

'68 Looks Like 1860

Image-Making Is As Old As Politics

by Mary M. Krug

In politics, the medium is not necessarily the message. Despite a natural assumption by a number of people that the advent of television in campaigning has switched emphasis more and more away from issues and to the candidate's image, there is no obvious historical trend to support it, reports Dr. Keith Melder, curator of the Division of Political History.

In fact, "image-making is as old as politics." The first highly organized political campaign in United States history was built not around issues but the image of "Old Hickory," Andrew Jackson, as the hero of the Battle of New Orleans.

"Very often amazing images" have been developed. "The 'log cabin and hard cider' campaign of 1840 produced a great emotional response that today would seem preposterous," Melder says. William Henry Harrison was presented as a rustic frontiersman, when he was in fact an aristocrat and man of great wealth.

Abraham Lincoln is another President who projected a not-altogether-accurate image. "He was genuinely of humble origin, but he was really a subtle and complex individual. It is hard to project this type of image."

While today's instant communications have not necessarily increased focus on image, they may have made it more difficult for a candidate to project a false front. They have at least helped to improve campaign ethics.

"Throughout the 19th century," says Melder, "campaigning could be awfully dirty. The candidates told outright lies about each other, but they can't do that so easily today. Ethics have improved, and the media have probably played

a part in it, through exposure. There is still scurrilous literature being produced, but people are more skeptical about it."

There are certain types of images that have proved traditionally successful, Melder points out. The "common man" and "the military hero" have always been well received.

A relatively new entry in the image arena—dating only to 1960—is appeal to youth, Melder says. Its effectiveness must be tested by time.

As far as the current campaign goes, "I don't know what good it does you right now to be a political historian. There is no precedent for our present situation. About the closest we can come is the period immediately before the Civil War, and even then the party system had been fluctuating for 50 years. Ours has been relatively stable."

There were then, as now, multiple candidates, Melder points out, and catastrophic events that influenced the political scene. "The virtual guerrilla war that raged in Kansas was somewhat—very roughly—comparable to the situation in the cities. And John Brown's raid was a catalytic event that might be compared to the assassination of Martin Luther King. There was that kind of response—a great outpouring of concern—but also a drawing of lines that I haven't seen yet in the present situation."

Noting that he hoped to obtain materials from the primaries for his division's collections, Melder observed that "It is not typical for early primaries to be so critical, but this is not a typical year. The chaotic political condition is symptomatic of the overall uncertainties of the public. I don't

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Presidential image-building, 1840 style. William Henry Harrison, "a military hero of sorts, capitalized exuberantly on this fact," says Keith Melder. "In addition, he was identified with the log cabin and hard cider image, inferring that he was really a rustic democrat instead of the wealthy aristocrat he actually was. The Harrison ribbon illustrates both the hero and log cabin images very well with its depiction of Harrison in uniform and a log cabin, complete with a cider barrel, coonskins, a flag with eagle, and a cannon!"



THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

No. 5, May 1968

CHRONOLOGY

NCFA, Like Phoenix, Rose From Ashes

Under the guidance of Secretary S. Dillon Ripley, the Smithsonian is today becoming an unparalleled national and international art center, fulfilling an age-old vision of the Institution as a distinguished contributor in fields of human knowledge ranging across the arts as well as history and science.

The opening of the Institution's National Collection of Fine Arts in its grand new home this month focuses attention both on a varied, vicissitudinous past and a highly progressive, productive present that includes such other major new Smithsonian art components as the National Portrait Gallery, the Renwick Gallery, the Cooper Union Museum, and the Joseph H. Hirshhorn Museum and Sculpture Garden.

The NCFA opening marks the emergence of what Mr. Ripley has termed "a virtually unknown major collection of American painting, sculpture, and decorative art." The National Collection has been in virtual hiding for 122 years, and therein lies an interesting story that places contemporary developments in rich perspective.

The following is a chronology of the National Collection, which, in the mid-1800's, could claim only 38 pieces of plaster statuary. This month it "opens" to the public, placing 500 American works of art on exhibition from a notable inventory of more than 11,000 paintings, prints, and sculpture.

1846—Congress establishes the Smithsonian. The legislators provide somewhat vaguely for a "gallery of art" to be formed at the new Institution.

