The Smithsonian was well represented at the National Women's Conference in November. The Institution sent three staff members, two exhibitions, a famous gavel, and 14 old photographs for the official program.

The gavel used to open the conference was loaned by the Smithsonian's Division of Political History. It was first used in 1906 by Susan B. Anthony to open the National American Women Suffrage convention in Washington, D.C.

LaVerne Love, of the equal opportunity office, attended as one of six delegates representing federally employed women. Love also arranged for the two exhibitions to be displayed at the conference and conducted a workshop called "Myths About Women."

To collect memorabilia from the conference, the first federally funded national meeting of American women, the Smithsonian also sent Curator Edith Mayo of the Museum of History and Technology, Dianne Walker of the computer services office and former chairperson of the Women's Council, joined Love and Mayo at the conference as an official observer. While they were in Houston two days before the conference to set up exhibits, a project that turned out to be more time-consuming than anyone had anticipated.

The Smithsonian Institution Traveling Exhibition Service had sent "Workers and Allies: Female Participation in the American Labor Movement" and the Anacostia Neighborhood Museum had sent "Black Women: Achievements Against the Odds."

Although the Smithsonian did not send exhibition specialists with the shows, the Conference Center hired a display company to supply equipment and handle the construction of each of more than 200 exhibit spaces.

When she arrived, she found the display props unsuitable and the specialists unavailable. Love had made arrangements with former director of the Corcoran Gallery of Art, Mr. Harithas, for the Smithsonian to participate, with the help of 15 docents, in a variety of "recreational programs" geared to their grade level. Photos by Rolland White, Richard Hofmeister, and Sally Guckin.

Volunteers Enrich Smithsonian Programs

This month's issue of Torch honors the hundreds of men and women who contribute countless hours of time, energy, and expertise annually to the Smithsonian offices and bureaus in Washington and around the world.

Inside are lists of volunteers who have served in Fiscal Year 1977 and articles about some of their unique contributions to the Institution's programs and activities.

There has been an increasing interest in volunteering within academic institutions, schools, and museums in recent years. In a statement prepared for this issue, Secretary Riple said: "I frequently am reminded how much the volunteers enrich our lives and the Institution because of their diverse backgrounds, skills, and interests...intellectual assets that would not be available to us without their presence.

"The generous men and women who comprise our growing corps of volunteers are significant and invaluable resources within the Smithsonian community. Their daily efforts are important to all of us. They are dedicated and diligent, courteous and concerned, lusty and loyal."

"Out of all this, I should like to thank our volunteers for their continuing support of the Smithsonian in its efforts toward community service and also to increase and define knowledge."

Most Smithsonian volunteers fall into three major categories: docents, information specialists, and those who work behind the scenes. Through Offices of Education in most Smithsonian bureaus, docents are fostered to provide group learning experiences, both in museums and in outreach programs to the classrooms.

Most of the people who supervise docents in major Smithsonian bureaus are Joan Maddalen, Museum of Natural History; Alice Mulcine, Museum of History and Technology; Edward Lawson, Hirshhorn Museum and Sculpture Garden; Nancy Murphy, National Air and Space Museum; Nora Panzer, National Collection of Fine Arts; Judd National Portrait Gallery; Judith White, National Zoological Park; Mary Kert, Cooper-Hewitt Design and Decorative Arts; and Linda Hick, Chesapeake Bay Center for Environmental Studies.

Information volunteers are trained through the Visitor Information Associates' Reception Center directed by Mary Grace Potter. They staff the assistance in information, phones on the Mall as well as the Renwick seven days a week from 10 a.m. to 4 p.m. The Freer, National Collection of Fine Arts, and the National Portrait Gallery are also exclusions. In addition, a specially trained corps of information volunteers respond to the Institution's public inquiry telephone lines in the Center.

The Independent Volunteer Placement Service, which functions as the principle source of behind-the-scenes volunteers, is coordinated by Sally Cow in the VIARC. People who give their time through this program work one-on-one with a member of the professional staff in any of the Smithsonian bureaus. The service, inaugurated in 1972, accounted for more than 136,000 hours of volunteer service in Fiscal Year 1977.

