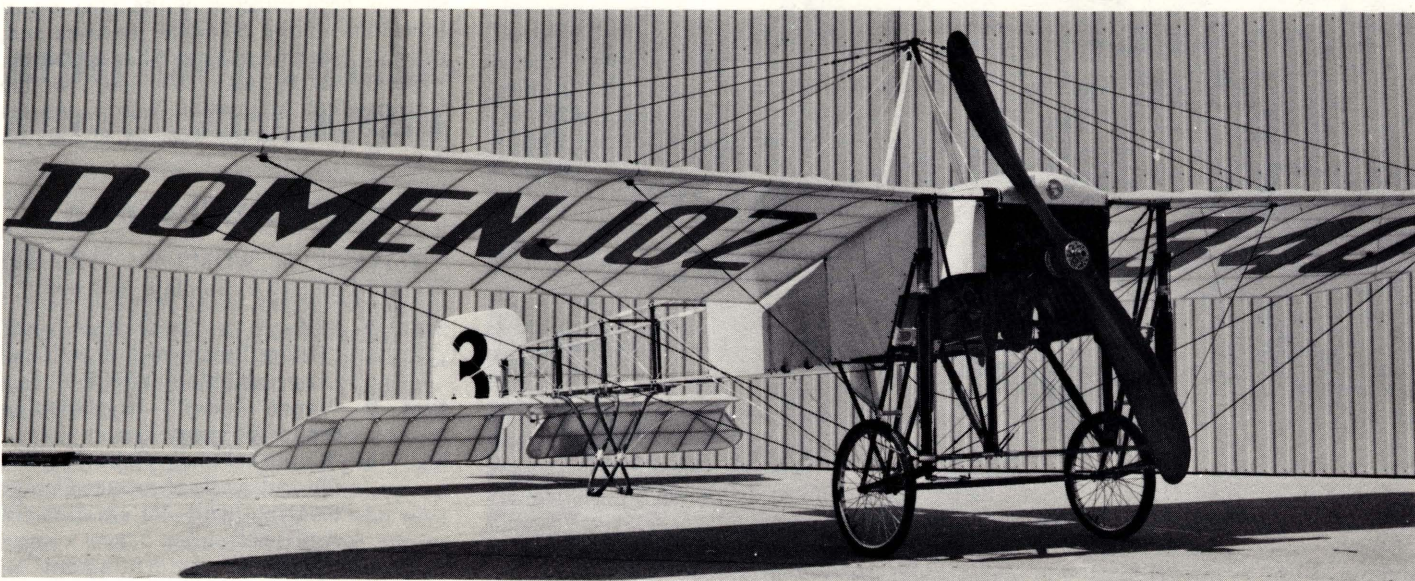
Since its finding, the flowerless umbrella bamboo has twice been proclaimed a new genus, twice been classified as an existing genus and four times received new species names.

Early this year Soderstrom received in the mail branches from an umbrella bamboo that was flowering, and with this specimen he was at long last able to identify the plants correctly.

As a result—following the protocol of plant taxonomy—the umbrella bamboo has been correctly classified *Thamnochloa spathacea* (Franchet) Soderstrom in his honor as the man who identified it. Adrien Franchet was the botanist who originally named the species (*spathacea*). Soderstrom determined the genus and confirmed the original species designation.

The saga of "The Bamboozling *Thamnochloa*" was related by Soderstrom in the July-August issue of *Garden magazine*. Intrigued, New York Times reporter Bayard Webster retold the story on the newspaper's front page of July 19.

—Thomas Harney



This Blériot, ready for display in the early flight hall, is the same type which first flew the English Channel.

Hirshhorn Garden: Access for Disabled Visitors

By Sidney Lawrence

The Smithsonian's Hirshhorn Museum and Sculpture Garden has begun renovation of its sculpture garden to provide access to the handicapped.

Covering nearly 2 acres, the sunken two-level garden is located on the National Mall just north of the Museum's building and plaza and was designed by Gordon Bunshaft of the New York office of the architectural firm Skidmore, Owings and Merrill.

Plans for the renovation were developed by Lester Collins, a Washington-based landscape architect, and have been approved by the D.C. Fine Arts Commission

and the National Capital Planning Commission. The completion date will depend on the availability of funding.

The first phase of the renovation is currently in progress. Two ramps are being constructed along the garden's north border to provide visitors who have mobility impairments access to the major viewing level, approximately 6 feet below.

The second phase of the renovation, whose funding has been requested for fiscal year 1980, will include the construction of an access ramp from the upper to lower levels of the garden and the remodeling of steps near its western end. New planting in

the area will include spreading English yews, Japanese black pines and pyramidal beech trees.

For the renovation's final phase, pending availability of funds to be requested for fiscal year 1981, the garden will be entirely resurfaced so that people using wheelchairs can cross it easily. The current covering of loose pebbles on a clay base will be replaced by 3-foot-square, gray slates on the major level and by a basket-weave pattern of fire-darkened bricks on the lower level.

As work proceeds on each phase of the renovation, sculpture will be relocated or put temporarily into storage.

SMITHSONIAN TORCH

September 1979

Published for Smithsonian Institution personnel by the Office of Public Affairs: Alvin Rosenfeld, Director; Susan Bliss, Editor; Kathryn Lindeman, Editorial Assistant.

First Ladies Hall Adds Kennedy-Era Red Room

Comings and Goings



The White House Red Room as it appeared during the Kennedy years

When Margaret Klapthor, curator of political history, and other staff members planned a new home for the first ladies' gowns in the Museum of History and Technology before it opened in 1964, they asked for space for expansion of the collection. "We wanted a built-in escape hatch for the ladies," Klapthor said.

Klapthor's "escape hatch" has now become the Red Room, opening Sept. 15, the ninth room in the First Ladies Hall. The gowns of Jacqueline Kennedy, Lady Bird Johnson, Patricia Nixon, Betty Ford and Rosalynn Carter, formerly in the East Room case along with six others, will be seen in the Red Room after that date.

"Eleanor Roosevelt's dress, which remains in the East Room, was the first one I put on display when I came to the Smithsonian 35 years ago," Klapthor said. "At that time, the first ladies' dresses were in individual square glass boxes in the Arts and Industries Building, but we had presidential and first ladies' accessories already in our collections and wanted to use them in room

settings." Thus, the initial modernization of the first ladies' display was made in 1955.

Some years after the exhibit's move to the MHT hall, the East Room case began to show signs of over-crowding. "It was time to get the ladies out of their line-up and allow breathing space in the East Room," Klapthor said. The curator, along with designer Deborah Bretzfelder, searched the White House for a suitable setting for the next first ladies' room. The Red Room, traditionally the first ladies' sitting room since the time of Dolley Madison, seemed particularly appropriate. The curator and designer discovered that the White House had all the curtains and a rug from the time Jacqueline Kennedy refurnished the room in 1962.

"It's a spectacular area," Klapthor said, "and I was sure the pastel dresses would show up well against the vibrant color. We had a Red Room in the A&I exhibit and I knew it worked well."

The walls of the 1810-1830 Empire parlor are hung with gold-bordered cerise silk

specialty woven after a French sample. The White House supplied a piece of the original fabric, made by the Scalmandre Company, for color and weave. From this and their own records, Scalmandre produced the vibrant, solid red for the walls and sofa and gold-design border along the chair rail.