1849—A desperately bankrupt American painter named George Catlin offers to sell 600 paintings of American Indians, at a price of \$65,000, to the U.S. for the Smithsonian's "gallery of art." Congress refuses.

1850—Still no gallery. The Smithsonian's assistant secretary reports glumly, "the formation of a gallery of America's best paintings is, in this country, almost hopeless."

1852—A Philadelphia boilermaker buys up Catlin's IOU's and takes possession of the great Indian Gallery. Curiously, he stashes the paintings in his basement where they rest, and in part rot, for years.

1865—Smithsonian's art collection amounts to some paintings and statuary. Future appears remotely promising. Then on January 24, a stovepipe thought to be a chimney vent turns out to be a chimney shaft. In short order the roof of the Smithsonian Building is in flames, and the fire burns to a crisp 200 paintings by John Mix Stanley and most of the gallery's collection. It seems to be the end of the art gallery enterprise for all time. The surviving works of art are loaned out, and the history of art at the Smithsonian comes to a dead stop.

1872—A destitute, deaf George Catlin dies in New Jersey. Almost the last words he speaks are "What will happen to my Indian Gallery?"

1879—Widow of Philadelphia boilermaker donates the Indian paintings to the place that Catlin had wanted them to go 30 years earlier: the Smithsonian Institution.

1883—Catlin's paintings exhibited at Smithsonian for first time; interest in Institution's Gallery still minimal.

1900—Catlin's paintings are put into storage, not to be seen again for decades by the public eye.

1906—The magnificent Harriet Lane Johnston collection of eighteenth-century paintings and portraits is turned over to the Smithsonian. Suddenly interest is revived in the defunct "gallery of art."

1910—The gallery's paintings are jammed into a room of the Arts and Industries Building. Space also allotted the gallery in the north hall of the Museum of Natural History. It will remain here

(Continued on Page 2.)

Academy Elects Secretary Ripley

Secretary S. Dillon Ripley was elected to membership in the National Academy of Sciences last week. The group of 50 distinguished scientists chosen was announced April 23.

With Mr. Ripley's election the Academy's membership now includes four Smithsonian Secretaries, Charles Abbot, Alexander Wetmore, Leonard Carmichael and the incumbent.

Joseph Henry, first Smithsonian Secretary, was a founder of the Academy and its second president.

MNH Exhibit On Periled Species Set

Man, with his expanding technology and exploding population, is threatening the animals around him.

A major exhibition on some of these endangered species, and some newly become extinct, is being prepared for the Foyer Gallery of MNH and will open this summer. The show, which will have an interdisciplinary approach, is being coordinated by Joseph Britton, of the Office of the Director, MNH.

The Foyer Gallery, which housed SI art shows before the opening of the Fine Arts and Portraits Galleries, has been proposed as the site of a continuing series of such interdisciplinary natural history displays.

The exhibit, says Britton, will show that other species that do not get as much publicity are just as endangered as the whooping crane. Using an ecological approach, it will attempt to show why they are endangered and how they might be saved.

A few living animals, such as the Hawaiian or Nene goose, will be included in the show, which will also draw heavily on study skins from the MNH collections. "We want to make the point that these may be all the record we will ever have on some species," Britton told the TORCH.

Even MHT will contribute to the interdisciplinary display. A turn-of-the-century plumed hat from the American costume collections symbolize man's spirited aggression against the ostrich for fashion's sake.

Chief designer for the exhibition is Rolland Hower. It will be on display for about two months.

Editor's Note—The National Zoo takes special note of the 29 vanishing species in its collections with a symbol on the creatures' cages. See photo essay on page three.



Early Smithsonian Art Gallery—Hundreds of George Catlin's canvases crowd one another, above, in the Arts and Industries Building at the turn of the century. In NCFA's new quarters, the great collection will be housed in its own "Indian Gallery."

Art Chronology

(Continued from page 1.)

"temporarily," the Smithsonian Annual Report says.

1920—There is no space to hang new paintings; consequently very few donors appear. "National gallery of art" becomes full-fledged bureau of the Smithsonian. William H. Holmes, a Smithsonian anthropologist and painter, named first director of gallery.

1923—Freer Gallery of Art opens to public; "National gallery of art" is now doubled in size; value of gifts, however, drops from \$500,000 a year to \$40,000.

