

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 1896 by Susan B. Anthony to open the National American Women Suffrage convention in Washington, D.C.

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

To collect memorabilia from the Conference, the first federally funded national meeting of American women, the Smithsonian also sent Curator Edith Mayo of the Museum of History and Technology.

Dianne Walker of the computer services office and former chairperson of the Women's Council, joined Love and Mayo at the Conference as an official observer. Walker arrived in Houston two days before the Conference to set up exhibits, a project that turned out to be more time-consuming than anyone had anticipated.

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

When she arrived, she found the display props unsuitable and the specialists unavailable. Love had made arrangements with former director of the Corcoran Gallery James Harithas, who now heads the Museum of Contemporary Arts in Houston, for assistance with the exhibits.

"The pegboards and bulletin boards provided by the display company were in such bad shape that Mr. Harithas decided that we had to paint them. He sent four staff members, paint, rollers, and other equipment over to the Convention Center. At 6:30 that night, the Center turned off all but the fire lights. We finally finished painting and assembling the exhibits, in semi-darkness, by 11 p.m.," recalled Love.

Their efforts did not go unnoticed by the women at the Conference. According to the three Smithsonian staff members, many women praised the exhibits.

Meanwhile, Mayo had no trouble adding to the Smithsonian's collection of women's political history artifacts. "Because we had such a high profile, all I had to do was say that I was from the Smithsonian and delegates handed over their buttons, banners, jewelry, and other memorabilia," she said. "I was particularly interested in the jewelry because the symbols were so similar to those used by women in the suffrage movement. It's fascinating to see the same symbols coming back again."

She returned with more than 100 buttons with slogans on almost every topic: "My consciousness is fine. It's my pay that needs raising," "Typing is not a secondary female sex characteristic," and "Yes, Virginia, there is an ERA." She also has one of the few buttons with a torch and the simple statement, "Seneca Falls, 1848 ... Houston, 1977."

For the Smithsonian collections, Mayo has been promised the blue-and-white lecture emblem proclaiming National Women's Conference 1977, a banner with the dove symbol used during International Women's Year, and the torch that was carried by women runners from Seneca Falls to Houston.

Mayo hopes to receive the gavel used during the Conference. The original Susan B. Anthony gavel was used only for the ceremonial opening, said Mayo, because three days of pounding would have damaged the artifact.

The Conference program, which will also become part of the collections, includes 14 old photographs from the struggle for women's suffrage, which were loaned by the Smithsonian, and an essay by Mayo titled "Historical Notes: Our Foremothers."

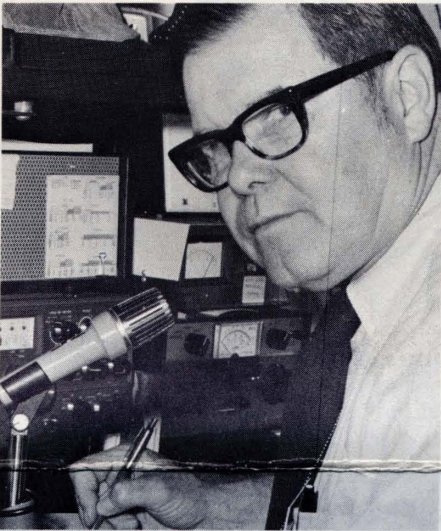


THE SMITHSONIAN TORCH

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Smithsonian volunteers aid the Institution in many different areas. A few are shown in these photos. (Upper left, clockwise) Docent Ruth Hill helps a young student during a sculpture workshop at the National Portrait Gallery. Volunteer Barbara Meyer holds an Insect Zoo resident for young visitors to touch. Joe Fincutter, 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 educational programs geared to their grade level. Photos by Rolland White, Richard Hofmeister, and Sally Gucinsky.

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 Ripley 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, lustrous and loyal.

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

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

Staff members who supervise docents in major Smithsonian bureaus are Joan Mad-

den, Museum of Natural History; Alice Malone, Museum of History and Technology; Edward Lawson, Hirshhorn Museum and Sculpture Garden; Nancy Murphy, National Air and Space Museum; Nora Panzer, National Collection of Fine Arts; Leni Buff, National Portrait Gallery; Judith White, National Zoological Park; Mary Kerr, Cooper-Hewitt Museum of Design and Decorative Arts; and Linda Chick, Chesapeake Bay Center for Environmental Studies.

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

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

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



Love, Walker, and Mayo (l. to r.) display a small selection of the memorabilia collected at the Houston Conference.

Volunteers

OFFICE OF THE SECRETARY

OFFICE OF MEMBERSHIP AND DEVELOPMENT

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Women's Committee

Menda Ahart
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Joanne Bross
Louise Broyhill
Margaret Camp
Edwina Charyk
Jeannine Clark
Dorothy Collins
Elvira Elbrick

Alice Faulkner
Joan Gardner
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Susie Gray
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Margaret Hodges
Marne Hornblower
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Robin Jacobsen
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Cele McGhee
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Marvin Patterson
Joanne Perrot
Gigi Peters
Carol Price
Stephanie Rich
Mary Ripley

Ginny Sapienza
Peggy Shaw
Caroline Simmons
Helen Smith
Wilma Snell
Laura Triest
Ann Upton
Hildy Van Roijen
Alma Wheeler
Carolyn Wilkinson
Caroline Williams
Leila Wilson
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Betty Wood

OFFICE OF PUBLIC AFFAIRS

Caren Connelly
Edna Luginbuhl
David Moin

Women's Committee Gives Many Hours

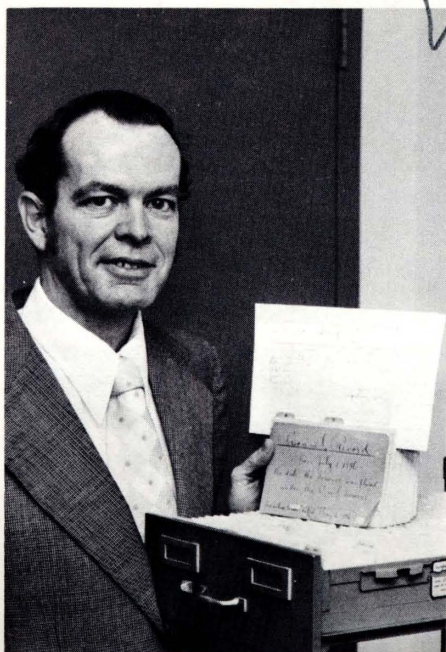
Since its founding in 1966, the Women's Committee of the National Associates has raised funds and contributed countless hours of service to museums and departments at the Institution.

Beginning with a scholarship program in 1966 enabling 250 students to participate in Smithsonian Associate classes, the Women's Committee has undertaken numerous volunteer 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 courtyard until 1972 when the Office of Horticulture took over the project; and offering financial assistance and volunteer service to the Anacostia Neighborhood Museum.

The Committee also sponsors the Free Film Theater Wednesday and Thursday afternoons in the Museum of History and Technology's Carmichael Auditorium, and committee members serve as monitors for the showings.

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

Its financial and volunteer services have also supported the Insect Zoo, the annual Hirshhorn Holiday, the Naturalist Center, the National Anthropological Film Center, and the Visitors Resource Area of the Zoo.



Estes discovered his great-grandfather's pay records, along with the photograph at left, in his own office. Snider is pictured in the top row, left.

How to Trace Your Family Tree Without Leaving Your Office

By Linda St. 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 card for George L. Snider of Kentucky. A phone call to his mother confirmed Estes' hunch—Snider was his great-grandfather who had worked at the Exchange from 1890 to 1898.

Snider's payroll record is nothing like our myriad forms today. It's just an index card with his name, bureau, legal residence, and salary. He started as a laborer at the Smithsonian with a salary of \$1 a day. But by 1896, he was earning \$65 a month at the Exchange, then known as the Smithsonian Bureau of International Exchange.

Not long after Estes found the payroll card, his mother called to say that Snider's son had died and the family had found some old photographs. In one picture, dated July 10, 1891, Snider was shown with

a group of 13 persons standing in front of a large tree. The others were identified on the photo but no one in the family recognized them.

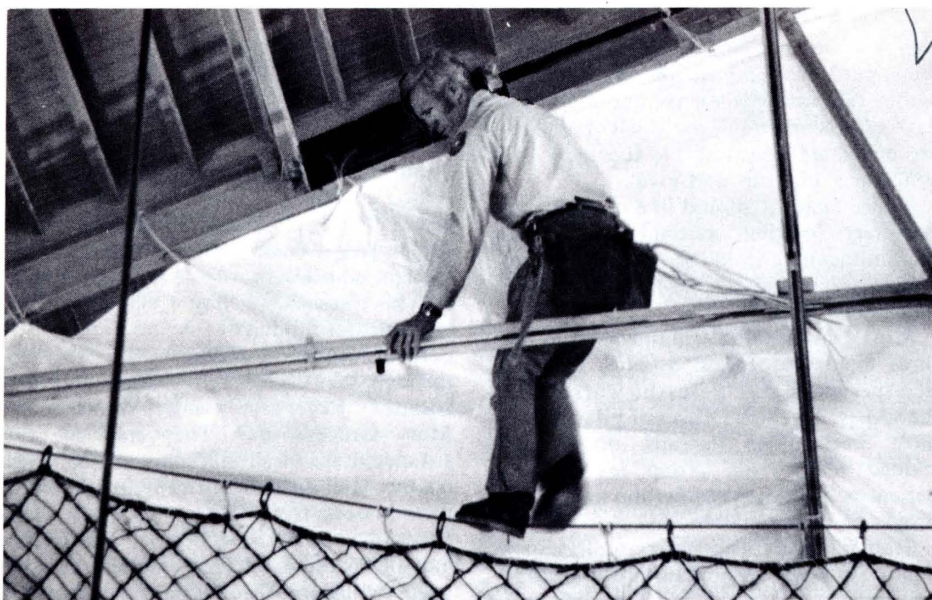
So Estes began searching the office again and found the same photo. It was the Exchange staff of 1891 gathered in what appears to be the yard near the Castle. In another photo, taken the same day, Estes' great-grandfather and his colleagues are posed in front of the Castle's south door.

