By Linda St. Thomas

If someone offered you a month of every summer to put together a program like this, you might be tempted to ask: would you take the job? Or would you decline, saying you weren’t sure what you would do? "We are not a group of show biz people," said Cherasky, who has a master’s in folk art from George Washington University and has also led there, "all groups of arts and crafts people who are natural perfectionists who are able to work despite the frequent interruptions of their three children."

Sometimes one performer gives leads to another. Last year, for example, the staff contacted a man who played Uncle Sam in Troy, NY, where the Uncle Sam legend began during the War of 1812. Another performer casually asked why they were looking up Uncle Sam in Troy when they had a great Uncle Sam here, John Rusk of Oxford Hill, Md. Rusk delighted the crowds last July and will return this year in full costume for the Fourth of July.

Under the direction of Shirley Cherasky, DSM staff have signed up more than 200 performers for the weekend events. "We are not a group of show biz people," said Cherasky, who has a master’s in folk art from George Washington University and has also led there, "all groups of arts and crafts people who are natural perfectionists who are able to work despite the frequent interruptions of their three children.

Alan Ullberg

The SMITHSONIAN

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July 1978

New Code of Ethics Adopted By AAM for Museum Staff

A comprehensive code of ethics for the Nation’s museums community—the first revision since 1925—was adopted unanimously by the American Association of Museums at its 73rd annual business meeting in Kansas City, Mo., on May 29. The code was developed and reviewed by a committee of museum professionals in attendance at the convention voted approval of the code as described by Perrot as the "Artefact of the museum community.

The code of ethics was drafted by a 22-member committee of museumologists who have been working on the project since the summer of 1974. It responds to, if not, all of the significant ethical issues that may face those working for or governing a museum enterprise.

Alan D. Ullberg, Smithsonian associate curator, served as chairman of the AAM Committee on Ethics and technical editor of the ethics report. Ellen M. Myette, assistant curator at the Renwick Gallery, was a member of the ethics committee. Chairman of the committee is Giles W. Mead, director of the National History Museum of Los Angeles County.

The code is divided into four broad sections covering: (1) the collection; (2) the staff; (3) museum management policy; and (4) museum governance. Some specific points in the four sections include:

The Collection: "An ethical duty of museums is to transfer to our successors, when possible in enhanced form, the material record of human culture and the natural world."

"No collection exists in isolation. Its course generally will be influenced by changes in cultural, scholarly or educational trends, strengths and specializations developing in other institutions, policy and law regarding the traffic in various kinds of objects, the status of plant and animal populations and the desire to improve the collection."

"It is the duty of museum personnel to ensure that the value of the collection is protected from destruction of sites, the violation of national exportation laws and contravention of the spirit of national patriotism. Museums must acknowledge the relationship by the museum profession to the community and the natural world and the destructive taking of an object for the commercial market."

"Employment by a museum, whether privately or governmentally supported, is a public trust involving great ethical responsibilities."

The acquiring, collecting and owning of objects is not in itself unethical, and can enhance professional knowledge and judgment. However, the acquisition, maintenance and management of a personal collection may be a matter of some ethical questions. . . . No employee may compete with his institution in any personal collection activity, . . . The employee must have the right, for a specified and limited period, to examine any objects properly belonging to the employee, but cannot compromise the professional integrity of the employee or the reputation of the museum."

Museum Management Policy: "Collective bargaining agreements with unions, which are well known and familiar with the museum, its assets and its activities, are as such generally determined by museum management and governance on matters affecting the general long-term direction of the institution.

(See Ethics page 4)

Some Go On To Ft. Worth

After the AAM meeting concluded in Kansas City, the American Institute for the Conservation of Historic and Artistic Works (AIC) held its annual meeting in Fort Worth, Tex. Director of the AIC, Harold Tallman, conserve in MHT’s Division of Musical Instruments, was elected to the Institute’s board of directors.

As an AIC’s business meeting, plans to construct a Museum Support Center for the Smithsonian in suburban Maryland were reviewed. A resolution expressing the profession’s support to the center was adopted. If the site is proper planning is to be done in the development of training programs for conservators, research and training efforts in support of the code of ethics and concern cautioning the impact that such a program might have on other areas of concern to the Smithsonian and on the profession as a whole.

MNH Cuts, Studies Meteorite Samples

Samples of some 300 meteorite fragments collected in Antarctica in January by a National Science Foundation expedition are being sent to Museum of Natural History meteorite authority Dr. Brian Mason for examination. This marks the opening stage in the study of one of the great meteorite finds of all time. Dr. Gerelmia Dressoff, a National Aeronautics and Space Administration officials, brought one of the first samples to the Museum on June 9 in a plastic envelope nestled in her handbag. Since the material arrived in the United States in April, it had been in cold storage at NASA’s Lunar Sample Laboratory. These thin sections of the sample are cut and mounted on glass slides by MNH’s Grover K. Mundy Laboratory. The most skilled professional in this work. Mason is then able to examine each section under an optical microscope and conduct an electron microprobe analysis. Descriptions of the samples will be reported to a working committee on which he serves, a group selected by NSF’s Office of Polar Programs, to develop the material. ‘We’ve been moving cautiously. Some of these meteorites have been waiting for us in the Antarctica ice for mil-
**Careful Screening Keeps Dust Out of the Nation’s Attic**

By Linda St. Thomas

If your son’s offer to donate his favorite model airplane collections to the Smithsonian was turned down, tell him not to feel dejected. Every day, people call, write or walk into the Smithsonian museums offering what they believe will be perfect additions to the collections. But museum officials know that finding what has been gathering dust at home will not necessarily please visitors to these institutions. Others find their treasures have no value to the Smithsonian but just make a lot of trouble.

Curators recently rejected meteorites that turned out to be ordinary rocks, 19th-century copies of George Washington portraits by Gilbert Stuart, replicas of famous airplaines campaign buttons and a 44-ton milling machine.

Despite its name of “the nation’s attic,” the Smithsonian must decline many more gifts than it accepts. Before any item is formally added to the collections, it is carefully evaluated by the curators who determine its authenticity, its historic, scientific or esthetic significance, its condition and preservation and its appropriateness to the collections. Only when an object meets these and other criteria is it accepted by the museum.

“Whenever we refuse an offer, we try to refer the owner to a more appropriate institution such as a state historical society or local museum,” Smithsonian Registrar Philip Leslie said.

Political History Curator Herbert Collins sometimes thinks that almost every old trunks and cabinets contain the 19th-century reprint of the New York Herald Tribune announcing President Lincoln’s death. Many of the retrospective hatchet George Washington’s image in reproductions and hundreds of presidential campaign buttons—many of which have been offered to the Museum of History and Technology to locate the man and thank him for his donation.