The wall fabric is stretched over muslin on a frame, then attached to a plywood backing. "This makes it easily removable, gives breathing space and lessens wall damage," Bretzfelder said.

Carpet, curtains and much of the furniture are on loan from the White House. The curtains and red-and-beige Savonnerie carpet were used during the Kennedy administration, along with a French desk with ormulu mounts, a pier table with two side chairs, a convex mirror and a torchier, or candle stand.

The original rug became too fragile to handle traffic, so White House staff had a copy made for everyday use. The exhibit uses the original, behind protective half-inch glass. The American Empire sofa, made in the style of those used in the Kennedy Red Room, is from the MHT collection.

Restoration Specialist Charles Rowell, who has done about 80 period units and room settings during his 20 years at the Institution, made any number of trips to the executive mansion, along with Willard Reid of the exhibits finishing department, while planning the new room.

Copies were made of the doors and wooden molding for the Museum's 13- by 20-foot room. Since molding for a 19th-century room is not exactly a standard item at lumber yards, most of the molding had to be specially milled.

Reid got the precise formula for the woodwork paint, finished the mahogany, walnut and birch doors—true to the originals—and marbled the wooden baseboard with paint, following the same pattern as the marble in the White House. "It would be much too expensive to try to get marble to match," Rowell said.

Table and wall accessories, including an oil painting of Mrs. Hoover on the south lawn, are from the Museum collections.

—Kathryn Lindeman

Bill Green, a museum technician at NASM's Silver Hill facility, retired in July after 32 years of service. At a retirement party, Green received a superior sustained performance award, commemorative plaques and a personal letter of thanks from Sen. Barry Goldwater (R-Ariz.), a Smithsonian regent.

John Brennan, a recent graduate of California State College at Chico, has joined the NASM Library staff as a museum technician responsible for the micrographics program.

Susan L. Owen has assumed duties as clerk-typist in NASM's Aeronautics Department. She formerly worked for the Secret Service.

Staff changes in MNH's Paleobiology Department include retirement of **Marie P. Corbin**, secretary, and of **John E. Ott**, museum specialist, in the preparation laboratory. Corbin came to the Smithsonian in 1966, and Ott joined the staff in 1955. **Beverly B. Tait**, museum specialist in that department since 1968, has resigned.

David Ehrlich has been appointed director of the Smithsonian Mail Order Division, where he will oversee marketing and



David Ehrlich

fulfillment operations. He will work closely with museum personnel in continuing to develop the highly successful catalog program. Ehrlich, a graduate of Yale with an M.B.A. from Harvard, has held management and merchandising positions with Bloomingdales and the Outlet Company.

Richard Murray, who has been assistant to the director and acting curator of the Department of Education at NCFA, has been appointed director of the Birmingham (Ala.) Museum of Art.

Barbara Shissler is NCFA's new curator of education. From August 1976 until now, she has been director of the Division of Education at the National Archives and, prior to that, organized the exhibition, "The Art of Russia: 1800-1850," for the University of Minnesota Gallery; the exhibition opened at the Renwick Gallery on Aug. 3.

Radio Smithsonian

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

- Sept. 2 "Life in a Coral Reef," and "Before Broadway," as reflected in an exhibition at NCFA.
- Sept. 9 "Japan Today"—Highlights of the recent symposium.
- Sept. 16 "Catlin's Indian Gallery"—The life and work of painter George Catlin, and "Families in America."
- Sept. 23 "Time's Entertainment"—Magazine covers over the last decades, and "Lords of the Jungle?"—Survival struggle of the great cats.
- Sept. 30 "Dylan Thomas: The Man and the Myth," with British actor and educator David Ponting, and "Art in Imperial Russia."

Giving Blood

An American Red Cross Bloodmobile will visit the Smithsonian after Labor Day at a time and place to be announced. The Red Cross currently supplies more than one-half of all blood distributed nationally, which is more than 5 million pints of blood annually, through voluntary donations. Anyone who is in good health, weighs at least 110 pounds and is between the ages of 18 and 66 (17 with parental consent) is an eligible blood donor.

SI in the Media

"It must have been the only party in town. Or else Washingtonians have developed a sudden passion for 19th-century Russian art." So Joy Billington of the Washington Star wrote the day after nearly a thousand people mobbed the Renwick Gallery for the opening of "The Art of Russia: 1800-1850." As a line of invitees snaked around the corner of 17th and Pennsylvania, NCFA Director Joshua Taylor remarked apologetically to Elisabeth Bumiller of the Washington Post: "It is a problem; you can only get so many people in the Gallery at one time."

Apollo 11

For local and national reporters, the 10th anniversary celebration at NASM was a made-to-order media event. John Chancellor anchored an hour-long prime-time NBC show from NASM. The other two commercial networks and all local stations were on the scene for the morning news conference and public ceremony as well. WDMV-TV carried live coverage of the evening events on three different newscasts.

On ABC, the events were filmed for morning broadcast on "Good Morning America" and for the nightly news with science reporter Jules Bergman.

Skylab

The major networks, local stations, news services and local newspapers, plus some foreign journalists, either filmed or photographed at NASM in the weeks prior to Skylab's fall on July 11. The story of the fallen piece from NASM's Skylab model was picked up by the Associated Press, ABC-TV and all local TV stations. The July 27 visit of Stanley Thornton, the Australian who won \$10,000 for being the first person to find a piece of the satellite, was used by the AP and two local TV stations.

Callers eager for up-to-the-minute information on Skylab's fall swamped CFA's Dial-a-Satellite and SI's Dial-a-Phenomenon recorded message systems during the satellite's last week in orbit. CFA had provided information about Skylab passages since its launch in May 1973.



Studying broken Skylab model

Art

The New Yorker magazine carried a piece in its "Talk of the Town" section on Museum Mile, a cooperative program sponsored by Cooper-Hewitt and other museums and cultural institutions along New York's upper Fifth Avenue. The opening event—a street festival—was part of C-H Director Lisa Taylor's idea to make New Yorkers aware of the city's more remotely located cultural resources.

A detailed Baltimore Sun review of NPG's "Return to Albion" said: "... seldom in the general run of museum exhibitions does one see a gathering of objects as interesting, unusual and as well-chosen as the selections gathered here."

Two New York City papers, the Soho Weekly News and the Village Voice, sent critics to review HMSG's "Directions." Considering the sometimes chauvinistic attitude of New Yorkers toward the Washington art scene, John Perreault's comment in the Soho paper was extraordinary:

"'Directions' is a show that should have been done in New York." The Voice called

exhibition curator Howard Fox "astute and diligent, but markedly original, even revelatory, in his overview."

The Voice also liked "Art from Chicago" at NCFA, calling it "a fascinating demonstration of the actual variety offered by 'regional' art centers."

Natural History

"The Dynamics of Evolution," at MNH, made the cover of Science News magazine on July 7 with a photograph of the now-famous display of freeze-dried roaches. An article inside included four other illustrations.

MNH's Deremestid beetles were featured in an article in the Nevada State Journal. Douglas John, who is in charge of the beetle colonies, admitted that the beetles' place of operation literally "stinks," but pointed out that the creatures clean animal skeletons easier and faster than other time-tested natural methods.

