Smithsonian Prepares for Papal Visit, Huge Crowds on the Mall

On Monday, Sept. 17, contractors for the Washington Archdiocese began work on the altar where Pope John Paul II will celebrate a Mass on Oct. 7.

The Castle will serve as a backdrop when Pope John Paul II celebrates Mass at 3 p.m. on Sunday, Oct. 7, at an altar erected on the Mall at the footpath junction in front of the statue of Joseph Henry. The Mass will climax a four-day visit to the United States by the Roman Catholic pontiff.

With crowds of up to 1 million persons expected to gather in Washington that weekend, six museums on the Mall will remain open from 10 a.m. to 9 p.m. (instead of closing at 5:30 p.m.) on both Saturday and Sunday.

The nature of the event and the limited capacity of the facilities at the Festival of American Folklife led to the cancellation of the festival's regular programming for Sunday. However, a special program is being planned.

News of the pope's plans resulted in intensive planning sessions involving the Service, the Secret Service and the Smithsonian.

Representing the Smithsonian in a number of planning meetings covering various aspects of the visit were John (See 'Papal Visit,' Page 2.)

Festival Schedule

The 1979 Festival of American Folklife, with its calypso and country music, Vietnamese and Caribbean foods, crafts demonstrations and children's activities, will be interrupted on Sunday, Oct. 7, the day Pope John Paul II celebrates Mass on the National Mall. Regular programming will be renewed for the final day of the festival, Oct. 8. The festival begins Wednesday, Oct. 3, and it is anticipated that attendance will be swelled by visitors arriving early for the papal Mass or remaining in Washington after the Mass.

For a schedule of highlights of this year's folklife festival, see below, left.

1979 Festival of American Folklife
Highlights Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wed., Oct. 3</td>
<td>10 a.m.</td>
<td>Musical medley from the festival</td>
</tr>
<tr>
<td></td>
<td>11 a.m.</td>
<td>Opening ceremonies</td>
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<tr>
<td></td>
<td>1:30-3 p.m.</td>
<td>Medicine show—an old time medicine show like those of the 1920s—with comedians, ventriloquists, magic acts, bluegrass music and a sales pitch by &quot;Doc&quot; Foster. (daily)</td>
</tr>
<tr>
<td>Thurs., Oct. 4</td>
<td>10 a.m.-4 p.m.</td>
<td>Children's Area—children can make cornhusk dolls and costumes for Halloween and the Caribbean Carnival. There will be country dancing, Afro-American and Vietnamese-American games, and Lumbee Indian May Day events. (daily)</td>
</tr>
<tr>
<td></td>
<td>Noon-3 p.m.</td>
<td>Native American architecture—representatives from three Indian tribes build and discuss traditional dwelling structures, showing how each is energy-efficient. (daily)</td>
</tr>
<tr>
<td>Fri., Oct. 5</td>
<td>10-11:30 a.m.</td>
<td>Caribbean music—steel bands.</td>
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(See 'Festival,' Page 4.)

Dalai Lama Welcomed at Freer

The Dalai Lama is greeted at the Freer by Secretary Ripley and E. Richard Sorenson, director of the National Anthropological Film Center, before touring the collections and viewing films about vanishing Tibetian Buddhist culture.

Victorian Gates, Found in Tennessee, Now Reinstalled at A&I

This set of elaborate iron gates, one of four pairs created in 1879 to adorn the entrances of the A&I Building, was reinstalled at the west door in September, after being discovered in Tennessee and returned to Washington for extensive restoration.
SMITHSONIAN NEWS SERVICE
Washington, D.C.
Phone (202) 357-5911

This month marks the beginning of a new feature-story service for newspapers by the Office of Public Affairs. The Smithsonian News Service, as the operation is called, is designed to provide public understanding and awareness of the Institution's scholarly activities in science, art, technology and history.

The service is the brainchild of Larry Taylor, former director of public information, who saw it as a natural outgrowth of existing public information and education activities.

"The Smithsonian News Service is a logical extension of the exhibit, the news service features will go behind the scenes at the Smithsonian. In the sciences and technology, the stories will describe the process and benefits of Smithsonian research. In the arts and history, the stories will describe trends, perspectives and research activities. The stories are aimed at the average newspaper reader and are intended to be lively, entertaining and informative.

Information from the Service will be packaged as a package of four stories, about 750 to 1,000 words in length. It is mailed monthly to 3,300 newspapers, 1,950 weekly newspapers and 1,300 daily newspapers with circulation over 5,000 covering the entire United States.

The stories are by-lined and written by professional writers in the Office of Public Affairs and by information officers at various Smithsonian bureaus. All bureaus of the Smithsonian are included in the service.

The first package of stories contained articles on new directions in contemporary art at the Hirshhorn Museum; trends in recycled buildings, a Traveling Service exhibit; research on probing secrets at the Air and Space Museum; and studies of dolphins at the Museum of Natural History. Two of the stories—on contemporary art and planetary secrets—are accompanied by photographs that are screened for direct reproduction by newspapers. These were prepared by the Office of Printing and Photographic Services.

The Public Affairs staff, Taylor said, welcomes ideas for stories. Staff members should contact OPA staff members Larry Maxfield, in the art and history area, and Madeleine Jacobs, on science and technology subjects, or the information officer for their bureau.