Some people don’t bother to call or write, they just leave their artifacts in the exhibition halls,” Collins said. Campaign buttons have been left in the Jefferson Davis and "People" exhibition and later discovered by the curators.

A man in Paducah, Ky., identifying himself as "John Q. Collector from Anywhere," U.S. postcards containing a copy of a 19th-century collection of 20th-century campaign memorabilia. The collection was a valuable addition to the Museum’s political history division, but Collins formally took acquisition of the collection from the donor who wanted to locate the man and thank him for the donation.

Some objects are rejected because they are not authentic or because the Smithsonian already has such objects in its collection. For example, a woman wanted to donate what she believed to be Martha Washington’s wedding dress but Curator Margaret Klapthor found it was a machine-sewn garment. At the National Air and Space Museum, many offers for old pilots’ licenses and flight log books are refused because the museum already has a good representative sample of these items.

Of the 50 unique rock samples offered to the Museum of Natural History every year, only one might be a great geologic piece which is accepted by the mineral science department for the study collection. Many curators agree that the most unusual items come from the "walk-ins." At the National Portrait Gallery, Curator Robert Killost Welke told the art of who offered to paint and donate a portrait of George Washington which would be "very realistic," because the artist claimed to be in touch with the first President’s spirit. Stewart says he has had two or three people explain to the artists who offer their work that NPG really isn’t interested in the unique art work than the artist.

We exhibit portraits of famous Americans who have died more than 10 years, but, of course, we’re always looking for the very best,“ Killost told the art at the National Portrait Gallery.

By Thomas Harvey

The prehistoric tradition of stone tool making has not yet been traced back beyond 11,500 years in America, with efforts long stymied to establish an earlier human presence here. But now the Smithsonian’s Dr. Dennis Stanford has found evidence that a different kind of tool—one made from bone and not stone—was in use on the Colorado Plains during the Ice Age.

It is a discovery that, in Stanford’s view, "establishes the appearance of tool-making in the New World, because the hand- worked bone tools he has found were in geological deposits which have been dated from 11,700 to 20,000 years old."

It is an extraordinary experiment with the carcass of an elephant that had died at Boston’s Franklin Park Zoo.

Stanford wanted to determine if he could butcher the elephant in the same way he hypothesizes ancient man butchered Ice age mammoths and mastodons, thereby creating impact impressions, fractures, striations and polish like the marks on the bone he found in the site in Colorado.

Experiments with bone fracturing and flaking had been tried before with cattle and horse bones, but the thin-belled bones of these animals were not comparable to the massive bones of mammoths in Colorado, the great American archeologist,

The experiment was conducted at the Smithsonian’s Conservation Research Center near Front Royal, Va., by Stanford and four assistants from the Smithsonian, archeologists Thomas Fughboss, David Hall, Margaret Kudiel and Susan Kaplan. Also taking part were Dr. Robert Bonnichsen of the University of Michigan, Dr. Richard Moran of the Museum of Natural History, Dr. Darwood Stine of the Johns Hopkins Applied Physics Research Lab and Errett Callahan of Catholic University.

The team used the same kind of tools, using replicas of Clovis stone tools. As the team worked, all variations on horizontal, vertical, reciprocating motion were monitored electronically. This made it possible to wear the tools in the way they were used.

After the flesh was removed from the elephant’s long bones with stone tools, the tissue that encases the bone was cleared, using an antler wedge similar to those found at some early archeological sites. The scars produced on the bone surface closely resembled those found on specimens from the ancient sites.

Flakes of bone were then chipped off the main leg bone, using a 21-pound boulder to duplicate flakes found at archeological sites. They proved to be just as effective cutting instruments that the archeologists concluded the mammoths may well have been butchered with their own bones.

“Because of the number of steps it took us to produce the stone tools, it seems impossible to me that the ones at the sites could have been fortuitously duplicated in nameless stone age ways."

The group also tested pointed bone spears on the carcass and found that they planged deeper into the animal than stone spear points.

This sort of technology could have had the advantage of freeing prehistoric hunting bands from heavy reliance on widely scattered and seasonally inaccessible sources of suitable stone materials,” Stanford said.

Dennis Stanford (I.) and Richard Moran remove a thigh bone from the elephant.
NCFa's John Gellaty collection, installed about 1933

A painstaking way to learn how a well-organized modern museum emerges from a diverse group of 19th-century art collection is to study "Past and Present: A Century and a Half of a National Collection," on view through Labor Day at the National Collection of Fine Arts.

Organizing the exhibition was no easy task; in 149 years of the collection, the has had several names, various addresses and any number of adventures. But Richard Murray, assistant to the director, told the audience last night that the museum staff has worked to show how the modern museum evolved.

Perhaps the exhibit's most striking aspect is the beauty of each work of art when presented cleanly and hung. What a difference from the days when paintings were massed from chair-rail to ceiling and allowed to collect the grime of age.

The installation recalls the old style, however, through the use of dark wall paints and moldings in rooms where selections from the earliest collections are displayed. Changes in wall color from room to room provide subtle help in distinguishing important groups of art for the visitor who other wise might be confused by NCFa's long and complicated history.

The exhibition is broken down into three natural divisions. The first deals with the early days of the collection, when Washingtonian John Varden began buying art for his own public museum. Later, Varden's collection was absorbed into the National Institute, which displayed works of art and other objects in the galleries of the then-new Patent Office Building. In 1862, the National Institute collection came to the Smithsonian, joined by the SI collection which had been launched with a distinguished group of books and prints acquired in 1849 and the Government's collection of paintings of American Indians acquired in 1858.

The highlights in the current exhibition from those early years include one of John Varden's paintings—a 16th or 17th century Italian rendering of the Massacre of the Innocents—and several oils from the museum's collection of 445 works by George Catlin. These were among the items which escaped damage when a fire in the Castle destroyed a major portion of the collection in 1865.

The second group of galleries in the exhibit focuses on the era when a cohesive national collection started to take shape under the name of the National Gallery of Art. This era had its beginning when Harriet Lane Johnston, niece of President James Buchanan, bequeathed her small art collection to a "national gallery of art" that should be established.

One was, indeed, established, and the name added prestige to the collection. It soon began receiving significant gifts, including the European collection of Ralph Cross Johnson and the modern American collection of William Evans. Some 135 paintings, donated by Evans over a period of years, still forms the backbone of the museum's "turn of the-century" American holdings.