Searching the Heavens

The Christian Science Monitor wrote that the X-ray-observing Einstein satellite "has catapulted astronomy into a new era of cosmic exploration." CFA's Riccardo Giacconi, principal investigator for the project, noted that the satellite's vastly increased sensitivity "is the reason that astronomers are jumping up and down." The orbiting observatory, among other accomplishments, has provided evidence suggesting the universe probably will expand forever. Harvey Tananbaum, head of CFA's quasar team, is elated because of the ability to see quasars as X-ray images. Science magazine also ran an article on the early results of the observatory.

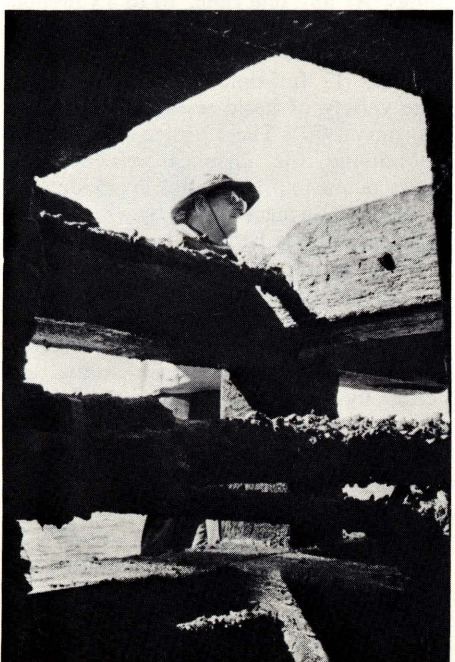
The Baltimore Sun, Science News, the New York Times and the Boston Globe reported that the sun is shrinking as determined in studies done by Jack Eddy, a solar astronomer who is visiting at CFA this year. Eddy reached this conclusion after searching records at the Greenwich Royal Observatory in England and the U.S. Naval Observatory, which indicate a shrinkage of 0.1 percent a century.

—Johnnie Douthis

'Salvage'

(Continued from Page 1)

team consisted of Martin Burke, an MHT preservation expert; Larry Jones, an MHT steam engine specialist; historian Robert Post; Nadya Makovenyi, who will be doing the exhibit on the artifacts; photographer



Martin Burke and preservationist Lisa Mibach (top) work up a report on the Indiana's rudder, shown in foreground; John Stine stands above the ship's 18-foot engine.

Kim Nielsen, and cameraman John Hiller.

The operation went remarkably smoothly, although there were moments of disappointment and even high drama.

On Monday, Aug. 6, the divers made repeated attempts to loosen the last major piece from the boat—the engine. The crew watched expectantly on the jam-packed deck as the derrick attempted to lift the engine, only to see it fail time and again. No one on deck said a word as the effort was finally abandoned around 7 p.m.

Artist Judy Chicago Attracts Full House

Feminist artist Judy Chicago drew a capacity audience to Baird Auditorium for a discussion last month on her controversial multi-media construction, "The Dinner Party."

Janet Solinger, whose Resident Associate Program sponsored the slide-illustrated lecture, explained in her introduction that more than 150 requests for tickets had to be turned away.

"The Dinner Party" consists of a huge, triangular table set with 39 ceramic dinner plates and fabric mats individually designed to reflect the personae of women who have made a social, political or cultural impact on history. Chicago explained that "The Dinner Party" is an attempt to create and utilize a new female imagery. Much of it is frankly erotic.

The art work was a collaborative effort of more than 200 individuals who worked under Chicago's direction over a period of 5 years. They studied obscure embroidery techniques for use with each place setting. Chicago studied ceramics and china painting for 7½ years so she could hand build some of the elaborate, three-dimensional dinner plates. Teams of researchers worked for many months to choose the 999 women whose names are included in the work.

"The Dinner Party" was shown earlier this year to record crowds at the San Francisco Museum of Modern Art, and the exhibit was to travel to Seattle and Rochester, but last-minute shortages of funding and gallery space prevented that.

Then, about 3 a.m. on Tuesday morning, a violent storm hit Lake Superior and Sault Ste. Marie, some 75 miles away. It was one of the worst in 50 years, with winds over 55 miles an hour and 10-foot high seas.

By Tuesday afternoon, Stine radioed to Sault Ste. Marie, "You won't believe me, but the engine is lying here on the deck. It's so beautiful it could make you cry," he exulted. "We're coming in." The engine weighs about 5 tons and is 18 feet tall.

The barge arrived in Sault Ste. Marie on a bright, crisp morning, Aug. 8. Crowds of townspeople who had followed the Indiana's progress in the newspapers and on radio and television swarmed to the dock to see the rusty but well-preserved artifacts.

"All the pieces looked like they had been crying giant rust tears," preservationist Burke said. "But they are structurally in good condition, probably due to the cold waters and lack of salt in Lake Superior." Burke began the conservation process as soon as each piece was lifted from the water. The wooden pieces had to be kept wet until they could be returned to Washington and chemical treatments could be begun. The iron pieces were given an initial treatment to inhibit further oxidation.

As the local press and national wire services snapped pictures, the pieces were loaded onto flatbed trucks for shipment to Washington, D.C., for conservation work. They will be restored, studied and eventually exhibited in MHT, a process that could take almost 2 years. The state of Michigan, through state Preservation Officer Martha Bigelow, had previously signed a deed of gift giving title and ownership of the propulsion system to the Smithsonian. A salvage permit was also granted by the state Department of Natural Resources. The 350-ton ship itself remains in place, with minimal disturbance.

Thank You from AFGE

Three Smithsonian women were honored recently by the American Federation of Government Employees—District 14 and Smithsonian Local 2463 in recognition of their generous and effective contributions of time and effort in advancing the objectives of AFGE and for their outstanding leadership and service to Local 2463. Awarded were: Inez D. Buchanan and Carolyn W. Thompson, both of SI Libraries, and Dianne G. Walker, Office of Computer Services.



FILMING . . . Cinematographer Foster Wiley focuses on NCA Director Joshua C. Taylor as Dr. Taylor and a group of interns consider a 19th-century painting for a sequence in a half-hour film being produced by Paul Johnson and Jean Quinnette of the Office of Telecommunications. The film will explore the role of the national museum of American art, Taylor's philosophy that visitors should be encouraged to make their own discoveries about art, and the Museum's standing as a center for the study and encouragement of American art. Shooting is scheduled for completion this month, with release projected for early next year.



A day's statistics begin as a guard records each visitor entering MHT.

Mall Attendance Drops in July

Attendance at the Mall museums declined again in July as compared with the same period last year.

The seven museums greeted 2.57 million visitors in July compared with 3.23 million in the same month last year, a 20-percent decline. All the museums showed a decrease, ranging from 5 percent at the Freer Gallery to 25 percent at the Air and Space Museum.

As noted in last month's Torch, attendance figures boomed in April but began falling behind last year's numbers with the development of the gasoline shortage in May. The decline continued in June.

While the actual number of visitors was greater in July than in June, that fact was in keeping with traditional tourist patterns; attendance normally increases each month during the summer and drops off only after the Labor Day weekend.

The increase in July over June was not substantial—2.57 million in July as against 2.4 million in June. The Museum of Natural History received 600,333 visitors in July compared with 586,493 in June, while at NASM the July total was just over 1 million as against 909,138 the previous month.

Although lines at gas stations in the Washington area began to disappear in the latter part of July, observers believe continuing concern about supplies, high gas

prices and perhaps general inflation deterred many tourists from traveling hundreds of miles to visit the nation's capital.