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. After working at the Smithsonian, he became a newspaper editor and later started a business selling goldfish food, an occupation that was the subject of some family jokes, according to Estes' mother.

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



Roof Repair Started in West Hall Of Arts and Industries Building



Eric Gaardsmoe of OPLANTS climbs near debris net in A&I.

By Karen Ruckman

Visitors and staff in the Arts and Industries Building, the second-oldest structure on the Mall, may be curious about the huge net hanging in the west exhibit hall. It is a prototype for the debris nets which will be used to protect both the exhibits and workers during the first phase of roof renovation planned to begin April 1, 1978.

This is the first complete roof repair on the 98-year-old building since the early 1900's when the original slate roof was replaced with metal.

The net was designed especially for the project by Office of Facilities Planning and Engineering Services Architects Robert Ridgley and Michael Miller, who worked closely with SI rigger Eric Gaardsmoe on the design. Gaardsmoe installed the net currently hanging and will begin installation of the remaining net February 1. MHT curators who oversee the exhibit now on view in the A&I Building were kept advised of the design and shown the net structure before final plans were approved.

According to Phillip Reiss, director, OFPES, the impact to the interior of the

building during repair will be minor, with the debris nets the only visible evidence that something is going on.

The actual repairs to the roof will require removing old layers of roofing material and replacing it with new watertight layers. In some areas it also may be necessary to remove the subroofing. Where that is needed, only as much will be removed as can be replaced in the same day.

Work will begin in the rotunda where special attention will be given to the areas where the exhibit hall roofs join at the base of the rotunda clerestory.

William Richards, museum programs, is coordinating activities among the several SI units involved in the project. He will notify A&I residents immediately of any upcoming changes in the traffic flow due to repairs. None of the office areas will be affected by this project and plans do not call for closing the building.

Completion of this phase of repair is scheduled for February 1979 with the next phase to include all roof areas not involved in the current project. The final phase will require an additional six months of work.

Smithsonian International Exchange Service

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

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

The Exchange has expanded its services considerably over the past 129 years and now occupies offices on the first and fourth floors of the 1111 North Capitol Street building. Scientific and literary publications, and even

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 68,000 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 by mail or ocean freight.

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

Zisfein Wins Service Gold Medal



Melvin Zisfein

In an afternoon ceremony on November 18, S. Dillon Ripley awarded the Secretary's Exceptional Service Gold Medal to Melvin Zisfein, deputy director of the National Air and Space Museum.

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

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

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Science

CHESAPEAKE BAY CENTER FOR ENVIRONMENTAL STUDIES

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Robert Bless
John Donaldson
Edna Greer
Leroy Greer
Gary Hosey
Mary Ann Keicher

Leona Liddy
Sigrid Mahaffy
Mary Moerschell
Russell Moerschell
Barbara Oehler
Cathy Pringle
Harry Proctor
Dorothy Rowe

MUSEUM OF NATURAL HISTORY

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Eugenia Barnett
Karen Barnes
Katherine Baugh
Lois Berkowitz
Art Bissell
Susan Blair
Rotha Bockstahler
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June Karamessines
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Raye Germon
Ronald Larson
Amr Mounib
Victoria Page
Christl Ruetzler
Mary Wright
Andrew Zacharias
Nancy Zeleniak

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Janice Matsuura
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Blair Hedges
Robert Hilton
Ann Inderbitzen
Kay Kenyon
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Caleb Krisberg
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Peggy Mason
Craig Mello
Lisa Robinson
Louise Roth
Frances Ruml
Amy Salzman
Arthur Silano
Simon Silano
Jeff Smith
Sheryl Smith
Monica Spaulding
Tamah Terry
Alison Turner

Reverse Field Trips: MNH Goes to School

By Thomas Harney

Regularly on November and December mornings this year, a green van driven by Museum of Natural History Office of Education staff carried a group of volunteers and boxes of teaching equipment to schools in the Washington area.

The trips are part of an MNH effort to reach out to schools in the inner city and surrounding counties that for one reason or another seldom bring their pupils to the Museum to make use of its resources.

To expose more schools to the learning opportunities available at MNH, the education office developed outreach presentation kits filled with fossils, mounted animals, and other museum materials. Volunteers traveled throughout the area with the kits giving individual classroom presentations.

The forays have been highly successful but Joan Madden, education office coordinator, felt that the program's main shortcoming was that it did not reach enough pupils. So she inaugurated a pilot program during the 1977-78 school year that would dispatch simultaneously as many as a dozen volunteers to one school.

One of the early visits in the pilot program was to Powell Elementary School at 14th and Upshur Streets, NW., on November 9. Nine MNH volunteers met at the Powell School at 9:30 a.m. with Madden; Magda Schremp, MNH volunteer coordinator; and Bea Meyerson, chairman of volunteers at MNH.

Volunteers Lee Collier and Priscilla Joslyn soon had a class of first graders enthralled with an array of Washington



Second grade students made hats with volunteer Betty Love.

area mounted mammals and birds. The children lost no time in getting into line for a chance to pet the raccoon and gingerly touch the claws of a muskrat.

Down the hall second graders taught by volunteers Betty Love and Florence Gruchy were learning how to make Japanese cocked hats from folded newspapers as part of a presentation on the children of Japan.

In Powell's art room, volunteers Bryna Bell, Ginger Wantling, and Mahala Henry told a group of fifth graders about tribal symbols of Ghana's Ashanti people. The tribe uses carved gourds to print the symbols on fabrics, and a small boy was the first to watch the technique. He chose one of the variety of stamp symbols available, dipped it in a pan of brown paint, and pressed it firmly on a piece of yellow fabric. As he lifted the stamp up and saw the symbol clearly imprinted on the fabric, a smile of achievement appeared on his face. "That symbol means good luck," said the volunteer. "You can go to the chart hanging on the wall and see for yourself."

At 10:45 the session ended and the volunteers said their goodbyes, gathered their equipment, and headed back for the van. Both children and teachers were enthusiastic.

"I think there's a good chance that the classes we met today at Powell will be paying us a visit on the Mall in the very near future," Madden said.

Botany

Lynn Clark
Larry Delaney
Cathy Frederick
Nancy Goldstein
Dave Greene
Carolyn Harvel
Waring Holt
Myra Johnson
Edward Kaun
Margaret Lawrence
Izilda Martinata
Alice Nicholson
Sally Schaeffer
Rose Singer
Debbie Townsend
Dennis Wolf

Education—Docents and Summer Volunteers

Shirley Adams
Gwendolyn Adamson
Betty Adinolfi
Menda Ahart
Barbara Alprin
Frances Apperson
Enid Applegate
Burton Ashley
Kevin Azpiazu
Cheryl Bailey
Marilyn Barksdale
Alice Batman
Becky Batman

Merylee Bennett
Millie Birge
Laurel Blaydes
Theodore Bleecker
Rozzy Blond
Inga Blust
Jennie Bork
Anne Bowen
Susan Boyd
Lynne Boyle
Helen Brown
Raphael Brown
Liz Bruck
Joan Burman
Richard Campany
Warren Cannon
Peg Carpenter
Betty Carter
Payson Carter
Merry Cavanaugh
Lucia Cefaratti
Glenn Chase
Jeannine Clark
Judy Clark
Yvonne Clayton
Everett Clocker
Nancy Cohen
Molly Coleman
Lee Collier
Lillian Cookfair
Cece Cooney
Gloria Cooper
Harriet Copan
Daniel Costanzo
Rebecca Craft
Ruth Croan
Chris Cunningham
Darlene Curtis
Barbara Czerw
Karen David
Harold Day
Helen Deering
Florence Deitz
Vivien Delima
Mary Lou Demeo
Barbara DeMers
Jean Demyttenaere
Rita DeOrio
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Carmen Dieguez
Emily Doherty
Peggy Dong

Ella Giesey
Adam Glick
Samuel Glymph
Joy Gold
Helen Goldberg
Paula Goldberg
Nancy Goldstein
Eva Goode
Ellen Goodman
Ellen Gorman
Natan Grace
Betty Jane Gray
Nancy Greenberg
Pat Greenfield
Bobbi Gresham
Judy Grodowitz
Joan Groobert
Gerry Groupe
Florence Gruchy
Ann Gurney
Anna Hairston
Robert Hall
Charles Hamilton
Martha Hatleberg
Rita Heany
Helen Heard
Vita Heineman
Judith Herman
Margie Hess
Margaret Hicks
Gwen Hilleary
Norma Hipkens
Doreen Hitchcock
Marge Hoath
Bernice Hornbeck
Glory Houck
Margaret Howard
Rhoda Hudson
Cici Hughes
Charlene Ingram
Regenia Ingram
Virginia Jeffers
Nancy Jennings
David Johnson
Lyn Johnson
Marnie Johnson
Marilyn Johnston
Eleanor Jones
Jack Jones
Priscilla Joslyn
Lyn Kagey
Lisa Karam

