

The Torch

A MONTHLY NEWSPAPER FOR THE SMITHSONIAN INSTITUTION

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This is the approved design of the Air and Space Museum's new Dulles Center, to be located on a 185-acre tract at Washington Dulles International Airport in Virginia.

Air and Space prepares for Dulles Center Capital Campaign

By HELEN MORRILL
NASM Staff Writer

Sitting in a crowded hangar in a corner of Washington Dulles International Airport in Chantilly, Va., is the first U.S. space shuttle, the Enterprise. Across the way, in a temporary storage building, is one of the few existing SR-71s, a high-altitude strategic reconnaissance plane, named the Blackbird for its dark titanium-sheathed fuselage and wings.

At the Air and Space Museum's Paul E. Garber Preservation, Restoration and Storage Facility in Suitland, Md., thousands of

air and space artifacts are crammed into a series of buildings built from scrap by Navy Seabees at the end of World War II. Many historic aircraft, some the last of their kind, are crated or sit under tarps, some in structures without climate control.

In 1986, then-Administrator of the Federal Aviation Administration Donald Engen approved the transfer of 185 acres at Washington Dulles International Airport to the Smithsonian so that a state-of-the-art restoration and display facility to house these artifacts could be built. In 1993, Congress authorized \$8 million for the design of the building.

There was, however, one catch. Congress would pay for the design, but private support would be needed to build it.

In 1998, Engen, now director of NASM, is working hard to ensure that the center is built. "One of the reasons I wanted to be director of this great museum is so that I could see this project completed," Engen says. "Until it is, the public cannot see many of the museum's most significant aircraft and spacecraft."

The next step, fund raising to build the center, has begun. A capital campaign staff is in place, and a national cadre of volunteers is being recruited. Sen. John Glenn

(D-Ohio) has agreed to be an honorary campaign chair.

"We need to raise \$50 million in order to break ground in late 2000," Dulles Center Campaign Director Ron Mirenda says. "When that milestone is reached, the campaign will be officially launched. Then, over the next five years, the Dulles Center Capital Campaign will need to raise an additional \$80 million, for a total of \$130 million, to build the museum and get it ready for the public."

Mirenda, who has been in fund raising for 28 years, says he was drawn to this pro-

(See 'Dulles Center,' Page 7.)



A crowd of August visitors looks on as a Tibetan Buddhist monk carefully adds colored sand to a sand mandala at the Sackler Gallery. (Photo by Neil Greentree)

Visits to SI rise by 1.36 million

By MARY COMBS
OPA Staff Writer

The tally of visits from Jan. 1 through Aug. 31, 1998, indicates attendance at the Smithsonian is running 1.36 million ahead of last year, with more than 21.5 million visits counted during the first eight months.

Much of this growth comes from a 1 million-visit increase at Air and Space, where "Star Wars: The Magic of Myth" keeps packing them in. People are leaving with shopping bags packed full, too—as of Aug. 23, sales at the "Star Wars" shop since Oct. 31, 1997, totaled \$2.3 million.

NASM is not the only SI museum that can celebrate a significant increase in attendance. Thanks to the "America's Smithsonian" and "Jewels of Lalique" exhibitions in the International Gallery, the S. Dillon Ripley Center is showing visit counts that

have almost tripled—a 170 percent increase from 1997's January-August figure of 93,389 to 1998's 252,281.

The Portrait Gallery/American Art Building is running almost 120,000 visits ahead of last year—a 44 percent rise.

The Cooper-Hewitt also is seeing more visitors. The almost 96,000 heads counted so far this year represent a 34 percent increase.

"The Sackler benefited from early media coverage of the August visit of a group of Tibetan Buddhist monks," says Susan Bliss, head of the Sackler/Freer Office of Public Affairs. Over a nine-day period, the monks created an intricate 5-foot mandala, or diagram of the universe, out of colored sand. "There seems to be a huge public interest in Tibet and Buddhism, and the gallery was filled with visitors. I was gratified to see

(See 'Visits,' Page 3.)

Owlet sited anew after 113 years

By MICHAEL LIPSKE
Special to The Torch

"I've never felt such a feeling of panic and yet elation," says ornithologist Pamela Rasmussen, recalling a morning last fall when she gazed, only half trusting her eyes, at a long-lost bird perched in a bare tree in western India.

Panic because *Athene blewitti*, the forest owlet that Rasmussen had sought for two weeks from one side of India to the other, might fly off before it could be positively identified and captured on film.

Elation because the chunky, 9-inch-long owl that she was staring at was a species that had gone unseen by any scientist for 113 years. Seven stuffed skins in a handful of museums were all that seemed to remain of a species that several experts had crossed off as extinct.

Fortunately, the forest owlet was not only alive but "absurdly cooperative," says Rasmussen, a museum specialist in the Division of Birds at the Natural History Museum. "It just sat there," she says, while she and a colleague videotaped it for half an hour before another bird finally chased it off. The next day, a second owlet, likely the first one's mate, revealed itself in the same patch of forest.

Coming nose to beak with the long-absent species required days of difficult hunting along forest paths and stream beds. But before leaving for India, Rasmussen had already picked her way down another trail that led through a jungle of scientific deception.

She had been in the final stages of preparing a field guide to birds of the Indian subcontinent (a project of Smithsonian Secretary Emeritus S. Dillon Ripley), when she read an article that raised questions about

the accuracy of bird records made by Col. Richard Meinertzhagen. A British soldier, spy and noted amateur ornithologist in the early part of this century, Meinertzhagen (who died in 1967) was long credited with creating one of the world's best private collections of Old World bird specimens.

The 1993 article suggested, however, that labels on some of his birds were fraudulent. This was unsettling news for Rasmussen. There were more than a dozen kinds of birds for which Meinertzhagen was the only collector claiming to have found that

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Pamela Rasmussen examines a forest owlet specimen in her Natural History Museum office. (Photo by Carl Hansen)

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Around and About SI

As one of the oldest exhibits in Natural History, the Bird Hall has excited visitors to the museum for more than four decades. But in September 1999, the hall will be dismantled to make room for the new Mammals Hall. Discussions are now under way for an alternative location for the bird exhibit.

Lunchtime seminars

As part of its service to employees, the Office of Human Resources' Employee Assistance Program is sponsoring monthly lunchtime seminars on a variety of topics,



Under Secretary Constance Newman and French Ambassador François Bujon de L'Estang helped announce The Smithsonian Associates' "L'esprit de France" at a Castle reception on Bastille Day, July 14. (Photo by Terry McCrea)

such as "Financial Wellness," "Health and Fitness," "Career Advancement" and "Effective Parenting." Employees are encouraged to bring their lunch and join in the discussions. Refreshments are served.

EAP is a free confidential evaluation, referral and counseling service available to all employees experiencing difficulties that could adversely affect their work. In addition to counseling and referral, EAP provides management consultation, staff and management training and education, and various self-help support groups.

The office, located in Room 3046A of the Ripley Center, is open daily from 7:30 a.m. to 5 p.m. For additional information, call (202) 357-3099, or send an e-mail to burnede@ic.si.edu.

Vive la Smithsonian!

The Smithsonian Associates, assisted by the Embassy of France, announce "L'esprit de France," a season of French cultural events and a fabulous benefit gala honoring the culture and history of France.

A highlight of this season is an interview with French film star Jeanne Moreau on Oct. 24. Among the 30-plus events are a lecture on the history of La Place Vendôme, by publisher Alexis Gregory; a top-flight gourmet meal prepared by celebrated Parisian chef Guy Legay; a literature course conducted entirely in French; and a seminar on composer Maurice Ravel.

The Washington Design Center, located at 300 D St. S.W. in Washington, D.C., will be



Archives muscles up

At an August reception at American History's Archives Center, recognizing the donation of some of the papers of bodybuilder and entrepreneur Charles Atlas, are, from left, Vic Boff; donor Jeffrey Hogue, president of Charles Atlas Ltd.; Joe Marino; Archives Center Director John Fleckner; and Tom Manfre. Boff, Marino and Manfre are former students of Atlas. Boff's 1936 Atlas School diploma is in the Archives Center, as are photos of Manfre, bodybuilding's Mr. World in 1953. (Jeff Tinsley photo)

transformed for the gala on Oct. 23. Chandeliers will be suspended in large tents draped in fine French fabrics. Attendants, dressed in period costumes from the Washington Opera, will greet guests. Tickets to the gala start at \$350. Proceeds will benefit TSA's educational programs.

During the Oct. 23 event, gifts will be offered at a silent auction. So far, more than \$100,000 worth of donations have been

received, including items from Chanel, the Hay Adams Hotel, the Hotel Ritz Paris, Christofle and others. Gala sponsors are Brunshwig & Fils, Grand Marnier, the Hay Adams Hotel, the Hotel Ritz Paris, Town and Country magazine and the Washington Design Center.