1926—Holmes reports that the gallery is "practically dormant."

1929—John Gellatly, wealthy New Yorker, leaves his collection of American paintings, including 17 works by Albert Pinkham Ryder, to the gallery.

1936—Andrew Mellon offers his entire collection to the U.S., along with \$15 million to erect a suitable building and more than \$5 million as an endowment. Mellon's conditions are that this great offering be called the National Gallery of Art and that it be placed under the protection of the Smithsonian as an independent bureau with its own board of trustees. Congress accepts Mellon's gift and renames Smithsonian's oldest component "National Collection of Fine Arts."

1938—Congress authorizes separate building for the National Collection—to which have been added the private collections of Ralph Cross Johnson, and William T. Evans.

1940—Still no building. The National Collection continues to exhibit works in the Natural History Building. (Throughout the 1940's NCFA has an "authorization," no building, little space, and lean years.)

1953—President Eisenhower calls for restoring American art to "a healthy relationship to the life of the community"; still no building.

1958—Congress "sets aside" Washington's Old Patent Office building as an art gallery. Patent lawyers continue to work in the building, however, throughout the 1950's and into the early 1960's.

1963—Refurbishing of the building is begun; National Collection continues to share exhibition space with other natural history exhibits.

1964—S. Dillon Ripley named Secretary of the Smithsonian. He names David W. Scott, Director of the National Collection of Fine Arts.

1967—The S. C. Johnson Company of Racine, Wisconsin, donates to NCFA its impressive collection, "Art: U.S.A.", which includes the works of 102 contemporary painters.

1968—The National Collection of Fine Arts opens in its new quarters in the Old Patent Office Building, more than 100 years after, as the Smithsonian's seedling of art, it almost burned to a crisp.

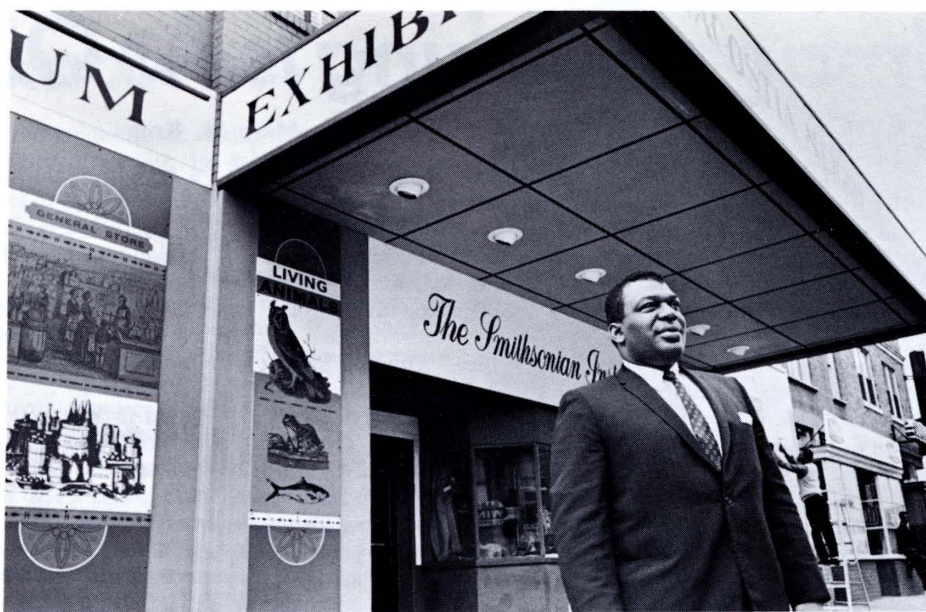
Climactic in itself, it is also more than interesting that the opening of the National Collection came within a fortnight of Secretary Ripley's election to the notable distinction of membership in the National Academy of Sciences. The unity of art and science are typified within the Institution's chief executive as within the Institution.

If the "two cultures" are at war, there is clearly little sign of it at today's Smithsonian.

The next striking public evidence to the contrary will come with the scheduled opening of the National Portrait Gallery in the other half of the Old Patent Office Building in October of this year.

Talking Turkey

Stacey Rockwood, a Peace Corps returnee, will give an illustrated lecture on the culture of Turkey May 9 at 11 a.m. in the Presidential Suite of MHT. Planned for participants in this summer's Recreation Association art tour to Greece and Turkey, the talk will be open to any interested staff members. A limited number of openings remain for the three-week tour. Phone Richard Preston at 5050.