Smithsonian staffers and officials of Tourmobile, the open-air shuttle bus service serving the national Mall area, reasoned that the development of the gasoline crunch in the late spring led many potential visitors to change their summer vacation plans.

No precise statistics are available to show where the average Smithsonian visitor comes from or how he or she got here, but it is believed a majority of summer visitors consists of families traveling to Washington by car. Apparently, it was such family groups who switched their plans.

Ridership on Tourmobile, according to the bus service's figures, was down about 25 percent in June and 33.3 percent in July as compared with the same months in 1978. A Tourmobile spokesperson, interviewed in early August, said no dramatic upturn was expected during that month.

Food sales in the public dining areas of the Mall museums did not alter much from last July to this, according to James Pinkney, assistant business manager. At the Associates' West Court dining room in MNH, there was a drop of just 6 percent as against a 22-percent decrease in June '79 compared with June '78.

The big event of July on the Mall—the 10th anniversary of the first lunar landing—drew large crowds to NASM; 74,000 on the actual Apollo 11 anniversary day, Friday, July 20, and about 50,000 the next day. Average daily counts at NASM in July were about 34,400, up from 30,100 in June.

Musical Theater

Smithsonian Performing Arts will present an expanded series of American Musical Theater programs this season. Four original productions will explore the development of our musical theater traditions, from variety to the best of Broadway. Because of the series' popularity last year, an extra evening of performance has been added to each production. Each show will be performed on Friday, Saturday and Sunday nights at 8 p.m. in Baird Auditorium.

The series will open Oct. 5 with a survey of the songs and dances of the best musicals from 1900-1920. Max Morath, long-time champion of America's cultural life in the early 20th century, an era marked by the budding talents of such composers as Irving Berlin and Jerome Kern, will be featured. Dance numbers will be choreographed by Lee Theodore, best known for her direction of The American Dance Machine.

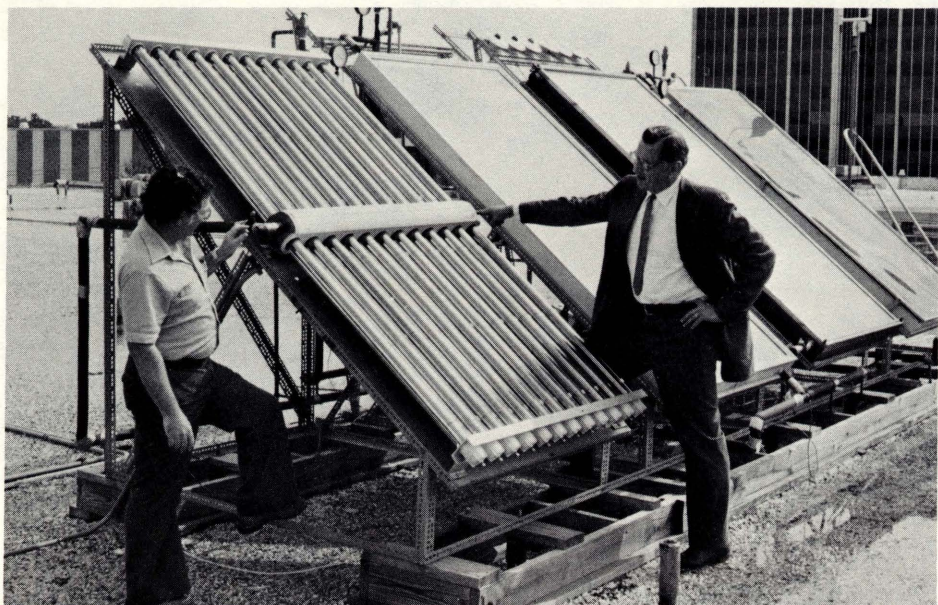
The second production will open Nov. 30 with a concert version of "Show Boat," Jerome Kern's 1927 landmark musical. The Smithsonian production will include all the selections Kern wrote for the show's stage and film versions, including songs not as familiar as "Old Man River" and "Make Believe."

Vaudeville II, the third production in the series, will begin where last year's popular show left off. The new bill—comedy, music and a few surprises—will open Feb. 1.

Details on the final production, scheduled for May 2-4, will be announced later in the season.

All performances are in Baird Auditorium at 8 p.m. The shows are nearly sold out, but for ticket prices and information, call ext. 5395.—Pilar Markley

An Anniversary Well-Rooted in SI History



Physicist Bernard Goldberg (left) and Director Klein with solar collectors on the RBL roof.

Sports

By Louise Hull

Softball: The Smithsonian slow-pitch softball team finished the regular season with a perfect 11-0 record, but the competition grew stiffer in the play-offs. The Interior Department Bombers, who had finished second during the regular season, defeated the Smithsonian team two games to one.

Basketball: The Wild Bunch, the Museum Shops' basketball team, had a 7-4 record in summer league competition. Two players were selected for the league All Stars: Team Captain Van Smith and Clarence Thomas, who was also named the league's most valuable player. Basketball will resume in

the fall. If you'd like to join up, call Willie Sanders at ext. 4262.

Bowling and Football: The Recreation Association is organizing bowling and football teams. All SI employees are eligible. The SI bowling league will meet once a week in Suitland, Md., beginning this month and running through May. Bowlers of all levels are needed. The SI touch football team also begins its 3-month season in September on the Monument grounds. Games are generally scheduled for Saturdays and Sundays. For further information, contact Nat Gramblin at ext. 5831.



The Smithsonian's slow-pitch softball team

Hoopla and fanfare usually are not part of the day-to-day happenings in basic research, so it was not surprising that scientists at the Radiation Biology Laboratory continued working quietly away as the 50th anniversary of their laboratory came and went earlier this year. That's the way the group at this little-known bureau of the Smithsonian likes it, as they pursue their studies on the effects of solar radiation on living things and the quality and quantity of solar radiation reaching the Earth.

In this way, they are continuing a tradition established by two well-known Smithsonian pioneers in solar research. RBL traces its beginnings to the first of these, Samuel Pierpont Langley, the Smithsonian's third Secretary. Langley, considered something of a visionary in his day, rightly recognized the sun's importance in the overall scheme of life. His first step was establishing the Smithsonian Astrophysical Observatory in 1890. Scientists at SAO in those early days concentrated on measurements of the sun and other objects in the solar system.

His young SAO assistant, Charles Greeley Abbot, was also inspired by the sun and tried to convince Langley that solar study, as it related to biology, had a place at the Smithsonian. Surprisingly, Langley turned him down. In a letter dated Nov. 2, 1899, Langley wrote Abbot, "... concerning the proposed new line of investigation in the relation of radiant energy to vegetable life ... I am in sympathy with your wish to take up this investigation, but I remember that it is one so large that my life and even yours may never see the end of this research once begun."

Abbot had to wait until he himself became Secretary to see his dream realized. On May 1, 1929, he established the Division of Radiation and Organisms, as part of SAO, to study the effect of solar energy on the Earth's flora and fauna.

The first laboratories, staffed by four people, were installed in the basement of the Castle on the Mall and eventually in a greenhouse out back. The problems of photosynthesis, factors influencing plant growth and the measurement of solar radiation itself preoccupied those early scientists.

