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 Ericson 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 was the more common side-wheel 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.

Sometime between 6 a.m. and 8 a.m. on July 29, divers reported a "bang" and the propeller was nowhere near the expected location. The propeller was located 50 feet below the surface in 136 feet of water, undamaged except for minor signs of disconnection and corrosion. The propeller was raised intact to the barge.

In addition to Stine, the Smithsonian "Treasures of the Deep" team included: Mr. Robert Wells, the Smithsonian's expert on shipwrecks; Mr. William Coleman, the salvage vessel operated by the Air and Navy Corps; and Mr. James Lundin, a member of the Smithsonian staff. Mr. Stine was assisted by Lieutenant Commander Robert Wells, the Chief Diver of the U.S. Navy.

The propeller, weighing 2 tons and 10 feet in diameter, was lifted to the barge and winched on board, ending sometime after 3 a.m. when the 11-man Army Corps crew stayed on board the barge. Smithsonian staffers made breakfast nearly every morning for the 30 Navy divers who would be housed in the barge. The Smithsonians' work was extended well beyond the normal hours of the Navy divers, and the divers were finally able to start their project.

The propeller was carried to the mainland on a barge and transferred to the Smithsonian Institution. Mr. Stine, the project leader, said that the propeller is 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.

... And Off to Silver Hill . . .

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 14-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. Cdr. Robert Wells and Master Diver Janis Starcher directed the Navy divers and technicians. Les Lundin was the master of the Derrick Barge Colemann, 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 . . .
on a 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 maintained.

* 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.

** 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 their sponsoring institutions.

The appointments announced by Secretary Ripley are Dr. Subrahmanyan Chandrasekhar, Morton D. Hull distinguished service professor of theoretical astrophysics, University of Chicago, and Dr. Robert Trivers, professor of biology, University of California at Santa Cruz.

The fellowships were established earlier this year by a committee of regents and research scientists to participate in the research, curatorial and educational programs of the Smithsonian. Chandrasekhar is considered to be the world’s leading astrophysicist. He will begin a 3-month fellowship in April 1980 at the Center for Astrophysics. There he will continue work on a major new book on the theory of relativity and will also continue his research on black holes. In the last few years, he has calculated that the gravitational field is so large that not even light can escape. He is also interested in the intersection of statistics with a number of center scientists, including Director George Field, Steven Weinberg and William Press. Credited with many new discoveries in astrophysics, he is currently working on a book and 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 for outstanding contributions in the United States.

Trivers received a Ph.D. in theoretical physics in 1933 and a Sc.D. in astrophysics in 1942 from Cambridge University, Cambridge, England. He has been a professor of theoretical astrophysics at the University of Chicago since 1965. 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 in 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 plans to complete his investigations 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 contribute to the completion of the Agate Basin project by the late Dr. Frank Roberts nearly 40 years ago. The findings will be published in a comprehensive monograph.

The Museum Boutique delights customers with its imported items.

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 sabatical 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, "Sewing Everyone." Besides her administrative responsibilities in the Division of Costume, she acts as supervisor of the Division of Ceramics. Kidwell completed her undergraduate study at the University of Pennsylvania State University in 1964. Former Acting Director Mayr will take a year’s sabatical at the University of Munich. He will work on a joint project entitled "The Digital "Clockwork Universe" and on a book manuscript.

The exhibition, which will open first at the Bayerische Museum, will come to MHT in November 1980. At the conclusion of his sabatical, Mayr will regain the MHT staff as curator, Division of Mechanisms.

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, wages and construction projects.

The appropriation, $5.7 million less than the budget request, $4 million originally sought for the Metropolitan Museum of Art, will continue indefinitely. The free star attraction that the House approved $139.5 million for salaries, wages and construction projects.

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At the National Air and Space Museum, even the most intricate exhibition begins at the preproduction stage. The concept of the exhibit, boils 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 styles of the designer and the museum's financial restrictions. Basically, however, the work of Smithsoniann designers follows a certain pattern from the gallery concept through full-scale models and finally, the actual 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. 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 30 scheduled to open at the Smithsonian next year, was designed.

Step 1: The Idea

The Smithsonian's Hirshorn Museum and Sculpture Garden has begun renovation work. The Air and Space Museum probably has more audiovisuals—puppet shows, games, "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 move 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 Bleriot, three mannequins playing instruments on the balcony and a couple chatting near the women in the aviation booth.

Step 4: Accuracy

While Clendening was working on the design, the original 1913 theme was being refined. Sunken planks were replaced with ADA compliant ramps. The exhibit on period furniture, which was supposed to be finished in June, was still in progress. Clendening had done a lot of research on French Impressionist artists and was able to fill the aviation booth with real mannequins. The exhibit design was reviewed by the Architectural Review Board, which gave its approval by 5 to 2. Meanwhile, curator Tom Crouch was doing about 12 drawings of different phases of the museum's history. Crouch

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. OPES 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 ends in 30 days.