BEAUTIFIED—John Kinard, director, surveys the view from the front of the Anacostia Neighborhood Museum, which was cited by *Holiday Magazine* in its May issue for its contributions to beautification. The museum was one of thirteen winners of Citations of Merit in the annual *Holiday Awards* for a Beautiful America.

St. Alban's Seniors Evaluate Special Two-Week Program

How does a group of superior high school seniors react to two weeks' work at the Smithsonian? What does the Institution have to offer such a group?

A dozen St. Alban's boys spent nine days here in a program arranged for the school by Nathaniel Dixon's Elementary and Secondary Schools Division of the Office of Academic Programs. The group spent their time in lectures, tours of exhibits and behind the scenes, and two full days in the National Air and Space Museum.

"We could never expand the program on a city-wide basis," says Dixon, "but it is a valuable thing for such a small, highly motivated group."

At the end of the program Dixon distributed a questionnaire with the request that participants be very frank in their evaluations. Following are some representative replies.

Which experience did you consider most valuable?

"I would say that the most valuable experience for me was the brief trip to the Anacostia neighborhood museum, primarily because it gave me an opportunity to view a section of the city I had not seen before."

"The trip to the Anacostia Community Museum, because it showed the great need of a large portion of America for cultural and educational experience."

What is a museum? (Use your recent experience as a guide to your thinking.)

"A museum is a collection of objects and information available to a certain audience, for the purpose of increasing the knowledge of that group. (In any other sense—for instance, as exhibits for gawkers—a museum is of little worth.)"

"A museum such as the Smithsonian is a place for less-than-high-school age people and for scholars. I feel that an extended visit in a museum without involvement is of little value to those of high school age."

Do you think that the time you spent at the Smithsonian had more, less, or the same value as an equivalent period of time doing regular classwork?

Talks Scheduled By RBL, NASM

Lectures open to SI staff for May include the weekly lunchbox talks, sponsored by NASM each Wednesday at noon in A&I.

Lunchbox lectures include:

May 8—Emile Zugby, Experimental Fabrication and Engineering Division, NASA, "Spacecraft Electronics."

May 15—Dr. R. L. Fleck, Stress Laboratory Analysis Program, NASA, "Prediction: Early Detection and Correction of Coronary Heart Disease."

May 22—Paul E. Garber, Assistant Director, NASM, "The Air Mail—How It Began and Its Golden Anniversary."

"It was at least as worthwhile or more so. It provided an unpressured undemanding learning experience."

"I feel that it had less value because we were not actively involved in the process, but rather passive viewers, and consequently the educational process was limited."

Can you suggest uses that your teachers could make of the museum during the regular school year?

"I think perhaps in areas such as history, etc., the museum would provide a good break from the boredom of class."

"No, which I think displays the idiocy of our present educational system."

"The history teacher could use some of the exhibits on history but the other teachers could better teach with text books."

Make any general comments you think may be helpful in future planning of a similar experience for another group of high school seniors.

"In future, less touring of exhibits and more actual work would have been more meaningful and interesting. The visit to Silver Hill and the tour of exhibit preparation facilities suggested lots of things we could have quickly learned to do. Many things which would be considered routine by experts would be very interesting to novices."

(As a result of the program one boy will be coming back this summer to do volunteer work in physical anthropology.)

What are some of the things you did during the "free" mornings and afternoons on your schedule?

"Visited the National Gallery and Freer, Natural History and History and Technology. I played hookey once because it was a beautiful spring day and I was a boy."

ABOUT SI PEOPLE

Squires Leaving SI Next Month

Dr. Donald F. Squires, deputy director of the Museum of Natural History, has accepted a top-level research position with the State University of New York at Stony Brook. He leaves the Smithsonian in June.

As head of SUNY's new Marine Sciences Research Center, Squires will direct the formation of a 25-member faculty of specialists in oceanography and related posts.

In addition, Squires will receive an appointment as a professor in the departments of biological sciences and earth and space sciences.

The 40-year old marine biologist has been associated with the Smithsonian since 1961.