Also during this period, the Smithsonian received the collection of John Gellaty, a man of many interests whose art holdings stretched from modern American paintings to fine and decorative arts from Europe, Asia and the ancient world.

The final portion of the show portrays a sampling of the contemporary NCA. It includes works by major 19th- and 20th-century artists, such as Romaine Brooks, William H. Johnson and H. Lyman Sayre. The National Collection of Fine Arts also has a significant number of works by contemporary artists. There are also representative works from the major contemporary collection given by S.C. Johnson and Son.

The exhibition closes with an up-to-date survey of NCA activities—philanthropy, scholarship, education—and a cartoon organization chart that represents the museum today, the triumphant culmination of 149 years of history.

There are also various of what might have been—drawings of a proposed new gallery designed by Freer architect Charles Platt and a model of a museum building designed in 1938 by Eero and Eliel Saarinen.

Romaine Brooks' portrait of Lady Troubridge, on view in the current show

Streamlined Organization Automates Smithsonian Accounting

The recent reorganization of the Accounting Office results from years of study and planning which began in December 1975 when a special task force undertook an examination of the Smithsonian's financial management and control.

With October 1, 1976, as the target date for completion of the study, a five-member team was set up with William H. Berkowitz, director of Accounting Office, as overall coordinator. The task force included John Howar and William Hemenage from accounting, computer services Raymond Shreve and Keith Lapamea, and William Closer of the Management Analysis Office. An advisory committee consisting of representatives from the bureaus and administrative offices most affected provided assistance to the team.

In their efforts to simplify the financial system and make it more efficient, the team developed a new financial management Information Management System. With the new system, the Accounting Office has been subdivided under two assistant directors. Howar, as assistant director for financial systems, supervises the accounting control, business accounts, and data processing sections. Assistant Director for Accounting Services, Hemenag, manages the payroll, general accounts, and special accounts sections, and the Accounting Services Center.

The procedures and review staff headed by Edward Balotta augment the development and review of accounting and reports directly to Gooff.

"SIMS is totally automated," Hemenag said, "and controls all Smithsonian

finds—Federal, trust, or others for which SI acts as agent—and coordinates financial planning and forecasting, reporting, and auditing. All transactions are recorded through uniform classification of accounts and codes.

A significant aspect of the system is its flexibility to accommodate various subsystems such as Museum Shops inventory, mail order operations and off-site processing.

Five months were required to implement the SIMS plan. During that period, the Accounting Office acquired computer equipment which makes it possible to program basic accounting functions such as purchase orders, accounts receivable, and travel allowances in the Accounting Office.

"However, the Office of Computer Services, which previously handled all these functions, still plays a major role in producing financial information," Hemenag said.

The computer equipment went into operation in September, with the Smithsonian's Scientific Library the first customer. A similar system was set up for the Smithsonian's Astrophysical Observatory at Cambridge, Mass. The equipment will eventually support the Corporate Operation Office itself. We began an accounting system based on a computerized accounting and manual operations," Accounting tech- nicians were trained in computer programs and functions as well as petty cash and operational skills.

Other major subsystems using SIMS is the Museum Shops. The shops administration has acquired its own terminal for use in processing on-line sales, invoices, payments, receipts, and inventory control.

Another customer is the Smithsonian Astrophysical Observatory in Cambridge, Mass. The Observatory's office staff is an excellent candidate for the system. SAO, which all other operations, is tied directly to daily communication with accounting regarding check disbursement, obligation updates, and inventory disposition.

The system also can link with other technology, both inside the Smithsonian and the bank reconciliation process with American Security and Trust Bank, and similar arrangements are anticipated with SI's other major bank accounts as well as the Mail Order Division of the Business Management Office and the Resident Associate Program which both use different systems.

Comings and Goings

Thomas Nelson has joined the staff of the Office of Assistant Secretary for Protection. Formerly president of Stonehouse Press, Inc., a major graphics publisher located in Nantucket City and Newport, Rhode Island, and a graduate of Fordham University, he has had 22 years of extensive experience in all phases of publishing and is familiar with the art, design and production activities of Stonehouse Press.

Education Specialist Ann Corren, formerly director of the Bryn Mawr College Day Care Program, has joined the staff in oceanography to CBCEs. A member of the NCFa's education research team, she will conduct an ecology program for preschoolers and their parents this summer. In the fall, NCFa's new education specialist, will work to strengthen ties between Smithsonian and local elementary and secondary schools.

Diane Major is the new secretary to the Office of Management Services. She leaves her former position as secretary in the Office of Protection.

Karen Hinkle Wagamon, SITES' assistant registrar for booking, is leaving her position to relocate in another city.

Jerry Joels has been named chief of NCFa's education division. Until his appointment, Joels was a member of the faculty of Oklahoma State University on contract to the Smithsonian's Art Museum.

Sandy Conway has joined the Office of Horticulture as a public relations assistant. She has been a receptionist for the past four years at NASM.

Dennis Basilio has joined the NASM staff as supervisor of the general aviation exhibits and visitor services.

Vern Shaffer, series design and production manager for the Smithsonian, has retired after 26 years of Government service. Shaffer began his duties with the Press in 1952 and moved to the Government Printing Office.

Research Associate Lisa Simpson, Tracy Tisdall and Marie Slezak have left NASM's Center for Earth and Planetary Studies to continue their education at the University of California in Berkeley.

Karen N. Newell has joined the Smithsonian as a liaison for the Office of Public Services.

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The New York Times took note of the Multiple Mirror Telescope, a joint project of the Harvard-Smithsonian Center for Astrophysics and the University of Arizona, with science writer Walter Sullivan’s article headlined “The New Telescope that Considered a Breakthrough.” Sullivan described the scope as “a revolutionary astronomical instrument ... seen by some astronomers as the prototype of a ‘next generation’ telescope, now under study, that would be far more powerful than any in existence.”

More on Space

The June issue of National Geographic carried a bylined piece by Michael Collins, undersecretary and former director of NASA, on the Museum’s history, collections and new building. The illustrated article detailed tense moments surrounding installation of the gigantic Skylab orbital workshop, and the Douglas DC-3 aircraft and the Zeiss Model VI planetarium instrument. That same issue carried another lavishly illustrated feature on various NASM exhibits and the movie, “To Fly.”

Western Civilization Hall

Local papers heralded MNH’s new permanent exhibit “Art and Architecture,” which opened in the Washington Post, calling it “ingenious.” The Post’s critic, the theme through a selection of artifacts. Betty James of the Washington Star wrote, “Do not expect recipes on display and the intriguing tombstones discovered by Dr. Donald Ortner and another giving James’ impressions of the overall exhibition.

