SI Women Attended Houston Conference

By Linda St. Thomas

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

The gavel used to open the Conference was loaned by the Smithsonian's Division of Political History. It was first used in 1806 by Susan B. Anthony to open the National American Women Suffrage convention in Washington, D.C.

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

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

The Smithsonian Institution Traveling Exhibition Service had sent "Workers and Allies: Female Participation in the American Labor Movement" and the Analectic Neighborhood Museum had sent "Black Women: Achievements Against the Odds." Although the Smithsonian did not send exhibition specialists with the show, the Convention Center hired a display company to supply equipment and handle the construction of each of more than 200 exhibit spaces.

When she arrived, she found the display props unsuitable and the specialists unavailable. Love had made arrangements with former director of the Corcoran Gal-

The Independent Volunteer Placement Service, which functions as the principle source of behind-the-scenes volunteers, is coordinated by Sally Covell in the VIARC. People who give their time through this program work one-on-one with a member of the professional staff in any of the Smithsonian bureaus. The service, initiated in 1972, accounted for more than 136,000 hours of volunteer service in Fiscal Year 1976.

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

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

Smithsonian volunteers aid the Institution in many different areas. A few are shown in the photo by Harold McShea. Docent Ruth Hill helps a young student during a sculpting workshop at the National Portrait Gallery. Volunteer Barbara Meyer holds an insect Zoo resident for young visitors to touch. Joe Fulcater, known by his radio call letters W3IK, works as one of 12 volunteers who staff the amateur ham radio station in the Museum of History and Technology's "Nation of Nations" exhibit. Two students compare insects from the woods with some from an overgrown field at the Chesapeake Bay Center for Environmental Studies. Schoolchildren who visit the Center can participate, with the help of 15 docents, in a variety of "education-programs" geared to their grade level. Photos by Rolland White, Richard Hulmeinen, and Sally Guckin.

Volunteers Enrich Smithsonian Programs

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

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

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

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

"To you, again, I should like to thank our volunteers for their continuing support of the Smithsonian in its efforts toward community service and to increase and define knowledge."

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

Several of the volunteers who supervise docents in major Smithsonian bureaus are Joan Madd-
Volunteers

OFFICE OF THE SECRETARY
OFFICE OF MEMBERSHIP AND DEVELOPMENT

Carole Noble
National Associate Program

William Nardo
Susi Wilder

Sarah Daniels
Women's Committee

Menda Ahart
Kerry Spahr

Teddy Georgi
Sylvia Blake

Ariel Black

Women's Committee

Gives Many Hours

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

Beginning with a scholarship program in 1966 enabling 250 students to participate in Smithsonian Associate classes, the Women's Committee has undertaken numerous roles and programs, including starting a docent program at the National Portrait Gallery; serving as docents and volunteers in the museums; installing and maintaining decorative plants in the Fine Arts and Portrait Gallery; and providing advice and services for the project; and offering financial assistance and volunteer service to the Committee of the National Associates has hurred.

It's financial and volunteer services have enabled Smithsonian to reach many forms today. It's just an index card, his mother called to say that her son had died and the family had found his payroll record, his interest in his great-grandfather. Apparently, Snider traveled more often than the average person in the early 1900's. While working at the Smithsonian, he became a newspaper editor and later started a business selling goldfish, an occupation that was the subject of some family jokes, according to Estes' mother.

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

How to Trace Your Family Tree

By Linda S. Thomas

Most people go to the National Archives to trace their family history. All John Estes had to do was clean out his office. While going through some old files at the Smithsonian's International Exchange Service where he is operations director, Estes found a payroll record for George L. Snider of Kentucky. A phone call to his mother confirmed Estes' hunch—Snider was his great-grandfather who had worked at the Exchange from 1890 to 1899.

Snider's payroll record is like nothing our office has seen today. It's just an index card

Educational Services

The Smithsonian's Educational Services are the oldest bureau at the Institution, established in 1849, just three years after the founding of the Institution.

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

In response, Henry asked that these societies send the Smithsonian their publications. The Exchange has expanded its services considerably over the past 129 years and now occupies offices on the east and fourth floors of the 1111 North Capitol Street building. Scientific and literary publications, and even Torch and the monthly Calendar of Events are sent regularly to more than 90 foreign organizations.