Pineau Published in Japanese

SI Press managing editor Roger Pineau, who is currently editing the diaries which Commodore Matthew C. Perry dictated during his voyage to Japan, was published in the Japanese edition of *Readers Digest* a month ago. Pineau wrote an article on Dr. Bushei Hara, a Japanese Intangible Cultural Property who examined and recommended conservation measures for six dolls given to Perry by the Japanese government and now in the SI collections. Pineau took the dolls with him on a recent trip to Japan.

Fox Donates Quilt to TV Station

WETA, the local educational TV channel, will be richer by the auction value of one handmade quilt by the time May 4 arrives. Museum Shops Director Carl Fox donated the Alabama quilt from the Shops stock to assist a televised auction planned to benefit the station. Items will be sold on TV channel 26 by celebrity auctioneers every evening, April 30 to May 4, from 4 p.m. to midnight.

Cooper & Rehder Receive Honors

Dr. G. Arthur Cooper, senior paleobiologist, and Dr. Harald A. Rehder, senior zoologist, were two of four scientists from the United States named corresponding members by the Senckenbergische Naturforschende Gesellschaft of Frankfurt, Germany, on the occasion of the celebration of its sesquicentennial.

Twelve other scientists from nine countries were similarly honored on this occasion.

Honored



Dr. Fred L. Whipple, director of SAO, has been elected to the Phillips Professorship of Astronomy of Harvard University, effective July 17. Dr. Whipple is the ninth incumbent of the chair founded in 1858. His predecessor, Cecilia Payne-Gaposchkin, is also on the SAO staff.



Dr. Richard S. Cowan, director of MNH, will be honored this month by the New York Botanical Garden. He will be given their Distinguished Service Award May 6, an honor given annually for outstanding contributions to the field of botany.



Scimitar horned oryxes graze in the Zoo's hoofed stock area, blissfully unaware that their species is endangered.

Zoo Draws Special Attention To Its 29 Endangered Species

"This symbol indicates the animals now in danger of extinction in the wild.

"Many kinds have already vanished and will never be seen again. More are threatened by man's activities—needless slaughter and destruction of natural habitats.

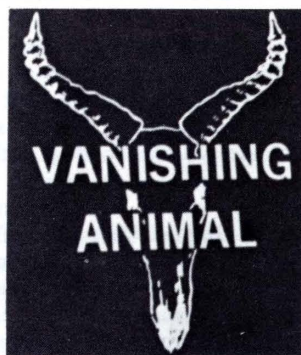
"In that zoos are dedicated to the preservation of all endangered species and subspecies, this *Vanishing Animal* symbol has been adopted by the Wild Animal Propagation Trust and the American Association of Zoological Parks and Aquariums."

That is the legend accompanying the symbol at right. It appears on the cages of 29 species at our National Zoo, letting visitors know that this is an animal they may never see in its natural state.

Even in the Zoo, however, these animals are not completely safe from man. Old Pops, an Asiatic white crane and the Zoo's oldest resi-

dent, was found in his cage with a broken leg March 19. The suspected work of a vandal was too much for the old bird, who died March 22. He set a longevity record for cranes in captivity, 61 years, 8 months and 25 days.

One of the SI staff members most concerned about animals in their natural state is ecologist Dr. Lee M. Talbot. He and Mrs. Talbot, first wildlife ecologists to study the Serengeti-Mara region of East Africa, are featured in an NBC News documentary "Man, Beast and the Land" to be telecast May 17 at 7:30 p.m. over the NBC network.



Old Pops, the Asiatic white crane, was a special favorite in his 61 years at the Zoo. He succumbed to shock brought on by a broken leg and is now a study skin in the MNH Bird Division, leaving the Zoo without an example of this vanishing species.



Atjeh, left, an orangutan born at the Zoo two years ago, and Seriba, his newly acquired companion who will be two this month, peer out of the cage they share. This endangered species is one of the Zoo's most popular attractions.



Lucy, right, and Bill, northern white rhinos, in the new hoofed stock area. Zookeepers are hopeful that they might add to the dwindling rhino population, but the species has bred in captivity only once.



Lee and Marty Talbot mark a wildebeest, immobilized by a drugged dart, to study its migration. Their work on the Serengeti, where they lived in the Land Rover in the background, will be featured on an NBC documentary May 17.