SI Photography

Eugene Orloff, MHT curator of photography, is concerned about the photographic record which future generations will have of the 1970s as a result of the increased use of color film, according to a UPI feature. Orloff said that color images are prone to fade to nothing over time. Kjell Sandved; MNH photographer and biological motion picture producer, appeared on NBC’s Today Show where he discussed participating in the recent Indianapolis Star Sunday Magazine carried a two-page color spread of insect photography taken by Sandved.

SI People

A UPI feature on the organization, exhibitions and education programs of the Anacostia Neighborhood Museum was expanded by the Globe-Times in Bethesda. Pan, to include a photograph and back ground information on Zora Martin Felton, ANM education director, who grew up in Bethesda.

A feature in the Buffalo Courier Express

noted the duties and special projects of three NASM staffers: Melvin Zisfein, NASM acting director and former chief of symphonies at the Bell Aircraft Corporation; Richard T. Snedgrove, outside Buffalo; Howard Wolko, assistant director for science and technology who used to work at the former Cornell Aeronautical Laboratory and Bell; and Robert Wolfe, geologist, who earned his degree at the University of Buffalo. Science Digest carried an article in its April issue on Joseph Henry, the first secretary of the Smithsonian. Henry left his imprint everywhere through his inventions, according to the article. It said that Henry gets unconcerned tribute whenever a Mailgram is sent, a stereo is turned on, television weather reports are tuned in. Henry created the first electromagnetic telegraph in 1831, Science Digest noted, but did not apply for a patent because he felt the benefits of science should be available to everyone.

More Reviews

The Washington Post gave a rave review to the concert by saxophonist Benny Carter. The reviewer stated that the concert “captured the sixth season of Jazz Heritage concerts with a fitting flourish.” A Washington Post editorial gave its bylined opinion to the acquisition of the Collection of African Art by the Smithsonian. “We look forward to congressional approval of this bill, the Museum of African Art deserves to be officially recognized as a national treasure,” the editorial said. An article in the Prince George’s Journal gave full details of the authentication services offered by the various Smithsonian museums.

Books

If you have authored, edited or illustrated a recently released book, please notify Smithsonian Press Assistant Director Felix Love, so that your publication can be listed in Torch. Books for this month:


The Fourth of July celebration will be held from noon to 8:30 p.m. each day.

July 4

Southern style square dance, maxixe, polka, turkey trot and early Victorian dances.

Finding a Victorian dance instructor is not an easy assignment. “You can’t just call someone on the telephone and ask for a dancer who specializes in the galop or the mazurka, dances that were the rage in the mid-1800’s,” Cherokee said. After many referrals, DPA staffs finally located Bill Neelands, a period dance enthusiast from Baltimore who has researched the old dance styles and has become something of an expert in Victorian ballroom dances. To get in the mood for dances, visitors can listen to concerts held from 4 to 6 p.m. each day. Saturday night will be devoted to behbo from the Big Band era; Sunday, gospel and traditional jazz; Monday, bluegrass and old-time string band music; and Tuesday, band music, marches and patriotic numbers.

The Fourth of July celebration will be held from noon to 8:30 p.m. each day.

Young Artists Discover Color

Self-portrait by Katie Parnell

By Laurie Kaplowitz

Everybody knows what happens when an artist mixes blue and yellow on his palette. But what happens when he takes a dash of cadmium red and mixes it in a pile of Naples yellow and titanium white? If you’re stuck for an answer, the exhibit of student work at the National Portrait Gallery will show you what this mixture of pigments can yield when the correct proportions are applied with the proper touch.

Acrylic paint, the medium the 30 students employed during 13 weeks in NPG’s credit and noncredit painting classes, is said to be a more suitable material for the American scene than oil. Acrylics are easy to use, are cheaper than oils and are quick-drying. Each painting in the show, owing to the medium’s quick-drying properties, may have to be finished in one session.

Artists use acrylics to paint a figure with clear color and to paint over oil paint. Acrylic artists use acrylics to paint objects and the background. Artists can use acrylics to paint different colors and add layer upon layer of color.

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Nourishing An Embryonic Orchid Collection

By Elizabeth McIntosh

Two years ago the Smithsonian came upon the unprogrammed possession of an embryonic, but potentially important, orchid collection which had been stashed away at the greenhouse facility on North Capitol Street.

Today this same collection is well on the way to becoming one of the most important in the United States. The recent appointment of Theodore Villapando, an orchid specialist, to devote full time to its development, is a final step in insuring success of the enterprise.

The collection is handled by a volunteer committee of Smithsonian orchid fanciers under auspices of the Office of Horticulture. These include Mary Ripley; Paul E. Desautels, between 75 and 3 years old at MNH; and MNH Botanists Robert W. Read and Edward S. Ayers.

The Smithsonian became involved in orchidology in 1969 when the Major Meriwether Lewis Hillwood estate, was deeded to the Institution.

Desautels said that the collection was in sad shape when it came here, with many of the plants diseased and in need of repotting. Horticulturist James Buckler set up the emergency orchid committee to save the collection while incorporating it into a larger program of orchid display, education, research and conservation.

When the Hillwood estate was turned to the Post estate in 1976, the Smithsonian collection had been transferred through the executive committee of the Mid-Atlantic region. It totals some 1,000 plants and seedlings obtained by grants and donations.

When he took over the orchid greenhouse in May, Villapando expressed satisfaction with the specimens. "The Smithsonian has collected excellent botanical specimens—paphiopedilum, venusiana, calanthe, catleya, Oncidium, masdevallia, sarcedos..." he said, pointing out the green single growths hanging from the ceiling. "Here's a particularly rare and beautiful one—the Jane Hulston. ""The "cat" was a voluptuous yellow calyze in full bloom.

Villapando came to the United States from the Philippines in 1963. He was born on Corregidor and attended the University of Philippines College of Agriculture. He has worked exclusively with orchids. "They are beautiful and mysterious plants," he mused. "They are native to my country. Maybe growing up with orchids is why they have such a strong hold on me."

He has spent 15 years working with orchid growers in the United States, Villapando has mastered the difficult art of "mounting," in which orchid plant tissue are cloned, thus producing identical specimens that are true to type, all blooming at the same time.

Much of the propagation of orchids today is done commercially. When the new growth is proliferated in solution in glass flasks, on the stems, the matter, the flasks are broken and the plants are then put forth in four to six years they will bloom.