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

A nine-member staff works with Exchange Director John Estes sorting out a group of 13 persons standing in front of a large tree. The others were identified on the photo but no one in the family recognized them.

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

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Reversed Field Trips: MFNS Goes to School

By Thomas Harvey

Regularly on November and December mornings this year, a van driven by Mary Meier, Director of the Museum of Natural History of the Smithsonian Institution, drove to the public schools of the District of Columbia as part of a project. Education staff carried a group of volunteers and boxes of teaching equipment to schoolrooms of local schools. Each of the trips is part of an ANM effort to reach out to the city’s schools and surrounds counties that for one reason or another seldom bring their pupils to the Museum to see its exhibits. To expose more schools to the learning opportunities available at the Education department’s outreach program, kits filled with fossils, mounted animals, and other museum exhibits. Volunteers traveled throughout the area with the kits giving individual classroom presentations.

The program has a highly successful volunteer coordinator; and Jean Madden, education officer coordinator, felt that the volunteer’s main short coming was that it did not reach enough pubs. So she inaugurated a pilot program during the 1977-78 school years so that volunteers would be dispatched as many as a dozen volunteers to one school.

One of the early visits in the pilot program was to the Second grade students made hats with Harold Krum. When the staff of the Anacostia Historical Society told a group of fifth graders about tribal usages, the school officials found an enthusiastic and cooperative volunteer to lead the group on a project of common interest. The volunteer, who had been introduced to the program by the Anacostia Historical Society, was one of the members of the group of volunteers right in the community. Some had formerly lived there. He told them that the symbol meant good luck said the volunteer. At the 10:45 the lesson ended and the volunteer and said the volunteers said goodbye, gathering the school thus the children and teachers were enthusiastic.

In this place there’s a good chance that the classes we meet today will be put to use at the Mall in very near future.” Madden said.

Volunteers Le Collier and Priscilla Josslyn had one of the first classes of first graders enthralled with an array of Washington

Second grade students made hats with volunteer Betty Love.
The battle was over—and to the consternation of the spelunkers, the lights went out. Time magazine's article on the National Women's Conference. The writer referred to the acquisition of the conference letterhead.

Exhibits Praised

"Lavender Haxliting, writing in the New York Times, noted that "More Than Meets the Eye" at Cooper Hewitt in New York is one of the most exotic or unusual things ever made by man..." According to Haxliting, the show suggests an easy and guileless way to primary artistic pleasures. We may even regain our human sensibilities." Benjamin Forgey, Washington Star art critic, suggested that the current temporal exhibitions at the Freer demonstrate again why the Gallery is "the place to escape from the comparison of the cultures and pressures of daily life.


Edouart's silhouettes at NASCAR. The writer refers to the acquisition of the conference letterhead.

Zoo Volunteers Keep Tabs on Animal Survival

By Elizabeth McIntosh

Marin Ball, a volunteer worker at the National Zoo, sets herself in front of the glass enclosure where three of those African lions are lounging. She dates her behavior watch sheet and starts another day of surveillance which began when one of three Atlas lion litters was born almost two months ago. Ball observes each cub separately, 15 minutes each. The "focal" list is Ama Frama one of her favorites because he was hand-reared; she had exercised him as a baby, and he always recognized her. She had even tried disguises—a scarf, dark glasses, unusual clothing; but as soon as she appeared, funny perks up in recognition.

"In order to avoid a natural tendency towards anthropomorphism," Ball explains, "we are given a list of activities on a checklist which specifically describe what an animal is doing, without linking it to human behavior."

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Rehab Corner Changes Attitudes

By Katharyn Lindenman

Docent Ann Bixby begins her demonstration with a few facts: "There are more than five times as many United States citizens with missing limbs—two million of those due to birth defects or vascular problems and three million as a result of accidents." She shows a modern type of artificial leg, which is held to the residual limb by suction cups or Velcro, and the doctor describes such an arm made of wood. A child inspecting a cosmetic hand meticulously matched to skin tone, discovered the new design at a glance. This was a scene in the Museum of History and Technology’s third and newest discovery corner, which opened recently in the Hall of Medical Sciences. Designed by Deborah Badetzel of the exhibits design and production department and organized by Joseph Buckley, special education specialist in the Department of Education, the Rehabilitation Discovery Corner is named by Wizard of Oz characters on a yellow brick road.