Real Draft Unknown

(Continued from Page 1.)

like the pre-Civil War analogy, but that's the way it looks."

"Our current state is similar to past situations and crises in that the basic issues are profound ones that have troubled the nation in its historic past—the issues of war and peace and the relations between the races. But seldom, if ever, have we had to deal with both at once."

Although there has been much talk about candidates being available for a draft, Melder says he knows of no real historic draft. "If it ever has happened it has been remarkable," he says. "The myth of William Jennings Bryan's candidacy is that he set the Democratic convention afire with one speech and won the nomination. Actually he had been building a national image for five years."

Melder observes that the press, which has always held a key role in political

campaigning, is losing its influence to television, with its more immediate response to events. "The events of recent weeks point that up. We hang on radio and TV to hear the very latest news."

While the radical press once played a significant role itself, in such issues as abolition and temperance, it has lost its influence. "Today's underground press—and this is a hunch—is more a symptom than a cause. It is not set up to convert but to reinforce."

Dr. Melder, who emphasized to the TORCH that "in November I might be taking a completely different approach, everything is so uncertain," commented on communications techniques and the building of an image in two recordings for Washington Tapes, a private group that provides educational materials for secondary schools.

"The things that I talked about are not things generally dealt with by textbooks," Melder noted. "This sort of teaching aid can really stretch the perception of the student; so much of the material is not quantifiable."

Other recordings have been made by individuals at the State Department, the Folger Shakespeare Library, the National Gallery of Art, and in Congress.

SI Cooperating In Government Training Program

D.C. residents who are the heads of their households are being given a chance to increase their incomes through a new program in which the Smithsonian is cooperating.

The Work and Training Opportunity Center of the District government has sent three trainees to work and learn in the Duplicating Unit. The Personnel Division, which is coordinating the program at SI, expects to add trainees within its own office and is looking for other areas in the Institution where individuals might be assigned.

The D.C. government bears the cost of the apprenticeships, which run about six months each. The program is expected to be a continuing one, with new trainees coming on board as the first group completes its course. Participants work four days a week and spend one day in school.

Bruce Whitfield, Sylvester Cole and Clifton Culmer are working in Duplicating under the supervision of Joseph E. Freeman. They will learn the basics of lithography, how to operate a multilith, make plates and run collators. "By the end of the course we hope to have them ready to take a permanent job in private industry or government," Freeman notes.

The men are being trained by Oliver Grant, Herman Stephens and Herman Thompson.



Secretary S. Dillon Ripley, left, and John Griner, national president of the American Federation of Government Employees, sign exclusive recognition agreements for three SI units, the Guard Force and Photo Services and Mechanical Divisions, as union and personnel officials look on. From left, standing, are Robert Campbell, AFGE national representative, Ladd Hamilton, Harry Neufeld, Walt Male, Albert Robinson, lodge president, Edwin Jennings, Joseph Eberly, Ralph Biser, Alex Ross, Rudolph Dale, Joseph Miller, Arnold Aiken, and Richard Farrar.

SIBLING RIVALRY

Any Number Can Play SI Game

EDITOR'S NOTE—We admit it. We are blatant, outright thieves. We stole the following from the SAO News. We have no apologies to our younger—yes, younger by more than a decade—brother, the News. In fact, our only comment to the News is a wish that they will continue to publish stories worth stealing. We are puzzled, however, at the news judgment that deemed the Center for Short-Lived Phenomena worthy only of fourth page coverage, rather than the page one spot we felt it rated. That kind of knowledge must come only with age.

by John White

A funny thing happened to our original announcement of the new Center for the Study of Short-Lived Phenomena on its way to this forum. That story was written by and for us and appeared in the January SAO News on page 4. But, thanks to some villainy most vile, that story also appeared in the January Smithsonian Torch—on page one.

What do you do to a baby brother (News was born in 1961—Torch in

1965) who steals something from you?

What we are going to do is to print right here, a very funny thing which the Torch should have had—and hasn't.

It is page 21 of some document—a memo or report or whatnot—obviously intended for internal distribution only. It was slipped to us by a trusted spy with the meager assurance that it was composed by somebody in the Smithsonian. Who? Unknown. When? Likewise. Why? Well . . . read on . . .