"The Smithsonian News Service grows out of an exciting expansion of Smithsonian efforts to reach out to the people of the United States with its activities," Taylor said.

GOLD MEDAL TO ROSENBERG... Chief Justice Warren Burger, chancellor of the Smithsonian, shares Dorothy Rosenberg's pleasure at her receipt of the Secretary's Gold Medal for Exceptional Service, presented by Secretary Ripley at the Sept. 16 dinner of the Board of Regents. Next day, the Regents adopted a resolution regretting Rosenberg's decision to retire next January, after 25 years at the Smithsonian and 7 years as the Secretary's executive assistant, and praising her "exceptional soundness of judgment, resourcefulness, devotion to ideals of the Institution and, above all, unfailing graciousness."

New Libraries for Developing Countries

Robert Maloy of New York City has been appointed director of Smithsonian Institution Libraries after a 2-year search to fill the position vacant since Dr. Russell Shanks became director of libraries at the University of California at Los Angeles.

Maloy, assistant director for bureau and information services, has served as acting director in the interim.

Dr. Maloy, who began work here on Aug. 27, oversees the operations of the central library, including the Dibner Library and the rare book collection, 10 branch libraries and a major branch of the National Library Service, which provides special services to libraries.

Newspapers and periodicals were established in the 1960's and 1970's as a result of the demand for more coherent and systematic systems of knowledge. The new libraries for developing countries are being planned in countries where there is a lack of information about the world's resources, and particularly about economic, political and social development.

New Library facilities are located in Washington, Maryland, Virginia, New York, Massachusetts and Panama.

Maloy comes to Washington from Union Theological Seminary, where he served as director of the library and professor of history for 4 years. During his tenure, the Seminary library was automated, its buildings renovated and its collections expanded.

A native of New York, Maloy has wide experience as a teacher, an administrator and a librarian. He completed undergraduate work at the University of Dayton in 1956, and received a master's degree from the Graduate Library School at the University of Chicago in 1961. Maloy earned his doctoral degree from the University of Freiburg, Switzerland, in 1966 and continued postdoctoral studies at several Euro­

Discovery Theater

The Smithsonian Discovery Theater opens its new season Oct. 3 with eight different shows. The cast of 18 includes 12 actors (and backstage dancers) of the dancers, the ac­tor, the clown and the singer, plus four superb puppet productions. The season premieres with the internationally ac­claimed puppeteer, Dick Myers, presenting the ageless tale of "Cinderella," with some delightful new surprises. Tickets are $2.25 for adults and $1.75 for children under 12.

Robert Maloy

F М "Papal Visit" (Continued from page 1)

Jameson, assistant secretary for administration; Lawrence Taylor, coordinator of public information; Tom Peyton, director of the Office of Public Affairs; and Walter L. Robert Burke, director of the Office of Protection Services.

In addition to preparing for the public in­flux, the division is monitoring the needs of an anticipated 2,000 reporters and journalists, including 200 to 300 Europe-bound reporters, in addition to cameramen expected to accompany the popes to the United States. Police and security officials said that Jefferson Davis Highway and Wilson Boulevard drives will be closed on Sunday. Independence Avenue will be closed to all but essential traffic.

A 12-story apartment building, 212 high, will be built on the Mall side of Jef­ferson Drive from 14th Street to 4th Street.

The Mall exit from the Smithsonian Metro station also will be closed prior to Pope John Paul II and during the Mass, but the Independence Avenue exit will remain open.

Smithsonian staffers expected at their posts will be limited to essential personnel, including guards, custodians, electricians, other technicians and some public in­formation officers.

For security reasons, windows facing the Mall will be closed, and no one will be per­mitted to the roofs and terraces of any of the Mall museums.

Special arrangements are being made to assure that essential personnel will be able to reach their places of work despite the an­ticipated crush of traffic. Present plans call for shuttle service to the Mall from 1111 North Capitol St., the Zoo and Silver Hill for essential staff.

All Smithsonian parking areas will be closed on Sunday. The garage in the base­ment of the Air and Space Museum will be closed except for occasional essential staff with permits issued in advance.

The Castle will be closed Saturday and Sunday. The personnel of the Visitor Inform­ation and Associates' Reception Center will move to the Communications and Transportation Services Division in the Natural History Building and will be work­ing there in full force to answer public tele­phone queries.

Robert Maloy
Exhibit Design at the Smithsonian

Art Museum Designers: 'Let Art Speak for Itself'  
By Linda St. Thomas

Most museum people would be flattered if you said their work was outstanding or if it were the kind of thing you noticed on entering a gallery. But for designers of art exhibits, such visibility is just what they don't want.

"The way I see it," said Joseph Shannon, chief designer at the Hirshhorn, "an art museum designer's job is not for individuals who want to make a personal statement through their work. The idea is to let the art speak for itself."

In "Calder's Universe," a recent Hirshhorn exhibition, Shannon chose to break with the standard white walls of most museums of contemporary art because, as he puts it, Calder's works called for a more playful treatment than stark white walls would allow. He painted the walls black and brightened up the colors—yellow, red—to intensify the artist's paintings and mobiles.