Abbot himself was immersed in measurements of the sun for nearly 30 years. He set up field stations in some of the world's most remote and inhospitable places to make measurements of the solar constant, or the rate of energy received by the Earth. Stations were established in the deserts of Arizona; Montezuma, Chile; Mt. Brukaros in South West Africa, and Mt. St. Katherine (Mt. Sinai) in the Sinai Peninsula. His basic data is still being used and

re-evaluated by scientists as a way of learning something about long-term trends in climate and the environment as a whole.

The work of the Division of Radiation and Organisms continued uninterrupted, except for a brief period during World War II when its staff members turned their efforts to problems of deterioration of cloth, cardboard and electrical insulation by mold and by ultraviolet light. Other work was related to emergency rescue equipment that could produce drinkable water from sea water by chemical methods and solar distillation.

The division became a bureau in 1965, and in 1970 it moved to its current facilities in Rockville, Md., about 20 miles northwest of Washington, D.C. In its 50-year history, it has had only four directors—F. S. Brackett, Earl S. Johnston, Robert Withrow and the current director, William Klein.

Today, the laboratory has grown to 48 scientists, technicians, craftspersons and administrative personnel who study various aspects of sunlight and its effects on living things. At any one time, 10 to 15 predoctoral and postdoctoral researchers also work in Rockville.

RBL's 13 full-time scientists pursue a wide variety of basic research (see Torch, February 1977.) These projects range from determining the chemical process that causes plants to produce flowers to identifying the precise mechanisms by which plants perceive and use light.

Abbot's work on the quality and quantity of solar radiation continues with equipment for monitoring the spectral quality of sunlight installed in Rockville; Barrow, Alaska, and Panama. These studies are needed by scientists working in the fields of meteorology, biology, medicine and agriculture.

RBL also has a radiocarbon dating laboratory which is used to determine the age of biological specimens of interest. In addition, the facility conducts basic research on better ways of dating objects.

The diversity of its projects makes RBL unique among laboratories, Director Klein pointed out. "There are other laboratories that do part of what we do, but no other laboratory in the world is involved in the multiplicity of basic research on solar energy related to biological effects."

Many of the RBL basic research projects may eventually have applications in crop growth and food production. But Langley and Abbot would be justly proud of the overall goal of the Radiation Biology Laboratory—trying to unlock the fundamental mysteries of life itself.

—Madeleine Jacobs

Newsmakers

By Johnnie Douthis

Lillian Kozloski, a secretary in NASM's Department of Science and Technology, represented the Smithsonian Women's Council and NASM at the 10th Annual Training Conference of Federally Employed Women, in Seattle, Wash.

John Kinard, director of the Anacostia Neighborhood Museum, chaired a committee to select artists who will reside in a transformed Lansburgh's Department Store. The new facility, called the Washington Humanities and Arts Center, is being developed by the National Archives.

Farouk El-Baz, research director of NASM's Center for Earth and Planetary Studies, went to the Johnson Space Center in Texas where he gave a lecture on deserts to 35 astronaut candidates for NASA's space shuttle.

William Deiss, deputy archivist, delivered a paper, "Archives in Museums," at a meeting of the Mid-Atlantic Regional Archives Conference in Norfolk, Va.

Edward S. Ayensu, director of the Office of Biological Conservation, has been appointed to serve on the Scientific Panel of the International Commission on the Onchocerciasis Control Program in West Africa. Onchocerciasis, a parasitic disease transmitted by flies, is a serious public health problem in tropical Africa.

Walter J. Boyne, NASM's executive officer; **Donald S. Lopez**, assistant director of the Aeronautics Department, and **Gen. Benjamin Kelsey**, Lindbergh professor of aerospace history, recently attended a reunion of former McCook Field personnel in Dayton, Ohio. Boyne and Lopez gathered information for a forthcoming book on the history of McCook Field. Kelsey obtained

information to be included in a book he is writing on a related subject.

George D. Stanley, MNH geologist, presented a lecture on fossil reef-like coral structures of the Triassic age in western North America at a recent international meeting held in northern Italy.

Smithsonian Archivist **Richard H. Lytle** served as the official representative of the Society of American Archivists at the Pre-White House Conference of Federal Librarians held at Fort McNair.

NASM Director **Noel W. Hinners** participated as a guest speaker at a symposium entitled "Next Steps for Mankind—The Future in Space." The symposium, commemorating the 10th anniversary of Apollo 11, was sponsored by the Senate Committee on Commerce, Science and Transportation and the House Committee on Science and Technology.

During July, **Stephen Weil**, deputy director of HMSG, served as co-director of the newly established Museum Management Institute at the University of California, Berkeley.

"Caged Owl: The Story of the Heinkel He 219," an article by NASM Research Assistant **Jay Spenser**, appeared in the August issue of Wings Magazine.

Herbert Collins, curator in MHT's Division of Political History, has been appointed a member of the Arlington County Historical Commission.

Ed Chalkley, acting chief of the Silver Hill facility, talked about Silver Hill to the Prince George's Travel and Promotion Council during a meeting designed to

promote travel and tourism within the county.

MHT community life curator **Richard Ahlborn** received a Smithsonian research grant to study an 18th-century will and estate inventory of a Spanish woman in New Mexico.

Ellen Miles, an associate curator at NPG, was the guest curator for a London exhibition of the work of the 18th-century painter, Thomas Hudson. The exhibition will run through Sept. 30 at the Iveagh Bequest, Kenwood, an 18th-century house designed by Robert Adam.

About 30 scientists from CFA attended proceedings of the 17th General Assembly of the International Union in Montreal, last month. Those presenting papers included **Andrea Dupree** on "Cool Stars," **George Field** on "Hot Gas between Clusters," **Herbert Gursky** on "X-Ray Sources—Compact Objects/Globular Clusters" and **Giuseppi Vaiana** on "Coronal Heating."

Natural History Librarian **Sylvia Churgin** and Botany Librarian **Ruth Schallert**, both of the MNH Library, presented a paper on the evolution of the SI Natural History Libraries. They gave their paper at the British Museum during a recent meeting of the Society for the Bibliography of Natural History.

NASM's **Farouk El-Baz** has joined a 4-week scientific expedition to China to study that country's program to prevent the encroachment of the desert upon arable lands and to look at methods of sand farming. The expedition, sponsored by the National Geographic Society, includes five

other scientists from around the country.

Joshua C. Taylor, NCFA director, was the convocation speaker at Reed College in Portland, Ore. and received an honorary Doctor of Laws degree.

At the International Arts Congress in Bologna, Italy, **Lois Fink**, curator of research and professional training at NCFA, presented a paper on American artists who participated in the French salons during the 19th century.

Janet W. Solinger participated as a consultant to advise the Arts and Crafts Center of Pittsburgh under a grant from the Pennsylvania State Council on the Arts.

Director **Lloyd Herman** of the Renwick Gallery was a juror for the Philadelphia Craft Show sponsored by the Women's Committee of the Philadelphia Museum of Art. Herman, along with **Merry Foresta**, NCFA assistant curator of 20th-century painting and sculpture, were jurors for the arts festival of the Lutheran Church of the Reformation on Capitol Hill.

Elias R. (Rick) Shilling III houseman at the Belmont Conference Center, was declared Maryland state winner in the nursery contest of the Future Farmers of America, scoring highest in plant specimen identification, general knowledge of horticulture and landscape design, and judging of plant quality. He will represent Maryland at the National F.F.A. Convention this fall.