Justin Lewis
Joan Libby
Catherine Liben
Charlotte Linde
Susan Linowitz
Judy Litty
Janet Livingston
Ruth Long
Betty Lorange
Charles Lord
Jackie Mahan
Edith Manor
Jo Margeson
Rosina Mason
Wendy McAlister
Pearl McDonald
Patricia McGlashan
Martha McKemie
Daisy Mendizabal
Lissa Merrill
Beatrice Meyerson
Karen Millar
Barbara Miller
David Miller
Peggy Miller
Doris Mintzes
Marsha Mirsky
Barbara Modine
Mair Moody
Jean Moran
Joan Muller
Carol Nelson
Hilde Newberry
Barbara Nichols
Ethel Nietmann
Edna Nordin
Maryann Nurdyke
Lynn Norton
Carol O'Brien
Betty Odom
Elizabeth O'Dor
Lana Ong
Robert Parcelles
Elaine Parks
Lydia Perian
Lillian Peterson
Pearl Petzing
Mary Jane Phillips
Joan Piper
Sheila Pittman
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Jane Taylor
Mary Ternus
Christine Tinkler
Sue Torok
Nilva Tull
Marjorie Turgel
Cynthia Ullman
Sally Valdes-Cogliano
Armand Vallieres
Edna Van Grack
Bonnie Walter
Sylvia Watson
Evelyn Way
Amy Weintraub
Carolyn Weiskirch
Mary Welch
Mike Wetzel
Laura Whitaker
Sarah Whitehorn
Abby Whitenack
Elinor Wilbur
Etta Wilde
Betty Wilhelm
Carolyn Wilkinson
Fran Wille
Ella Wilmot
Bea Winne
Bonnie Winnick
Mary Winters
Lorraine Wisniewski
Harold Wittman

Exhibits—Insect Zoo

Robert Adams
Cleveland Anderson
Carlos Alvarado
Carol Baker
Paul Baker
Ursula Banzhof
Gwen Benaroya
Mildred Bridge
John Blitman
Kathy Butter
Corinne Bouvet
Robert Bovee
Kathy Boyd
Kevin Boyd
Brian Davison
Rusty Daimond
Eleanor Dixon
Everett Carter
Sarah Chobot
Vera Christen
Jay Converse
Janet Coyle
Coleen Cusack
Lynda Feeney
Ken Freund
Daniel Goldman
Pat Goldstein
Judy Goodrich
Mark Goodrich
Micki Goodrich
Caroline Herbert
Linda Hollenberg
David Hook
Nancy Jennis
Terri Judd
Doug Kaplan
Vanessa Karten
Margaret Keenan
Barbara Kennedy
Deborah Kutrick
Jean LaRoche
Betty Lindsten
Christeen McKeown
Marvin Nakashima
Carol Nelson
Pat Noble
Judah Organic
Lee Pollitt
Jill Quayle
Howard Rueben
Catherine Russell

ANM Relied Upon Historical Society

By Johnnie Douthis

When the staff of the Anacostia Neighborhood Museum began their research for "The Anacostia Story," they found an enthusiastic and cooperative group of volunteers right in the community. Many are current residents and workers, and some had formerly lived there.

Organized in 1974 as an outgrowth of these efforts to document community history, the Anacostia Historical Society is a committee of the Museum board. Its membership has grown from 130 to a current mailing list of over 500 persons.

As the volunteers began to identify and collect photographs, documents, artifacts, and memorabilia for "The Anacostia Story," a sense of kinship developed as old friends met again and the group worked together on a project of common interest. Many of the items they uncovered were included in the exhibition and the catalog.

In addition to their work on the exhibition, members of the Society have contributed to the Museum education program, conducting workshops and demonstrations, and telling stories about life in old Anacostia to groups of area schoolchildren.

The group has revived some old Anacostia customs, such as the yearly trip to Harpers Ferry, W.Va. Solomon Brown, a lifelong Anacostia resident and employee of the Smithsonian, established this annual pilgrimage to honor the memory of abolitionist John Brown.

A lecture series featuring distinguished black educators, historians, and retired military officers is the current project being sponsored by the Society with a grant from the Smithsonian Women's Committee.

Science

NATIONAL AIR AND SPACE MUSEUM

Education Docents and Staff Aids

Edward Abbott	Dave Levinsohn
Shirley Adams	Ev Litwin
Ted Adams	Fred Litwin
Barbara Alprin	Virginia Long
John Amos	Wendy Lopes
Mae Anderson	Mary Lou Luff
Mike Baas	Carl Lukac
Bill Backer	Elizabeth Lux
Ward Baker	Jean MacKenzie
Abe Bass	Phyllis Magaziner
Shirley Bassin	Ted Maher
Dick Baumgardner	James Mangan
Janice Beattie	Karen Mannes
Paul Beaudry	Brad Marman
Frank Beck	Bill Marston
Ray Becker	Bob Martin
Dana Bell	June Marvin
Doreen Bell	Elsie Mason
David Binning	Ev Mauterer
Marge Boland	Rosemary McElderry
Bill Bonte	Elizabeth McGarry
Marian Bourland	Joe McMillen
Bruce Boyce	Joyce Melocik
Don Braun	Phyllis Meltzer
Fran Breeden	John Mercer
Dave Brokaw	Anne Miskiewicz
Chris Brown	Elmer Mitchell
Harvey Brown	Pat Nagel
Fred Busch	Harold Neher
Virginia Busch	Key Noble
Pat Carson	Bernie Nolan
Brewster Carter	James O'Leary
Carl Cessna	Barbara O'Malley
Helen Chase	Gail Osberg
Marcia Christian	Don Paczynski
Mabel Clark	Harvey Paige
Dannie Coates	Jane Paige
Dee Coates	Mary Palmer
Nancy Colby	Karen Patterson
Vic Coles	William Pellegrino
Henry Collins	John Phillips
John Copeland	Brian Pierce
Jane Cox	Sue Pierce
Elizabeth Cunningham	Frank Pirnat
George DeGennaro	Karen Pittman
Linda Densmore	Wayne Pittman
Jane DeYoung	Petricia Raabe
Vicki Diamond	Chris Reed
Judy Divone	Irma Reed
Phil Dobak	Elaine Reeder
Clarence Doll	Vance Revenaugh
Jacquelyn Doll	Bill Reynolds
Carolyn Donnelly	Jim Rhoads
Rose Drawbaugh	Don Robb
Lee Drott	Ken Robert
Bobbe Dyke	Lois Roberts
Lois Eddy	Don Rogers
Barbara Edgerton	Charles Ross
Karl Esch	Gil Roth
Marcia Estabrook	Bill Rowe
James Etheredge	Judy Rubenstein
Merry Falconer	Harold Russell
Elizabeth Fisher	Roger Ryder
Dottie Fisk	Gar Schulin
Fay Fletcher	Barbara Schwartz
Dave Flint	Gail Sersain
Peg Flint	Isabel Shannon
Roland Foley	Dennis Shields
Marlene Freed	Joy Simmons
Pamela Friedman	Katie Simpson
Alyce Fuller	Lee Simpson
Caroline Giove	Robin Sims
Lee Giove	Jane Smith
Larry Glassman	Muriel Smith
Joyce Glenn	Barbara Snider
John Grauer	Ruth Snyder
Mary Groat	Myra Sommer
Joan Groobert	Bob Sparks
Bill Hadley	Paul Speiss
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Sue Hannan	Bob Storck
Darryl Hansen	Priscilla Strain
Mel Harder	Bob Struthers
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Jim Hartley	Mark Taylor
Richard Haven	Barbara Thomas
Gary Heath	Bernice Thorpe
Betsy Heimbach	Bill Tinkler
Ruth Hemburg	William Tinkler
Annelise Heine	Charles Tylander
John Heine	Jarla Ulman
Blair Hennessey	Diane Van Trees
Stewart Henry	Pauline Vollmer
Frank Higgins	Elizabeth Wade
Jack Holcomb	Mark Wagner
Si Hunt	Harvey Walden
Bob Jackson	Jack Walker
Alice Jaffe	Bill Wall
Carol James	Joe Walters
Agnes Jenkins	Etta Wanger
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Marie Johnson	Milt Wassmann
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Renee Jones	Bob Wolff
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Rozzie Kay	Earl Barnes
Bob Kennedy	Stanley Sawmelle
Joe Kennedy	Robert van der Linden
Martin Kennedy	
Walt Kiser	
John Klemick	
Janet Kragness	
Milan Krasnican	
John Krupa	
Mort Lessans	
Shirley Levin	

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Dan Kubarych
Tom Spragge

Public Information

Edna Luginbuhl

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Karen Drewes	Charlet Levesque
Inger Fel'Dotto	Barbara MacBride
Sarah Greenholgh	Lori Makaukas
Sheryl Hurt	Pamela Matlack Stoil
Bruce Hutton	Sandra Meyersburg
Beth Jones	Maureen Morello
Helen Moore	Colleen Quick
William Pyle	Jim Scribner
Donna Stivers	Peggy Siddall
Patrick Sullivan	Jeanie Teare
Kamuram Tepedelon	Dorothy White
Annette Troy	
Scott Woddell	