Designers at the Smithsonian's other art museums—the Freer, the National Portrait Gallery, the Renwick and the National Collection of Fine Arts—share Shannon's viewpoint. Yet each of the five has its own style, its own way of designing exhibits, that gives each institution its own distinctive look.

Mike Monroe, Renwick curator/designer

**Museum Passes Five-Year Mark**  
By Sidney Lawrence

This month marks the fifth anniversary of the Hirshhorn Museum and Sculpture Garden, the institution which transformed one of this century's major private collections of modern art into a dynamic public resource.

The Hirshhorn, which attracted a million people in its first six months, now gets about 1.3 million visitors a year, making it the best-attended contemporary art museum in the country.

The history of the Hirshhorn Museum and Sculpture Garden goes back to 1969, when President John F. Kennedy announced that the Hirshhorn Endowment was established with a donation of 6,000 works of art, with a goal of 10,000 pieces within 10 years.

Ground-breaking and construction began in 1969. Meanwhile, in New York, a fledgling staff was organized to catalog the gift and prepare for shipment to Washington.

The staff, which later expanded to handle the responsibilities of a full-fledged museum, worked long and hard to meet the opening deadline of Oct. 1, 1974. The yearlong inaugural exhibition presented some 900 examples from the collection.

The Hirshhorn's first temporary exhibitions program began a year later with a retrospective of works by contemporary sculptor Flora Raphael Soto. There came the Elie Nadelman retrospective and a series of smaller shows, among them drawings by David Levine. In 1976, the Museum marked the Bicentennial with "The Golden Door," a tribute to immigrant artists and their contributions to American art since 1787.

More than 35 catalogs have been published to accompany Hirshhorn exhibitions, with many written by Museum curators.

The first 5 years have seen continuous expansion of the permanent collection, with more than 1,000 additional works donated by Joseph Hirshhorn. About 130 other donors, mostly private collectors as well, have given some 350 items. Museum purchase has accounted for about 100 additional acquisitions.

The Freer, which opened in April, was a good example of the Freer's authentic, meticolous style of exhibit design. Plastic button-like stands were designed especially for this show so that the lids of the lacquer boxes could be properly tilted toward the visitors. A rope holding an oro, or tiered medical case, was hand-eyed by a curator at home to get just the right shade of purple and the exhibit cases themselves were covered with beige linen which had been stretched so that every thread of fabric was perfectly squared with the base it covered.

Art boxes in the exhibit were displayed flat in their cases, however, because that is the prescribed Japanese style of exhibition for this object. Lawton explained.

At the Renwick, Michael Monroe, a curator who doubles as a designer, also lives up to gallery's exhibitions without using audiovisuals, which he called an "excessive headache in a museum." Working with only 8,000 square feet of exhibit space (compared to 67,000 square feet, for example, at the Hirshhorn), Monroe has managed to display such artifacts as violins, painted furniture, neon signs and stained glass and somehow make them all look appropriate to the building, a 19th-century historic landmark.

"Since the Renwick doesn't have its own collections, artifacts have to be rented from Smithsonians or other museums or collectors," Monroe said. "This presents some problems because I don't get to see the objects until a month before the show and must then figure out how to use them in a meaningful way."

"Ideally, a designer should have a chance to see every artifact in the exhibit and receive the label texts and other information in plenty of time to develop a design plan," Monroe said. "Of course, nothing is ever ideal, but the fewest unknowns we have to deal with the better the exhibit will look to the visitors.

Ironically, even after months of conscientious design work most people don't know that art museum exhibitions are designed. "I guess they think it just happens," Lawton said.

At the Freer, the design of each exhibit is a painstaking process involving the curatorial staff, label editor, conservators and Director Thomas Lawton.

"Our collections are a bit exotic for the average Mall visitor, so for the past 2 years we have been trying to enliven our exhibits by adding new labels, redesigning cases and putting a few plants and sofas here and there," Lawton commented.

The exhibition of Japanese lacquerware, which opened in April, was a good example of the Freer's authentic, meticulous style of exhibit design. Plastic button-like stands were designed especially for this show so that the lids of the lacquer boxes could be properly tilted toward the visitors. A rope holding an oro, or tiered medical case, was hand-eyed by a curator at home to get just the right shade of purple and the exhibit cases themselves were covered with beige linen which had been stretched so that every thread of fabric was perfectly squared with the base it covered.

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Festival Cooking Vietnam-Style

Hang Phan Hoang sits-fries tofu in her kitchen.

By Abby Wasserman

Hang Phan Hoang, a U.S. resident since 1965, grows vegetables in her backyard garden. This is the only thing that is different from many Washingtonians. Her garden, however, is special: She grows herbs and vegetables that are not native to this country. They come from Vietnam.

From small, round cherry eggplants, which she will pick in salt and water, to watermelon, Vietnamese celery and green squash, and many varieties of mint, Hang’s garden is a defense against homesickness. If we have not experienced the wrenching challenges of postwar immigration, we may forget how important our native foods are to us.

The emigrant’s loneliness is assuaged by the familiar: traditional festivals, well-loved music, the smell of familiar foods.

“Every Vietnamese is a vegetable grower,” she said. “They miss home so much. We miss the people, of course, but we miss also the food.”