Walter H. Flint, curator of astronautics at NASM, has been selected as a distinguished lecturer for 1979-1980 by the American Institute of Aeronautics and Astronautics. Flint will lecture nationwide on the history of manned spaceflight.

Cooper-Hewitt Searches Mall For Objects to Show New York

Early this spring there was a special visitor on the Mall, someone well-known at the Smithsonian. The visitor had kept this trip quiet, approaching the museums as if this were a first look, but making lists of possibilities to include in the new show, "The Smithsonian," opening in stages beginning Sept. 11 at the Cooper-Hewitt Museum.



Lisa Taylor in MHT

Several months later on a hot, humid August afternoon, Lisa Taylor, Cooper-Hewitt's director, continued her search for items from the Smithsonian's 75 million possibilities to show New York City and its visitors the "incredible range and diversity of this Institution."

Looking through the Warshaw collection of 19th-century advertising, Taylor thought aloud about how the show was shaping up, what it would contain, how it would be received.

"I really don't know how this is all going to turn out," she laughed. "We're trying to pull everything together, to show the Smithsonian is involved in all phases of daily life." Dozens and dozens of curators have worked on the project, she explained, making it possible to put together in 2 months what might have taken 2 years to accomplish.

The first section of the exhibition is scheduled to open Sept. 11 and the final part in October, when most of the Cooper-Hewitt Museum will be filled with natural and man-made objects shipped to New York from Washington. The show will continue through next Jan. 6.

The exhibition was organized around broad themes to give it structure and to allow visitors to see parts separately from the full exhibit. The categories are based on daily human needs, among them: ritual and religion; work (machines and tools); protection and defense (medical as well as military devices); transportation—a 1934 Ford Roadster will be shown; play (toys and

games); nature (birds, shells, bones, fossils, gems and minerals); measurement and records (portraits as well as instruments).

Objects have been selected for their design characteristics, historic value and interest to the public. "We will not be showing the most important objects from the collections," Taylor said, "but ones that do have beauty and that appeal to the public." A necklace, for example, given to Nancy Kissinger and later sent to the Smithsonian under the Foreign Gifts Act, solved a major problem "since we obviously couldn't have the Hope Diamond."

The show also will be packed with "funny juxtapositions"—precious objects, common ones, funky ones: lunar soil, a Spiro Agnew watch, baskets, bowls, a bicycle and a Caroline Kennedy coloring book. "It is interesting, though," Taylor noted, "that the original Mickey Mouse watch and the Shirley Temple doll are not in the collections."

Highlights planned for the Cooper-Hewitt show include a model of the Castle; chairs designed in 1848 by Castle architect James Renwick for the Regents Room, and drawings of the building by Saul Steinberg. Other items will be displayed because of their Cooper-Hewitt connection: the Tom Thumb steam engine, for one, because it was invented by Peter Cooper, founder of the Cooper-Union for the Advancement of Science and Art. It was at this institution that the Museum originated.

"Oh look at this," Taylor said, stopping at a photograph of one item in the Warshaw Collection: "An ad for an electric couch and bath."—David Maxfield

A&I Victorian Gates Turn Up In Tennessee, Returned to SI

By Mary Combs

Usually, it takes perseverance and meticulous research to track down a desirable museum acquisition, but sometimes the most exciting finds are the result of amazing luck.

And good luck is precisely how a set of the original gates from the Arts and Industries Building came to be installed recently on the building's west entrance.

In December 1978, Castle curator James Goode received a letter from an official at the Tennessee State Museum, asking about a pair of Victorian gates reputed to have come from the Smithsonian in the early 1900s. Mrs. Joseph Caldwell, the current owner, thought the gates had been constructed for the Capitol originally.

But Goode had done research in preparation for the opening of "1876: A Centennial Exhibition," and he immediately recognized the gates as one of four pairs created in 1879 to adorn the four entrances of A&I. They were probably designed by the building's architect, Adolph Cluss, Goode said.

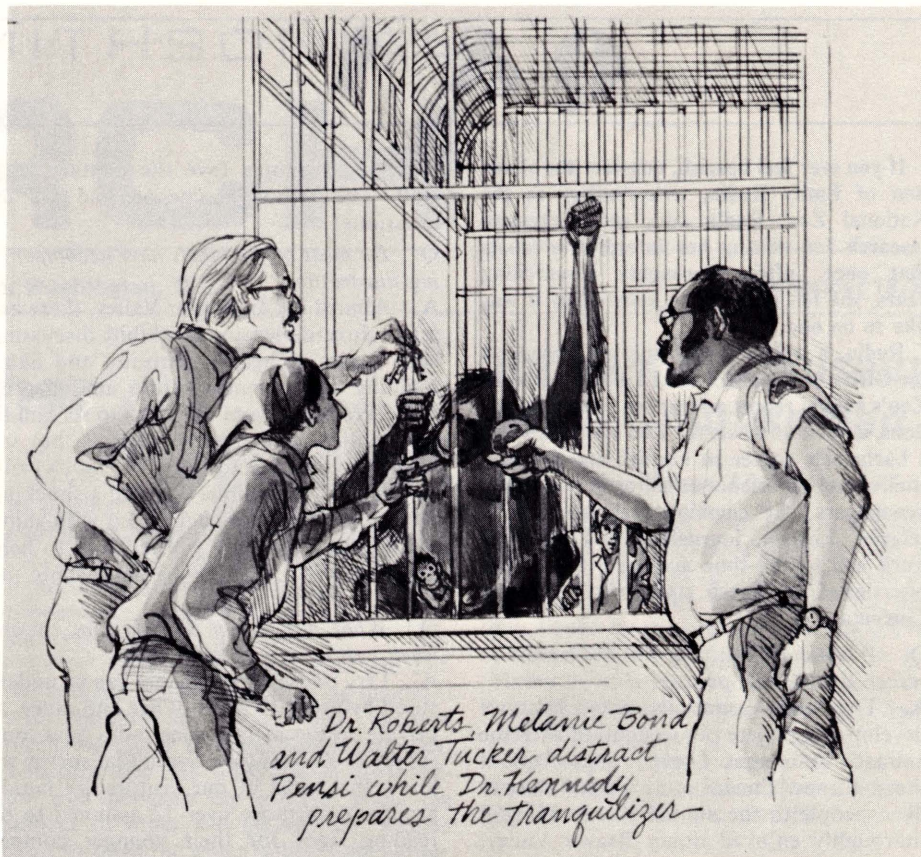
When he talked with Caldwell, Goode learned that two pairs of gates had been purchased by her father for his 365-acre estate in Arlington, Va. The gates had fallen victim to a "modernization" of A&I and were sold by auction in 1910. The remaining two pairs cannot be traced.

The estate was sold during the Depression, but Caldwell took the gates to her Tennessee home in 1940. One pair had been crushed by a truck in Arlington, but Mrs. Caldwell put aside the pieces and installed the undamaged set in the driveway of the late 18th-century house she has painstakingly restored.

Last January, after Goode visited her home in Blountville, Tenn., she agreed to sell the damaged gates to the Smithsonian. Goode chose Criss Brothers of Bladensburg, Md., to restore them. The firm had worked on several Smithsonian projects requiring elaborate metalwork, including the Air and Space Museum and the "skeleton" of the blue whale model which hangs in the Life in the Sea hall at the Museum of Natural History. But the gates presented a different challenge.