For more information on TSA's "L'esprit de France," call (202) 357-3030.

'Forest owlet'

(Continued from Page 1)

species in India. "I had to know whether to include all these taxa" in the field guide or rule them out as Indian birds, she says.

To find out, she visited Britain's Natural History Museum in London, where most of Meinertzhagen's collection of tens of thousands of birds now resides. Working with ornithologists there, she examined the colonel's unique India specimens. "Each was either clearly fraudulent or highly suspicious," Rasmussen says.

She discovered that Meinertzhagen had done some of his most successful bird hunting not in the wild but in the museum's specimen cabinets. He was known to boast of his collection's "unique perfection," she says. "One of the reasons that it was uniquely perfect was because he was stealing the best specimens" from other collectors' museum contributions. With Robert Prys-Jones, head of the Bird Section at Britain's Natural History Museum, Rasmussen established that hundreds of Meinertzhagen specimens were birds he filched; some he restuffed and then relabeled with false information.

Of all the ornithological treasures the colonel stole, the rarest was India's forest owlet. Cracking the case required sophisticated detective work.

Rasmussen had found that, of seven known specimens of the owlet in museums, only one was said to have been collected in this century—in 1914 by Meinertzhagen.

Most of the others had been collected in the 1880s by James Davidson, a British official and bird enthusiast stationed in western India.

Working with ornithologist Nigel Collar, of BirdLife International in England, Rasmussen examined the Meinertzhagen owlet at the British Museum. Both experts could see that original stitching and stuffing had been removed from the skin and that new stuffing had been inserted and the bird resewn. Closer study of the specimen and X-ray photographs of it revealed characteristic preparation touches unique to Davidson, a self-taught worker with one-of-a-kind methods for handling bird skins.

Fairly certain that Meinertzhagen's owlet actually had been collected by Davidson, the ornithologists still wanted more evidence. Even though the bird had been restuffed, Rasmussen remembers hoping "maybe, just maybe, there will be a fiber or something somewhere that will tie it to Davidson." Luckily, there was.

Inside a wing, stuffed around a joint, there remained some raw cotton that had turned yellow from fat. Checking the wing of an owl of another species Davidson collected in India, the sleuths found what looked like similar cotton. They sent both samples to the Federal Bureau of Investigation in Washington, D.C., where forensic tests indicated that the two bits of cotton were virtually identical.

"That, along with other clues, just basically put the nail in the coffin," Rasmussen says, noting the improbability that Meinertzhagen would have had access to the same kind of rough cotton Davidson used 30 years earlier. The owlet was a previously unknown, fifth Davidson specimen, presumably stolen from Britain's Natural History Museum by Meinertzhagen and decades later returned to it as part of the colonel's rich collection.

Meanwhile, Rasmussen studied scientific literature on the owlet, including accounts of several searches for the living bird. She concluded that none of those owlet hunts had occurred in the four places where the bird had actually been collected. One well-intentioned but pointless search had focused on the area where Meinertzhagen claimed—falsely—that he had collected the bird.

If nobody had looked in the right places, maybe the owlet still existed, Rasmussen reasoned. Last November, she headed for India with Asian owl expert Ben King of the American Museum of Natural History in New York and with Virginia birder David Abbott. The owlet hunters concentrated on forests near sites where the bird had been collected by Davidson and others more than a century before.

Near the end of their stay, they were searching in foothills of the Satpura Range, northeast of Bombay. By 8:30 a.m. on Nov.

25, they had been in the forest for hours. It was hot and Rasmussen was uncapping a water bottle when King quietly said, "Look at that owlet."

"And terror struck," she recalls. She dropped the bottle. For a split second, she struggled to decide whether to aim her binoculars or video camera at the bird. "It was like this huge decision—'what am I going to do first?'" But there was time to do both, as the forest owlet, missing no more after 113 years, sat tamely in the sun flicking its tail for 30 minutes.

In summer 1998, Rasmussen returned to India and revisited the discovery site. She relocated what she believes are both birds seen in November. She also obtained the first recording of the owlet's distinctive call—the species had been one of the last Indian birds whose vocalizations were unknown—and even watched one bird eat a lizard. With support from the MNH Office of Biodiversity Programs, she also launched a project with the Bombay Natural History Society to study the behavior and ecology of *Athene blewitti*. But nothing she learns about the species seems likely to top the thrill of finding the bird itself. "It is certainly the most exciting bird-related experience I've ever had," she says.

"It was incomparable. And afterwards, we were all just grinning," Rasmussen says, still smiling at the memory of the tail-wagging owlet that flew back from oblivion.

Obituary

Mary Dyer

Mary Dyer, 57, director of the Museum of American History's Office of Internships and Fellowships before retiring earlier this year, died Sept. 1 of cancer.

Ms. Dyer first joined MAH in 1982 as public information officer. She oversaw publicity for exhibitions, including the popular display of artifacts from the television show "M*A*S*H." In 1986, she was appointed director of the Office of Internships and Fellowships.

Prior to coming to the Smithsonian, Ms. Dyer served as deputy information officer at the National Gallery of Art for nearly

eight years. She worked on promotion for such blockbuster exhibitions as "Treasures of Tutankhamun" and "Archaeological Finds From the Peoples Republic of China" and for the opening of the East Building in 1978.

Ms. Dyer, a native of Alliance, Ohio, attended the University of Missouri at Columbia, where she received her bachelor's and master's degrees and, following graduation, taught English. She then served as editor of scholarly books at the University of Missouri Press for five years. She also earned a master's of social work from Virginia Commonwealth University in



Mary Dyer

Richmond, Va., in 1992.

She was a member of the Church of Pilgrims in Washington, D.C.

Ms. Dyer is survived by her brothers, Richard West, of Millers, Md., and James West, and a sister-in-law, Carol West, of Millers.

The Torch

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Comments From the Castle

By J. DENNIS O'CONNOR
Provost

The 150th anniversary tour of "America's Smithsonian" to nine cities in 1996 and 1997 tapped an enormous reservoir of public interest and enthusiasm and was a major factor in expanding the community focus of the Smithsonian.

But community outreach at the Smithsonian is not new. The SI Traveling Exhibition Service has organized traveling exhibitions for 46 years. The Center for Folklife Programs and Cultural Studies has collaborated with communities for more than 30 years. For example, this year a community partnership restaged the Mississippi Delta Program of the 1997 Folklife Festival in Greenville, Miss.

The Smithsonian Associates has booked research talks by Smithsonian scholars and curators in numerous places. SI's Center for Museum Studies has provided professional training to community museums across the country. Partnerships with schools have developed in the Smithsonian Office of Education and the National Science Resources Center.

In recent years, community outreach at SI has achieved a broader range and greater depth through partnerships. SITES' Rural Initiative Program, for example, not only provides traveling exhibits but also works with communities to create extended programs of lectures, forums and community

events. SOE is intensifying its educational reach through collaboration with a Washington, D.C., magnet school and a vastly increased presence on the Internet.

Indeed, entirely new forms of community outreach have emerged with the development of the Internet. In a few short years, the Smithsonian's Website has become a major gateway of information, registering as many as 25 million "hits" a month. Smithsonian museums and research centers are sharing their collections, exhibits and databases through the World Wide Web. The Natural Partners Program of the Museum of Natural History and the Lemelson Center of the Museum of American History are reaching schools and communities through the Internet, as well as through satellite feeds, CD-ROMS and videos.

The Affiliations Program is SI's newest community initiative. Its goal is to share Smithsonian collections, staff expertise and program resources with communities across the nation. Affiliations will provide the long-term loan of objects to new or existing community museums, and relationships will be established that can sustain multifaceted programs over an extended period of time.

The evolving affiliation with the Miami Museum of Science is one example of such community-building. The museum is creating an expanded science center and working with MNH to explore a range of exhibit, research and program possibilities

that will link with communities not only in the United States but also throughout the Americas.

Community programs in recent years have become increasingly collaborative. In early October, the Affiliations Program, for example, will convene a roundtable discussion with leaders of different affiliate organizations to get feedback, assess projects, exchange experiences and build networks.

Outreach to ethnic communities also is swiftly growing. The Center for African American History and Culture has organized a series of exhibitions, reaching out to artists, scholars and others in African American communities nationwide. The new Center for Latino Initiatives has plans to work with communities to organize exhibitions and programs that will reach new audiences in Latin American communities. SI's Asian Pacific American Program is building community networks through partnerships with four major museums.

Community outreach at the Smithsonian



J. Dennis O'Connor

has solid experience behind it, yet expanding the scope and reach of community programs involves challenges, risks and opportunities. Evaluating community partnerships will be the subject of the Smithsonian Council meeting in Washington, D.C., from Nov. 5 to 7. The 25-member council will host a series of panel discussions with scholars, community leaders and staff to explore community needs, conditions that facilitate strong relationships and program results. A panel of four outside community leaders who have worked with the Smithsonian will share their experiences, suggestions and insights.