An annual volunteer survey conducted through the Visitor Information and Associates' Reception Center shows that 2,352 people contributed 216,985 hours of service in the past year in all three categories. The 160 worker-years given by the volunteers has been estimated at a worth of $1,975,792 when compared at a GS-7 level.

The same statistics indicate that 1,135 people served as docents, 350 as information volunteers, 437 as behind-the-scenes volunteers, and 40 as Resident Associate Program office aides. In addition, 390 individuals served as monitors for Resident Associate classes and events.
Women's Committee

Since its founding in 1966, the Women's Committee of the National Associates has raised funds and contributed countless hours of service to museums and departments of the Institution.

Beginning with a scholarship program in 1966 enabling 250 students to participate in Smithsonian Associate classes, the Women's Committee has undertaken numerous roles and projects, including starting a docent program at the National Portfolio Gallery; serving as docents and volunteers in the museums; installing and maintaining decorative plants in the Fine Arts and Portrait Gallery; courting the project; and offering financial assistance and volunteer service to the Anacostia Neighborhood Museum. The committee also sponsors the Free Film Theater Wednesday and Thursday afternoons in the Museum of History and Technology's Carneal Auditorium, and committee members serve as monitors for the showings.

Last year, the committee suggested and funded a survey to determine the accessibility of Smithsonian museums to the visually handicapped. As a result of the study, the new fragrance and orientation programs between the Arts and Industries Building and the Hirshhorn will be installed this spring.

In its financial and volunteer services, the committee has also supported the Insect Zoo, the annual Hirshhorn Holiday, the National Arts Center, the National Anthropological Film Center, and the Visitors Resource Area of the Zoo.

How to Trace Your Family Tree Without Leaving Your Office

By Linda S. Thomas

Most people go to the National Archives to trace their family history. All John Estes had to do was clean his office.

While going through some old files at the Smithsonian's International Exchange Service where he is operations director, Estes found a payroll card for George L. Snider of Kentucky. A phone call to his mother confirmed Estes' hunch—Snider was his great-grandfather who had worked at the Exchange from 1890 to 1898.

Snider's payroll record is nothing like our mythical forms today. It's just an index card with his name, bureau, legal residence, and salary. He started as a laborer at the Smithsonian with a salary of $5 a day. But by 1896, he was earning $65 a month at the Exchange, then known as the Smithsonian Bureau of International Exchange.

Not long after Estes found the payroll record, his mother called to say that Snider's son had died and the family had found some old photographs. In one picture, dated July 10, 1891, Snider was shown with a group of 13 persons standing in front of a large tree. The others were identified on the photo but no one in the family recognized Snider.

So Estes began searching the office again and found the same photo. It was the Exchange staff of 1891 gathered in what appears to be the yard near the Castle. In the same frame, Estes discovered his great-grandfather and his colleagues are posed in front of the Castle's south door. The photos and pay records have sparked Estes' interest in his great-grandfather. Apparently, Snider traveled more often than the average person in the early 1900's. After working at the Smithsonian, he became a newspaper editor and later started a business selling goldfish food, an occupation that was the subject of some family jokes, according to Estes' mother.

Estes' accidental discovery of one index card payroll record has led to a full-fledged search for his maternal family roots. His search is now taking him out of the office and into the National Archives.

Volunteers

The Smithsonian's International Exchange Service is the oldest bureau at the Institution, established in 1849, just three years after the founding of the Smithsonian.

Secretary Joseph Henry established the Service as a means of distributing the Smithsonian Contributions to Knowledge series to other countries. He requested that these research papers be widely distributed as a way of "entering into friendly relations and correspondence with all learned societies of the world." In return, Henry asked that these societies send the Smithsonian their publications.

The Exchange has expanded its services considerably over the past 129 years and now occupies offices on the first and fourth floors of the 1111 North Capitol Street building. Scientific and literary publications, and even Wildlife Services, are sent regularly to more than 90 foreign organizations.

In return, foreign governments and societies send more than 64,000 publications a year to the Exchange. About 250 American professional organizations, including universities, library associations, scientific organizations, and the American Medical Association, also send packages of information to the Exchange for distribution. The organizations prepackage the materials and pay postage to the Smithsonian where the Exchange staff then ships the packages overseas.