The bounty of the Hoang’s garden is shared by other Vietnamese-Americans, who buy seeds and vegetables from her. Hang Phan Hoang will demonstrate Vietnamese cookery during the Festival of American Folklife, June 10-24. The cookery demonstrations will be held from 10 a.m. to 5 p.m. in the Folklore in Your Community area at the festival’s Mall site.

It is the Vietnamese custom, Hang said, to tan the garden vegetables—boiled vegetables, tofu (soybean cake) and meats—that are not so salty. During the colder months, Vietnamese chefs cook meat with fish and soy sauces. The fish sauce is made from tiny fresh fish from the sea, salted and fermented at a certain temperature, in big jars for a whole year. The fermented sauce looks like honey and is so rich that it is diluted before use. Washington area Vietnamese-Americans use a Thai fish sauce, since no Vietnamese fish sauce is available here.

Vietnamese soy sauce was also unavailable here until July, when Hoang and her husband, Van Chu, opened a soy sauce factory in western Maryland. The sauce is made of soybeans and sweet (sticky) rice. The rice is steamed and fermented until it becomes sweet, like a sugar. Soybeans are roasted, then boiled and soaked in water for 2 weeks. The top is skimmed daily.

The Vietnamese call this thick combination of fermented rice and soybeans “turbine.”

The Hoangs also produce thin, made of roasted long-grained rice. After roasting, it is ground finely and mixed with sliced cooked meat. It has a smoky, “very, very special flavor.” Turbine, the soy sauce, is served as an accompanying dip for boiled vegetables, fried tofu or thinly sliced rare beef. When served with beef, the sauce is combined with mashed ginger root.

The Hoangs, who lived in Paris before coming to the United States, have three grown children. Three nephews and a niece currently live with the couple. One nephew, a doctor, arrived in Maryland on the September night when Hurricane David hit the Washington area.

During the festival, Hoang will prepare spring rolls (also called imperial rolls). They have a special meaning for her.

“At the beginning of the year, as soon as we saw what was happening to the boat people, I started to make spring rolls and sell them. After we pay the money to make the rolls, the rest goes to an organization (World Vision International) that goes to the open sea to rescue the boat people and take them to land. As soon as we collect about $100, we send it in. In the spring, three to four people make the rolls. The rolls sell for $1.50. They need $1,500 to function 1 day. Our effort is very small, but it is better than nothing,” she said.

Rau ram, a variety of mint used in Vietnamese cooking to flavor beef and chicken dishes, also has significance for her. “When we went from Paris to the U.S., I had a small bunch of rau ram in my daughter’s handbag,” she said. “My friends in Paris gave me a big rose when we left; I kept it on the front of my blouse.”

“The customs people took the rose and threw it away,” she smiled, “but they did not find the rau ram.

The “Fine Arts in America,” by NCFA Director Joshua Taylor, was praised by Paul Teare on WGMS-Radio’s “Comment on the Arts.” Taylor was “a fine choice for authoring a masterly book.” Teare said, “not a wordy tome of art history, but developed from long insights.”

Christopher Lehmann-Haupt’s New York Times review expressed surprise and pleasure at the length and thoroughness of Telling Lives: The Biographer’s Art, edited by NPG historian Marc Pachter. Judging from the length of some biographies, Lehmann-Haupt said, a book about biography itself should be voluminous. “Yet Telling Lives… in only 151 pages long. And it still manages to cover every major aspect of the art that I could think of offhand.” He credited the book’s success to Pachter’s intelligent selection of participants in a symposium upon which the volume was based.

“The Wright Brothers: Heirs of Prometheus,” published by the Smithsonian Press, is a thought-provoking book about aviation and history buffs which should add much to any aviation collection, according to a review in Library Journal. The book was edited by NASM science and technology curator Richard P. Hallion, with contributions from other NASM staff members and scholars.


Biohistory called the book, “a benchmark volume on freshwater wetlands.”

More new books since August


“Ten Years Since Tranquility: Reflections Upon Apollo 11,” by Richard P. Hallion and Tom D. Crowhurst, NASM.


If you have written, edited or illustrated a recently released book, please notify Smithsonian Press Assistant Director Felix Lucas, so that your publication can be listed in T orch.

Convinced

Duck jockey John Dowling, of radio station WASH, read an ad for service and announcement seeking for doctors at NASM so many times that he decided the program must be interesting. Last month he finally gave in and called to Tour Program Coordinator Holly Haynes for information and an interview.
Edison Centennial Hall Opens

Thomas A. Edison, the wizard of Menlo Park who triggered electrical revolution with his invention of the light bulb 100 years ago, is the subject of a major new exhibit at the Museum of History and Technology, beginning Oct. 10 and continuing into 1980. **"Edison: Lighting A Revolution,"** is a contribution to a year of national celebrations and scholarly meetups honoring the inventor, who received 1,093 patents in his lifetime.

Through historic photographs, equipment used by Edison and scientific log books, the exhibition traces the 14-month marathon of experimentation during which Edison and his team of scientists assembled themselves at his "invention factory" in Menlo Park, N.J., and invented the first practical incandescent light bulb. They achieved success in late October 1879 when testing a carbon filament of baked white cotton thread. A lab book notation said, "we have produced a very good light." Other improvements followed, but after that point they knew they had achieved their goal.