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John Heberle
Kathy Rozgonyi

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Laura Baker	Lucy Loomis
Eric Beyma	Kate Lowman
Karl Bretzfelder	Les MacDonald
John Cox	Tracy Miller
Juan Deguara	Mary Porter
Gabriella Dockerg	Clare Romily
Gloria Eiseman	Susan Steyer
Sandy Harrison	Dottie Stocking
Donn Hoffman	Bob Tinsbloom
Billy Hutman	Lynn Trulio
Lisa Kohn	Becky Wood
Mike Kreeger	
Lincoln Liebner	
Nancy McNair	
Nicholas McKinney	
Evan Owen	
Bruce Pascal	
Anne Riley	
Sylvia Ripley	
Becky Robinson	
Becky Roots	
Peggy Sidell	
Marcus Smith	
Sheryl Smith	
Richard Snell	
Andy Stuart	
Delia Ullberg	

Friends of the National Zoo

House Guides

Nell Ball
Jo Burman
Nancy Cohen
Lee Glassco
Juanita Lambert
Tura Lipscomb
Cecil McLelland
Eliza Soyster
Joan Smith
Sally Tongren
Missy Winslow

Information Booth Aids

June Abel	Joan Smith
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Thelma Baker	Pamela Matlack Stoil
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Dale Brogan	Jeanie Teare
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Elinor Dunnigan	
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Diane Hickey	
Linda Horan	
Pat Jones	
Bernice Krula	
Juanita Lambert	
Nancy Lambert	

Preg/Behavior Watchers

Ann Dewey Adams
Joanna Adamus
Jim Allen
Pat Allen
Jane Baldinger
Nell Ball

Robert Batson
John Bell
Susan Bell
Karen Bisat
Ruth Bladen
Jackie Bodle
Sue Bogner
Leah Bratt
Phyllis Brill
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Pat Dubois
Clyde Dunn
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Helen Gaul
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Walt Gilbert
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Lis Glassco
Joseph Green
JoAnne Grumm
Lisa Gwirtzman
Melanie Hall
Roger Harrison
Sandra Harrison
Tom Henerson
Marilyn Hereford
Barbara Hoffer
Miriam Hursey
Cheryl Hurt
Kathy Kanak
Eve Kimball
Ina Kotzin
Nancy Legendre
Neil Lerner

Geoffrey Lewis
Terry Lewis
Joanna London
Joan Mackensie
Helen Mead
Clark Miller
Dorothy Miller
Joanna Miller
Rosemary Miller
Patricia Milone
Virginia Moffett
Roberty Montague
Albert Pawlowski
Mac Pawlowski
Janet Prochazka
Francoise Queneau
Clare Romilly
Tom Schaeffer
Marvin Schneck
Nancy Schneck
Barbara Sheehan
Jack Shupe
Maureen Shupe
Ann Siegal
Sylvia Sizemore
Bob Tinsbloom
Sandy Tinsbloom
Cynthia Tice
Ira Tice
Any Trites
Georgia Vavra
John White
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Jeanne Young
Lucia Young

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Tracey Arehart
Eric Berger
Carol Bernstein

Amanda Bidlack
Stephanie Breedlove
Karl Bretzfelder
Hilary Burger
Tammy Burgess
Joanie Carter
Lesley Carter
Diane Clark
Brendan Cuff
Juan Deguara
Suzy Derouen
Ilene Dixon
Joey Dixon
Ringo Dixon
Andrea Dodge
Curtis Eng
Joey Farsakh
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Phil Garfinkel
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Scott Harkins
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Elizabeth McBeath
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Mike Payne
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Robbie Robbins
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Carole Turner
Timmy Waters
Elizabeth Welch
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Tripp Wood

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Lisa McBriety

Zoology Research

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Geege Geitgey
Dorothy Gracey
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Steve Paulson
Kathy Rubin
Adele Schultz
Patty Sidburn
Georgie Varner

RADIATION BIOLOGY LABORATORY

Ursala Schwebs
Anne Southall

SMITHSONIAN TROPICAL RESEARCH INSTITUTE

Francis Ekern
Scott Emge
Howard Lasker
Suelynn Williams

SI in the Media

By Johnnie Douthis

"The battle was over—and to the curators went the spoils," was the lead in *Time* magazine's article on the National Women's Conference. The writer referred to SI's acquisition of the conference lectern emblem.

Exhibits Praised

Ada Louise Huxtable, writing in the *New York Times*, noted that "More Than Meets the Eye" at Cooper-Hewitt represents some of the most exquisite or unusual things ever made by man . . . According to Huxtable, the show "suggests an easy and guiltless way back to primary esthetic pleasures. We might even regain our senses."

Benjamin Forgey, *Washington Star* art critic, suggested that the two current temporary exhibitions at the Freer demonstrate again why the Gallery is "the place to escape for a few moments from the constant pushes and pulls of daily life."

Articles on "Atom Smashers: Fifty Years" at MHT appeared in the *Washington Post*, the *Washington Star* and the *New York Times*. The *Times* science writer Walter Sullivan called the Van de Graaff accelerator "awesome."

A *Washington Star* article on the Auguste

Edouart's silhouettes at NPG noted Edouart's remarkable ability to capture personality in his subjects.

Washington Post art critic Paul Richard described the Hampton throne at NCFA as "beautiful." A *Washington Star* article called Hampton's "chapel" a classic example of naive, primitive folk art.

NASM Amazes

A *Washington Post* article noted the crowds at NASM on the Friday after Thanksgiving. About 60,000 visitors were logged into the Museum between 10 a.m. and 5:30 p.m., the article said, and the doors were closed twice for brief periods to prevent overcrowding.

A *Chemistry* magazine article on NASM advises chemists not to miss the Life in the Universe Gallery which includes Julia Child preparing the primordial broth from which life is said to have arisen.

Nostalgia

The acquisition of the Victoria-Transvaal Diamond by MNH has been noted in newspapers across the country. A Smithsonian staffer browsing in a local bookstore discovered a book titled "The Diamond" which showed a full-page photo of Jane wearing the diamond in the 1951 movie "Tarzan's Savage Fury."

Zoo Volunteers Keep Tabs on Animal Behavior

By Elizabeth McIntosh

Marian Ball, a volunteer worker at the National Zoo, settles herself in front of the glassed enclosure where six tawny Atlas lion cubs are lounging.

She dates her behavior watch checksheet and starts another day of surveillance which began when one of three Atlas lion litters was born almost a year ago.

Ball observes each cub separately, 15 minutes each. The first "focal" cub on her list is Amaziga one of her favorites because he was hand-raised; she had exercised him as a baby, and he always recognized her. She had even tried disguises—a scarf, dark glasses, unusual clothes, but as soon as she appeared, furry ears perked up in recognition.

"In order to avoid a natural tendency towards anthropomorphism," Ball explains, "we are given a list of actions on the checksheet which specifically describe what an animal is doing, without linking it to human interpretation. Amaziga wrestles, he follows, he rests. To humans, these actions might connote aggression, fear, laziness. To avoid this, we merely observe, and submit daily checklists to be evaluated."

As she checks the interplay, Ball continues: "These Atlas lions are now extinct in the wild. Ours are on loan from Morocco and these cubs represent three litters. Through careful breeding, we are trying to isolate the original Atlas lion strain which has been mixed with lions from southern Africa."

"These are the lions," Ball pointed out, "that the ancient Romans captured in North Africa for their circuses. These are the ones who ate the Christians. There is one female cub who seems to have a long tribal memory. Often, when a small child comes into her range, she stalks the child, literally licking her lips."

Ball has been a volunteer with the Friends of the National Zoo (FONZ) since

1972 when she started on pregnancy watches, which were the forerunners of the present animal behavioral watches.

Today the behavior watches involve many mammals, birds, and reptiles at the Zoo. A training program for 150 volunteers was completed on December 12. It was developed by NZP Zoologist Devra Kleiman and is administered by Maggie Morton, a program assistant at FONZ.



Marion Ball takes notes on the behavior of Atlas lion cub Amaziga.

Richard Holmeiser

History & Art

OFFICE OF AMERICAN STUDIES

Andrea Ludwig
Folklife Program
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Gloria Auerbach	Sylvia McKean
Helen Beeley	Terese Milbauer
Lillian Block	Barbara Morley
Ruth Bowen	Estelle Orteig
Anne Bozwick	Dorothy Osserman
Mildred Brainard	Elizabeth Page
Marjorie Cahn	Mary Phillips
Sylvia Chandler	Barbara Pollock
Rosemary Corroon	Jacqueline Rea
Sybil Daneman	Edith Rudolf
Dorothy Davis	Lori Shepard
Beatrice Ferguson	Isabelle Silverman
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Robin George	Helen Stanbury
Karen Giannelli	Helen Stark
Rita Goodfleisch	Ethel Stein
Madeline Greenberg	Helen Stroud
Julia Haiblen	Sally Severson
Barbara Hughes	Sandy Taylor
Teresa Impastato	Maria Thompson
Mildred Jay	Frank Torak
Edith Kenner	Louise Ufland
Mary Kerr	Phil Ulbrand
Eylene King	Sally Walsh
Mary Klinger	Carol Wasserman
Roslyn Komack	Patricia Webb
Anne Laderman	Suzanne Weil
Sydnam Lansing	Margareta Wille
Mae Levy	Joy Wolf
Dita Leyland	Walter Zvonchenko

Multilingual Docents Help at Hirshhorn

The Hirshhorn Museum's multilingual docents have to be alert to cultural nuances as well as different vocabularies.

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

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

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

"Henna inu—an odd, strange dog." This would be Wheeler's approach to his Asian audience. A retired foreign service officer, he knows his language and people very well.