A nine-member staff works with Exchange Director John Estes sorting out the mail and coordinating the exchange of materials between governments and institutions.

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Zisfein Wins Service Gold Medal

This award was established in 1964 to recognize outstanding contributions to the Smithsonian by Smithsonian Institution employees. The citation received by Zisfein includes the following:

"Although Mr. Zisfein's primary responsibility during the past five years centered around the development of NASM's exhibits...he has played a leading role in the research programs of the Museum as well as other activities such as preservation and restoration of artifacts, collection management and general museum administration."
**Reversed Field Trip: MNP Goes to School**

By Thomas Harney

Regularly on November and December mornings this year, a van driven by volunteers from Museum of Natural History of Education staff carried a group of volunteers and boxes of teaching equipment to schools in the city. The trips are part of an MNP effort to reach out to students in the inner city and surrounding counties that for one reason or another seldom bring their pupils to the Museum to explore its resources. To expose more schools to the learning opportunities available at the Museum, the education office developed outreach presentation kits filled with fossils, mounted animals, and other museum objects. Volunteers traveled throughout the area with the kits giving individual classroom presentations.

The forecast for the trip was highly successful. There was no snow or snow in the morning, and the temperature reached 75 degrees by midday. One of the early visits in the pilot program was to Anacostia Elementary School at 14th and Uphar Sts., NW, on November 9. Nine MNP volunteers met at the Powell School at 9:30 a.m. with Mad- den; Magda Schrep, MNP volunteer coordinator, and B. C. Layman, chairman of volunteers at MNP.

**Second grade students made hats with volunteer Betty Love**

Volunteers Lee Collier and Priscilla Joslyn soon had a class of first graders enthralled with an array of Washington area mounted mammals and birds. The children lost no time in getting to know the raccoon and gingerly touch the claws of the mouse.

Down the hall second graders taught by volunteers Betty Love and Arthur Love and the crew were learning how to make Japanese crock pots. Students were introduced to the inner city and the Pangolin, one of a presentation of the children on Japan.

In Powell’s art room, volunteers Bryna Giltner, Jean Harvey, and Carolee Wagoner told a group of fifth graders about tribal symbols of the Gahau, Anan. The group learned how tribe uses carved pots to print symbols on fabrics, and a small boy was the first to try his hand at printing. The variety of stamp symbols available, dip in a pot of paint, impressed the group of yellow fabric. As he lifted the stamp up and saw the symbols, the students knew that the achievement of appearance on his face. “That symbol means good luck,” said the volunteer. “You can go to the children on the wall and see for yourself.”

At 10:45 the session ended and the volunteers said their goodbyes, gathered their teaching materials for the next day’s work. Both children and teachers were enthusiastic, saying, “There’s a good chance that the classes we met today will be passing us in the Mall near very future.” Menden said.

**ANM Relied Upon Historical Society**

By Johnnie Dowd

When the staff of the Anacostia Neighborhood Museum (ANM) set out to conduct a research for “The Anacostia Story,” they found an enthusiastic and cooperative group of local residents. Many are current residents and workers, and some had formerly lived there.

Organized in 1974 as an outgrowth of these efforts to document community history, the Anacostia Historical Society is a committee of the Museum board. Its members have grown from 30 to a current mailing list of over 500 persons.

As the volunteers began to identify and gather historical data, the society and memorabilia for “The Anacostia Story,” they found a group of kinship and friends and together they worked on a project of common interest. Many of the exhibits are included in the exhibit and the catalog. In their efforts to win wider recognition, members of the Society have contributed to the Museum education programs, given talks and demonstrations, and telling stories about life in Anacostia to groups of area schoolchildren.

The group has revived some old Anacostia quilts, commissioned quilts from the Smithsonian, established this annual pilgrimage to honor the memory of abolitionist John Brown.

A lecture series featuring distinguished black educators, historians, and military personnel is currently sponsored by the Society with a grant from the Smithsonian’s Women’s Committee.