Edison was not the first inventor of an electric light. When he began his work, streets in Paris and London were already illuminated by arc lights, as was Wanamaker's Department Store in Philadelphia. The exhibit credits Edison's predecessors but makes the point that his invention brought practical, affordable electric light. When he began his work, there were arc lights, as was Wanamaker's Department Store in Philadelphia.

Edison never married, and he made a will leaving a small fortune to a woman he had known in his teens. The will was challenged, and the fortune went to charity. The exhibit includes photographs of his family and in-laws, and a letter to his mother from one of his associates.

**Energy Discussed**

By Helen Marvel

Just how viable an option is solar energy? Can Americans learn to use energy more efficiently without altering basic lifestyles? Those timely questions and others will be explored in a 7-week series of free public lectures on energy entitled, "Future Power," presented by the Resident Associate Program and the University of the District of Columbia through a grant from the National Science Foundation.

The series begins with the keynote address on Oct. 2, in the Departmental Auditorium on Constitution Avenue, between 12th and 14th streets. Subsequent lectures will take place in Baird Auditorium at the Museum of Natural History. Lectures begin at 7:30 p.m.

The keynote speaker will be Daniel H. Yergin, co-editor of the best-selling book, "Energy Future." This volume, a report of the Energy Project at the Harvard Business School, has been acclaimed in the Wall Street Journal ("a truly magnificent book, which may be the most important contribution yet to the debate") and the New York Times ("the best single examination America's energy problem in print").

The other speakers in the series will be: Walter Sullivan, science editor of the New York Times; on Oct. 9, George Pickering, associate professor of ethics, University of Detroit, on Oct. 16; Earl Cook, dean of econometrics, Texas A&M University, on Oct. 23; Lee Schipper, Energy and Environment Division, Lawrence Berkeley Laboratory, on Oct. 30, and Walter Mead, professor of economics, University of California at Santa Barbara, on Nov. 13.

There will be two speakers: Barry Commins, professor of environmental sciences, Washington University, St. Louis, on Nov. 13; and David Morris, president, Institute for Local Self-Reliance, Washington, D.C., on Nov. 20.

Kids in Museums

The celebration of the International Year of the Child continues at the Smithsonian Oct. 28-31 with "Children in Museums," an international symposium planned by the Office of Museum Programs to examine children's programs in museums worldwide. International meetings concerning educational programs in museums have been held before, but this will be the first symposium to deal exclusively with the role of museum professionals in providing enrichment for children.

About 30 symposium participants in the fields of museum education and administration, exhibit planning, learning and research will participate as keynote speakers, panelists and contributors. Participants will come from the United States, the Netherlands, Sweden, Belgium and other countries.

Each of the topics will be given a day for consideration: interpretive children, children, community, museums and changing societies, and museums as learning environments.

A panel of young people will share impressions of museums they have visited in Washington or their own communities. There will be video and slide presentations, capturing children's verbal and nonverbal reactions to their museum experiences.

The Smithsonian's Office of Exhibits Central is mounting a concurrent exhibition of children's art from China, France and Ecuador. It will be on view in the East Building area of the auditorium of the National Gallery of Art during the symposium. All sessions will be held in the Gallery auditorium located in the East Building.

Anson H. Hines has joined CBCEs as an estuarine animal ecologist. Hines received a Ph.D. in zoology from the University of California at Berkeley and has spent the past 4 years at the University's Santa Cruz campus studying kelp, forest ecosystems and the environmental impact of coastal power plants.

Isabel Brookfield and Thomas Hugh Peterson have joined the Museum of African Art staff to handle public affairs and public information, respectively. Brookfield, a graduate of Wellesley, worked as a freelance photographer, writer and consultant in New York before accepting the position at MAA. From 1971 to 1978, she worked as program director for the New York City Commission for the United Nations and the Consular Corps. Brookfield held jobs in France as a translator for a book on Gustave Mahler and for the Grammophon Aircraft Co. in Paris.

Peterson, a graduate of Harvard University, was director of publicity for a Norfolk, Va., concerts production firm and an information specialist in statistical analysis for the Department of Agriculture. Before coming to MAA, he worked as an editor in Agriculture's Office of Governmental and Public Affairs.

Virginia Mckellogh is the new associate curator of 20th-century painting and sculpture at NCA. Before coming to the Smithsonian, she taught art courses at the University of Maryland.

California Boynton has been appointed controller for the Business Management Office. He has been with the Smithsonian for 11 years, beginning as chief accountant in the Accounting Office and most recently as the Institution's trust funds budget analyst. Before coming to the Smithsonian, he was a partner in a public accounting firm.

Pilar Markley, a member of the communications and marketing staff at DPA, left the Smithsonian to become press and publicity liaison for the Baltimore Symphony.

SMITHSONIAN TORCH October 1979

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

READING IS FUNDAMENTAL ... as part of special activities commemorating 1979 as the International Year of the Child, Reading Is Fundamental Inc. has produced this four-color poster by children's author and illustrator Maurice Sendak. The story of these bengi monsters and the racasically hero, Max, is told in Sendak's best-selling book, "Where the Wild Things Are." RIF is also producing bookmarks with Sendak's illustrations. The postage is paid for orders up to $54 from Reading Is Fundamental Inc., 475 L'Enfant Plaza, Room 4890.
Seashells Hit The Computer

By Thomas Harvey

In the realm of seashells, the conch, cowrie and volutes are considered outstanding for their great beauty of color and design. The Smithsonian Institution has one of the world’s greatest collections of these scientifically important mollusc shell families. When an inventory of its mollusk collection was begun recently, the Museum staff gave a priority to the computerizing of a comprehensive checklist of the holdings.