To a French group, on the other hand, Docent Mary Louise Smith might suggest: "Il n'y a pas de chats." (There are no cats). Or, more subtly about this enigmatic canine: "Une certaine sourire" (a certain smile).

And for Lillian Lafont, who speaks Norwegian, Swedish, and German, the semantics are multiplied threefold.

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



Lafont, Wheeler, and Smith (l. to r.) Work on multilingual descriptions of Marino Marini's "Little Horse and Rider."

In order to handle their material in other languages, the docents must be well grounded in the collections and in art history and interpretation. According to Edward Lawson, head of HMSG's education department, there is still another ingredient: "The docents must be enthusiastic about people, especially about children, and about the Museum collections."

The first training program for all docents, including the multilinguals, was started in 1974 when the Museum had a mandate to train as many as possible before the opening in October. Training included

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

Lawson pointed out that many foreign visitors do not expect multilingual docents at the Hirshhorn and bring their own interpreters; others speak English and do not require assistance.

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

Education—Docents

Margaret Alexander	Lillian Greenspan
Hanna Altman	Anneliese Henry
Michael Antle	Florence Harr
Betsy Applebaum	Arlene Hoebel
Nancy Barnum	Joclar Holmes
Gayle Bauer	Reba Immergut
Nathaly Baum	Ann Jacoby
Merry Bean	Laine Katz
Alice Bindeman	Lynne Kauffman
Margaret Blee	Loretta Keller
Vivian Bolton	Joan Kirsch
Frances Burke	Ann Kraft
Lenora Burstein	Betsy Kutscher
Edith Ching	Lillian Lafont
Martha Jane Claypool	Judith Landau
Pauline Cohen	Isabel Langsdorf
Dorothy Colban	Dorothy Lapadula
Annie Belle Daisey	Blanche Levenberg
Eleanor Davidov	Howard Levine
Sonya Dunie	Janet Levine
Lynn Fondahn	Lynne Loube
Gertrude Friedman	Nancy Mannes
Mimi Gallagher	Frances McElroy
Freda Gandy	Doris Miller
Betty Gibson	Dorothy Miller
Frances Glukenhau	Missy Millikan
Shirley Goldenberg	Claire Monderer
Charlotte Golin	Pat Nelson
	Shirley Olman

Pat Olson

Ruth Oviatt	Virginia Turman
Mary Patton	Pete Wheeler
Elaine Pew	Edie Whiteman
Vivian Pollock	Madeleine Wood
Jennie Pressky	Charlotte Zaret
Marion Ring	Staff Aids
Jane Rodman	Susan Arensberg
Loretta Rosenthal	Beth Barban
Jean Ross	Barbara Beckman
Sandy Safren	Mindy Boxer
Diane Schachner	Sally Chandler
Irene Schiffman	Deborah Chotner
Sandra Schwalb	Lee Cioffi
Eve Sermoneta	Barbara Dau
Sally Seidman	Louise Dinkelspiel
Helen Shumate	Ted Eisenstein
Muriel Sirkin	Lila Fenderick
Irmelle Small	Cathy Gebhard
Lillian Smith	Ruth Ginsberg
Menise Smith	Leslie Kogod
Maureen Steinbach	Cathy Morningstar
Elaine Steinmetz	Jody Mussoff
Betty Sterling	Ann Robinson
Ruth Taylor	Vicky Vassiacosta
Barbara Tempchin	JOSEPH HENRY PAPERS
Jessie Tromberg	Frances Burdette
Marilyn Tublin	Dorothy Eisenhour
Jean Teagarden	Martha Robinson
	Genevieve Watson

Virginia Turman

Pete Wheeler	Edie Whiteman
Madeleine Wood	Charlotte Zaret
Staff Aids	
Susan Arensberg	Beth Barban
Barbara Beckman	Mindy Boxer
Sally Chandler	Deborah Chotner
Lee Cioffi	Barbara Dau
Louise Dinkelspiel	Ted Eisenstein
Lila Fenderick	Cathy Gebhard
Ruth Ginsberg	Leslie Kogod
Cathy Morningstar	Jody Mussoff
Ann Robinson	Vicky Vassiacosta
JOSEPH HENRY PAPERS	Frances Burdette
Dorothy Eisenhour	Martha Robinson
Genevieve Watson	

MUSEUM OF HISTORY AND TECHNOLOGY

Applied Arts

Elizabeth Brown	Jean Burris
Val Chilk	Selma Colby
Gladys Dougherty	John DeLappa
Rebecca Evans	Barbara Dickstein
Mary Ellen Handwork	Peter Doll
Ilene Joyce	Gwendolyn Edwards
Marleah MacDougal	Ted Eisenstein
Nancy Martin	Maria-Paz Fabella
Margaret McComb	Mary Louise Freeburger
Phyllis Owens	Don Hoffman
Norma Papish	Betty Kramer
Kay Walker	Lucy Long
Dorothea Wisman	Nancy Martin
Sally Wright	Ellen McKee
Cultural History	Mary McLaughlin
Herthe Aldama	Betty Naylor
Margot Bishop	Selma Philipson
Priscilla Bloom	Dorothy Pouquet
Judith Britt	Ralph Remley
	Joanne Scheele
	Nancy Villa

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Cecelia Abruscato	Frances Gaguine
Mary Jo Adler	Mia Gardiner
John Adney	Ann Goetz
Sy Alenier	Suzanne Graves
Pat Ameling	Barbara Chapman
Barbara Anderson	Dan Chapman
Ann Andrews	Ruth Hadley
Frances Atchison	Suzanne Hall
Tom Ballantine	Margaret Hanlon
Stephanie Barach	Richard Harding
Sally Barley	Pam Hart
Rita Barr	Lydia Heinzman
Dian Belanger	Mary Jane Hellekjaer
Louise Belcher	Sally Hersey
Anne Bellinger	Juanita Hesby
Lee Bernton	Mary Ann Heubusch
Brenda Bickel	Vera Hickman
Barbara Bingham	Nancy Hill
Margaret Binning	Jane Hobson
Ann Bixby	Anne Holman
Tom Bond	Abby Holtz
Wilma Bond	Lucia Homick
Eleanor Boyne	Marghi Hopkins
Jackie Doll	Louise Horn
Carol Bruce	Nancy Hovatter
Val Chilk	Joan Howard
Faye Claiborne	Regina Ingram
Betty Cleary	Dolly Irwin
Dale Cohen	Bob Jackson
Selma Colby	Anna Jester
Patty Colevas	Linda Kautz
Marjorie Conrad	Irene Kennedy
Christine Coyle	Carolyn King
Pat Cunningham	Gene King
Joan Curley	Marie Koether
Karla Curtis	Barbara Kopf
Ginger Daskalakis	Barbara Larkin
Cari Davis	Barbara Lehmann
Phyllis Davis	Morris Liebman
Peg Dawley	Venka Loehe
Mary Lou Delappa	Helen Long
Margot Dibble	Cecily Lupo
Janice Doll	Anne Luther
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Jean DuBois	Daine Malhmood
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Jane Dunphy	Sarah Marsten
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Marianne Finke	Marjorie Miller
Nancy Finken	Elmer Mitchell
Jean Fleming	Virginia Moffett
Mary Flury	Barbara Naef
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Winnie O'Donnell

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Sheila Pisker	Brian Gradle
Shirley Pollack	Therese Grundl
Connie Potter	Stephen Hoyle
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Joan Witorsch	Marion Koehler
Mary Wood	Lisa Landau
Robert Michie	Mary Lane
Dorothy Wortma	Charles Looney
Dan Yurman	Ruth Myer
Robbie Zeidberg	Susan Roth
Lorna Zimmerman	Dan Salkowitz
Betty Zolly	Gary Silverstein
Marilyn O'Harrow	Irmgard Taylor
Josette Brogan	Theodore Vogel
Allison Ablerts	Victoria Vogel
Alicia Bixby	

Rehab Corner Changes Attitudes

By Kathryn Lindeman

Docent Ann Bixby begins her demonstration with a few facts: "There are more than five million people in the United States 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, and older devices such as an arm made of wood. A child inspects a cosmetic hand meticulously matched to skin tone, and discussion and discovery begin.

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 Bretzfelder 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 brightened by Wizard of Oz characters on a yellow brick road.

Bixby is one of 12 specially trained docents who offer a 20-minute discussion and demonstration of artificial arms and legs and other devices developed for handicapped individuals. The programs run continuously from 11 a.m. to 2 p.m. Tuesdays through Saturdays.

Each Wizard of Oz character was used as a symbol for the Rehabilitation Discovery Corner because even though the Tin Man was lacking a heart; the Scarecrow, a brain; and the Lion, courage, Dorothy accepted them in spite of their handicaps. Lifesize cutouts of these 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 aims toward frank discussion to dispell fears 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 as tools for living.

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



Buckley makes presentation to youngsters in MHT's newest docent-staffed Discovery Corner.

Corrections

- In the December *Torch*, painter Georgia O'Keeffe was shown with Rene Magritte's sculpture "The Therapist" (1976), not "Delusions of Grandeur," as stated in the caption.
- An article in the November *Torch* incorrectly stated that candidates for the Craft Services Division Apprenticeship Program must be high school graduates. People without high school diplomas are also eligible for the program.