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**Science**

Chesapeake Bay Center for Environmental Studies

Adams Bay
Janet Butel
John Donaldson
Lena Greer
Mary Ann Kohler

Museum of Natural History

Majoric Atkins
Eugenia Barnett
Karen Chalupa
Katherine Baugh

Lois Artis
Karen Atkinson
Roosevelt Rockshull
Claudia Richardson
Scott Bryant
Andres Carriol
Ayana Clarke
Leigh Coen
Diane Cohen
Carol Colen
Pamela Conro
Carmen Davilla
Nancy Dement

Edith Diezce
Barry Evans
John Ewing
Lisa Fetterman
Sonye Fogle
Ellen Golde
Deb Goldstein
Andrew Horvath
Thomas Harrgove
Hal Hailey
Linda Hudson
John Mach
Elizabeth James
Paulen
Wonda Jones
Cole Goth
Dr. Madeline Grigal
Beau Janes
Margaret Johnson
Bruce Kammi
Martha Kast
Robert Klop
Kurt Kopec
Donna Landreth
Janine Lezzer

Faye Baumann
Laura Bausel
\*in Buffalo
Janice Battelle
Bob Battelle
Bryan Bell
Gwen Haynes
Jeanne Eberle
Mostra Fuentes
Bryna Bell
Gwen Haynes

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**Volunteer Betty Love**

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Zoo Volunteers Keep Tabs on Animal Behavior

By Elizabeth Melchionta

Marian Ball, a volunteer worker at the National Zoo, settles herself in front of the glass enclosure where a troop of Atlas lion cubs are lounging. She dates her behavior watch sheet and starts another day of surveillance which began when one of three Atlas lion litters was born almost a year ago.

Ball observes each cub separately, 15 minutes each. The "local " is Amaonga one of her favorites because he was hand-raised; she had exercised him as a baby, and he always recognizes her now. She had even tried disguises—a scarf, dark glasses, unusual clothing and so on. When she first appeared, furry ears poked up in recognition.

"In order to avoid a natural tendency toward anthropomorphism," Ball explains, "we give a list of actions which can be interpreted as specific things an animal is doing, without linking it to human behavior. We try to avoid this, if possible, an understand each individual's behavior patterns."

As she completes her watch, Ball concludes, "These are our Atlas lions which are now extinct in the wild. Our cubs are the biggest success story."

"The behavior watch sheet is the most important tool in keeping track of the animals. By knowing what they are doing, we can keep close tabs on them."

Ball was one of the first volunteers to take part in the National Zoo's volunteer program. The program was started in 1972 when she started on pregnancy watches, which were the forerunners of the present behavioral studies.

Today the behavior watches involve a wide variety of animals, from the original Atlas lion cubs to a wide range of species. The Zoo. A training program for 150 volunteers was completed on December 12. It was headed by Dr. K. A. S. W. Kleiman and is administered by Maggie Morton, a program assistant at FONZ.

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"These are the lions," Ball pointed out, "and that the ancient Romans captured in Africa for their circuses. These are the ones who are the Christians. Thar is a spectacle cub who seems to have lost his tribal memory. Often, when a small child comes into her range, she holds the child, and the child seems to be afraid of the lioness."

Ball is a friend of the National Zoo's Staff Animal Behavior Program (FONZ) since 1970. She uses a combination of techniques to keep track of the animals. She has different methods of identifying the original Atlas lion strain which has been mixed with lions from southern Africa.
**Rehab Corner Changes Attitudes**

By Katherine Lindeman

Docent Ann Bissy begins her demonstration with a few facts: “There are more than five hundred United States citizens missing limbs—two million of those due to birth defects or vascular problems and three million as a result of accident.”

She shows a modern type of artificial leg, which is held to the residual limb by suction, and other devices such as an arm of wood. A child inspects a cosmetic hand meticulously matched to skin tone, and discovers the skin’s fine structure.

This was a scene in the Museum of History and Technology’s third and newest discovery corner, which opened recently in the Hall of Medical Sciences. Designed by Deborah Beztler of the exhibits design department and staff, the Rehabilitation Discovery Corner is configured by Wizard of Oz characters on a yellow brick road.

Bissy named two specially trained docents who offer a 20-minute discussion and demonstration of artificial arms and legs and other devices developed for persons without body parts. The program runs continuously from 11 a.m. to 2 p.m. Tuesday through Friday.