"They were in an awful state of rust—a lot of the pieces had to be remade," the firm's Anthony Cristaldi said.

The original parts of the gate were treated with muriatic acid and sandblasted



An illustration from Exposition Books' latest offering

'A Zoo For All Seasons' Published

By Johnnie Douthis

"A Zoo for All Seasons," the fourth publication by Smithsonian Exposition Books, takes the general reader behind-the-scenes at the National Zoo.

Illustrated essays and picture stories explain the new age in zoo research and exotic animal husbandry and set forth the

fascinating relationship among the Zoo's animals, staff and visitors.

An initial press run of 100,000 was decided upon after a highly successful test mailing in July, which gave promise of 75,000 mail-order purchases in addition to bookstore sales.

The dust jacket of the 192-page book shows one of NZP's pandas frolicking in the snow. The contents features chapters by Director Theodore H. Reed and Assistant Director John Eisenberg, plus Thomas Crosby (a Washington Star reporter who knows NZP well), science writer Janet Hopson and the SEB staff.

Reed, in his essay, calls the Zoo a special city within the capital city. He discusses recent changes in Zoo philosophy, which he says have been partially shaped by the pressures of a dwindling worldwide animal population.

A historical chapter discusses the evolution of NZP's unusual relationship with the federal government and how the Zoo grew from a small menagerie on the Mall to one of the world's leading animal kingdoms.

Other essays focus on new trends in Zoo construction, the work of Zoo veterinarians and pathologists and the care and concern which keepers and curators lavish on their charges.

And for those who think the Zoo exists only in Rock Creek Park, SEB editor Amy Donovan details the exotic animal husbandry research carried out at the Zoo's 3,150-acre Conservation and Research Center in Front Royal, Va. Janet Hopson describes NZP research in such far-flung spots as Madagascar and on such unlikely animals as the spiny tenrec.

Another 1979 release by Exposition Books will be "The American Land," to be published after test mailing results are tabulated and after final approval of the Smithsonian's Board of Regents. It is planned as a 288-page, six-section book.

Both books will be offered to Smithsonian Associates at special pre-publication prices. Thereafter, they will be available in bookstores and Smithsonian museum shops at \$16.95 for "A Zoo for All Seasons" and \$19.95 for "The American Land."

to remove the rust. Wooden models of missing pieces have been used to make sand molds, in which reproductions of the stars and foliage were cast. Fortunately, the wrought iron elements were in good condition. Genuine wrought iron is just not made today, Cristaldi said.

After the gates were reassembled, they received several coats of paint to preserve them and were installed in the west doorway of A&I, facing the Victorian Garden.

Moreland Dies

Grover Moreland, 63, supervisor of the Museum of Natural History's Department of Mineral Sciences Specimen Preparation Laboratory, died June 22 at his home in Alexandria, Va.

During a 21-year career at MNH, Moreland pioneered precision techniques to cut thin slices from meteorites and other rocks and minerals, an operation critical for studies of their elemental, mineralogical and structural makeup. With a diamond saw he could slice and then hand-grind a rock section down to one-thousandth of an inch—so thin that a person could read a newspaper through it.

"Thin sections had been made for years but never to the degree of thinness that Grover was able to obtain," meteorite authority Edward P. Henderson said.

Moreland's skill was so admired within the geological profession that the National Aeronautics and Space Administration entrusted him with the responsibility of cutting the first lumps of moon rock brought back by the Apollo astronauts. Over the years, he trained many young persons in the fine points of his art and contributed articles on his field to professional journals.

In 1978, a new mineral species discovered in MNH's collections was named "morelandite" in his honor.

Calendar

The Washington Star's Sunday calendar section is moving to Friday and so are we. The Smithsonian Calendar for October will appear in the Star and in the Washington Post on Friday, Sept. 28.

Staff Gallery Shows Photos

Deep in the bowels of the Natural History Building, the Smithsonian Museological Association Staff Gallery has a new look. It's been painted a rich moss green to coordinate with cork paneling and light oak trim. New lighting design sets off changing exhibits of photography, drawings and prints.

An exhibition of 30 color and black-and-white photographs and color silkscreens by MNH scientific illustrator Vichai Malikul will be on view through mid-September.

Coming up later will be color photography from Africa by Mignon Davis of the Entomology Department, through mid-November. Next, members of the Audubon Naturalist Society will show their photographs in an exhibit set to run through mid-January, and Carl Goodpasture will show his black-and-white landscape photography through mid-March.

The SMA Staff Gallery, now in its third year, is located outside the NMH staff cafeteria. For more information about exhibitions, call Mignon Davis at ext. 5129.



L'IL SIS... William H. Johnson's painting of 1944 is featured in NCFA's "Childhood: Children in American Art" until Sept. 16.

Q & A

If you ever feel bearish, consider the situation of Emily Rudin, writer-editor at the National Zoo. Rudin does such extensive research for writing her interpretive labels that once, after thoroughly researching bears, she felt certain she knew what it was like to be one.

Rudin, a 4-year Zoo employee, now with the Office of Graphics and Exhibits, edits the Zoo's annual report and writes other publications, as well as labels for Zoo exhibits. With a bachelor's degree in English and pre-med studies and experience as editor of two school newspapers, she combines her interests in science, English, journalism and music in work and leisure-time activities. Rudin was interviewed by Torch staff writer Kathryn Lindeman.

Q. Which has been your favorite animal to research and write about?

A. The bears, especially polar bears. I develop a complete preoccupation with the animal—sometimes I even dream about them. I know I'm far gone when I start to liken people to the animal I'm studying. I thoroughly enjoyed doing Beaver Valley, too. Seal and sea lion behavior is fascinating to read about. You become humble when writing about animals for people.

Q. How do you translate highly technical

touch, and people love the contact with staff. They readily come up and ask us questions.

Q. Do most of the labels have accompanying illustrations?

A. Almost all. In Beaver Valley, there are a few three-dimensional exhibits discussing such topics as beaver dentition and dam-building and communication among grey seals. We don't want the signs to scream in competition with the live animals, but try whenever possible to tie-in the labels with the animals on exhibit. We used a shocking picture of a seal stomach, filled with shiny coins, and a strongly worded sign to help deter people from throwing objects into the pools at Beaver Valley.

Q. What age group do you aim toward when writing interpretive signs?

A. I try to use language that can be understood by those 12 years of age and older. A private research firm once did a year-long survey of Zoo visitors. From that survey we know that most of our visitors are family groups, with those over 12 assumed to be reading signs for their younger companions. But we also learned that Zoo visitors tend to have above-average educations, are well-read and often arrive with considerable knowledge about animals. So I don't want the signs to become too elementary and talk



Emily Rudin designed labels for the Zoo's new Beaver Valley.

information into layman's language?

A. It's a constant refining process. First, I have to do a lot of research on the technical side. Medical journals, Ph.D. theses, publications translated from other languages and others must all be read, understood and absorbed. I talk to the keepers and curators. When I get down to writing, I must limit the content so that it's not too esoteric but still piques visitors' interest.