History & Art

C-H Library Volunteers Catalog, Process, Search

NATIONAL COLLECTION OF FINE ARTS

Conservation Lab
Alexander Katlan
Meredith Mickelson

Education—Docents and Summer Aids
Hilda Abraham
Elizabeth Adams
Ruth Amster
Jo Apter
Lois Berger
Grace Berman
Barbara Booth
Sherry Bortnick
Estelle Bossin
Jean Brackett
Carolyn Cage
Pauline Cohen
Harryette Cohn
Dorothy Colban
Sophie Danish
Bernice Degler
Jane Eddy
Marcia Edenbaum
Fifi Edison
Alice Feeney
Velma Galblum
Florence Gang
Ellen Glassman
Lilyan Goda
Marian Goozh
Selma Gratz
Lillian Greenspan
Ruth Hall
Richard Hardy
George Harris
Lilly Hiller
Judith Houston
Ann Jones
Susanne Joyner
Jeanette Kear
Barbara Kenner
Mary Ann Kirk
Phoebe Kline
Elizabeth Kramer
Gertrude Landay
Milton Lieberman
Richard Lipscomb
Vira Ludlow
Margaret MacElfatriek
Marjorie Matthews
Marjorie McMann
Lillian Mones
Sylvia Nazdin
Ruth Oviatt
Lillian Pharr
Peggy Ritzenberg
Loretta Rosenthal
Sylvia Rosenthal
Bunny Shapiro
Elaine Snowden
Elaine Steinmetz
Beatrice Taylor
Ruth Taylor
Marianne Tobriner
Betty Ustun
Seymour Waxman
Diane Wilbur
Carol Williams
Donna Wilson
Joyce Abrams
Judy Freeman

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 observance will have special meaning to its docents. Even before the Museum opened in May 1968, 12 volunteers had been working for a year to help prepare the building and its collections for the public. The volunteers soon became the first of NCFA's docents, a group which has grown to include approximately 80 people working in both the NCFA and Renwick Gallery. They were involved in every aspect of opening the Museum, from publicity to congressional tours and research on the collections.

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

"The festival is our day, our 'thing,'" said Docent Hilda Abraham, a seven-year veteran. "Now we're more visually oriented than before," she continued, "as we use the building itself to bring people in."

"NCFA docent programs frequently reach out into the immediate neighborhood," said Nora Panzer, docent coordinator. "When the Martin Luther King Library was being built, we organized students from area schools to paint the fence around the construction." The bold colorful paintings were remarkable additions to a dull cityscape.

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

Exhibition and Design
Estelle Bossin
Sharon Ford
Elise Meyers
Douglas Moore
Deborah Shapiro
Anne Silbey

Inventory of American Paintings
Mildred Goldsmith
Kristi Mathias
Anne Akman
Norman Bach
Laurie Black
Pamela Bodnar
Kitty Coiner
Hilda Detwiler
Mahlon Dewey
Pauline Edwards
Lydia Hanson
Candace Henderson
Lois Hentschel
Jane Hogan
Virginia Jurkovich
Suzanne Lepple
Alice Nelson
Barbara Rothenberg
Lois Salazar
Pat Schaffer
Theresa West
Michelle Weyman

Research and Professional Training
Justena Kavanaugh
Mary Schiefferli

Twentieth Century Painting and Sculpture
Stephanie Rich

The Cooper-Hewitt Museum's Doris and Henry Dreyfuss Memorial Study Center, which covers the entire third floor, has more than 20 volunteers who help staff and administer the Center.

The Dreyfuss Study Center contains over 26,000 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 assistant, Margaret Luchars, along with the corps of volunteers maintain the vast body of reference materials in the stacks, archives, rare books area, and periodicals section.

Volunteer Chantal Hodges, formerly a copy editor at Oxford University Press and an assistant editor for *Modern Bride*, works with the rare books, and retired librarians Ann Laderman and Rita Goodfleisch catalog new volumes and process magazines and other publications. Walter Zvonchenko, who began as an intern from Columbia University's School of Library Science, continues to help on a volunteer basis "searching" titles to avoid duplications in the collection.

Volunteer Edith MacGuire handles correspondence relating to gifts and exchanges and organizes the constant influx of auction catalogs. Industrial Designer Philip Ulbrand works in the Deskey Archives, and Marjorie Cahn, Mildred Jay, Dorothy Os-



Volunteers and staff from the Cooper-Hewitt's Dreyfuss Study Center are (l. to r., standing) Luchars, Rea, Cahn, Stark, Glaser and (seated) Ufland, Komack, Smith, and Kaufmann.

serman, and Helen Stark organize periodicals for binding.

Back-issue periodicals donated to the Museum by the American Society of Interior Designers are maintained by Robin George; Barbara Kline and Marin 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-Hewitt for six years, organized and now supervises this division with assistance from Jacqueline 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 reorganization and updating of endless boxes of pictorial matter during the difficult period of transition that followed the Library's move uptown from Cooper Union.

During the renovation, the Library was closed, and Smith worked instead on the conservation of costume plates 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, administrators, along with Smith, a program for

outside researchers to examine specialized materials. This involves setting an appointment time and organizing the material for each of the many requests. 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 Shavelson, an intern from Montclair State College, uses experience gained at the Museum of the American Indian to organize information on Indian arts and crafts. Former UPI Picture Editor Roslyn Komack maintains the portrait and history files, and Interior Decorator Louise Ufland takes charge of pictures in the textile category.

Frank Glaser, retired from his food importing business, has returned to his original art-oriented interests by dry-mounting items for the collection, and Theresa Impastata, who was previously in advertising and boutique management, works as the "roving" 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.



Kalidoscope Day at NCFA

NATIONAL PORTRAIT GALLERY

Catalog of American Portraits
Polly Markham
Curator of Exhibitions
JoAnne Currie
Georgia Sutton
Curator of Photographs
Bonnie Yochelson
Curator of Prints
Terri Echter
Maureen Herbert
Curatorial Office
MacKenzie Carpenter
Lydia Keller
Beverly McClinton
Myriam Springuel
Miriam Kuskin
Linda Leslie
Jill Levin
Clarice Levy
Justin Lewis
Joan Liebman
Sylvia Littman
Mercedes McCarthy
Thomas Mills
Martha Morales
Anita Politano-Steckel
Marian Precht
Bernice Rashish
Sue Reed
Dianne Rosenbaum
Sydell Sandy
Edythe Shepsle
Virginia Tannar
Sandra Tussing
Jean Urciolo
Pat Vuono
Frances Wilson
George Ellis
Michael Foster

Education—Docents and Interns

Marion Artwohl
Kathy Campoli
Belle Church
Bert Epstein
Joyce Fried
Eleanor Fullerton
Ruth Furey
Nathan Gilbert
Pat Hilburn
Ruth Hill
George Hoff
Constance Imming
Joyce Ingle
Katy Jewett
Historian
Jane Brown
Margaret Orelup
Peale Papers
Diane Blumenthal
Meg McAleer
Laverne Owens
Public Affairs
Deborah Kemp

New Shop at the Zoo

The Zoo's new Bookstore and Gallery offers a variety of jewelry, adult 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-Administration Building and is open daily 11 a.m. to 4 p.m.

Museum Programs

SMITHSONIAN ARCHIVES

Robert Mitchell

OFFICE OF EXHIBITS CENTRAL

Wendy Burden
Gordan Chapman
Phillip Helms
Zack Krieger
Tjako Mpulubusi
Ken Okimoto
Ann Reeves
Jong-Chul Rhie
Justin Schaffer
Van Spaulding
Margie Stevens
Allison Turner
Ann Van Cott
John Wellemeyer

OFFICE OF HORTICULTURE

Frances Brennecke
Ruth Craig
Marion Drummond
Pamela Higgins
Christiane Homs
Elizabeth McIntosh
Alyse Miller
Deborah Presnell
Hortense Russell
Elizabeth Swift
Margaret Varner
Marty Whipple
Mary June Wilson

SMITHSONIAN INSTITUTION LIBRARIES

NCFA-NPG

Rosalind Preston
Nell Sacks
Mary Schiefferli
Beverly Southland

MNH

Ruth Antioco
Alta Copland

NASM

Martha Johnson
Jean MacKenzie
Daisy Mendzabal
Charles Morris
Agnes Schellenberg
Elvin Schmitt
Ronnie Schwartz
John Tucker

OFFICE OF MUSEUM PROGRAMS

Monika Beckers
Jane Garvey
Deborah Glassman
Kelly Forrest

Aid Divides Time Among Three Offices

By Lynne Murphy

"It all started for me when the Folklife Festival was a small event on the Mall. I volunteered to work and was assigned to the press tent," reminisced Edna Luginbuhl, 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."

Luginbuhl's current schedule also includes Thursdays at the 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 in-

teresting projects I've had was searching for photographs of particular World War I aviators for the gallery exhibit."

In 1970, Luginbuhl, a native Washingtonian, returned here after 22 years with a publishing company in New York. "I have to read the street signs now—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 three leaves and a flower once and gave it away for someone else to do!"