OPES, Protection Services and others check the design for proper steps and ramps, good lighting, partitions which do not obstruct the flow of air, smoke detectors and a complete fire protection system.

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 drawings and specifications for lettering styles and graphic and structural drawings. Production Chief Kent Nelson in Silver Hill received the five notebooks on early flight in mid-June and began production immediately. By the end of October, 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. In the Horticulture Office about plants, buying draperies and contacting artists to do illustrations.

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 bamboo. Some flower cyclically every 20 years and others only every 120 years. It is 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 1890s, 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 flowered umbrella bamboo has twice been proclaimed a new genus, twice been classified as a new species 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 in the genus Spathacoccus (Franchet) Soderstrom in his honor as the man who identified it. Adrian Franchet was the botanist who originally named the species (spathacoccus). Soderstrom determined the genus to be appropriate because of the original species designation.

The saga of "The Bombazing Thamnoscalus" was related by Soderstrom in the July-August issue of Garden magazine. Several years ago, Times-Wire Bayard Webber retold the story on the newspaper's front page at 1:02 July 19.
First Ladies Hall Adds Kennedy-Era Red Room

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

When Margaret Kla ptorph, 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. Klap thor’s “escape hatch” has now become the Red Room, opened 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, along with 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 Washington 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 stored in separate 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 decided then 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 Befrzelcher, 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 refurbished 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 AKR exhibit and I knew it worked well.”

The walls of the 1957-1969 Empire portraits are hung with gold-border ed cerise silk specially woven after a French sample. The White House dress house supplied a piece of the original fabric, made by the Scalamandre Company, for color and weave. From this and their own records, Scalamandre produced the vibrant, solid red for the walls and golden-green and gold-design border along the chair rail.

The whole fabric is stretched over muslin on a frame, then attached to a plywood backing. “This makes it easily removable, good breathing space and less wear,” Befrzelcher said.

Curtains and much of the furniture are on loan from the White House. The curtains and red and-beige Saratov carpets were used during the Kennedy administration, along with a French desk with corner bureaus, a pie table with two side chairs, a convex mirror and a torchier, or candle crystal.

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 White 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 Institute, made any number of trips to the executive mansion, along with Willard Reid, 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.

Rolf red 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.

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

Kathryn Lindeman

SIR 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 Billingwood of the Washington Post 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 invited snaked around the corner of 17th and Pennsylvania Avenue, Joshua Taylor remarked apologetically to Elusive Ballroom at the Columbia Post. “It’s 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 Chandel lor anchored an hour-long prime-time NBC show from NASM. The other two commercial networks and all local stations were on the air as the Smithsonian’s space conference and public event as well. WWDV-TV carried live coverage of the evening events on three different networks.

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 Sunday’s CBS/NBC coverage. 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 $100,000 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 about Skylab talked to NASM’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.

First Ladies Hall Adds Kennedy-Era Red Room

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Comings and Goings

Bill Green, a museum technician at NASM’s Silver Hill facility, retired in July. His career at NASM spanned a quarter century, during which he received a superior sustained performance award, commemorating pl a ying an integral role in the transit center. From 1964, when he joined the staff under 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 art historians program.

Susan L. Owen has assumed duties as a clerk-in-charge at NASM’s Aeronautics Department. She formerly worked for the Secret Service.

Professor Stephan MHN’s Paleobiology Department include retirement of Marie P. Corbin, specialist, and John C. Smith, specialist in the preparation laboratory. Corbin came to the Smithsonian in 1955. Beverly B. Talt, museum specialist in that department since 1968, has resigned.

David Ehrlich has been appointed director of the Smithsonian Market Order Division, where he will oversee marketing and fulfillment operations, a job that already worked with museum personnel in continuing to develop the highly successful catalog program. Ehrlich, a graduate of Yale and 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 Schilder is NFC’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 exposition opened at the Renwick Gallery on Aug. 15.

Radio Smithsonian

Broadcast on WCMS-AM (570) and WGMS-FM (103.5) Sundays at 5 p.m.

Sept. 2 “Life in a Coral Reef,” and “Before Broadway,” as reflected in collections at NCFA.

Sept. 9 “Japan Today”—Highlights of the recent symposium.

Sept. 16 “Catto’s Indian Galaxy”—The life and work of painter George Catto in Imperial Russia and America.”

Sept. 23 “Time’s Entertainment”—Magazine covers over the last decades, and “Lords of the Jungle”—Survival struggles of the great cats.