Bixby, a veteran of 12 specially trained docents who offer a 20-minute discussion and demonstration of artificial arms and legs and other devices developed for people with missing parts and amputee individuals. The programs run continuously from 11 a.m. to 2 p.m. Tuesday through Sunday.

Each Wizard of Oz character was used as a symbol for the Rehabilitation Discovery Corner patients. Dorothy, the Scarecrow, and Toto were present. Dorothy was a man lacking a heart; the Scarecrow, a brain; and Toto, a dog. Dorothy accepted them at face value. These cutouts of the characters finished in bright colors are enlarged from the original Denslow illustrations and placed along the yellow brick ramp which accommodates wheelchairs.

The Rehabilitation Discovery Corner is intended to focus discussion on disabilities and psychological barriers against physically handicapped people. It gives visitors an opportunity to examine and operate limbs and other devices made for the handicapped so they can recognize them better in the real world.

"The new discovery corner has been successful so far," said Buckley. "We have had about 85 to 100 per day since it opened October 26."

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

Lafont, Wheeler, and Smith (1 to r.) work on multilingual descriptions of Marino Marini’s "Little Horse and Rider."

Correction

In the December Torch, painter George O’Keefe was shown with René Magritte’s sculpture "The Thinker" (1976), not "Dechambre’s Grandeur," as stated in the article. An article in the November Torch incorrectly stated that candidates for the Craft Services Division Apprenticeship Program must be high school graduates. Both corrections are applicable for the program.
Volunteer Energy Builds NCFA Appeal

When the National Collection of Fine Arts marks the 10th anniversary of its opening in the Patent Office Building this year, the organization is planning a number of events to raise public awareness of its programs and services. Even before the Museum opened in January 1968, 12 volunteers had been working for a year to help prepare the building for the public. Among them were the volunteers who spearheaded the first of the NCFA’s "Docents," a group which has grown to include approximately 80 people working in both the NCFA and Renwick Gallery. They are involved in most aspects of operating the Museum, from public relations to congressional tours and research on the collections.

Today, docent activities are as diverse as the major events conducted under the guise of "Kidscope Day." The festival attracts families to the building courtyard for a day of crafts, entertainment, and activities in late spring.

"This is our festival, our 'thing,'" said Docent Hilda Abraham, a seven-year veteran. "Now we're more visually oriented toward tours," she continued, "and we're trying to build the building itself to bring people in."

"NCFA's docents frequently reach out into the immediate neighborhood," said Nora Panzer, docent coordinator. "When the ai King Library was being built, we organized students from area Art Schools to paint the fence around the construction site." The colorful paintings were additional additions to the new cityscape.

Docents also help with teacher workshops and seminars to brief educators on techniques of museum education; prepare research papers on works in the collections; and educate volunteers and schoolchildren, the public, and special groups.

C-H Library Volunteers Catalog, Process, Search

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

Staff Librarian Bob Kaufmann and his associates, Margaret Lukas, along with the corps of volunteers maintain the vast reference materials in the stacks, archives, rare books area, and periodical sections.

Volunteer Chantal Hodges, formerly a copy editor at Oxford University Press and an assistant for Modern Times, worked with the rare books, and retired librarians Ann Loderom and Rita Goodflesh catalog new volumes, periodicals, and magazines and other publications. Walter Zvenchek, who began as an intern from Columbia University's School of Library Science, continues to help on a volunteer basis "searching" titles to avoid duplication of efforts.

Volunteer Ediac Maggor handles correspondence relating to gifts and exchanges and organizes the constant influx of auction catalogs. Indeed Design and Philip Ulbrich work in the Deskay Archives, and Marjorie Cahn, Mildred Joy, Dorothy O'conner, and Helen Stark organize periodicals for binding.

Back-up periods donated to the Museum by the American Society of Interior Designers are maintained by Robin George. Barbara Kline and Marlin Hicks help wherever they are needed.