A selection of the Museum’s conch, cowrie and volutes is on display in its Splendors of Nature hall. For the most part, however, the Museum’s collection of these shells is used for study rather than exhibit. Biologists from all over the world visit the mollusk study collection housed in the east wing of MNN’s fifth floor, for research on mollusk classification, evolution and ecology.

When the collection was originally installed in 1963, there was simple room for the hundreds of steel quarter-unit cabinets in which it was housed. No longer. The acquisition of tens of thousands of new specimens over the past 16 years has made it necessary to quadruple the number of storage cabinets. They are now stacked almost as high as the ceiling.

"With no room left, we look forward to the additional space that the Smithsonian’s Silver Hill museum collection center will provide us when it is completed in the early 1980s," Josephine Rosewater, curator of the mollusk collection, said.

The inventory, one of the preparatory steps for the revision, was carried on under the direction of Museum Technician Donald I. Holte, and with the assistance of Rich Beringer, Alin Duffill, Kathy Gilbreath, Sue Haines, Tim Coffer and Sue Parks—and typists Kathy Flamer and Sherry Ricks are helping.

Sorting through the cabinets, the team enters on computer forms the name of the species, how many specimens of it are in the lot (there may be hundreds) and the lot’s precise geographic locality. This information is then matched against the Mollusk Division’s record books. They are at present estimated 35,000 lots to process in these three families alone, so months will be needed to complete the task.

Before the inventory team began work on this project, it took on another job—check of the entire mollusk collection’s 10,000 type specimens. Type specimens, the most valuable material a museum holds for scientists, serve as vouchers of the dependability of the original species classification. Once the basic data of the Museum’s mollusk collection has been computerized, Rosewater hopes it will be possible to publish the results.

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“We’ve never been able to afford inventories of this size and scope before—much less get the data on a computer," he said.

For the Mollusk Division, the inventory is the first step into a new era of computer-aided classification and computer control. Ever since the 1840s, when the Institution accessioned the first mollusk into its natural history collections, pertinent information—such as name, locality data and collector—was recorded in a handwritten ledger-catalog. There are now 165 of these volumes on the Mollusk Division’s shelves.

“Sometime this summer we’ll catalog our 799,999th specimen lot—and at that point we’ll phase out the old handwritten system," Rosewater said. After that, collection records will be cataloged in a computer.

“With the computer it will be much easier to get information about the collection. In the past, if someone wrote and asked us for information about a particular species of cowrie, we had to look through specimens in one of our cowrie cabinets, find the appropriate species and then copy down the necessary information from the specimen label.

“Now we’ll be able to query the computer, which will print out the information at the push of a button. For the casual researcher, the computer may indicate the size or nature of a particular collection which can then be examined by the researcher in detail. Over a period of years this should save curators and technicians an enormous amount of time and effort which then can be devoted to research activities.”

SI in the Media

By Johnnie Douthis

The salivation operation of the power plant of the newest and largest known Great Lakes steamship, which brought a set of the Indian, the earliest known Great Lakes steamship, which brought a set of thousand oysters to the National History Collections (see September Torch), received wide coverage across the Midwest as a result of stories carried by the Associated Press and United Press International.

By Louise Hull

Yeager Tells How It Was

By Thomas Harney

On Oct. 14, 1947, Charles E. "Chuck" Yeager, flying the Bell XS-1, became the first man to travel faster than the speed of sound. In preparation for the flight, all systems, except for the pintail, had been checked and rechecked. Yeager made the trip with two broken ribs.

"And they hurt like hell," he recalled in a recent interview. "I was hurting when I got on the ground. And I was just a little too do go home.”

Yeager will describe the first supersonic flight at a free public symposium, “Fifty Years of Jet Aviation,” to be held at the National Air and Space Museum, Oct. 26 from 2 to 5 p.m. Other speakers on the program will be: Air Commodore Sir Frank Whittle, speaking on “The Birth of Jet Aviation in Great Britain”; Hans von Ohain on “The Evolution and Future of Aeropropulsion Systems”; Najeh Halaby on “The First Forty Years of Jet Aviation,” and John Steiner on “Jet Aviation Development: A Company Perspective.”

No one was certain what would happen when a plane and its passenger broke the sound barrier together. Many engineers assumed that a plane would disintegrate if it exceeded Mach 1 (around 700 miles per hour).

Yeager wasn’t too worried, though. “I was too busy trying to fly the aircraft, I was confident the plane wouldn’t lose me without warning.” Yeager made a number of practice flights in the Bell XS-1. Each time the XS-1 went over the speed of sound, Yeager kept his hand on the control stick. Nothing happened. Yeager said. After that, Yeager had a 7,000 mile flight in the cockpit of the Bell XS-1, and at 26,000 feet his aircraft would be released. Twice before, he had flown through the sound barrier, he went horseback riding, fell off and broke two ribs. He visited a civilian doctor who recommended that Yeager keep his right arm in a cast for another week.