The expanding community focus at SI will become an even more defining characteristic of the Smithsonian in the next millennium. Our 150th anniversary drove home the superlative reputation the Smithsonian enjoys among citizens. Our many new initiatives show that the Smithsonian is a catalyst for museum- and community-building.

At the same time, we have created mechanisms for responsive partnerships and timely program evaluations that balance and temper program growth with community voices and perspectives. As a result, the public can view the Smithsonian not only as a national treasure house but also as an accessible educational center and trusted partner in helping raise the quality of learning.

SI Peru project: Model for conservation, development partnerships

Smithsonian Provost J. Dennis O'Connor returned from a recent trip to Peru with high praise for the efforts of the Smithsonian's Institute for Conservation Biology and the Museum of Natural History's Smithsonian Institution Monitoring and Assessment of Biodiversity Program.

"I am very impressed," O'Connor says of the biodiversity assessment and monitoring project that ICB and SI/MAB initiated in the Camisea region of Peru in conjunction with the development of natural gas reservoirs by Shell Prospecting and Development Peru and Mobil Exploration and Production Peru Inc.

For the last two years, the biodiversity project has been documenting Camisea's richly diverse life forms and providing environmental recommendations for the development of gas resources. "This unique partnership is shaping up as a model for conservation and development agreements around the world," O'Connor says. The project is being phased out because Shell and Mobil, the primary supporters of the project, are ceasing work in the area.

"We are disappointed to see this important project come to a halt," says Tom Lovejoy, counselor to the Secretary for biodiversity and environmental affairs and currently on detail as an environmental officer at the World Bank, in Washington, D.C., who also visited the project. "But we are extremely proud of the Smithsonian's work in this pristine rain forest. As destruction of the tropical rain forest continues worldwide, it is vitally important that conservation and development entities band together in partnerships that focus on environmentally sensitive development of resources."

O'Connor and Lovejoy met with high-ranking government, private sector and nongovernment officials during separate trips to Peru. Government representatives strongly indicated that the high standards and exemplary approaches adopted by the project should be maintained regardless of which companies take over the development of Peru's natural gas resources.

Smithsonian researchers found that the Camisea region is an amazingly rich storehouse of plant and animal species. Camisea ecosystems support life that is as varied and abundant as nearly any other place on Earth.

During the project, ICB and SI/MAB staff trained a cadre of scientists and junior

biologists from Peru to ensure continuity of biodiversity assessments and related work for conservation management in Peru. Additional program goals included training and working with natives, preparing educational materials for native communities, and initiating a partnership with Peruvian national organizations and international parties to create a national biodiversity research and training center.

Shell and Mobil went beyond the environmental requirements of the Peruvian government in seeking the Smithsonian's help and that of other national and interna-

Under the agreement with Shell and Mobil, ICB and SI/MAB initiated a comprehensive assessment of biodiversity in the Camisea region. The project was designed as an adaptive management process in which biological information gathered at the proposed well sites and pipeline routes was fed to managers making well-site and other decisions.

The first step was a rapid assessment of the Camisea and Urubamba rivers, followed by an international planning workshop in Lima, Peru, with more than 60 participants. Then, researchers conducted biodiversity

more than 50 multidisciplinary scientific experts in the field.

What turned out to be the last phase of the project was started in June, when the research team began the biodiversity assessment of 10 sites along the proposed pipeline route from the Apurimac River to the Camisea region. One main goal of the pipeline assessment was to detect sensitive habitats that should be avoided in constructing the pipeline.

The wealth of information gathered at Camisea contributed to landmark decisions, the most controversial being a no-roads policy. Shell and Mobil managers made this decision after results of the first assessments indicated a tremendously rich biodiversity in the region and many intact ecosystems. The companies also decided to bury the pipeline in as narrow a corridor as possible and then re-forest the corridor. Another important decision was made to relocate the gas processing plant after researchers pointed out that the proposed site was an environmentally sensitive area. These results are clear examples of adaptive management at work.



Tom Lovejoy, right, listens as a staff member of the Institute for Conservation Biology and the Museum of Natural History's Smithsonian Institution Monitoring and Assessment of Biodiversity Program discuss his work in the rain forests of the Camisea region of Peru. (Photo by Francisco Dallmeier)

tional organizations to make the Camisea project as environmentally sensitive as possible, says Francisco Dallmeier, SI/MAB director. The companies were very receptive to advice on siting facilities, minimizing impact and other issues.

Shell and Mobil obtained a license agreement with Peru in May 1996 to conduct appraisal activities in Camisea. The companies faced a July 15, 1998, deadline for committing to a second phase. They were unable to do so, after they and Peruvian authorities could not find solutions to crucial issues related to the introduction of Camisea gas into the Peruvian market.

assessments at three of the appraisal well sites and along the Camisea and Urubamba rivers. One of the objectives was to determine the most appropriate place for a proposed gas processing plant.

In early 1998, the program conducted two workshops in Washington, D.C., and Lima. More than 100 scientists gathered to discuss and standardize research protocols for the pipeline route assessment. Twenty-four researchers from Peruvian universities and museums attended an intensive six-week training course after the workshops. Those participants then joined the existing Peruvian and international research team of

'Visits'

(Continued from Page 1)

that the crowds stayed to look at art after they had watched the monks at work," Bliss says.

As a result, the Sackler Gallery logged in 35,449 visits in August, the gallery's highest monthly attendance in six years. (The tally back in August 1992 was 45,115.) Sackler attendance is up 26 percent for the first eight months of 1998, at just over 154,000. The Freer Gallery also saw a respectable 11 percent increase, to more than 242,000 visits.

Visits to the Castle and the Visitor Information and Associates' Reception Center remain virtually unchanged, at more than 1.39 million.

An August report from the Washington, D.C., Convention and Visitors Association indicated that tourism was up all over the nation's capital this summer. The report attributed the increase to a strong economy; a trend to shorter, more frequent family vacations; good weather; and low gasoline prices.

Reliable Source ~ Cotton, Marilyn Monroe and seriemas

Staff from the American History Museum and the Office of Physical Plant's Horticulture Services Division are hoping for a good cotton crop this year, according to MAH Education Specialist Tim Grove and OPP Horticulturist Walter Howell. As part of a collaborative project, cotton grown by Horticulture in a bed on the Mall side of MAH is being used inside the museum in hand-operated cotton gins.

"We do quite a lot about cotton-ginning," explains Grove, noting that staff and docents use the cotton in working gins in the Hands On History Room, where there are wall texts with oral histories about picking cotton. Cotton also is used in a mobile cart in the Agriculture Hall. "Docents often meet visitors who have had firsthand experiences picking cotton," Grove adds.

The project came about after the 1997 Folklife Festival, when "we saw that there were cotton plants out on the Mall for the Mississippi Delta program," Grove says. After the festival, Grove and Education Specialist Heather Paisley-Jones asked that the containers of cotton plants—which were grown by the Horticulture greenhouse staff—be brought to the MAH terrace. This year, Howell planted cotton in the bed and expects to harvest 5 pounds of cotton by the end of September.

GI's eyes

A recent acquisition by the Portrait Gallery has been the subject of feature stories by both the Boston Globe and NBC's "Today" show. The photos were neither taken by a professional nor elaborately posed. That is what makes them remarkable, says Mary Panzer, curator of prints and photographs at NPG.

The photographs are captivating images of actress and singer Marilyn Monroe, taken by Springfield, Mass., resident David Geary, in Korea in February 1954, when Monroe gave a series of concerts for Amer-

ican GIs. The photos came to the collection with a routine phone call.

"Dave Geary called me last year about some pictures he had taken of Marilyn Monroe in Korea and asked if I wanted to see them," Panzer says. "Frankly, I didn't expect too much, but when the envelope arrived, I was bowled over. The pictures were just what he promised; some of the best portraits of Monroe I'd ever seen."

The stage, the backup singers, the servicemen in the audience and Monroe's



Telescope progress

On Aug. 6, the mirror cell that will hold the Smithsonian Astrophysical Observatory's new telescope mirror was moved by truck to the summit of Mount Hopkins in Arizona. The photo at right shows it being lowered into place and installed at SAO's Whipple Observatory. After the cell is tested, the mirror, which is 21 feet in diameter, will be moved to the summit and installed. The telescope is a joint project of the Smithsonian and the University of Arizona. (Lorie Stiles and Julieta Gonzalez photos)

vivid expressions are all visible in the photos. "You feel like you're right there," Panzer says.

It didn't hurt that Geary had a second-row seat. Appearing on "Today" in August, Geary explained that he served as a medic during the Korean War. When military police in the front rows saw him walk by, they yelled, "Hey, Doc! Come sit with us!"