"The Picture Library is another major division of the Dreyfuss Study Center. Sheila Smith, a volunteer who has been at the Cooper-Hewett for six years, organized and now supervises this division with assistance from Constance Rea, another six-year volunteer. Smith came to the Museum after answering an ad for volunteers in a local newspaper. Although she had no formal training in library work, she undertook the task of directing the intake of boxes of pictorial matter during the difficult period following the renovation that followed the Museum's move uptown from Cooper Union.

During the renovation, the Library was closed, and Smith worked instead on the preparation of catalog cards in the Department of Prints and Drawings, expanding her knowledge of art history to include costume and conservation. She now devotes about 25 hours a week to supervising the activities of the Picture Library and coordinating the work of other volunteers there. Rea, a political scientist by training, administers, along with Smith, a program for outside researchers to examine specialized materials. This involves setting an appointment time and organizing the material for the many requests each month. Rea also works with pictorial items relating to furniture. Many others devote time and professional energies to the Picture Library. Mary Klinger, an independent greeting card designer, restores and maintains pictures in the collection. Ruth Shevolek, an intern from Monclair State College, uses experience gained at the Museum of the American Indian to organize information on American Indian arts and crafts. Former UPI Picture Editor Roslyn Kamm has made the portrait and history files, and Interior Designer Louise Ullfand takes charge of pictures in the textile category.

Frank Glaser, his volunteer work, finds that the museum's Volunteer Program enables the staff to maintain its original artistic and historical interest by dispensing material for use in the collections, and that the Museum is one of the few professional volunteer giving assistance wherever needed.

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

Volunteers and staff from the Cooper-Hewett's Dreyfuss Study Center are, (l. r.): standing-Lochera, Rea, Cahn, Stark, Glaser and (seated) L. Iland, Komack, Smith, and Kaufmann.

Museum Programs

NATIONAL PORTFOLIO GALLER

Catalog of American Prints-Poirry Markham

Curator of Exhibitions-Jacqueline Cun Cunst

Curator of Photographs-Barbara Rovckovitch

Curator of Prints-Ann Rees

Tent Exhibitions-Maureen Herbert

Curatorial Office-Markus Carpenter

Banquet-Beverley Clawson

Education-Docents and Interims-Margaret Atwood

Kathye Campbell

Belch Church

Bert Epstein

Joyce Fred

Eleanor Fulferen

Ruth Furey

Nathaniel Gilbert

Pat Hadlum

Ruth Hill

George Hoff

Congratulations Joyce Ingel

Katy Iwents

Deborah Kemp

New Shop at the Zoo

The Zoo's new Bookshop and Gallery features items for adults and children's books, prints by well-known wildlife artists and other items related to the animal theme. The shop is located in the Education-Administrative Building and is open daily 11 a.m. to 4 p.m.

By Lynne Murphy

"It all started for me when the Folkhke Festival was a small event on the Mall. I volunteered to work and was assigned to the press tent," reminisced Edna Lugnifth, who holds a five-year pin from the Smithsonian for her volunteer work.

"The Festival was so much fun I asked what else I could do. I began working for the Office of Public Affairs twice a week." Lugnifth's current schedule also includes Thursdays at the National Museum of History and Technology and Mondays at the Air and Space Museum.

"I saw that Air and Space Building going up and just knew I wanted to work there," she confided. "In fact, one of the most interesting projects I've had was searching for photographs of particular World War II aviators for the gallery exhibit.".

In 1970, Lugnifth, a native Washingtonian, returned here after 22 years with a publishing company in New York, "I have to read the street signs nowadays—all the landmarks I remember have disappeared."

Activities in addition to her work for the Smithsonian keep her busy. She wrote a children's book called "The Red Wool Man," which was published several years ago. She also takes at least two trips a year, with London coming up in the spring.

"I do lots of things. I'm never bored. But the one thing I don't do is crewel. I did one," she confided.

Research and Professional Training

Justine Bishop

Mary Schaeffer

Twentieth Century Painting and Sculpture

Stephanie Rich

Page 6 THE SMITHSONIAN TORCH January 1978
Sports

Football The SI football team defeated NHI, 14-7. Library Dancers, 25-0, and former SI players and friends. This was a comeback after the Turkey Bowl which SI lost by a lopsided 10-9. The Dec. Pacer, 12-2.

In November, the team won playoff games against the Department of Labor, 7-0, and the GAO team, 12-6. The championship game was scheduled for the last day of December, but scores were unavailable at press time.