Each Wizard of Oz character was used as a symbol for the Rehabilitation Discovery Corner. Toto, the cat, represented a person who was missing a head; the Scarecrow, a brain; and the Lion, courage. Dorothy accepted them without question, but her cuts and bruises in bright colors are enlarged from the original illustrations, placed along the yellow brick road which accommodates wheelchairs. The Rehabilitation Discovery Corner is aimed toward frank discussion to dispel any fears and psychological barriers against physically handicapped people. It gives visitors an opportunity to examine and operate limbs and other device made for the handicapped so they can recognize them appropriately.

“The new discovery corner has been successful so far,” said Buckley. “We have had about 65 to 100 people per day since it opened October 26.”

Buckley makes presentations to young people in MHI’s newest docent-staffed Discovery Corner.

**Multilingual Docents and Art**

The Hirshhorn Museum’s multilingual docents have to be able to cultivate nuances as well as different vocabularies.

Take that exquisite sculpture of a dog by Alberto Giacometti, presently on exhibit in “The Animal in Art.”

To a group of American schoolchildren, he is hungry; older students catch a certain melancholy; adults may see pensive dejection. Whatever the reaction, it can be sorted out and contemplated in English, with the help of a trained docent.

But when Peter Wheeler, a multilingual docent, approaches the Giacometti with a group of Japanese visitors, he must explain it through their eyes and their culture.

“Inu hii—an odd, strange dog.” This would be Wheeler’s approach to his Asian audience. A retired foreign service officer, he knows his languages and people very well.

To a French group, on the other hand, Docent Marie Louise Smith might suggest “Il n’y a pas de chats. (There are no cats).” Or, more subtly about this enigmatic carving: “Une certaine source” (a certain smile).

And for Lillian Lofland, who speaks French, Swedish, and Danish, the semiotics are multiplied threefold.

The Hirshhorn has a staff of some 12 multilingual docents who escort foreign and foreign-speaking groups, explaining the diverse collection of contemporary paintings and sculptures.

**Lofland, Wheeler, and Smith (l. to r.) on Work on multilingual descriptions of Marines’ Memorial’s “Little Horse and Rider”**

slide lectures, talks by art experts from other Smithsonian museums, visits to New York museums and also to the Hirshhorn collections, who are on loan to the museum from Mrs. Joseph Greenwich, Conn. By fall of 1975 a total of 135 docents had been trained in all aspects of the Museum collections; their training continues as new accessions are added and the exhibitions change.

Lawson pointed out that many foreign visitors do not expect multilingualists at the Hirshhorn and bring their own interpreters; others speak English and do not require assistance.
C-H Library Volunteers Catalog, Process, Search

July 1978

The Coe-Hewitt Museum’s Doris and Henry Dreyfuss Memorial Study Center, which covers the entire third floor, has more than 20 volunteers who help staff and administer the Center. The Dreyfuss Study Center contains over 20,000 volumes, a wide range of periodicals, and more than a million and a half classified items in its Picture Library on the decorative arts and related subjects.

Staff Librarian Bob Kaufman and his colleagues maintain the vast corpus of reference materials in the stacks, archives, rare books area, and periodical sections.

Volunteer Chantal Hodges, formerly a copy editor at Oxford University Press and an assistant for Modern Review, works with the rare books, and retired librarians Ann Lodermer and Rita Goodfellow catalog new volumes and periodicals. There are also volunteer assistance wherever needed.

Several volunteers have been assigned to work on the resources in the Picture Library, and currently four volunteers are working on the collection. In the Picture Library, there is a major division of the Dreyfuss Study Center. Sheila Smith, a volunteer who has been at the Coe-Hewitt for six years, organized and now supervises the division with assistance from Joanne Rea, another six-year volunteer. Smith came to the Museum after answering an ad for volunteers in a local newspaper. Although she had no formal training in library work, she undertook the project with enthusiasm and enjoyed the challenge of organizing the collection.

The following are the current major divisions of the Dreyfuss Study Center: Architecture and Design; Interior Design; and Philosophy and Ethics.