"I have often thought that an exciting table game could be created called 'Smithsonian Institution.' It would be similar to Monopoly and other games of that type. Each player would be given \$500,000 and the instructions: to 'found an establishment for the increase and diffusion of knowledge among men.' The game would probably last longer than Monopoly if not for 120 years, the age of the Smithsonian.

"Instead of such properties as Boardwalk and Park Place, each 'Secretary'

of the Smithsonian would preside over scientific and art collections, congressional appropriations, grants from private foundations, buildings, scholars, and scientists. In lieu of 'Chance' and 'Community Chest' there would be a deck of cards telling players such things as: 'You have been given a statue of George Washington weighing 20 tons,' 'You have been given two buffalos, live, or the world's largest elephant, dead,' or 'Your Institution has been charged with the responsibility of tracking all artificial satellites.'

"In addition to these jokers there would be a deck of cards informing the player that: 'Your building burned down,' 'You have been attacked by a Senator and an investigation committee has been established,' 'A collection of 10,000 ants belonging to your entomology collections has been left in a locker in the San Francisco bus station and the person holding the key has had a mental breakdown and has been institutionalized.'

"I wonder if, after playing this game long enough, anyone would build an Institution such as the Smithsonian of today. Would anyone consciously bring together within one organization the following things: eight separate museums containing over 60 million items; an astrophysical observatory employing . . ."

Page 21 ends there. Pity . . .

We can finish that last clause: "an astrophysical observatory employing, as of Feb. 1, 465 people." But we can't finish the instructions for the game of "Smithsonian Institution."

SI Bond Drive Throughout May

Eighty percent participation is the goal of the Smithsonian's annual Savings Bond campaign, which will be conducted throughout the month of May.

T. Ames Wheeler, new SI treasurer, is directing the campaign, which aims to nearly double present enrollment. With 44.6 percent of the staff presently participating in the Payroll Savings Plan, the Institution ranks only seventy-first among 80 government agencies.

A Savings Bond contact representative has been named for each office, to make a direct personal appeal to every employee. The 10 most effective representatives will be awarded \$25 bonds at the end of the campaign. Bar graphs will be placed in each building to indicate each unit's performance.

Allotments as small as \$3.75 can be deducted from paychecks to assure regular savings. Employees who purchase regular bonds can qualify to buy the new Freedom Shares, which pay 4.74 percent interest.

"At this time when our nation faces many extremely difficult problems, it must have the strongest possible financial support from its citizens. The regular purchase of U.S. Savings Bonds is one means of providing such support and is at the same time in one's own self interest," Secretary Ripley noted in opening the campaign.



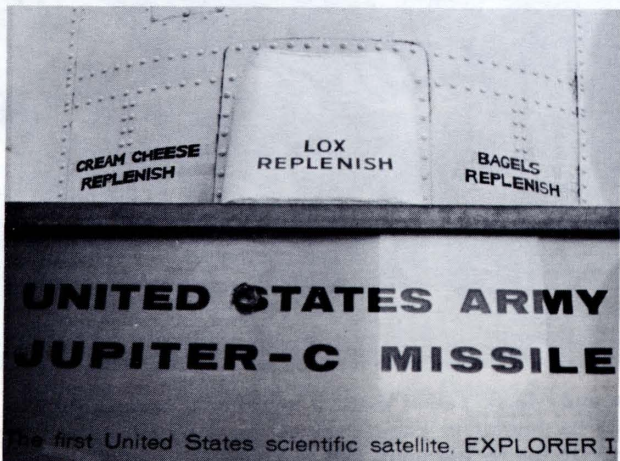
SI Treasurer T. Ames Wheeler, chairman of the annual Savings Bond campaign, encourages employees to invest in their country the painless way, with regular payroll deductions.

Breakfast, Anyone?

Lox, as every space enthusiast knows, is liquid oxygen rocket fuel. It is also the Jewish word for smoked salmon, and is served with bagels and cream cheese.

The temptation of the "Lox Replenish" sign on NASM's Jupiter C missile, (see circle) indicating where it is to be fueled, was too much for some prankster. Lou Purnell of the Air Museum staff discovered the carefully lettered additional instructions and took the photograph below.

The bagel buff did a careful job. The letters were individually cut out and placed on scotch tape before being applied to the missile, which stands outside A&I. The letters have since been removed.



The first United States scientific satellite, EXPLORER I