Public Service

ANACOSTIA NEIGHBORHOOD MUSEUM

Anacostia Historical Society

Diane Bowler	Ethel Lyons
Mildred Bradford	Ella Pearis
Almore Dale	Evelyn Reynolds
Norman Dale	George Stallings
Carl Diando	Bernard Taylor
Alice Finlayson	John Tetrault
Ethel Green	Sallie Underdue
Lauretta Harris	Clinton Ware
Dorothy Lyles	

OFFICE OF ELEMENTARY AND SECONDARY EDUCATION

Mary Ann Sturek

RESIDENT ASSOCIATE PROGRAM

Ruth Bannerman	Florence Lippolt
June Bashkin	Sheila Mann
Margaret Binning	Roberta Ostar
Viola Burroughs	Roswitha Panabaker
Gayle Cahal	Dorothy Parry
Virginia Caton	Angela Pisciotta
Teresa Coughlin	Sigrid Price
Mildred DeFeo	Cora Pyles
John Eales	Barbara Reed
Shirley Engle	Roland Springborn
Theodore Fetter	Frances Towson
Eleanor Gorham	William Trigg
John Graham	Doris Walter
Beatrice Gray	Joseph Wesson
Elisabeth Holden	Gloria Whipple
Susan Husson	Robert Williams
Catherine Kapp	Josephine Winternitz
Barbara LeBreton	Raedina Winters
Nancy Legendre	Irene Woodward

SMITHSONIAN INSTITUTION PRESS

Sara Bomberg

SMITHSONIAN SYMPOSIA AND SEMINARS

Menda Ahart	Sylvia Munroe
John Armstrong	Joanne Perrot
Henry Bashkin	John Phillips
June Bashkin	Lorraine Phillips
Martin Brewster	Marsha Reisler
Jane Brooks	Diane Rivers
Martin Brounstein	Sam Robinson
Louise Broyhill	Dorothy Rogers
Margaret Camp	Vicki Shaw
Virginia Caton	Caroline Simmons
Jeannine Clark	Helen Smith
Dorothy Dinkins	John Stone
John Graham	Janet Stratton
Elene Gill	Frances Towson
Felix Lapinski	Joseph Wesson
Nancy Legendre	Gloria Whipple
Angela LoRe	Priscilla Williams
Sheila Mann	Nancy Wood

VISITOR INFORMATION AND

ASSOCIATES' RECEPTION CENTER

Sylvia Abrams	Sylvia Csiffary
Claire Ackerman	Deborah Currier
Lynn Adlersberg	Helen Curry
Doris Alenier	Glenn Curtis
Seymour Alenier	Karla Curtis
Lois Alexander	Delores Daniel
Marion Anderson	Donna Davis
Mary Andresen	Evelyn Davis
Tiiu Anniko	Josephine deChern
Fay Aronin	Donna DeCorleto
Rose Ascarelli	Marguerite Dempsey
Mildred Askegaard	Sandra Doppelheuer
Susan Bachner	Margaret Dorsey
Richard Baritz	Veronica Downey
E. Edith Barnett	Pauline Edwards
Miriam Baskind	Melanie Ehrhart
Dorothy Beatty	Linda Erskian
Nancy Ann Beauchesne	Jean Essley
Adaline Beeson	Audrey Evans
Louise Belcher	Richard Evans
Janice Bell	Lauren Fauer
Gery Berg	Robert Finley
Alline Berney	Genevieve Fitzgerald
Eileen Biermann	Barbara Frommer
Elizabeth Bilbrough	Virginia Gates
Margaret Binning	Loraine Gelen
Ethel Blatt	Helen Gettys
Eleanor Boyne	June Gibbs
Frances Braun	Helen Ginberg
Trudy Brisendine	Rita Jane Glazebrook
Marguerite Broadus	Frances Glukenhous
Elizabeth Brown	Mildred Golder
Maureen Bryant	Genevieve Gonet
Irving Bryan	Nola Gooden
Dorothea Bryce	Ruth Goodman
Alberto Bueno	Sam Gorelick
Catherine Burke	Louise Gottlieb
Sarah Butts	Beatrice Gray
Carolyn Carter	Berta Green
Dorothy Cascioni	Donna Griffiths
Marcelle Clark	Helen Gunderson
M. Eleanor Clark	Grace Gunn
Evelyn Clark	Anthony Hasci
Margaret Clifton	Virginia Haidacher
Kathleen Clift	Mabel Hall
Linda Cook	Laura Hammann
Robert Coons	Frank Hammond
Beth Cossey	Harriet Harper
Mina Costin	Jane Harris
Loretta Coughlin	Polly Hartman
Hazel Coulter	Charlene Hart
Jane Crawford	Judi Havill
Jean Cresswell	

Information Volunteers (Continued)

Patricia Hazelwood	Irene Peer
Jo Ann Hearld	Lucille Pendell
Betty Hess	Beatrice Peterson
Julia Hitz	Cynthia Pikul
Mary Hoch	Patricia Pilvines
Jane Hogan	Pat Pitman
William Hogan	Helen Plotka
Shirley Holmes	Gladys Quintero
Elizabeth Horn	Mark Raisher
Nancy Horton	Karen Rankin
Lorraine Hughes	Muriel Raum
Jeanne Hurley	Anne Reade
Isabel Hutson	Isabel Rea
Evelyn Jackson	Grace Reeder
Virginia Jeffers	Dorothy Richardson
Winifred Johnson	Ethel Robertson
Elizabeth Johnson	Ann Robitaille
Hildegard Johnson	Gertrude Roddick
Madeleine Jones	Gloria Rogers
Marion Jump	Caroline Roop
Lucille Kainu	Doris Santamour
Catherine Karpick	Elizabeth Schilling
Nancy Karro	Joleen Schroeder
Ada Kenk	Irma Schwartz
Helen Kenney	Chris Scoredos
Virginia King	Maxine Scott
Mary Kruegel	Dorothy Sebert
Walter Kurtz	Annette Shoyer
Elisa Kybal	Eva Simon
Felix Lapinski	Doris Slavin
Esther Lawton	Ida Sliney
Susan Leake	Edith Smith
Elizabeth Leedy	Diana Smith
Charlotte Leib	Lorna Sneddon
Myrtle Leidman	Barbara Spangenberg
Rae Lewis	Dorothy Starr
Carl Lewis	Louise Steele
Margaret Liebert	Helen Stephan
Claudia Lockard	Shirlee Stern
Juliet Lohr	Esther Strnad
Arvilla Longcor	Julie Sutton
Carol Lovell	Vivian Swan
Janet Lublin	Bonnie Sweet
Audrey Luster	Robert Sweet
Mildred MacGarvey	Bernice Talley
Constance MacMillan	Charlotte Taylor
Agnes Maher	Abigail Temple
Barbara Majewski	Mariana Thurber
Marie Martin	Maria Todd
Katinka Matthews	Rita Tuck
Mary Mauck	June Twaddell
Marie McCarthy	Stella Uhoczuk
Brenton McCart	Ruth Ulbrich
Margaret McComb	Pamela Varouxis
Matthew McCullough	Virginia Vitucci
Sue McDill	Elizabeth Wade
Ruth McGinn	Mary Ellen Wahl
Marjory McGuire	Kay Walker
Edith McKelvey	Katherine Walker
Emily Meeland	Joan Walsh
Jeanne Merrill	Hsin-Yu Wang
Agnes Merton	Dorothy Warner
Anne Mesmer	Minnie Waters
Robert Michie	Margaret White
Margaret Misegades	Nancy Willing
Marty Morgan	Theresa Wilson
Betty Morin	Marie Wolf
Kathryn Murphy	Bertha Wolman
Ruth Myer	Patricia Woodward
Elisa Nessler	Harriet Wright
Mary Newton	Bessie Wright
Lorene Norbeck	Thelma Wright
Margaret O'Neill	Susan Wright
Josephine Olker	Mary Jane Young
Adele Palant	Lu Zazanis
Angeline Pascuzzi	Jean Zietz

WOODROW WILSON CENTER

Dora Alves	Kimberley Morris
Marian Davidson	Jean Spaulding
Lisa Garbern	Lisa Strickler
Alexandra Warner	

Comings & Goings

Julie Forbush has joined NASM's education office to produce a monthly mini-magazine for educators. Forbush was formerly with the National Space Institute as editor of the newsletter.

Don Merchant, coordinator of the Silver Hill Museum, has retired to begin a new aviation periodical.

Bess DeBeck and **Alan Burchell** have recently joined the staff of the Smithsonian Institution Press, DeBeck as administrative assistant and Burchell as production assistant. Before coming to the Smithsonian DeBeck worked as a research assistant on a project with the Inner London Education Authority and taught elementary school in Detroit. Burchell was previously with the Smithsonian's accounting division.

Mary Jickling is the new receptionist at HMSG's front desk.

Geraldine Whitmore, administrative assistant in the office of the director at MNH, has retired after 27 years of Federal service. Whitmore has worked at the Smithsonian for 22 years beginning as secretary to the chairman of the Department of Anthropology.

Sports

Football The SI football team defeated NIH, 14-7; Library of Congress, 25-0; and former SI players and friends. This was a comeback after the Turkey Bowl which they lost to an independent team, the D.C. Pacers, 12-2.

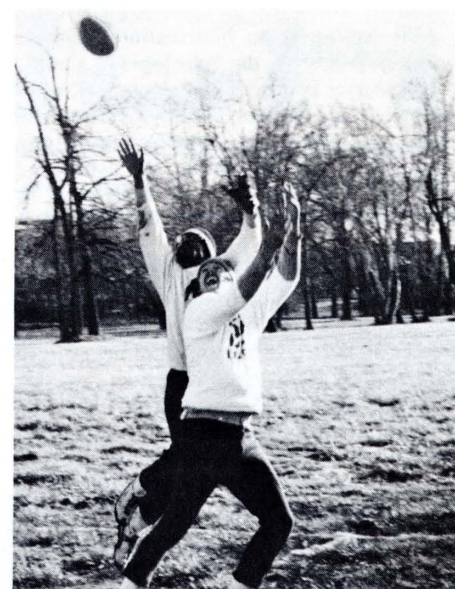
In early December, the team won playoff games against the Department of Labor, 7-6, and the GAO team, 12-6. The championship game was scheduled for Saturday, December 17, but scores were unavailable at *Torch* press time.