Villapando wants to conserve and protect orchids in their natural habitats. "Some countries are trying to protect orchids through treaties with other countries," he said. He is one of the "hunters who restore the areas where the orchids grow. Some countries, like the Philippines, still do not protect these areas."

The Smithsonian orchid committee shares Villapando's concern and hopes to benefit orchid culture through educational and exchange programs with other horticultural institutions, collections and explorers.

Tucked away among the rockets, planes and satellites of the National Air and Space Museum is a mini-zoo of three preserved specimens in air or space.

Abe, a monkey, made a suborbital space flight in 1959, foreshadowing human flight. She was accompanied on her flight by another female monkey, Baker. Together, they flew 1,710 miles through space, reaching a top speed of 10,000 m.p.h. and an altitude of 360 miles.

Abe is now on view in NASM's Apollo to the Moon gallery. Baker, still alive, is domiciled at the Alabama Space and Rocket Center.

The carrier pigeon President Wilson also served heroically. During World War I, he flew through fog and sleet to deliver a message from the front to Ceisy, France. President Wilson is now safely perched in NASM's Hall of Air Transportation as part of an exhibit on air mail service.

Gimore the lion was the constant companion of a fly-by-night air race pilot, Colonel Roscoe Turner. In 1926, Turner suggested to the Gilmore Oil Company that a plane equipped with a lion would be a terrific flying billboard for the company. Turner and his dog tied the king of beasts and the plane, Turner found a zoo ready to sell Gilmore for just a dollar.

When the company bought the idea and the lion sometimes made long trips together, changing lists of possible topics of conversation with the general. Finally, De Gaulle, who had recently resigned as head of the French Government and returned to his home at Colombey-Ies-Deux-Eglises. De Gaulle had refused to be interviewed by the French Government and returned to his home at Colombey-Ies-Deux-Eglises. De Gaulle had refused to be interviewed by the French Embassy in Paris, proposing questions and excerpts from correspondence from students, historians and writers requesting his assistance.

In 1974 Pope was chosen to be the first director of the Eisenhower Institute, a study center authorized by Congress in 1961 and established in MHT. It serves as a clearinghouse for American and foreign scholars who need access to military history documents in Washington and all over the world. MHT has received some 400 inquiries of correspondence from students, historians and writers requesting assistance.

Working with Pope is Special Assistant James S. Hutchinson, whose specialty is the history of the American West and the role of the armed forces in its settlement. Recently, Hutchinson is on special assignment assisting in the preparation of a script for the expansion of MHT's Armed Forces Hall. Hutchinson is also executive secretary of the National Armed Forces Museum Advisory Board. Also working at the Institute are several fellows, some holding Smithsonian fellowships and others from outside institutions.

The Treasury Department transferred to MHT's Division of Numismatics a collection of gold bullion worth a face value of more than half a million dollars. The collection, which include at least one note from nearly every issue of currency between the Civil War and the early 1860's, was presented to John Jameson, assistant secretary for administration, by Robert Carsell, department secretary, at a recent meeting of the Treasury's Advisory Committee. According to Carsell, the collection was preserved without authorization by unknown persons at the Department. He thanked those uniden- tified individuals for saving a part of American history.

Cooper-Hewitt Prized

The Cooper Hewitt Museum has been honored by the American Institute of Architects for "united design in architecture." The Museum, designed by Hardy Holzman Pfeiffer Associates, was exhibited at the American Institute of Architects' Honors Program. The AIA judges' statement said, "This project exhibits a creative energy involved in the conversion from use to another, while maintaining the context of the original fabric."

Sharing a room in 1933

By Johnnie Douthis

Dr. Forrest C. Pogue, director of the Dwight D. Eisenhower Institute, says that he and his museum director of historical research at the National Air and Space Museum, began gathering oral history long before that form of recordkeeping achieved its current popularity.

"As an army historian during World War II, Pogue spent considerable time near the front talking to soldiers and junior officers and taking notes by hand in the days before portable tape recorders.

"Pogue, who began his career as a history professor in 1933, was one of the first eight combat historians recruited in 1944 to serve in the Northwest Pacific and accounted for the invasion forces into Japan.

"My first interview was obtained on a landing craft serving as a hospital ship just off Okinawa Beach," Pogue said. "Later, we noticed that C.O.'s were pulled out of the front line. While we were supposed to get as near to combat areas as possible, we were not allowed to interrupt men during actual operations. However, many times nearest to the fighting interfered sharply with academic concentration on history.

"Pogue was awarded the Bronze Star and the French Croix de Guerre for "front line interviewing." After the war, General Dwight Eisenhower requested that a short history be written about his wartime headquarters SSHAPE. Pogue collected the assignment in six months and was given a few hours—writing a definitive history of the Supreme Headquarters of the Allied Expeditionary Force. The product, "The Supreme Command," was published in 1956.

"For this volume, Pogue spent five months in Europe and many weeks in the United States interviewing more than 100 persons who were French and British leaders associated with Eisenhower. One of his most interesting experiences, he recalled, was an interview with General George S. Patton, who had recently resigned as head of the French Government and returned to his home at Colombey-Ies-Deux-Eglises.

"De Gaulle had refused to be interviewed by the French Embassy in Paris, proposing questions and excerpts from correspondence from students, historians and writers requesting his assistance.

"In 1974 Pope was chosen to be the first director of the Eisenhower Institute, a study center authorized by Congress in 1961 and established in MHT. It serves as a clearinghouse for American and foreign scholars who need access to military history documents in Washington and all over the world. MHT has received some 400 inquiries of correspondence from students, historians and writers requesting assistance.

"Working with Pope is Special Assistant James S. Hutchinson, whose specialty is the history of the American West and the role of the armed forces in its settlement. Recently, Hutchinson is on special assignment assisting in the preparation of a script for the expansion of MHT's Armed Forces Hall. Hutchinson is also executive secretary of the National Armed Forces Museum Advisory Board. Also working at the Institute are several fellows, some holding Smithsonian fellowships and others from outside institutions.

MHT's Pogue: Pioneer in Oral History

By Johnnie Douthis

Forrest Pogue

Pogue was selected to write of Marshall's experiences as soldier and statesman. Over a 15-year period, Pogue recorded some 40 hours of taped material in addition to 10 to 15 hours of notes and stenography. After General Marshall's death in 1959, Pogue helped develop the Marshall Library and MHT, serving as director of the Library and executive director of the Marshall Research Foundation.