No way. Secretly, Yeager practiced cutting into the X-1 and found he could execute all the maneuvers to fly the plane except for one: he could not close the X-1’s door.

Yeager confided in Jack Ridley, the flight engineer, who gave him a wire brush handle and showed him how to use it to shut the door.

So, right on schedule, Yeager climbed into the X-1 at 7,000 feet. Several minutes later the plane was released. Yeager pressed the button that released the X-1’s doors. The X-1’s doors were opened.

"With the buffeting quit, I knew I’d done it," Yeager confided in Jack Ridley, the flight engineer, who gave him a wire brush handle and showed him how to use it to shut the door.

So, right on schedule, Yeager climbed into the X-1 at 7,000 feet. Several minutes later the plane was released. Yeager pressed the button that released the X-1’s doors. "But even with the doors open, the plane wouldn’t fly," Yeager said. "I had to pull the nose down."

Yeager’s famous plane can be seen today in NASM’s Milenium of Flight gallery.
Wall St. Crash 50 Years Later

The great stock market crash will be recalled at the National Portrait Gallery and the National Collection of Fine Arts, with the opening of two new exhibitions on Oct. 24—the 50th anniversary of the Wall Street panic. Some consequences of that fateful day already are on view at NCFA, which is showing "Prints for the People: Selections from New Deal Projects." As NPG, "The Great Crash" will focus on the events and factors that swayed the nation from boom to doom. There will be portraits of financiers and high-profile investors whose machinations created the rocky financial framework that eventually fell on the nation. Among the business barons were Samuel Insull, the ebullient genius who initiated one of the era's most intricate pyramid structures, and William Cranford Douglas, the financial wizard who founded General Motors and headed one of the largest investing consortiums on Wall Street.

Also on view will be portraits of the politicians—the correct and the incorrect—and the financiers, such as John D. Rockefeller Jr., who tried desperately to reinflate the prosperity balloon. And 34 original newspaper cartoons lent by the New York Stock Exchange will capture the gallows humor of the period.

The show, which will continue through April 21, is being organized by Beverly Cox, curator of exhibits at NPG; and research historian Fred Voss and Michael Lawson. NCFA will mark the 50th anniversary in "After the Crash," a selection of works largely from its own collection, made during the Depression's early years, mainly by artists who, deprived of a market, kept alive through federal art projects. The 34 paintings and prints in the show, on exhibit through Jan. 13, will illustrate the variety of interpretations, by significant but often little-known artists, of the turmoil surrounding the Depression years.

A selection of works produced by the graphic arts divisions of the WPA Federal Art Project is already on view at NCFA. The exhibit of lithographs, etchings, woodcuts and screen prints will remain on display through Dec. 2.

The graphic arts projects employed—on extremely modest salaries—several hundred artists who produced 80,000 impressions of more than 4,000 original prints, according to Janet Flint, NCPA curator of prints and drawings. Out of the experience, new graphic techniques were developed and established techniques expanded.

"Although there was no attempt to impose a particular style or point of view," Flint said, "a majority of artists chose to concern themselves with the American scene, either urban or rural, rather than a more adventurous modernism."

In spite of the success of many of the projects, there were critics who accused the artists of boodoggling. "As a result, artists found themselves increasingly hampered by time-consuming and out-of-date museum fashions," Flint added. "By the time the project was finally dissolved in 1942, much of the early impetus had dissipated."

Yet many of the graphic artists continued to produce prints, and their work is essential in establishing new printmaking departments in expanding schools across the country.

Twelve Interns Study the Skies

By Arlene Walsh

Twelve young men and women learned this summer what life as an astronomer is like at the Harvard-Smithsonian Center for Astrophysics in Cambridge and the Smithsonian's Mt. Hopkins Observatory in Arizona.

The teenagers, participants in the 1979 Summer Intern Program, learned research techniques while working with astronomers on scientific projects. The program, sponsored by the Smithsonian, Harvard, the Polaroid Foundation and the Arthur D. Little Foundation, is designed to enable each intern to gain a realistic idea of the knowledge, hard work, determination, dedication, frustration and rewards that scientific research entails. Each intern received a $1,000 stipend.

In Cambridge, 10 interns worked on projects that ranged from compiling and investigating historical data on solar behavior to identifying optical counterparts of X-ray sources discovered by the HEAO-2 satellite. They learned methods of measuring the brightness of objects both by photometer and eye, how to calculate data and prepare graphs, and how to organize and prepare tabular data in a format suitable for analysis.

For the first time in the program's 4-year history, two students from Arizona participated at the Mt. Hopkins Observatory.

Radio Smithsonian

Brought to you by WGSM-AM (170) and WGSM-FM (103.5) Sundays at 9 p.m.

Oct. 7 "The Child in America."


Oct. 21 "This Midway...Three heroes of the World War II battle talk back...Fanciful Illustration..."—A discussion of a recent Cooper-Hewitt show.

Oct. 28 "1979 Festival of American Folklore"

Calendar

Diving into a job is more than a figure of speech for diving consultant Joseph Libbey, who teaches Smithsonian courses, technicians and specialists how to get along underwater. Most of Libbey's students are scientists from the Museum of Natural History and the Tropical Research Institute, but other groups are involved as well. Since his initial involvement with the Smithsonian in 1962, Libbey has certified more than 100 Smithsonian employees as divers in connection with their work. Kjell Sandved, who does underwater time-lapse photography, is one of Libbey's graduates. Others have needed diving skills in various archeological projects, collecting marine specimens and cleaning debris from the pools at the Zoo's new Beaver Valley.