What makes the photographs even more interesting is that Geary "wasn't there as a photographer, to take pictures to sell or on

assignment," Panzer asserts. "You feel like you're seeing a Marilyn Monroe you've never seen before." Geary kept the photos carefully stored in a shoe box all these years, because "he has always loved a beautiful girl, and Monroe's beauty made him happy."

Panzer notes that Monroe later described her performances in Korea as a high point, saying, "It's the first time I felt like a star in my heart."

"What these portraits give us," Panzer adds, "is Monroe as seen by one of the guys who made her feel that way."

Geary decided to give the original slides of Monroe to NPG after friends at a Springfield bar he frequents suggested he contact the Smithsonian. "Geary had no personal motive in giving the pictures to NPG; he just wanted to put them where the most people could see them," Panzer says. "This was just his chance to make a contribution."

Since acquiring and displaying the pictures, Panzer has received calls from several people with interesting stories to tell about Korea—and even artifacts to share. The acquisition "has opened the door to many opportunities, and I am grateful to Dave Geary for realizing that SI is where these things belong."

Several of Geary's Monroe photos are part of the "Recent Acquisitions" exhibition, on view at NPG through Jan. 24, 1999.

Hatchlings

The Zoo's Bird House has been the scene of numerous hatchlings this summer.

Among the new members are two red-legged seriemas, hatched on June 28. Sara Hallager, the keeper in the Bird House who maintains the North American Regional Studbook for the species, says this bird species has been in the Zoo's collection since 1890, but this year marks the first hatching.

SI People in the News

Stanley Rand, senior scientist emeritus at the Smithsonian Tropical Research Institute, recently was awarded the first Henry S. Fitch Award by the American Society of Ichthyologists and Herpetologists at their meeting in Guelph, Ontario, Canada.

Office of Protection Services Security Manager **Lawrence Chatman**, Sgt. **Lee Graves** and Program Analyst **Mike Schultz** were honored recently as members of Komen Toastmasters of Southwest Washington. The club was awarded the President's Select Distinguished Status Award by Toastmasters International for ranking first among 3,000 other clubs in its membership category.

Schultz was club president, and Chatman was vice president of membership during the period for which the award was given. Schultz also was named Club President of the Year by Toastmasters International. He was cited for "leading his club to excellence...increasing attendance and improving the value of the Toastmasters Leadership Institute."

Marian Yoshiki-Kovnick, archival technician at the West Coast Regional Center of the Archives of American Art, co-authored *The Encyclopedia of Women Artists of the American West*, published by the University of Texas Press.

Von Hardesty, curator in the Department of Aeronautics at the Air and Space Museum, recently completed a research fellowship at the Russian Centre at St. Antony's College, Oxford University, England.

Susan Yelavich, assistant director for public programs at Cooper-Hewitt, was an invited participant at a think tank called High Ground, organized by designers Katherine and Michael McCoy and held at their studio in Buena Vista, Colo.

American History

David Shayt, museum specialist in the Division of Cultural History, recently presented a paper, "Western Bells in Sri Lanka: 400 Years of Ringing," at the 11th World Carillon Congress, held in Leuven, Belgium.

Several staff members from the Division of Science, Medicine and Society contributed articles to the 1997 issue of *Caduceus*, a humanities journal for medicine and health sciences. The issue was titled "150 Years of Collecting Medical History at the Smithsonian Institution."

Curator **Ray Kondratas** served as guest editor and wrote the introduction and articles on medical imaging and scientific medicines. Curators **Patricia Gossel** and **Terry Sharrer**, museum specialists **Judy Chel-nick** and **Diane Wendt**, Museum Technician **Eric Jentsch**, Historian **Katherine Ott** and Research Associate **Philip Spiess** also contributed to this journal, which is available at the MAH Shop.

John Edward Hasse, curator in the Division of Cultural History, presented one of the keynote lectures, "The Triumph of American Music," at the Chautauqua Institution, in Chautauqua, N.Y., a summer center for the arts, education, religion and recreation.

Alonzo Smith, scholarly research specialist for the Program in African American Culture, spoke at the central office of the Montgomery County Public Schools on historically black colleges and universities in Maryland, during an event commemorating George Washington Carver Junior College, the only historically black college in Montgomery County, Md.

Carolyn Long, collections conservator for the Preservation Services Department, authored "Folk Gravesites in New Orleans: Arthur Smith Honors the Ancestors," an

article featured in a special issue of Indiana University's *Folklore Forum* titled *Folklore of Death and Burial*.

Helena Wright, curator in the Division of Information, Technology and Society, received the Society for Industrial Archaeology's General Tools Award for "sustained, distinguished service." She was recognized for her role in international industrial heritage efforts and advocacy of visual evidence in the study of material culture.

American Art

Deputy Director **Charles Robertson** has been appointed by Washington, D.C., Mayor Marion Barry and confirmed by the Washington, D.C., City Council for a third three-year term on the Washington, D.C., Historic Preservation Review Board.

Deputy Chief Curator **Lynda Hartigan** was featured in the September/October issue of *Country Home* magazine as one of 75 stylemakers "whose zest and imagination define American country style at the end of the century."

Jeff Gates, head of the Office of New Media Initiatives, had his personal Website, www.tmn.com/jgates, picked as Best Website, in *Baltimore* magazine's August 1998 "The Best of Baltimore" issue.

Stefano Scafetta, senior conservator, gave a talk at the National Gallery of Ireland in Dublin on the "Conservation of 19th-Century American Paintings" in American Art's permanent collection.

Katherine Manthorne, academic programs coordinator, gave a talk, "Whitman's Democratic Vistas and the Changing Role of the Landscape: 1860-1880s," during the conference "Environment, Landscape and Their Reproduction in 20th-Century America," at the Centro Studi Americani, Rome.

George Gurney, curator of sculpture,

was a member of the jury for the annual International Platform Association art show, held in Washington, D.C.

National Zoo

Eugene Morton, senior wildlife biologist at the Conservation and Research Center, was awarded the Alumni Citation at Denison University in Granville, Ohio. The award is presented to people who have achieved recognized leadership among their peers through outstanding contributions and services to the professional, civic, business or religious life of the nation.

Don Nichols, associate pathologist, presented a talk at the Brown Tree Snake Research Symposium in Honolulu on his research on the effects of paramyxovirus infections, potential biological control agents, on brown tree snakes.

Biologist **Melanie Bond** chaired a session on "Great Ape Captive and Medical Management" during the "Great Apes of the World II" conference held in Kuching Sarawak, Malaysia.

Theodore Grand, research associate in the Department of Zoological Research; **Edwin Gould**, former NZP curator; and **Richard Montali**, head pathologist, published "Structure of the Proboscis and Rays of the Star-Nosed Mole, *Condylura cristata*," in the *Journal of Mammology*.

Museum Specialist **Trooper Walsh**, Animal Keeper **Roger Rosscoe** and **Jim Murphy**, research associate, all of the Department of Herpetology, co-authored "21st-Century Conservation of the Komodo Dragon: A Lost World Relic in Modern Times." Their article appeared in the July/August 1998 issue of *Reptile and Amphibian Magazine*.

—Colleen Hershberger

Profile ~ Roslyn Walker: Growing in a new direction with AfA

By JO ANN WEBB
OPA Staff Writer

The daily 25-minute walk from her apartment in Southwest Washington, D.C., to the African Art Museum gives Roslyn Walker time to commune with nature and to think—without frequent interruptions, hectic meetings schedule and demands for her time, both from staff and the public. As director of the museum, her time is no longer her own. But each morning, and for those brief minutes, she has time for herself. And she loves it.

Walker says that taking over the directorship of the museum a little more than 1½ years ago, after the sudden death of former director Sylvia Williams, has been a wonderful, as well as exhausting, ride. “And even overwhelming at times,” she admits. As a curator in the museum for 16 years, she had only been concerned with *her* contribution to the museum. Now, she must be concerned with everyone’s contribution.

“That’s a heavy responsibility,” Walker says. The recent death of the museum’s chief curator, Philip Ravenhill, has been an added hardship and loss.

“The view from the Director’s Office is quite different from that of a curator,” she adds. “I had been a director of a museum before, but never of an institution with such a large staff and with such importance to the world.”

Learning to balance her responsibilities with her private life has not been easy. Walker speaks of long hours and weekends spent at the museum and hardly any time for family and friends. However, that is changing as a result of her participation in an intense, three-week museum management institute, sponsored by The Getty Foundation and held at the University of California at Berkeley.