In research for the Marshall volumes, three of which have been completed, he has traveled to many areas of the United States and Europe, interviewing more than 350 of the general's childhood friends and associates from every phase of his career. Admirers and one-time opponents were asked to give them versions of Marshall's contributions. In his most recent trip to gather material, Pogue spent eight days in Taiwan interviewing a number of political and military leaders formerly associated with General Marshall in the Far East. Later, he talked with historians and interviewer European political leaders about the Marshall Legacies.

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Study Looks at Kids Outdoors

By Suzanne Poggesi
In a study that could have meaning for any institution that has ever hosted a school field trip, Chesapeake Bay Center for Environmental Studies researchers are investigating the effects of the physical environment on the learning processes of schoolchildren.

The researchers, Dr. John Falk, associate director for education, Dr. John Balling, research psychologist, Ann Coren and Sharon Maves, specialists in education and child development, and two fourth-grade students, Elizabeth Lyons and Robin Winograd, walked with 500 third-grade students around the Annapolis Country School children who were learning about trees in an ecosystem during field trips this spring.

Recognizing the importance of environmental factors in the learning process, the CBCC, a research team, investigated groups of students in two different settings in and around Rock Creek Park in Washington, D.C. One setting was a tree-shaped, quarter of a bus park, and the third a small park in a busy section of Connecticut Avenue. The investigators divided the groups so they could observe the effects of “setting complexity” and “setting familiarity.”

The investigation is the second of three parts in a year-long study built on past and current research at CBCC. In the first part of the study, the researchers are trying to identify leaders’ attitudes toward field trips for children. Falk and Balling asked the professionals to find out where and at what particular field trip sites are selected; the value of the field trip experience; how students should be prepared for a successful field trip; and how they are actually prepared; the short- and long-term effects of the experience; what controls student behavior on a field trip; and what constitutes a good or bad trip.

The final third of the study will focus on “The Field Trip Milieu” in order to determine

Lunchtime Dilemma: To Eat or Not To Eat

By Susan Foster
Noontime at the Smithsonian means more than grabbing a brown lunch bag and heading for the nearest park bench. Employees are following, and even leading, the trend to health-improving activities. A recent survey around the Mall found a yoga session in the Arts and Industries Building, a group of aspiring gymnasts at the National Air and Space Museum, and countess joggers.

Bobby Lederer and Nuzhat Khan of the Resident Associate Program, take one of the empty RAP classrooms during lunch hour every Tuesday and Thursday. A cassette-tape provides step-by-step Hatha yoga lessons. The taped voice is soothing and instructions for the 30-minute exercise explain the therapeutic value of each posture.

Within each limited session, the tape tells Lederer and Khan that they have stretched, strengthened, and relaxed every muscle in their bodies as well as systemically massaged vital internal organs. Because there is no instructor as such, Khan said for her there is less distraction.

Both women said they are more relaxed and alert on the job. Lederer said she has continued practicing yoga because it makes her feel good. “It’s an exhilarating end result,” she said. “When you finish, you have sort of an afterglow.”

Khan, unlike Lederer, practiced yoga before. “I used to do yoga at home,” Khan said. “But there was no incentive. When I came here, I found myself going to the Commons a little too often. That’s when I found others to exercise with.” The yoga classes have grown to include seven people.

At NASM, the contingency of stress gym users is ever increasing. With the warmer weather, the gym caters to many joggers who use the facilities to do warm-up exercices, change clothes, and shower.

Louise Hall of NASM is an outdoors enthusiast who avoids indoors during lunchtime. “I’m more of a runner,” she said. “I go in there to do sit ups on the mat board. The equipment is great.”

Dean Anderson, of the Office of the Assistant Secretary for History and Art, finds the gym a convenience and gets results from the 45-minute workout he does at least twice a week.

“I sleep better, my appetite has improved and I find that my head is clearer after exercising,” Anderson said. “As opposed to jogging, I’m able to exercise quickly in one place, regardless of the weather. I generally go with other people, and the sessions turn into a meeting room to blow off a little steam. It’s more of a social atmosphere.”

The stress gym is open from 7 a.m. to 7 p.m. every day of the week. It has universal gym equipment, rowing machines, barbell weights, slant boards, and stationary bikes.

By Kathryn Lindeman
Want to feel like the star of a Keystone Kops movie? Try exercising at the National Air and Space Museum’s physical fitness facility during lunchtime. With the film numerous top sports, you can just about make it if you don’t object to the omission of your head from the shuffle.

After briskly trotting to Air and Space and checking in with the guards, you sip into an interesting pod and like quick-change artist Clark Kent, emerge in your Superman (or Superwoman) togs.

Bursting into the exercise room like a speeding bullet, you hope that the 152 men and 144 women who responded favorably to a survey of interest in the facility have not all chosen this particular time to firm up their tired muscles.

Ah, you’re safe—only two people of the opposite sex there with you, with knees hanging out, sweating over a hot treadmill. As you approach the leg-press, a hunger pang gnawing—incipient insecurity. After all, you just had breakfast—five hours ago.

If you still have time for a few stops, you try a station on a stationary bicycle when your mental alarm bleeps warning that exercise time is over. Short run in the middle. A few more exercises, ignore the frantic panting and a homemaker’s growing anger.

That’s it! No more! For the shower! No shower available. Wait. The schedule is a tight one, but you can’t go back to work in this condition, can you? Or is the air just too hot here? Ah, in the shower is free—no need to forego it now. Out of your gym getup, into the shower, after competition. Competition to dress and run for the door. Do you have time for a hot dog from the vendor on the way back? Your stomach says “whoopie!” You say “no.”

Back in your office, you give in and inhale a candy bar. Do you have a serene feeling on your face? Only if you are a good actor. Tomorrow, let’s try food for lunch instead of the Keystone Kops.
Pamela Ann Cerny, a catalog researcher in NPG's Catalog of American Portraits, was elected to the College of Physicians of Philadelphia, 1978 Color Grip.

Kevin Lin, shipping clerk at MGH, and Paul Greenhull, MGH museum technician, are regular participants in the "Artists in Action," held by the Park Service. Lee Kin and Greenhull will be working on kite construction and flying from 1 to 4 p.m. on other Sunday through July on the Mall near the National Gallery.

Michael Oppenheim, an astronaut at CPA and a lecturer in Harvard's astronomy department, is the son of Simon Guggenheim Memorial Foundation fellowship for research on the spectra of comets and the composition of the comet nucleus.

Felix Lowe, deputy director of the Smithsonian Institution Press, recently gave the University Extension Association as representative of the Counter to Management and Operational Services.