Volunteers and staff from the Coe-Hewitt’s Dreyfuss Study Center are (l. to. r.): Standing: Louchers, Rea, Cobb, Stark, Glasser and (seated): 1. Randles, Komack, Smith, and Kaufman.

Many others devote time and professional energies to the Picture Library, Mary Kliger, an independent greeting card designer, restores and maintains pictures in the collection. Ruth Shavelson, an intern from Montclair State College, uses experience gained at the Museum of the American Indian to organize information on Indian arts and crafts. Former UPI Picture Editor Ralston Kinnick maintains the portrait and history files, and Interior Decorator Louise Ullian takes charge of pictures in the textile category.

Frank Glasier, retired from his food industry business, has returned to his original artistic interests by dry-mounting items for the collection, and Theresa Impagliazzo, who was previously in advertising and boutiques management, has returned to volunteer giving assistance whenever needed.

The continuing tasks of filing new materials and unpacking and updating materials in storage since the 1960’s keep the Dreyfuss Study Center volunteers busy. Although areas sometimes overlap, individual responsibility for a given project is stressed in the work of the volunteers.

Volunteer Energy Builds NCF A Appeal

When the National Collection of Fine Arts marks the 10th anniversary of its opening in the Patent Office Building this year, the organization has grown from its modest beginnings to a large and diverse group of supporters. Even before the Museum opened on May 6, 1968, 12 volunteers had been working for a year to help prepare the building for the opening.

The volunteers soon became the first of NCF A’s docents, a group which has grown to include approximately 80 people working in both the NCF A and Renwick Gallery. The docents involved in this aspect of opening the Museum, from publicity to congressional tours and research on the collection.

Today, docent activities are as diverse as diverse as the major events such as Kaleidoscope Day. The festival attracts families to the building courtyard for a day of crafts, entertainment, and art activities.

"The festival is our day, our thing," said Docent Hilda Abraham, a seven-year volunteer. "Now we’re more visually oriented today, 1978," continued, "and I hope the building itself can bring people in."

The NCF A docents frequently reach out to the immediate neighborhood," said Nora Panzer, docent coordinator. When the Museum’s King King Library was being built, we organized tours from area schools as paint the fence around the construction. Then colorful paintings were added around the cityscape.

Docents also help with teacher workshops and seminars to bridge educators on techniques of museum education, prepare research papers on works in the collection, and serve in schools, the public, and special groups.

Kaleidoscope Day at NCF A

National Collection of Fine Arts Program Catalogue of American Portraits

Miriam Kassin, Linda Lott, Jill Levin, Carol Levy, Joan Linton, Sylvia Litman, Leona McClorey, Michael McDermott, Martha Mills, Morita Morita, Patricia Pollock-Steckel, Martin Price, Rose Raphael, Sue Reed, Diana Roosenburg, Sydell Snyder, Edythe Shoople, Virginia Tarrant, Susan Todd, Jean Ursula, Jared Valentine, George Wilson, Michael Foster, Martin Hauth, Joanne Rood, Dorothy Glansman, Dorothy Jackson, Dorothy Jordan, Dorothy Lott, Dorothy Levy, Dorothy Glaser, Dorothy Glare, Dorothy Graham, Dorothy Gasser, Dorothy Fagan, Dorothy Dumas, Dorothy Cassuto, Dorothy Bartley, Dorothy Adams, Dorothy Amsden, Dorothy Allen, Dorothy Alpert, Dorothy Wang, Dorothy Wooten, Dorothy WVok, and Dorothy Weyland.

Education—Documents and Interns

Marion Artz, Martha Campbell, Beth Earp, Elly Reinhold, Ruth Furey, Pamela Gilchrist, Pat Hillen, Ruth Miller, George Hoff, Joyce Ingle, Kyri Stavrides, Deborah Rempel.

New Shop at the Zoo

The Zoo’s new Bookstore and Gallery will open on opening day, June 19, and is a unique mixture of children’s books, prints by well-known wildlife artists and other items related to the animal theme. The shop is located in the Education-Administration Building and is open daily 11 a.m. to 4 p.m.