Just back from her trip, the Memphis, Tenn., native looks refreshed and appears calmer. “I’ve come back rejuvenated and energized,” Walker says, smiling. “I’ve learned to pace myself better, and I hope to work smarter, so that I can do justice to everyone who wants my attention—the public, the museum staff and personal



Roslyn Walker on the staircase of the African Art Museum (Franko Khoury photo)

friends. I am trying hard to practice what I learned. Knowing how and when to prioritize and delegate tasks is critical to being an effective leader. Lucky for me, I’m surrounded by very talented and dedicated people here in the museum.

“The museum is at a crucial stage in its evolution,” she continues. “Sylvia’s priority was to build a world-class collection of African art and to get the museum on its feet as the *National Museum of African Art*. She achieved that goal. Our museum has a sterling reputation for excellence in its collections and exhibitions in the wider world.

“Now,” she adds, “we have to reach out

to that same world in another way—through traveling exhibitions and educational materials. We want to share the museum’s collections with the wider world, particularly under-served communities. “Even before her death, Sylvia spoke of taking the museum ‘off the Mall’ and sharing its collections with a wider audience,” Walker says. “I want to make it happen during my tenure.”

Another of Walker’s goals as director is to build a closer, more collaborative relationship between its Education Department and the curatorial staff. It is only through this union, she believes, that AfA can develop first-rate programs and exhibitions.

Speaking from experience, Walker talks about how she recently collaborated with Assistant Curator of Education Veronika Jenke on the exhibition “Olowe of Ise: A Yoruba Sculptor to Kings,” which Walker curated. As a result, there was an effective and fun activity room, as well as wonderful resource materials in conjunction with the exhibition.

In discussing her vision for the museum, Walker refers often to conversations she had with Williams about the direction of the museum.

Williams, Walker says, was more than her supervisor; she was a mentor and friend. “She is with me all the time,” she says, gently stroking a brass bracelet that once belonged to Williams, which Walker wears every day. “Charlton, her widower, generously, thoughtfully and kindly gave it to me after Sylvia’s death.” It was the first gift that he had given Williams when they were courting.

While a curator, Walker sat on the search committee that interviewed Williams for the directorship. Little did she know that, years later, she would walk the same path.

Although Walker misses Williams tremendously, she says that she is not trying to fill her shoes. “There was only one Sylvia Williams,” she says. “I can’t be her, nor would I want to be. Our styles are very different. I just have to be the best that I can be as me. That is what she would demand of me if she were alive.”

Walker feels blessed in her 54 years to have achieved in life most of what she wanted to do. “I suppose I should never complain,” says Walker, who was raised by an aunt and uncle because she and her older sister, while still teen-agers, lost both their parents. “I am doing work that I love. I wanted to do museum work, and this [directorship] has far exceeded any expectations I had. I am living out my dream and feeling very privileged.”

This is a time of growth for Walker—and the museum. “It is a time for refining our foundation in order to make new and wonderful things happen, which will make those who have gone before us very proud of what we have done with the legacy.”

Q&A ~ Judith Throm: Tapping Archives of American Art’s riches

As chief of reference services at the Archives of American Art, Judith Throm is responsible for helping researchers find their way among the more than 13,000 linear feet of material maintained by the Archives in offices in the American Art/Portrait Gallery Building and at 1111 North Capitol St. in Washington, D.C. Inquiries arrive daily via e-mail, telephone, regular mail and researchers visiting in person. After 26 years at the Archives—Throm began as a volunteer in 1972—her memory of the materials there has become one of the Archives’ valuable research tools.

Office of Public Affairs staff writer John Barrat interviewed Throm in her office on the balcony in the AA/PG Library.

Q. How does an archives of artists’ papers differ from other repositories of papers?

A. People who have worked in other archives and then come to work at the Archives of American Art often remark that the papers of artists are some of the most interesting papers they have seen anywhere. Artists are friends of writers, theater folk and musicians; they are creative and imaginative, and frequently their personalities touch the extremes of humor and gloom.

For example, Alexander Calder comes across in his papers as a wonderful bear of a man, a wonderful human being possessing an almost childlike joy. You wish you could have sat down and had dinner with him.

Marsden Hartley, a second artist whose papers are here, was always writing to his friends about his complaints and ills. To him, things were never quite like they

should be. Artists’ papers reveal their personalities.

Q. What types of researchers and requests do you handle on a given day?

A. Students doing dissertations, art appraisers... we get photos of paintings sent to us asking us to ID the artist. We get many requests from book publishers for photos of items in our collection. I got a call yesterday from a conservation firm working on murals in the Boston Public Library. They wanted photos of the murals as they looked when they were first done. Another man recently came looking for information on ship figureheads.

I also frequently get calls from out-of-town researchers inquiring about information at the Archives and whether or not it is worth their while to come to Washington, D.C., to do research. In those cases, I go into the storage area, pop the tops on some boxes and do a little investigating for them.

Q. Describe your work as chief of reference services.

A. Essentially, what I am paid to do is conduct treasure hunts. Every month, we find perfectly lovely things in our collection that we didn’t know we had. My virtue here is that I have been with the Archives such a long time that I have stuck my head into just about every box we have.

Not long ago, a gentleman from Switzerland came to us looking for information on 19th-century materials used by artists. First off, I found him a letter from painter John Singleton Copley with a recipe for his varnish. Sometime before, I remembered seeing among the papers of a man named John

Goff Rand the patent and prototype for the collapsible paint tube. It struck me then, because it is also the prototype for toothpaste tubes. When I showed the patent to the researcher, he was astonished because it was exactly the type of thing he was looking for. “I can’t believe it,” he said. “Look, my hands are shaking!”

I always tell my staff that we have really succeeded in our jobs when we get researchers together with materials they needed but didn’t know we had.

Q. What advice might you give to a

researcher visiting the Archives for the first time?

A. Doing research at this archives does not consist of going to a computer and typing in “Winslow Homer.” A researcher must be a detective. There are many pockets of information here that can only be found by following all those little threads and finding out if they are worth pursuing. Because the Archives has so many papers, we will never be able to catalog every item. If the artist you are researching doesn’t have a file here, find out what commercial art gallery or dealer might have carried that artist’s work. Perhaps the owner of the gallery established a relationship with your artist. Research is something that unfolds, it’s a picture that opens up before your eyes.

Q. What do you like most about your job?

A. I love to resurrect neglected collections among our holdings. The Catch-22 of an archives is that, if you don’t catalog a collection, people don’t know you have it. If they don’t know you have it, they don’t use it. And if people don’t use it, then it doesn’t get thoroughly cataloged.

Q. The AA/PG Building is soon to be renovated. Where are the Archives’ offices moving?

A. Sometime around Thanksgiving, I think we will be moving to offices at L’Enfant Plaza. This will be a temporary hardship for our researchers, because now we are in close proximity to the AA/PG Library, photo and slide archives and, of course, the many paintings by American artists hanging in the other end of this building.



Judith Throm (Photo by John Barrat)

Spotlight ~ 'Beyond the Maine,' sunset of old Spanish empire

By BRENDA KEAN TABOR
Special to The Torch

What do a well-known suffragette who was the first woman member of the U.S. Civil Service Commission and a little-known military photographer have in common? They both took photographs in the Caribbean and the Philippines shortly after the Spanish-American War; the photographs are now in the Natural History Museum's National Anthropological Archives.

A selection of images by Helen Hamilton Gardener and Charles Edward Doty was recently compiled by NAA and the Smithsonian Center for Latino Initiatives into a traveling exhibition, "Beyond the Maine: Imaging the New Empire," the first exhibition for both offices.

This Hispanic Heritage Month exhibition coincides with the centenary of the Spanish-American War of 1898. The United States declared war on Spain on April 25, 1898, after the sinking of the Battleship Maine in Havana harbor on Feb. 15, 1898. The war ended with the Treaty of Paris on Dec. 10, 1898, which ended Spain's control over Cuba, Puerto Rico, the Philippines, Guam and other islands. The exhibition is on view in Room 3111 of the Ripley Center through Oct. 13.

Gardener and Doty never met, but each visited the Caribbean and the Philippines soon after the hostilities of the Spanish-American War ended. Doty, a professional photographer, enlisted in the Army Corps of Engineers and, in 1899, was sent to Havana to take photographs that would help with the mapping of fortifications. He left the Army shortly after his arrival in Cuba but continued to work for the United States as a contract photographer, taking more than 500 photographs of streets and forts and the impact of the U.S. military in Cuba. He also took photographs of people, traditions and the social conditions on the island.

Gardener went to Puerto Rico and the Philippines on a six-year, around-the-world honeymoon, but she was no ordinary tourist. Gardener was an intellectual, having studied biology, medicine and sociology at Columbia University. A well-known author of fiction and nonfiction, as well as a suffragette who held office at the highest echelons of that movement, she married her second husband, Selden Allen Day, in 1902.