Ray Kondrattis, assistant curator in the medieval section of the MHT, presented a type and slide show at the American Institute of History of Phasmatics in Montreal. His research was done in connection with a film documentary about theBostonSiberianPharmacopoeia,whichwasformerlypreparedbytheSmithsonianin Film unit in cooperation with the Office of Telecommunications and the medical sciences division. The film will be one of the exhibits of the people associated with MHT collections.

Walter Flint, curator in NASM's Department of Astronautics, was the keynote speaker at a new York City, Mo., as an elected member of the University Extension Association as representative of the Counter to Management and Operational Services.

Janet W. Solinger, director of the Resident Associate Program, was recently elected to the board of the National University Extension Association as representative of the Counter to Management and Operational Services.

Two Exhibits Dramatize Embroidery's International History

By Susan Bliss

The Cooper-Hewitt Museum is showing off part of its embroidery collection this summer in tandem with a group of fabrics from the Musee des Arts Decoratifs in Paris. The two exhibitions, together titled "Embroidery through the Ages," give the visitor a well-balanced historical view of Western clothing through the ages. She saw this as an opportunity to display some of the exhibitions we hold to appointees at the Academy.

Pamela Ann Cerny will be published in the journal General Relativity and Gravitation.

The annual fundraising event at the Academy of Sciences was held in June. The event was a huge success, raising more than $120,000.

Auction Brings Funds to C-H

Friends of the Cooper-Hewitt Museum bid a total of $11,000 for 303 antiques and art objects at the Museum's annual benefit auction in May.

This was the second highest amount earned in the five-year history of the event. The auction was attended by 600 people and took in $24,000. Proceeds will be used to support Cooper-Hewitt's exhibitions programs and other activities.

All the objects sold had been donated by friends of the Museum, including individuals, galleries and interior design studios. An acquisition consultant for the Cooper-Hewitt, Alan G. Mary Jane Pool, editor-in-chief of House and Garden and Garden, and Ellen Lehman, long worked round to solicit items for the auction. Twenty lots have already been donated.

The most expensive piece sold this year was a large and important group of fabrics and antique objects from the 16th-century, which sold for $5,000. Other pieces installed included a Ukrainian textile and coffee set dated 1800 which went for $2,100 and a George II silver coffee pot dated 1754 which brought in $1,500. Cooper-Hewitt's Auction Coordinator Pamela Ann Cerny was assisted by Linda Carr and Denise Boucher.

Jack Monday, program assistant in the Office of Horticulture, has received awards of appreciation from the Melwood Horticultural Training Center for the handicapped in Prince George's County and the D.C. School Board. The awards were presented in connection with the horticulture office's programs to employ people from Melwood and students from the career-based education program of the D.C. schools.


Two Exhibits Dramatize Embroidery's International History

"Embroidery, Past and Present," and used it as an occasion to display some of the home collection.

"My work, on the other hand, was more interested in the process of embroid­ ery," said Milton Smith, the first occupant of the Benefit, and used it as an occasion to display some of the home collection.

"The Cooper-Hewitt portion of the exhibition is very interesting," Sunday said. "We have a large variety of work ranging from the 14th century to the 20th centuries, and include clothing, decorations, fabrics used in upholstery, fabrics and embroidery for personal and household use." Smith also said that the exhibition "fits quite nicely into the theme of "Centerbeam.""

"Other costumes and characters. Nightly laser, sound and steam performances will show how the home living black silk rose and a 200-foot red flower.

"Centerbeam" is sponsored by MIT as cooperation with the Smithsonian's National Park Service and the National En­ dowment for the Arts.

RAP Offers Poster

The Resident Associate Program has commissioned artist Otto Piene to create a silkscreen design for a poster celebrating the summer's "Centerbeam" laser performances.

Smithsonian employees may purchase these lithographs at the reduced member price of $140, a discount from the non-member price of $175. The poster is also available to employees at $5 for the unsigned version and $10 for the signed one.

Painter, light sculptor and environmental artist Otto Piene was the prime mover behind the installation of "Centerbeam."

Other posters, of which Sonday pointed out, will notice two types of work throughout the show. There are examples of non-professional work, usually by the home by women and girls, such as the ex­ cellent collection of "Hi-top" European samplers from the Cooper-Hewitt collection. Then there is the more formal type of embellishment such as the decoration and waists created by professionals either as part of a kits or as a type of art.

The Cooper-Hewitt sampler collection trace art from its 16th-century beginnings to the mid 18th-century by which adult women recorded stitch patterns for future use. Seventeenth- and 18th-century samplers were used as schoolgirls' exercises—studies of stitches, letters, numbers, and monograms. And samplers remained popular through the 19th century.

"The items in the Cooper-Hewitt exhibition which would best express the high qual­ ity and the condition of the "Hi-top" collection were chosen," Sonday said. (Although this is only a small portion of our holdings it is still a selection of what we have to offer.)

Others who worked with Sonday on the exhibition were textile department Assistant Gillian Moss, Conservator Lucy Com­ merson and Volunteer Jane Merritt.

"Embroidery Through the Ages" will continue through September 2.
By James Buckler

On a hot summer day, there are few sights so colorful and fresh as a well-planned border of perennial flowers. Such gardens, containing variegated masses of blooms, reached the height of popularity before World War I but fell out of favor when increasing labor costs and declining wealth during the Great Depression made their upkeep impossible.

With a wide variety of cultivars available today and so many people interested in gardening, perennial borders are coming back into style.

I have always wanted to plant a perennial border at the Smithsonian but hesitated because of the salty summers and heavy pollution in downtown Washington. Two years ago, as an experiment, the Office of Horticulture began testing many perennial varieties at the end of the Museum of Natural History along the 9th Street underpass.

In spite of heat, drought, humidity and tremendous pollution, most of the varieties performed well. In particular, the forgive, Canterbury bells, delphiniums, sweet William, coreopsis, yellow and pink yarrows, false indigo and mountain laurel, helped make the once-barren strip of land into one of our most successful gardens.

In the Victorian Garden. the new perennial border features herbaceous plants, a few annuals (temporarily for 1978) and spring bulbs. All plants have been selected for their long flowering periods and their similarity to species that were popular in the late 19th century.