Besides teaching diving, Libbey has accompanied teams of scientists on a number of Smithsonian collecting expeditions—gathers specimens and supervises other divers. His primary function as diving consultant is to insure the safety of divers, through training and equipment maintenance, and to keep them informed of new developments in underwater equipment.

Libbey, who in (1963) was the first nationally certified instructor in the D.C. area, works part-time for the Safety Division of the Office of Protection Services. He was interviewed by Torch staff writer Kathryn Linderam.

Q: You must have had some frightening experiences during your diving career. Which one was most unnerving?
A: When I was training New York City transit police officers to use underwater communications units, I went down with them to recover a weapon in the East River and got caught in a sewage outfall, a pipe 16 feet in diameter. All of a sudden, I knew I was in a pipe and didn't know which way the current was moving. If I had gone the wrong way, my air supply might easily have run out before I got to the end of the pipe. Q: How have you had many close calls with marine animals?
A: Not really. I used to hunt sharks, collect underwater equipment and perform diving consultant work for the National Institutes of Health research. Other than those I was specifically looking for, I haven't seen more than 10 or 12 sharks in my 20-year span of diving. I don't fear sharks but they have lots of respect for them. You just have to use caution around dangerous marine animals. You can't ignore them—they're too unpredictable. Barracuda are absolutely harmless. They would only bite inadvertently, thinking a diver was a fish in distress. But basically they are just curious. They look frightening because they can move up to 3 or 4 feet long and swim with their jaws moving to pass water over the gills.

Q: Over the years your diving skills must have been very much in demand. What are some projects you've been asked to do?
A: I've had some unpleasant and unusual assignments. A couple years back, I was down for the Federal Aviation Administration to locate a light plane that had crashed off Norfolk. I found no one in the plane and was able to read off the name and serial number for identification. But I did have to recover bodies when I worked with the Maryland police in the '50s, before the area was an organized marine branch. In 1963, I was one of a group of divers who inspected the wreck of the Italian liner Andrea Doria, which sank in the North Atlantic off the Nova Scotia coast. On another occasion, I drove a car into 70 feet of water in an experiment for work I was doing on escaping from submerged automobiles.

Q: How is the diving course here at Smithsonian structured?
A: It's a basic course of 40 hours over a 10-week period. We hold classes once a year, usually in the fall, with a maximum of 10 people in a group. Classroom work is done on the Mall, and I use the Navy Anauctas Annex pool for diving instruction. Certification is based on regulations of the National Association of Underwater Instructors, a non-profit research and educational institution in California.

Technically, I work for the Smithsonian Institution Diving Board—comprised of representatives from all Smithsonian museums in connection with regulations, programs and anything concerning scientific diving. Certain conditions must be met by each diver who goes out on a project. Travel orders specifically state they must have had a complete physical and an equipment inspection within the last year.

Snuff Box Stolen
A mid-18th-century gold snuff box, containing an 8-carat diamond, the Empress of Russia, was stolen from its display case at NCFA in mid-September. The tiny box, valued at $125,000 to $250,000, was donated to the Smithsonian in 1929 by collector John Gellately.

From September to November, fall gardeners complement the brilliant colors of chrysanthemums, oak's leaves and maple's with their bronze, rust, yellow and pink chrysanthemums. The National Chrysanthemum Society recognizes 13 categories of these popular fall flowers.

Chrysanthemums are now grown throughout the year, thanks to special light requirements. The plants need long days to produce their leafy growth and short days to initiate their flower buds. Florists can simulate these conditions year-round in the greenhouse. Indoor chrysanthemums should be kept moist and cool—60 to 70 degrees—for long-lasting blooms. Chrysanthemums are the mainstay of the Office of Horticulture's displays in the Arts and Industries Building. The office puts out approximately 80 chrysanthemum plants, produced in our greenhouse, every 2 weeks during various parts of the year. This fall the indoor displays will be supplemented by 2,000 Minnwhites and Minnyellows in outdoor beds around the museums.

Fire Prevention
Even a small fire can wipe out valuable and irreplaceable artifacts, records and equipment and present a threat to your personnel. Observe Fire Prevention Week, Oct. 7-13, by using the following checklist.

• Smoke in a safe area and dispose of smoking materials properly.
• Turn off hot-plates and coffee makers five minutes after use.
• Report frayed electrical cords and bad connections.
• Avoid overloading circuits.
• Keep work area neat.
• Inspect machinery and equipment for cleanliness and proper operation.
• Assure good ventilation of combustible fumes.
• Isolate welding and open-flame procedures from combustible items.
• Publicize building evacuation procedures.
• Keep fire doors closed, passageways unobstructed.

‘David’ Closes Zoo Two Days
A donated pine; two smashed fences and a blocked walkway at the Zoo's dorale gazebo enclosure were among damages suffered in the aftermath of Hurricane David's sweep up the East Coast. One employee was injured and the Zoo was closed to the public for 2 days. Repairs will continue in the coming weeks on the 1,500 feet of chain-link, fence damaged by the storm.

By James Buckler
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