The SI team finished the season with a 3-4 record and will get together again for spring football in a few months.

Basketball The Smithsonian basketball team will play four games in January at Coolidge High School, 5th and Tuckerman Streets, NW, beginning the season against the Federal Reserve Board at 5 p.m. Thursday, the ICC Brothers, January 12 at 7 p.m., the D.C. Department of Power, January 19 at 7 p.m., and the Treasury, January 26 at 8 p.m.

The final game of the season's first half will be against the Patent Office Team at 9 p.m., February 2.

If you want to join the team, call coach Oscar Waters at NMAH, ext. 4044.

PUZZLING PROJECT ... A tour behind the scenes at the Smithsonian reveals volunteer doing a variety of unusual jobs. Above, volunteers Elba Olson (second from left) and Ann Tschingas (right) work on a polychrome floor mosaic from a first century B.C. Roman house in Ostia. The six-by-nine-foot mosaic, which is part of the MNH collection, was severely damaged during moving. Restoration began in June 1976 and took more than 16 months to complete.

A Portrait of Three Docents

A group of National Portrait Gallery docents joined Ken Yelii, NPG associate curator of education, at lunch one day to talk about their “Discover Portraits” program for third through fifth graders. The program involves a classroom visit in which a docent teaches portrait reading skills and helps students draw a “clue” portrait of their own. The class then tries to detective who is in the portrait, and the docent helps the children develop a clue portrait of their own. The class then tries to detective who is in the portrait, and the docent helps the children develop a clue portrait of their own. The class then tries to detective who is in the portrait, and the docent helps the children develop a clue portrait of their own.

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Imming: I think the way we’ve been trained to do it is easy. We’ve got a lot of techniques in dealing with young children, and we don’t need to do anything really complicated. We just need to get the children engaged in the activity.

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Flora Smithiana

By James Buckler

Flora Smithiana will be a monthly column on the cultivation of Smithiana; a genus of succulent plants and outdoor gardens. Smithiana is a South American tropical plant with heart-shaped leaves growing in pots and cultivated in greenhouses. It’s not really named after the Smithsonian but it’s close enough. Columnist James Buckler is the Institution’s horticulturist.

This spring, the Office of Horticulture will install a new fragrance garden between the Arts and Industries Building and the Hirshhorn with funds provided by the Women’s Committee of the Smithsonian Associates.

This garden will feature herbal and medicinal plants, including ferns, flowers, as well as plants with textured leaves. Special labels in brass will be used so that visually handicapped visitors can appreciate the garden.

One of the most memorable plants in the fragrance garden will be the rose geranium (*Pelargonium graveolens*), a delicately scented plant with deep pink petals which emit a fragrance when crushed. Frequently found in herbal gardens, the rose geranium may grow as a pot plant in a south, east, or west window; as a standard or topiary tree; in the vegetable garden; or will grow as a hedge. Once a plant begins to flower, frequent picking and deadheading will maintain a constant bloom. The rose geranium is a hardy plant and can be harvested weekly.

In reviewing the new Better Homes and Gardens’ Heritage Cook Book, we were pleased to learn that one cake popular during the 19th century was made with rose geranium leaves. Shortages of food and flavorings were difficult, if not impossible, to find. So one clever cook discovered that the rose geranium leaves provided a tasty substitute.

If you are interested in growing rose geraniums this summer, you may order them from the Office of Horticulture, Room 2401 A1. Plants approximately eight inches tall in four-inch pots will be grown by volunteers at the ‘5’ be here’. An average-sized houseplant and little boy who came into the Castle asked, “Who was hunting America’s heartland as early as 1700 years ago?”

Another little voice piped into the discussion: “I remember when the information volunteer program was started in January at the Smithsonian, I was just to know where we begin. I tried to find out their special interests when they say they want to work in this capacity.” For some strange reason little girls about seven years of age just want to know “where do we begin? I try to find out their special interests when they say they want to work in this capacity.”

When crushed. Frequently found in herbal use, rose geraniums have been used in the preparation of rose geranium tea, which is said to be beneficial for stress relief.

If you are interested in learning more about rose geraniums and other interesting things to do around the Smithsonian, please let us know. We would love to hear from you.

A rose geranium leaf