Besides the perennials we tried along the underpass, the Victorian Garden contains a larger group of columbines, money plants, forget-me-nots and garden pinks, all of which bloomed this spring. Summer flowers include larkspur, goat's beards, michaelmas daisies, day lilies, summer phlox, stonecrop, plantain lilies and other varieties. One of the highlights of the new garden is the giant rose mauve, Hibiscus syriacus, which bears enormous red, white or pink flowers, six to 12 inches across, from midsummer to frost. All of the species, cultivars and varieties are labeled, and lists are available from the Office of Horticulture (ext. 5007). If you would like to plant a perennial border, plan a flowering sequence and a color scheme that will create a fine display from spring through fall. Tall spiky flowers should be in the rear, with low-growing perennials in the front of the border. Select a well-drained but moist location in partial shade to full sun. I recommend adding liberal amounts of peat moss, dehydrated cow manure or leaf mold to develop a friable or loose soil. Send a soil sample to your county or state extension service for testing and maintain a pH of 6 to 7 for most perennials.

Unlike annuals, perennials are usually long-lasting and provide a delicate each year as they return than the flowers in legume abundant flowering. Remember, however, that most varieties must be divided every two to five years to rejuvenate their growth and flowering.

Perennials are propagated essentially by divisions or cuttings and not by seed, so you must purchase them from your local garden center or mail order houses. If you need assistance in finding unusual varieties, the Office of Horticulture has extensive source files. I also recommend the following books: “America’s Garden Book,” by James Bush-Brown. “Perennials,” by James Crockett and “Perennials in Bloom” by Alan Bloom.

Q&A

Walter Page’s partner is a 96-pound German shepherd named King. Page and King make up one of 10 K-9 teams patrolling Smithsonian buildings and grounds in Washington. After six years as a guard at the National Portrait Gal­lery, he joined the SI force in 1975. His partner, King, the largest dog on the SI force, was donated to the Smithsonian’s Office of Protection Serv­ices by the Metropolitan Police Depart­ment. Page was interviewed by Torch staff writer Kathryn Lindeman.

Q. What training did you have to become part of the K-9 force?

A. I had King three months before training started so we could get used to each other. Many dogs usually have at least a month together before training starts, if possible. Then we had two weeks of classroom work plus 14 weeks of training with the dogs. King learned to answer only my commands. Every six weeks we have remained in the field and practice seek-fetch, attack on command, obedience, box seek and tracking. We may have to use these in lots of ways—when trailing a fleeing suspect, we would use search and find items lost by the person. If a gun is used and tossed in the bushes, the dog can find it.

Q. How are the dogs cared for?

A. They live with the officers in their homes, and you have to have a backyard for the dog’s exercise. We also take walks daily, and he is groomed daily. Smithsonian supply issues dry, diet-control food in 25-pound cans. King gets a pound of this once a day. He was donated to us by the Metropolitan Police because he was overweight. Now he’s lost 14 pounds.

Q. What adjustments did you have to make when King came to live with you?

A. The biggest adjustment was having him with me 24 hours a day. I’ve had house dogs before, but King is with me 24 hours a day on the job and all the time at home, too. He knows me and I know him. He knows when I’m joking or playing and when I mean business—it’s the tone of voice that controls the dog.

Q. When you’re on the Mall, how do the museum visitors react?

A. I get a lot of questions—especially “Is he a pet or what is he here for?” People sometimes say they feel safer. They want to pet him, but I don’t let them take a precaution against bites. I keep him on a tight and short leash. King is good around crowds, but sometimes he gets nervous when kids run up suddenly or try to pull his tail or ears. We don’t want the dog to get used to being friendly with everybody, then he thinks we are playing. We want him to know he’s out there to do a job.

Q. Have you made arrests or pursuant law­breakers as a K-9 team?

A. One of the main reasons for having K-9 teams is to deter people from breaking the law. Crime has come down a lot around the Mall area and at many incidents. Only once has an officer had to turn his dog loose on a man—he dog just knocked the suspect down. But there have been a number of arrests.

Q. Did you make a real arrest for a pursuit law­breaker as a K-9 team?

A. (He yawned and took a nap.)

By Kathryn Lindeman

Michael Olson, a junior at Gallaudet Col­lege in Washington and deaf since birth, has worked part-time at the college library archives for three years and is now spend­ing eight weeks in the Smithsonian Ar­chives to learn more about archival theory and administration.

Communicating through sign language, Olson explained that as a history major, he hopes to pursue a career in archives after graduation in December 1979. Since much of his experience at the Gallaudet library has been in routine archival work, and Gallaudet does not offer a course in archives administration, he wanted to come to the Smithsonian to learn more about the theoretical aspects of archives.

Gerald Rosenzweig, a hearing impaired archives technician with the Smithsonian, is a Gallaudet graduate who first came to the Archives in 1973 under this program. In Rosenzweig’s case, he was not familiar with the archival profession prior to his time with the Smithsonian, and his stint here was a de­termining factor in seeking his present job in 1974.

Along with other projects, Rosenzweig is preparing for presenting a tremendous number of pre-1958 accessioning records from the Registrar’s Office.

Olson has been working on the medical science division’s records from the Department of History and Technology, which said the records, in 13 boxes, show the ad­ministrative history of the division. As he looks through them, he can familiarize himself with the division and make folder content listings, reconstructing the original ar­rangement of the contents and group all folders by series, refolding the papers when necessary.

By James Buckler

Walter Page and King

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Assistant Archivist Richard Starzy, who supervises the visiting students, said, “Each student has a project he works on here. He spends four days of the week at the Archives and the fifth at Gallaudet read­ing and discussing with his advisor. The candidates, selected by the Gallaudet his­tory department, first read books on SI and old annual reports so they have a back­ground on the Institution and what we do.”

According to SI staff’s Richard Lytle, “The visiting student arrangement hap­pened because my wife teaches at Gallaudet College. That’s where I got the idea.”

Since 1972, when the program was first begun, one or two deaf students each sum­mer have spent eight weeks at the Ar­chives. “It is not intended as a work pro­gram,” said Lytle. “Projects are selected more to give the students a span of experi­ence in archives and archival theory. We hope through reading and discussing theory, they will discover if they want to become archivists.”

Students are paid $100 per week and usually write a paper at the end of the period to describe the collection they worked with. “The quality of the work we’ve gotten from the Gallaudet students,” said Starzy, “has been better than or equal to that from other archives technicians with similar ex­perience. They are enthusiastic, and we have been very happy with them and the re­sults they produce.”

Medical Milestones to MHT

MHT’s Division of Medical Sciences recently celebrated a milestone this spring. One, from the American College of Radiology, includes several hundred pieces of X-ray equipment, such as early X-ray devices and historic equipment by prominent radiologists. Dr. Denton A. Cooley of the Texas Heart In­stitute in Houston gave the Museum the first totally artificial heart to be im­planted into a human being. Cooley per­formed the implant operation in June, de­monstrating that a mechanical substi­tute for the human heart could sustain a suitable transplant could be found.