Gardener's husband commanded U.S. troops in Puerto Rico during the Spanish-American War, and he began their honeymoon by taking his bride to the scene of his triumphs. Gardener took along a camera, which she used to document life and social conditions she encountered as they traveled. The couple also visited the Philippines on their journey. Gardener's photographs, which she intended to use to illustrate lectures in the United States, were donated to the Smithsonian after her death in 1925.

"This is an exceptional opportunity to view the old Spanish empire at its sunset, as it was seen by two contrasting American personalities of the age," says Miguel Bretos, senior scholar at the Center for Latino Initiatives and one of the curators of the exhibition. "Doty and Gardener have left us a compelling testimony of people and places that became, and remain, part and parcel of the American experience."

The spark for the exhibition began when National Anthropological Archives Director John Homiak came across a trove of Cuban photographs taken by Doty while delving into the Archives on a different project. It is a prime example, he says, of how "sometimes, when helping researchers and looking through the stacks for one thing, you happen upon another."

In 1996, many researchers, including Bretos, were looking for materials to use for projects commemorating the centenary of the Spanish-American War. "Doty's glass plates, labeled 'Cuba,' jumped out at me," Homiak says. When Bretos visited the



Charles Doty took this photograph of water carriers in Havana.

Archives, Homiak pointed out the Doty materials to him. That summer, an undergraduate intern in Bretos' office, Jose Salazar, examined the Doty holdings and produced a catalog.

"I was so fascinated by the beauty and importance of the materials," Bretos says, "that I wrote an article, 'Imaging Cuba Under the American Flag: Charles Edward Doty in Havana, 1899-1902,' that appeared in the Cuba Theme Issue of the Journal of Decorative and Propaganda Arts."

Meanwhile, Milagros Flores Roman, a historian with the National Park Service in San Juan, Puerto Rico, had also visited NAA in search of images from Puerto Rico. She was not only amazed by the wealth of resources available but also intrigued by Helen Gardener's personality. With a grant from the Latino Initiatives Fund, the idea for an exhibition was born. Laura Larco, a Latin American specialist at NAA, undertook handling the logistics and curating the show with Bretos, Homiak and Roman. The exhibition was designed by John Coppola,

former director of SI's Office of Exhibits Central.

In 1996, Bretos introduced the exhibition team to Dora Valdes-Fauli, who directs Banco Santander International's gallery in Miami, and an initial venue was secured. The bank generously offered to produce an exhibition brochure. The exhibition has since traveled to San Juan and Key West, Fla.

Doty's sharply focused, beautifully composed photographs were printed from glass plates for the exhibition by Vic Krantz, now a volunteer, formerly a staffer, in the MNH Branch of Imaging, Printing and Photographic Services. The images by Gardener in the exhibition were printed by OIPPS Photographer Hugh Talman, under the supervision of OIPPS Deputy Director Lorie Aceto.

Doty's photographs meticulously document a wide variety of places and activities, ranging from before-and-after pictures of the area around La Punta Castle in Havana to the lowering of the U.S. flag over Morro Castle at Cuban independence in 1902, images of homeless "reconcentrados" and a demonstration of the use of the garrote, an infamous implement of capital punishment.

Doty left Cuba in 1902 and entered the Philippine civil service in 1904, where he worked for the Bureau of Engraving and Printing until 1920.

"Beyond the Maine" will next travel to the University of Wisconsin at Madison.

Arrivals & Departures

David Binkley is the new chief curator at the Museum of African Art. He comes from the Nelson-Atkins Museum in Kansas City, Mo., where he served for 13 years as curator and department head for the arts of Africa, Oceania and the Americas.

Roberta Chor-baji has joined the Office of the Under Secretary as a financial analyst. Her previous position, as an accountant, was in the Office of the Comptroller.

Seth Frankel, exhibit designer in the Office of Exhibits Central, has joined Douglas Gallagher, a Washington, D.C., exhibit design firm.

American Art

New in the Research and Scholars Office is **Karen Hoffman**, who is assigned to the digital reference desk. She previously worked for the Association for Manufacturing Technology, in McLean, Va.

Marisa Ruiz is the new editorial assistant in the Publications Office.

Akela Reason, a database assistant, has resigned to complete her doctorate and work as a curatorial assistant at the Federal Reserve Board in Washington, D.C.

Air and Space

Patricia Bellacicco, the new secretary to the deputy director, recently moved to the Washington area from Montgomery, Ala.,

where she worked for the Air University, Maxwell Air Force Base.

Charles Lewis is now assistant manager at the Langley Theater and Einstein Planetarium. Lewis comes from the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Jeffrey Weaver, new Langley Theater box office supervisor, comes from the MCI National Sports Gallery in Washington, D.C., where he was box office supervisor.

Natural History

Ruth Selig, now special assistant for strategic initiatives in the Director's Office, previously served as executive officer for programs in the Office of the Provost.

Jane Villa-Lobos, director of the Latin American Plants Program in the Department of Botany for more than 18 years, has left to become U.S. Plant Talk magazine's manager for the Americas. She now lives and works in Palm Coast, Fla.

SI Libraries

Library Technician **David Jones** has left to be a librarian at the U.S. Department of Transportation.

Ed Sweeney, who also was a library technician, has become a staff accountant at Mosley, Reumont & Associates in Silver Spring, Md.

Cooper-Hewitt

Yvonne Garcia, the new development assistant, has worked in Puerto Rico and other locations.

Criswell Lappin is the new designer of graphics and exhibitions in the museum's Design Department. Previously, Lappin worked for Belkminogna, a design firm in New York City.

Floramae McCarron-Cates has joined the Department of Drawings and Prints as a curatorial assistant in the Drue Heinz Study Center. She had been the assistant curator of prints and photographs at the University of New Mexico Art Museum since 1990.

Patricia O'Connell is the museum's new writer-editor. She previously worked as a free-lance writer.

Development Officer **Laura James** has accepted the position of director of major gifts for the Wildlife Conservation Society at the Bronx Zoo in New York City.

Textile Conservator **Kathy Keller** has resigned. She is joining the Beacon Investment Group in New York City.

Kerry MacIntosh, coordinator for school programs in the Education Department, has moved to New Jersey, where she will do free-lance education and research projects.

Christine McKee has resigned as exhibit maker in the Design Department to pursue other interests.

Caroline Mortimer, special assistant to the director, has resigned and relocated to Cambridge, Mass., with her husband.

Membership and Development

Director of Development **Donna Ari** has joined the Chesapeake Bay Foundation as vice president for development.

Press/Productions

Direct Mail Marketing Specialist **Alissa Kanwit** has left to pursue an advanced degree at the University of Indiana.

John Ouellette, financial manager, has left the Smithsonian after 29 years of service to pursue other interests.

Ken Sabol, who was production manager for SI Press, has joined Time Life Books in Alexandria, Va., as production manager.

SIP Designer **Kathy Sims** is now the art

director for Discovery Channel Books in Bethesda, Md.

SIP Publicist **Brenda Tucker** is now publicist for Chronicle Books in San Francisco.

American History

Laura Mitchell of the Department of History and **Tracy Sam** of the History of Technology Department have left.

Eva Fischer, program specialist in the Lemelson Center, is now a senior associate in MAH's Capital Campaign Office.

Portrait Gallery

Patrick Madden is the museum's new development officer. In the past, Madden served as acting director of development for the Washington Chamber Symphony.

After 10 years in the Registrar's Office, **Andrew Wallace** has left to become registrar at the Norman Rockwell Museum in Stockbridge, Mass.

Protection Services

Nine new employees have joined the security staff. They are **Tyrone Cranford**, **Larry Gibbs**, **Harry Henson**, **Robert Jones**, **Robert Moss**, **Tyrone Rawls**, **James Surrena**, **Luther Thompson** and **Gilbert Ward**.

Rodney Alston, formerly a security officer in the Arts and Industries Building, has become a control room operator with the Central Control Section, in the Castle.

Traveling Exhibition Service

Jane Markowitz has left her position as registrar and project director to pursue a career in conservation.

Development Officer **Hillary Glatt**

Kwiatk is now the director of foundation relations at the Folger Shakespeare Library in Washington, D.C.—*Rachel Sears*



David Binkley

SI Message Center

November is "Smithsonian Appreciation Month" at Mike Baker's Grill at 518 10th St. N.W. With an SI identification card, hors d'oeuvres will be half price. The phone number is (202) 347-6333.

Thanksgiving in Florida near Orlando! Rent a 2-bedroom, 2-bath suite by a 27-hole golf course at Orange Lake Country Club, near Disney World. Luxurious resort with all amenities. Available Nov. 27 to Dec. 4. \$1,200. Call Regina, (410) 922-7958.

Share housing: Alexandria, Va., 2-bedroom, 2-bath condominium with a/c and washer/dryer. Pool and tennis. Near Springfield Metro. Nonsmoker. \$375 per month plus utilities. Call (703) 339-5706.

For sale: Nikon F2 with 55-35 micro lens.