Volunteers and staff from the Coe-Hewitt’s Dreyfuss Study Center are (l. to. r.): standing: Louchers, Rea, Cobb, Stark, Glasser and (seated): 1. Randles, Komack, Smith, and Kaufman.

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The Museum's 10th anniversary is a significant milestone for the organization, and the docents look forward to continuing their role in educating the public about the vast collection housed in the NCF A. With the growth of the museum, the docents have become an integral part of the institution, helping to bridge the gap between the public and the art.
A Portrait of Three Doctors

Juli Furbush has joined NASM’s education office to produce a monthly mini-magazine for educators. Furbush was formerly with the National Space Institute as editor of the newsletter. Don Merchand, coordinator of the Silver Hill Museum, has renewed a new partnership with the museum. Ben Debeck and Alan Burchell have recently joined the staff of the Smithsonian Institution as designers. Debeck is an administrative assistant and Burchell is production assistant for NASM’s education office. Burchell worked as a research assistant on a project with the Inner City Education Authority and was also involved in the design of the Denver Public School Museum. His interests include the development and education of children. Mary Jickling is the new recipient of the NASM’s education program.

UP FOR GRABS... Smithsonian corner-back Ken Samuel, computer specialist of the Office of Computer Services, stays on top of a Labor opponent, thwarting a key pass play of Computer Services, stays on top of a Labor opponent, thwarting a key pass play...
Flora Smithiana

By James Buckler

Flora Smithiana will be a monthly column exploring the use of house plants and garden flowers, as well as plants with textured leaves. Special labels in braille will be used so that visually handicapped visitors can appreciate the garden.

One of the authors of the fragrance garden will be the rose geranium (Pelargonium gramineum), a delicately scented plant with deeply incised leaves which emit a fragrance when crushed. Frequently found in herbal gardens, the rose geranium may be grown as a pot plant in a south, east, or west window; as a standard or topiary tree; in the vegetable garden; or in a container garden with other flowering plants. It requires a well-drained soil and at least six to eight hours of direct sunlight daily. It will flower from early spring through fall. In May, the garden is in full bloom. The rose geranium is one of the many plants that require regular pruning and pinching to promote bushy growth and encourage flowering. Pruning should be done after flowering to prevent the production of seed pods which can disrupt the plant's energy reserve. Additionally, rose geraniums are prone to pests such as aphids and whiteflies, which can be controlled with insecticidal soaps or neem oil. In order to promote healthy growth and prevent disease, it is important to provide adequate light, water, andoola, and regular care.

In reviewing the new Better Homes and Gardens’ Heritage Cook Book, the authors were pleased to learn that one cake popular during the 19th century was the rose geranium leaf cake. This cake is made using flour, water, and rose geranium leaves. Shortages of food and spices encouraged culinary ingenuity, and the flavorings were often used to mask deficiencies in the diet. In the case of rose geranium leaves, the unique flavor was used to enhance the flavor of the cake rather than to mask deficiencies in the diet.

Cynthia Jaffe McCabe, curator of exhibitions at NASM, delivered a lecture at the Smithsonian Institution of Washington, D.C. McCabe is an expert in the field of art and is a specialist in the history of science. Her lecture, titled "The Image of Science," was featured in a recent article in The New York Times. The article noted that Owen Gingerich, historian of science at CFA, suggested that the second-century astronomer had a number of inconsistent observations available for use and acted reasonably under the circumstances. He selected those that best fit a rational and coherent theory of the universe.

Washingtonian magazine has selected the National Geographic Society, as a Washingtonian of the Year for its Pulitzer Prize-winning book, "Beautiful Is Not Enough." The book is a history of the National Geographic Society and its role in promoting scientific exploration and environmental conservation.

Nora Panzer, program manager for the National Geographic Society, attended the committee meeting of the Art Advisory Committee of the Smithson's National Museum. Nora Panzer is a specialist in the history of art and is an expert in the field of photography. Her lecture, titled "The Pheonidah Prize for Photography," was featured in a recent article in The New York Times. The article noted that the prize is awarded to photographers who have made significant contributions to the field of photography.

Catherine Scott, NASM librarian, was presented with the 1971 Annual Achievement Award in the field of Public Information by the Alumni Association of Catholic University.