Giving Blood

An American Red Cross Bloodmobile will visit the Smithsonian at Labor Day to let citizens know that blood is still needed to keep up the blood supply, and encourage people to give blood. The Red Cross currently supplies more than 19,000 units of blood annually, through voluntary dona tions. Anyone who is in good health, weighs at least 110 pounds and is between the ages of 16 and 60 (with parental consent) is eligible to donate blood.
‘Salvage’
(Continued from Page 1)

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 600,335 visitors in July compared with 586,493 in June, while at NASM, the July total was just over 1 million, as against 905,138 the previous month. Although lines at gas stations in the Washington area began to disappear in the latter part of July, the situation continues to give cause for concern, high gas prices and perhaps general inflation deterred many tourists from traveling hundreds of miles to visit the nation’s capital.

Smithsonian staffs and officials of Tournmobile, the open-air shuttle bus service serving the national Mall area, reasoned that the development of the gasoline crunch in the last weeks and the 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 Tournmobile, 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 Tournmobile 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 early August, said no dramatic upturn was expected during that month.

The big event of July on the Mall—the 10th anniversary of the first lunar landing—drew large crowds to NASM; 250,000 on the actual Apollo 11 anniversary day, Friday, July 20, and about 50,000 the next day. Average daily counts at the Mall 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 American 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 his 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

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 personas of women who have made a social, political or cultural impact on history. Chicago explained that “The Dinner Party” was inspired by the artist’s wish to 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 1½ years so she could 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.

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 600,335 visitors in July compared with 586,493 in June, while at NASM, the July total was just over 1 million, as against 905,138 the previous month. Although lines at gas stations in the Washington area began to disappear in the latter part of July, the situation continues to give cause for concern, high gas prices and perhaps general inflation deterred many tourists from traveling hundreds of miles to visit the nation’s capital.

Smithsonian staffs and officials of Tournmobile, the open-air shuttle bus service serving the national Mall area, reasoned that the development of the gasoline crunch in the last weeks and the 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 Tournmobile, 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 Tournmobile 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 early August, said no dramatic upturn was expected during that month.

The big event of July on the Mall—the 10th anniversary of the first lunar landing—drew large crowds to NASM; 250,000 on the actual Apollo 11 anniversary day, Friday, July 20, and about 50,000 the next day. Average daily counts at the Mall 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 American 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 his 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

By Johnnie Douths

Lillian Kuoatsi, a secretary in NASM's Department of Science and Technology, represented the Smithsonian's Women's Council and NASM at the 10th Annual Training Conference of Federally Employed Women. 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 EI-BAZ, research director of the Smithsonian's National Air and Space Museum, went to the National F.F.A. Convention in Texas where he gave a lecture on deserts and solar energy. He served as the official representative of the Smithsonian at those events, 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 on the Mall. The problems of photosynthesis, factors influencing plant growth, and the measurement of solar radiation in remote and inhospitable places to make measurements of the sun's constant or the rate of energy received by the Earth. Solar stations were established in the deserts of Arizona; Montezuma, Chile; Mt. Bokor in South West Africa; and Mt. Katherine (Mt. Sinai) in the Sinai Peninsula. Its basic data is still being used and re-evaluated by scientists as a way of learning about the sun's effect on the climate and the environment as a whole.

The work of the Division of Radiation Effects is still going on, except for a brief period during World War II when staff members turned their efforts to problems of deterioration of cloth, cardboard and electrical insulation by mold and other forms of fungus. The division is related to emergency rescue equipment that could produce dehydrated 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 30 miles north of Washington, D.C. In its 50-year history, it has had only four directors: S. Bracklett, Earl S. Johnston, Robert Withrow and the current director, William Klein.

Today, the laboratory has grown to 48 full-time scientists and administrative personnel who study various aspects of sunlight and its effects on living things. At any one time, 10 to 15 postdoctoral and postdoctoral researchers also work under the laboratory director.

RBL's 13 full-time scientists pursue a wide variety of basic research (see Torch, Feb. 1977). They are involved in determining the chemical processes that are needed by scientists working in the fields of meteorology, biology, medicine and agriculture.

RBL also has a radioisotopes dating laboratory which is used in the study of biological specimens of interest. In addition, the facility conducts basic research on better ways of dating and measuring radioactive materials.

The diversity of its projects makes RBL a unique laboratory. For example, in 1991, RBL's 13 full-time scientists pursued a wide variety of basic research on solar energy and its effects on living things. They also conducted research on the encroachment of the desert upon arable land, and on the effect of solar radiation on the desert itself.

Many of the RBL's basic research projects may eventually have applications in crop growth and food production. The work of Langley and Abbott would be of great interest in the development of solar energy, but they were not aware of the importance of the solar radiation in the development of solar energy.