Excellent condition. \$250. Call (301) 681-3008.

Wanted: SI visiting scholar seeks affordable, furnished housing in Washington, D.C. Call (901) 274-7644, or e-mail mccarthy@rhodes.edu.

For sale: Adams Morgan (Washington, D.C.) 1-bedroom, 1-bath condominium. Balcony, mirrored walls, fireplace, washer/dryer, double-bed frame, brass lamps, drapery. Close to Metro. \$75,000, low condo fee. Call Marianne, (202) 338-2709.

Share housing: Alexandria, Va., 3-bedroom, 3½-bath town house. Near Metro. Available to nonsmoker. \$325-\$400 per month includes utilities. Call Liz, (703) 922-7847.

For sale: Adorable glass-top teddy bear table, \$100; white cylinder-base table with glass top and 4 Parsons chairs, \$400; television stand, \$15; leather Gucci, Coach and other style handbags, \$250 or less. All prices negotiable. Call (301) 589-3852.

Hidden jewel: 4-bedroom, 3-bath house located in a choice neighborhood in Fort Washington, Md. Cathedral ceilings, formal living and dining rooms, eat-in kitchen, master bedroom with private bath, recreation room featuring stone fireplace, garage and more. Large, private, fenced yard. Conveniently located. Call Shantelle, (301) 589-3852.

For sale: Recumbent exercise bicycle—Tunturi E504/E550—in good condition, 4 years old. \$150 or best offer. Call (202) 547-3257.

Free kittens: Part Maine coon cat. Weaned, litter-trained, healthy and friendly. Available immediately. Call Leslie, evenings or weekends, at (703) 765-7059.

'Dulles Center'

(Continued from Page 1)

ject by its size and scope. "Don Engen's passion for the project also persuaded me. And we have a great pool of people to draw from—those who love aviation."

Lin Ezell, who has been NASM's program manager for the center since 1996, has coordinated the planning and design of the center and will also coordinate construction issues with a team from the Smithsonian's Office of Physical Plant. "The design combines the practical architecture of hangars with the special needs of our collection and our visitors," Ezell says. "We will be providing thousands of artifacts and archival documents the long-term protection they need and, at the same time, giving the public and researchers improved access to them."

The Washington, D.C.-based architectural firm Hellmuth, Obata & Kassabaum Inc., the same firm that designed NASM's building on the Mall, was hired in 1996 to design the center, after having worked with NASM for many years during the planning and concept design phases. Their approved design is for a structure nearly three football fields long and 10 stories high.

NASM's building on the Mall could fit into the Dulles Center's main hangar. More than 180 airplanes will be displayed in the main hangar alone. William K. Hellmuth, lead architect, likens the design to the Zeppelin hangars of the World War I era. "The four-story mezzanine walkway will give visitors an excellent overall view of the airplanes and spacecraft in the center," Hell-

muth says. "Airplanes will hang at two levels in the main hangar."

"It is a stunning design," Engen says, "with open spaces, an observation tower so that visitors can watch operations at nearby Dulles Airport and state-of-the-art restoration facilities."

In addition to the exhibition hangars, there will be room for collections storage and archives, as well as a large-format theater, restaurants and museum stores. The restoration and preservation work now being done at the Garber Facility will move to Dulles, and the public will be able to watch skilled restoration specialists at work.

In keeping with the educational aspect of the museum's mission, the Dulles Center will contain a comprehensive multiclass-

room educational resource center that will allow NASM staff to offer special tours, programs and materials. It also will enable them to provide a curriculum in a unique learning environment that takes advantage of the close proximity to the collections. Nearby, a separate collections storage unit will house objects not yet ready for display and study collections that require special environments.

Once inside, the dramatic first sight for visitors will be the SR-71 Blackbird with the Space Shuttle Enterprise visible in the hall beyond. In 2003, as the world marks the 100th anniversary of powered flight by the Wright Brothers, the Smithsonian will celebrate with a fully operational Air and Space Museum Dulles Center.

Spare Time ~ Elaine Haug: Saving wildflowers for us all

When Elaine Haug's grown children come home and look in her kitchen for snacks, they often complain that the refrigerator contains more flowers than food. Haug, a botanist, has worked as a museum technician in Natural History's Botany Department for the last 10 years on a computer inventory of the department's 4.5 million specimens.

Haug works in a windowless room at MNH but compensates for this by conducting wild plant studies at local sites in her spare time. This way, she can spend afternoons and weekends enjoying nature, bringing home specimens and storing them for a time in her refrigerator before pressing them.

Haug's fascination with plants started with house plants and expanded to gardening. She finally focused on wildflowers because, as she says, "Hey, they're free!" Her back yard near Dale City, Va., is a wildflower garden filled with Queen Anne's lace and butterfly weed, as well as rabbits and goldfinches. She bemoans the fact that a local ordinance restricts her yard vegetation to 12 inches high.

In 1982, Haug founded the Prince William County Wildflower Society, because she felt a need "to save wildflowers for future generations." Now, boasting nearly 300 members, the society holds regular meetings and publishes a newsletter.

Haug also spends roughly 20 hours a week studying plants and taking inventories of wildflowers at a number of Virginia locations, including the Manassas Battlefield, the grounds of the former Lorton Correctional Facility and, particularly, the Occoquan Bay National Wildlife Refuge.

Previously known as the Harry Diamond Labs and Woodbridge Research Facility, this 580-acre former Army base was used



Elaine Haug with a flower at the Occoquan Bay National Wildlife Refuge (Photo by Don Hurlburt)

for communications research. It was recently acquired by the U.S. Fish and Wildlife Service as a wildlife refuge.

Haug started surveying the refuge about five years ago and says it now feels as familiar as home. Access was easier, however, when it was an Army base with a 24-hour guard, she says.

"There are several different habitats at the Occoquan Refuge, including marshland, wet meadows and creek area, inlet beach and shore, and upland forest." Because of its diversity of habitats, "we call it a mini-

Prince William County," Haug says. "The Army mowed it twice a year for 50 years, and this contributed to the diversity of its plant life. If an area isn't mowed, shrubs come in, trees grow and, before long, there's a forest with few flowers or shrubs, because the trees block out the sun."

Haug's plant inventories let land-owning organizations know "what was there," she says. "Surveys are a ground base that organizations can use for land management. For example, if they are planning to plow a specific section of ground, I can look to see if any orchids are growing in that section. If so, I would recommend they move their plot over."

Haug is suggesting to the USFWS that mowing at the Occoquan Refuge be continued and that warm-weather grasses be planted to attract the endangered Henslow sparrow, which migrates through the area. She also would like milkweed, Joe Pye weed and New York ironweed to be planted to attract butterflies and will be working with the USFWS to control invasive nonnative plants.

Haug visits the refuge weekly, "because wildflowers continuously come up and may not last for more than a week." She carefully records where she has collected specimens using a grid that is superimposed on a map of the refuge.

Haug also photographs the plants and collects a voucher specimen of each to be kept at MNH and another for the refuge's educational center.

"I've collected 650 different species so far," she says. Her favorite is the passion flower, a yellow *passiflora* that grows on a fence at the facility. She also conducts bird and wildflower walks at Occoquan Refuge for school groups and others. During the last seven years, 225 bird species and 52

butterfly species have been identified at the refuge.

Haug's volunteer work also involves monitoring wildflowers at Manassas Battlefield, which she visits twice a year, when the flowers are in bloom. Some of the plants she monitors are the quillwort, hedge nettles and bluehearts.

At other sites, she monitors the small whorled pogonia. Haug also monitors the battlefield's streams for the Audubon Naturalist Society four times a year, looking for insects and testing temperature and acidity. She also is helping to take inventory of the wildflowers on the 3,200-acre Lorton Correctional Facility, no longer in operation and scheduled for development.

Usually, Haug says, a developer receiving federal funding must work with authorities to preserve endangered plant species and will receive permits faster if they do. If a development project is private, however, there is no protection. Even when the state is involved, economic pressures often come into play so that, "if the state highway department needs to run over the land, they may just go ahead."

Haug's priority is preserving wildflowers in their original habitats, as they are not easily transplanted except to areas where slope, lighting, soil and drainage are the same as where the wildflowers were found. Local authorities have soil maps that can be used as transplanting guides.

Haug is excited about the new Occoquan Bay National Wildlife Refuge. "We want people to come down and see it," she says.

The refuge is open Saturdays, from noon to 6 p.m., and Sundays, from 7:30 a.m. to 3 p.m. For more information, call (703) 690-1297.—Brenda Kean Tabor

Now Showing ~ Chuck Close, 'Great Cats' and gold rush

This column provides information on exhibitions that are opening and those that are closing during October.

New exhibitions

"Great Cats," National Zoo, Oct. 1-indefinitely, a newly renovated exhibit that features new graphic panels and a Sumatran tiger education site.