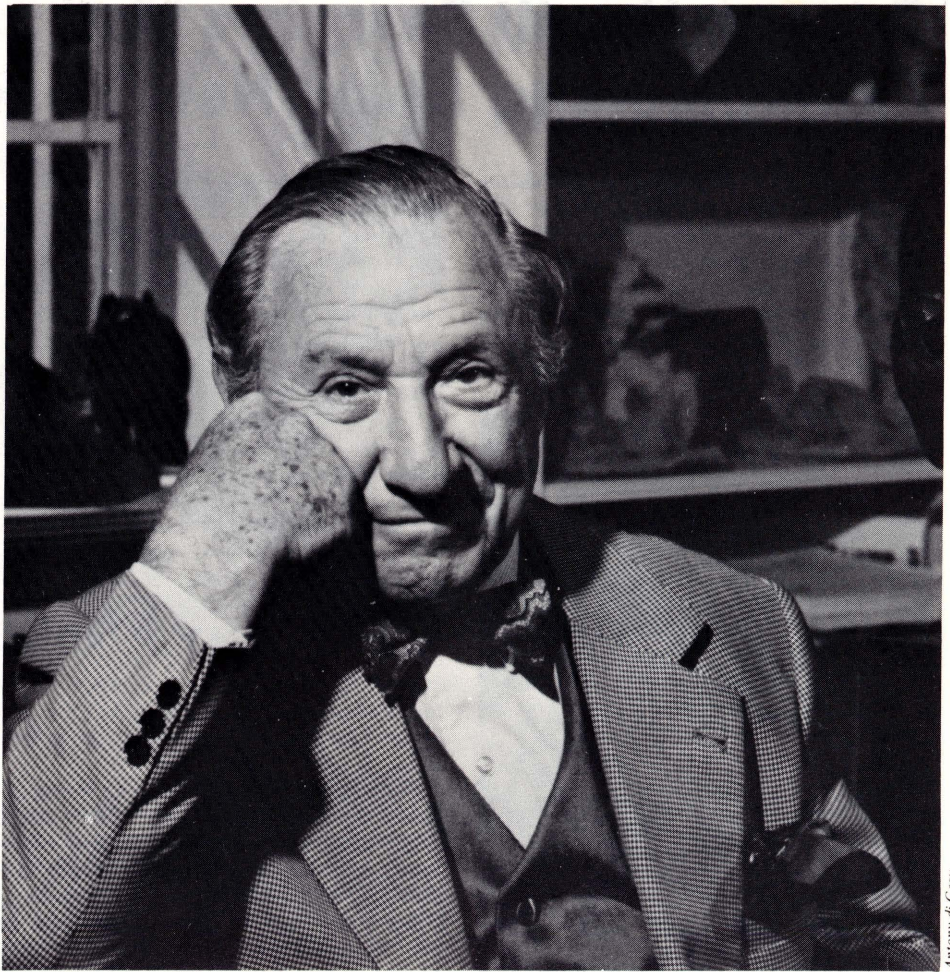
Q. How do you judge whether the labels are good and clear?

A. By going out in the park as much as possible to listen to visitors' comments and opinions. Joe Q. Taxpayer is the important one: If he reads our sign, it's a success. Knowing the visitors' feelings keeps us in

down to visitors. I try to make them conversational, but in good English form.

Q. What are your creative interests outside work?

A. I've taught classical and folk guitar for almost 11 years, and I sing and play guitar and piano professionally in the Washington area. I also write songs and that takes a lot of research. I like to sing old Appalachian and English ballads, especially about animals. They can be hauntingly beautiful and give animals ethereal qualities. I would like to write a fight song or anthem for the Zoo someday, but I'd have to wait until I was leaving in case people didn't like it. I might compare the staff to different kinds of animals.



HAPPY BIRTHDAY JOSEPH HIRSHHORN . . . Some 1,000 friends, family, cultural personalities and members of the Smithsonian community turned out in full force to celebrate Hirshhorn's 80th birthday gala on Aug. 11. The party featured jitterbugging in the first-floor lobby, lots of people-watching and a profusion of yellow balloons.

FLORA SMITHIANA



The conservatory, with a profusion of plants, as it looked during Andrew Carnegie's time.

By James Buckler

As a complement to the Cooper-Hewitt Museum's fall exhibition, "The Smithsonian," the Horticulture Office plans to stock the mansion conservatory with an array of plants such as Carnegie himself may have chosen around the turn-of-the century.

There will be fig trees, rubber plants, ferns, dumb-cane, oleanders, ginger, chrysanthemums, bananas and other tropical plants from the greenhouses in Washington. Later on, benches and urns will be added from the Victorian Garden collection.

Most of the objects from "The Smithsonian" will be gathered from around the museums, but in our view it would be a mistake to overlook the charming "glass room," still intact in its original setting.

The modified-oval conservatory was the focal point of a breakfast room which was located at the east end of the building. A rock wall with cascading water added humidity as well as ambience, and a dumb-waiter, hidden beneath the conservatory carpeting, connected the conservatory with the potting room below. The gardener used the device to change flowers and maintain the plants without entering the formal areas of the mansion. When the Museum opened its new home in 1976, the conservatory was restored with funds from philanthropist Enid Haupt.

Over the summer, the conservatory and the Cooper-Hewitt gardens have been tended by horticulture intern Ann Heasley, a student at Cornell University School of Agriculture.

Folklife Festival Returns Oct. 3-8

The Caribbean carnival, complete with steel bands and calypso music, will be hard to miss on the Washington Monument grounds when the Smithsonian holds its 13th annual Festival of American Folklife from Wednesday, Oct. 3, through Monday, Oct. 8. More than 120 carnival participants, descendants of West Indian families, will invite visitors to join in their traditional dance, the "jump up." A calypso music competition and parades headed by bands of costumed performers and musicians also are planned for the festival.

The foods, crafts and music of Vietnamese Americans will highlight this year's festival, with Hoang Hang Phan from Bowie, Md., demonstrating the preparation of Vietnamese spring rolls (cha gio) and Nguyen Van Minh from Springfield, Va., showing visitors how to paint lacquerware. Other participants will present a mid-autumn parade and festival with demonstrations of lantern-making and of figure-carving using fruit and dough.

Local gospel singers, street hawkers and market vendors, as well as professional baseball players, stone carvers and CB operators will help keep the festival grounds jumping.

In the Children's Area, youngsters will be able to learn more about Halloween traditions and about the festive May Day activities of Lumbee Indian children from southeastern North Carolina.

Three Native American tribal groups will send members to the festival to demonstrate the construction of traditional energy-efficient dwellings, such as the Seminole's "chickee" houses made of tough cypress poles and roofed with palmetto leaves.

In another area of the festival site, the corner of 14th Street and Constitution Avenue, there will be a medicine show with pitchmen, musicians and dancers who traveled across America in the 1940s selling patent medicine and herbs.

Plans for a Papal Mass on the Mall, being formulated as Torch goes to press, may affect festival programming on either Saturday or Sunday.

Prior to the festival, a related program will be held in the Museum of History and Technology's medical science area from Thursday, Sept. 27, through Sunday, Sept. 30. The Folklife in the Museum program will include traditional herbalists demonstrating the use of salves, teas, ointments and other remedies. There also will be a country doctor comparing instruments used by his grandfather with his own modern equipment and a pharmacist discussing the development of patent medicines. A free film series on health and folk medicine will be shown daily in the Carmichael Auditorium and a scholarly symposium on folk medicine is tentatively set for Friday and Saturday, Oct. 5 and 6.

—Linda St. Thomas