The Smithsonian's National Air and Space Museum, 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 Competition this fall.

WALTER H. FLINT, curator of astrophysics 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 flight.
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 it were a first look, but making lists of poss­ ibilities clotted in the new show. "The Smithsonian," opening in stages beginning Sept. 11 at the Cooper-Hewitt Museum.

Several months later on a hot, humid August afternoon, Lisa Taylor, the 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 the world's best natural history museum." 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 come together unless we're trying to pull everything together, to show the Smithsonian is involved in all phases of dai­ ly 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 structure and to allow visitors to see parts set against the full exhibit. The categories are based on daily human needs, among them: ritual and religious objects, food, dress, protection and defense (medical as well as military devices), transportation—A 1934 Ford Roadster will be shown; toys and games; nature (birds, shells, horns, fossils, gems and minerals); measurement and records (portraits as well as instruments). Objects have been selected for design characteristics, historic value and in­ terest to the public. "We will not be show­ ing 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 Koninger and later sent to the Smithsonian under forever the Foreign Gifts Act, solved a major problem "since we obviously couldn't have the Hope Diamond."

The show also will be packed with "fun­ ny juxtapositions"—precious objects, com­ mon ones, funny ones: lunar soil, a Spito Agnew watch, baskets, bowls, a bicycle and a Caroline Kennedy coloring book. "Very interesting, though," Taylor noted, "that the original Mickey Mouse watch with the Shirley Temple doll are not in the collec­ tion.

Highlights planned for the Cooper-Hewitt show include a model of the Castle; drawings designed in 1848 by Castle architect James Renwick for the Regens 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 show. "This is an Ad for an ortho­ chronic and couch."—David Maxfield

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

By Mary Combs

Usually, it takes perseverance and a lot of tracking down to find a valuable 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, stating that a pair of Victorian gates reputed to have come from the Smithsonian in the 1890s. Mrs. Joseph Caldwell, the current owner, thought the gates had been con­ structed for the Capitol originally.

But Goode had done research in prepara­ tion for an exhibition called "The 1876: A Centennial Exhibition," and he immediately recog­ nized 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 356-acre es­ tate in Athens, Va. The gates had fallen victim to a "modernization" of A&I and were sold by auction in 1910. The remain­ ing two pairs cannot be traced.

The estate was sold during the Depres­ sion, but Caldwell took the gates to her Tennessee home in 1940. One pair had been buried by a tree in Arling­ ton, but Mrs. Caldwell put aside the pieces and installed the redundant set in the driveway of the late 18th-century house she has since tak­ ingly restored.

About 1958, after Goode visited her home in Blountsville, Tenn., she agreed to sell the two gates to the Smithsonian. Goode chose Cris Brothers of Bloul­ burg, Md., to restore them. The firm had worked on several Smithsonian projects in­ cluding elaborate metalwork, the Air and Space Museum and the "cathedrals" of the blue white museum 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 muratic acid and sandblasted to remove the rust. Wooden models of mis­ sing pieces have been used to make sand molds, in which reproduction of the stamp and foliage were cast. Fortunately, the wrought iron elements were in good condi­ tion. Genuine wrought iron is just not made now, Cristaldi said.

After the gates were reassembled, they received several coats of paint to pre­ serve 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 Science 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.

"Thick 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 cut­ ting the first lamps 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 ar­ ticles on his field to professional journals.

In 1978, a new mineral species described 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 Controller for October will appear in the Star and in the Washington Post on Friday, Sept. 28.

L’IL SIS . . . William H. Johnson’s painting of 1944 is featured in NCPA’s "Children are Children in American Art" until Sept. 16.
Folklife Festival Returns Oct 3-8

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 building. On Thursday, Sept. 27, through Sunday, Sept. 30, the Folklife in the Museum 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 modern equipment and a pharmacist discussing the development of patent medicines will be added from the Victorian Garden and give animals ethereal qualities. I would liken people to the animal I’m studying. I thoroughly enjoyed doing Beaver Valley, Pa. 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 sometimes I even dream about them. I know I’m far gone when I start to liken the animal to the one I’ve 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. What is your favorite animal to research and write about?
A. The bears, especially polar bears. 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.

Flora smithiantha

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

Q & A

If you ever feel bearish, consider the situation. Emily Rudin, art 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.

Q. How do you translate highly technical 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 sometimes I even dream about them. I know I’m far gone when I start to liken the animal to the one I’ve 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. 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 reading ability, are well-read and often arrive with considerable knowledge about animals. So I don’t want the signs to become too elementary and talk 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 figures and members of the Smithonian 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 smithiantha

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

By James Buckler