"The Architecture of Reassurance: Designing the Disney Theme Parks," Cooper-Hewitt, Oct. 6-Jan. 10, 1999, reviews the Disney parks and their design elements. Sponsored by American Express.

"Mayhem by Mail," Postal Museum, Oct. 9-Nov. 6, 1999, explores mail bombings, drug trafficking and fraud investigated by U.S. postal inspectors.

"Beyond the Legacy: Anniversary Acquisitions for the Freer Gallery of Art," Freer, Oct. 11-April 11, 1999, features major gifts and acquisitions made in honor of the Freer's 75th anniversary.

"Chuck Close," Hirshhorn, Oct. 15-Jan. 10, 1999, a retrospective of the work of this American artist (born 1940), features more

than 85 portraits. The exhibition is on tour from New York's Museum of Modern Art.

"Pomo Indian Basket Weavers: Their Baskets and the Art Market," Natural History, Oct. 16-Jan. 18, 1999, shows that, among Native American tribes, functional basketry was transformed into fine art at an early stage. Organized by the University Museum, University of Pennsylvania.

"A Visual Journey: Photographs by Lisa Law, 1964-1971," American History, Oct. 16-March 1999, consists of many works by Law that document daily life and cultural and political events of the 1960s.

"GPS: A New Constellation," Air and Space, Oct. 17-indefinitely, features models, photo images and Global Positioning Satellite devices.

"Theodore Roosevelt: Icon of the American Century," Portrait Gallery, Oct. 27-Feb. 7, 1999, shares images and stories of the life of the 26th president of the United States who was a Roughrider, adventurer, cowboy, sportsman, naturalist, humorist and man of letters.

"Art of the Gold Rush," American Art,

Oct. 30-March 7, 1999, features 70 paintings, watercolors and drawings that tell of



"Big Self-Portrait," an acrylic on canvas painting by Chuck Close

the discovery of gold in California 150 years ago. Organized by the Crocker Art Museum of Sacramento.

"Silver and Gold: Photographs of the Gold Rush," American Art, Oct. 30-March 7, 1999, the companion exhibit to the above show, illustrates the life of the forty-niners and the California gold rush. Organized by the Oakland Museum of California.

Closing exhibitions

"Fountains: Splash and Spectacle," closing Oct. 11, and **"Under the Sun: An Outdoor Exhibition of Light,"** closing Oct. 25, Cooper-Hewitt, explore the role of the sun and water in design.

"Beyond the Maine: Imaging the New Empire," Ripley Center, closing Oct. 13, features photographs of the Philippines and the Caribbean soon after the Spanish-American War (see "Spotlight," Page 6).

"The Art of Jack Delano," International Gallery, closing Oct. 25, focuses on Delano's pictures of life in Puerto Rico. Organized by the SI Traveling Exhibition Service.—Rachel Sears

NASM Security Unit is host to Potomac Job Corps Center students

By COLLEEN HERSHBERGER
OPA Staff Writer

Over the last four years, the Air and Space Museum Security Unit has hosted nearly 50 student interns from the school-to-work Job Corps program of the U.S. Department of Labor's Potomac Job Corps Center in Washington, D.C.

The Job Corps program offers men and women ages 16 to 25 an opportunity to earn high-school equivalency degrees and, more important, provides on-the-job training in many fields. One of the best places for

during all times of the year, but usually during breaks in the school year. The internships last from four to six weeks, and the students work from 9:30 a.m. to 3:30 p.m., Monday through Friday. Wearing a Job Corps uniform is also part of the internship experience.

Just like the officers on staff, the interns submit daily journals, which are officers' reports. "This is a record that officers carry throughout the day and report on visitor incidents, cleanliness of the post or if there is a problem with an exhibit, such as a peeling panel or broken interactive equipment,"

Jackson explains.

"The security officers are the eyes and ears of all staff in the building, and the security interns are a part of that watch.

"One thing the interns are very interested in doing, but we can't allow, is carrying a radio. They love the radio equipment," Jackson adds.

The students arrive at the museum early.

"They check in at 9 a.m., get some breakfast and are ready to go for

lineup before the other officers arrive for the start of their workday," Jackson says. "Since we encourage them to be fully involved in the work, sometimes one will raise a hand during our morning formation to report an observation. They are active participants, and this makes them feel a part of the team."

Jackson tells how some are surprised when the visitors first swarm into the museum at 9:45 a.m. Suddenly, perfect quiet breaks into the booming sounds of visitors. And some interns are so interested in the work of the security officers that they come back at 5:30 p.m. to see the impressive coordination of the officers doing a building sweep, that is, ushering thousands of people out of the building in 10 minutes.

"In formation, we talk a lot about customer service," Jackson says. "The students hear this information about security being about more than just protection. They learn to serve the NASM customers as well."

The NASM Security Unit sergeant sends the Job Corps a weekly evaluation of each intern's performance. Jackson has gladly written many recommendations for the

interns. The Job Corps holds a graduation ceremony every six months, and Lt. Jackson is often there, cheering the accomplishments of his former interns.

Carolyn Mitchell Smith, work experience coordinator for the Job Corps program, says that the Job Corps students "very much like it at Air and Space. Lt. Jackson is outstanding. He's really been supportive of the young people, and all have given excellent feedback on him and his staff." Smith adds that, although there are no other SI units participating in the program, the food concessionaire on the South side of the Mall, Sodexo, also hosts Job Corps interns.

"Many NASM security interns," Smith says, "have continued on to jobs with security forces, including Black Entertainment Television, Wells Fargo and the Washington Metropolitan Police Department."

Nearly seven out of 10 Job Corps graduates are placed in jobs. One former student who interned for the NASM Security Unit, Brian Van Sickle, was later hired to the unit's second relief shift.

"We welcome the Job Corps students," Jackson says, "because it is good that these young people have an interest in working at the Smithsonian."



From left, Lt. Allan Jackson, Officer Brian Van Sickle and Air and Space Job Corps intern Latia Petty (Photo by Eric Long)

trainees to learn about protection services is at the most visited museum in the world, NASM, under the guidance of Lt. Allan Jackson.

"The Job Corps helps youngsters get started in the field of protection services," says Jackson, who, since 1994, has served as the NASM Security Unit contact for this work-based learning program. "Each day, they are assigned to accompany one of our security officers on all of that officer's assignments." The interns are assigned to different officers on different days, Jackson continues, "so they can be exposed to a variety of experiences during their time here. We assign them to large gallery hall posts, not the less interesting posts such as the elevator or at the escalators."

"This program gives the students something to be a part of and a lot of exposure to the work world," Jackson says. "If time permits, we'll show them nonpublic areas, such as NASM's third floor, where Space History, the Office of Public Affairs, the archives and the library are located."

There are as many as six Job Corps students at NASM at one time, and they come

SI to screen 1990s African films

By JANICE KAPLAN
AfA Staff Writer

When Aboubakar Sanogo arrived at the Museum of African Art as a fellow in the spring of 1998, he hit the ground running. His challenge was to put together a film series featuring the best African films of this decade.

The Burkina Faso, Africa, native was well-suited to the job. Having served for many years on the organizing committee of Fespaco, the pan-African film festival in Burkina Faso, and having taken part in the institute on African cinema sponsored by the Ford Foundation at Northwestern University in Illinois, he knew his material.

The result is "Great African Films of the '90s," a 25-film series and panel discussion co-sponsored by AfA with the Sackler and Freer galleries. The films will be offered at various Smithsonian sites from Oct. 9 through Dec. 13. All film screenings are free.

Mastery of cinematic techniques, refreshing and original stories, and complex issues characterize 1990s African cinema. Most of the films will be introduced by Sanogo, who also will moderate post-screening discussions.

"The films in this series address a wide spectrum of the human experience as lived in this century and evidenced in this decade," Sanogo says. "They deal with issues of war,

love, history, evil, politics, music, sexuality, science fiction, racism, faith and religion, women's issues, human greed, self-determination, existential angst and interrogate the cinematic medium itself."

In conjunction with the series, a panel will discuss "The Future of African Cinema in North America: Perspectives for the Next Century." Hosted by Sanogo, the panel will include filmmakers, film distributors, and African and American film scholars. It will take place on Oct. 11 at 2 p.m. in the Ripley Center Lecture Hall.

All programs are open to the public on a first-come, first-served basis. Free tickets for films shown at the Freer Gallery will be distributed at the Meyer Auditorium one hour before show time. Doors will open to the public 30 minutes prior to the start of a film. Unless otherwise noted, all films are subtitled in English. A full schedule of films from the series "Great African Films of the '90s" is available by calling (202) 357-4600, ext. 291, or on the Web at the address www.si.edu/nmafa.



This scene is from "Salut Cousin," one of 25 films scheduled for screening in the "Great African Films of the '90s" series.