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 8 p.m., Thursday, January 5; the ICC Brothers, January 12 at 7 p.m.; the D.C. Department of Manpower, 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 NASM, ext. 4044.



Susan Foster

UP FOR GRABS . . . Smithsonian cornerback Ken Samuels, computer specialist in the Office of Computer Services, stays on top of a Labor opponent, thwarting a key pass play with a near interception. Despite strong winds and freezing temperatures, the Smithsonian team managed to edge Labor, 7-6.



Richard Hofmeister

PUZZLING PROJECT . . . A tour behind the scenes at the Smithsonian reveals volunteers 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. Carthaginian temple with Edith Dietze (left) and Cathy Valentour. 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 Yellis, 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 out their detective skills during a visit to NPG a few days later. Docents Connie Imming, Ruth Hill, and Martha Jo Messerole were asked about their work with the children.

Yellis: When I tell people about our programs, I often get a response like, "It must be really hard to make a dull subject like portraits interesting to nine-year-olds." Do you think it's hard?

Imming: I think the way we've been trained makes it easy. We've got a lot of techniques for stimulating interest. And children don't necessarily think portraits are dull; often their minds are more open than adults' would be, and they're eager to learn.

Hill: Also, all the children have had a classroom presentation before they come to the Museum—they're not coming in cold turkey.

Messerole: People think it sounds hard because even adults find the building a little formidable and don't know quite what they're supposed to do in art galleries. No one has shown them how to "read" portraits.

Yellis: What do you do if your group of elementary schoolers seem to find the subject dull?

Hill: Each situation is different and has to be handled differently. If your whole group is not attentive then you have to move on, maybe change the pace, do a greater variety of activities. If one child seems to be wandering off from the group, it might help to learn the child's name and to ask some questions directly to that child.

Yellis: What is your favorite portrait or tour technique?

Messerole: What I like doing best is asking a lot of questions with a picture and getting all of the information from the kids. Sometimes I direct the discussion, but I enjoy letting the conversation take its own course.

Imming: I love doing "Men of Progress," and the kids love it. They look at the telegraph model next to the painting and they see it in the picture as well and then they start seeing all the other things in there.

Hill: You do different things for different groups. What really works well with one group may not go over at all with another. I find I'm always changing my tour, dropping and adding things, going back to things I used to do and discontinued for a while. Right now, I'm getting a kick out of talking about George Washington and looking at all the different portraits of him in the second floor rotunda.

Q & A

Julie Sutton is an information volunteer working mostly in the Smithsonian Castle, but she serves in other buildings as well when volunteers are in short supply. Sutton also conducts a tour of the Castle for out-of-town Associates during their "Washington Anytime" weekend. She was interviewed by Torch staff writer Kathryn Lindeman.

Q. How did you become interested in volunteer work at the Smithsonian?

A. I was a Red Cross social worker in military hospitals around the world until I retired in 1971. Although I had never lived in Washington before, I decided to stay here a year or two. As soon as I arrived, two friends of mine, Laura Hamman and Bess Wright, who were doing volunteer work at the Smithsonian, urged me to try it. I began when the information volunteer program was quite new, and now I'm in my sixth year.

Q. What do you get out of volunteering?

A. Here at Smithsonian we learn so much that it's a second education for me. We all feel we give something because the people who come want to know. It's a two-way street—there is something to learn and something to give. I've learned all kinds of new things; I wouldn't be here if I didn't.

Q. What are the most frequent questions people ask?

A. Visitors love the history. They ask how the Smithsonian got started, why it's called Smithsonian, when the Castle was built, and so on.

Many visitors to the Reception Center don't know what they want to see. They just want to know "where do we begin?" I try to find out their special interests when they say they want to see "everything"—in a day!

For some strange reason little girls about seven or eight often ask to see the mummies. When I mention the bones, dinosaurs, and mummies in Natural History, their faces light up.

Kids often ask if they can go in "the tower" meaning the one in the front of the Castle which is the tallest at 145 feet and 12 stories.

Q. What interesting people do you meet?

A. There are all kinds of interesting people dropping in here. It seems that when you give them information, they want to share

part of their lives with you and the Smithsonian by talking about themselves.

I remember an old gentleman who came into the Great Hall one day with an attendant. He had read about the Smithsonian all his life and had finally accomplished his pilgrimage here. We discussed James Smithson's family history, and he finally revealed that he lives in a small cottage on the Duke of Northumberland's estate.

Another time I met the man who did the marbelizing on the columns in the Great Hall. People often ask whether the columns there are real marble. Actually, they are marbelized plaster, and it's very rare to find a craftsman any more who does such work. When this building was being renovated in the late 1960's, a man from Baltimore was finally found to do the marbelizing. One day years after the work was finished, he walked in, explained who he was, and showed us where he had autographed one of the columns in the corner with his name: C. E. Wood.

The kids are fun, too. They say the funniest things. One tiny boy who came into Natural History with his family was awed by the dinosaur bones. Finally, I heard his little voice piping into the discussion: "My dog would love to be here!" Another little boy who came into the Castle asked, "Who built this house?" When I told him James Smithson, he said, "Oh, that one in the grave."

Q. How do you keep up on all the programs and exhibits?

A. Each information desk has a set of books showing continuing exhibits and the daily events. We have to read the books every day. Occasionally it is necessary to call other offices, and the staff is so cooperative that we always get answers. Working from here with curators and other staff, we can satisfy the customer: helping someone get what they want. That's an old social work definition that applies here, too.

Q. What non-Smithsonian activities do you enjoy?

A. In the winter I travel a lot. I always like to travel by freighter; I love to watch the activity in the ports. By the time the trip is over the other 11 passengers and the crew know all about the Smithsonian!



Volunteer Julie Sutton gives a warm welcome to SI visitors.

SI Newsmakers

By Johnnie Douthis

Dennis Stanford, MNH archeologist, was featured in a recent *Christian Science Monitor* series titled "The Archeologists." Writer Mark Stevens named him one of the foremost field archeologists in America today. The article detailed Stanford's current dig in Colorado which may reveal that man was hunting America's heartland as early as 17,000 years ago.

Also featured in the series was the work of MNH postdoctoral fellow Ray Williamson, who is studying the role of astronomy in the heritage of the Pueblo Indians. Williams believes that they may have aligned their dwellings with the heavens so that they could schedule plantings and harvests at the most auspicious times.

The Korean publication *Kae Chok Ja* (Pioneer magazine) carried a lead article about Eugene Knez, MNH curator of Asian anthropology. Titled "A Friend of Korea," the article tells about Knez' efforts after World War II and during the Korean War to save Korea's cultural treasures and to establish a national museum of anthropology.

The SITES exhibit at MNH, "Korean Village in Transition," was covered in both the *Post* and the *Star*. It was compiled from Knez' collections and photographs reflecting the transition in material culture that has occurred over the past 25 years in Sam Jong Dong, a town in southeastern Korea.

Kjell Sandved, MNH biological motion picture producer, and Larry Thomas, in charge of exhibit design for the Anacostia Neighborhood Museum, were the subjects of recent profile articles in the *Washington Star*.

Roy Johnsen of HMSG's registrar's office was elected president of the Visual Artists Alliance of Maryland and show chairman of the Laurel Art Guild.

The authenticity of astronomer Ptolemy's computations was the subject of a recent article in the *New York Times*. The article noted that Owen Gingerich, historian of science at CFA, suggested that the second-century astronomer had a number of inconsistent observations available for use and acted reasonably under the circumstances. He selected those that best fit a rational and coherent theory of the universe.

Washingtonian magazine has selected William Warner, Smithsonian research associate, as a Washingtonian of the Year for his Pulitzer Prize-winning book, "Beautiful Swimmers."

Cynthia Jaffe McCabe, curator of exhibitions at HMSG, delivered a lecture at the Greenville (S.C.) County Museum of Art in November at the showing of "Modern Sculptors and Their Drawings: Selected Works from the Hirshhorn Museum and Sculpture Garden." The exhibition will also travel to the Columbia Museum of Art and the Gibbs Art Gallery in Charleston.

Monroe Fabian, associate curator at NPG, has received a \$5,000 grant from the Dietrich Foundation of Philadelphia to be used in the production of his book "The Pennsylvania German Decorated Chest," scheduled for publication in 1978. Fabian also lectured recently on "Pennsylvania German Decorative Arts" to the Alexandria Association.

Katharine Ratzenberg, assistant librarian, NCFA/NPG Library, attended the committee meeting of the Art Publishing Award Committee of the Art Libraries Society of

North America held in New York in November.

Rita Adrosko, curator in MHT's Division of Textiles, attended the Centre International d'Etude des Textiles Anciens meetings in London this fall where she delivered a paper on "The Dutch Loom." In November Adrosko also delivered three papers at professional conferences in Mississippi; Washington, D.C.; and Connecticut.

Resident Associate Program Director Janet Solinger conducted a two-day seminar on "Creating, Promoting, and Managing Continuing Education" for a national group of university educators in Washington, D.C.

John White, curator of transportation at MHT, recently gave a talk before 600 persons at the Cincinnati Historical Society on "Cincinnati Inclines and Hilltop Houses."

Joshua Taylor, NCFA director, participated in a workshop, "Museums: Designs for Living," organized by the Birmingham Museum of Art Education Council.

Margery Gordon, assistant curator of education at NCFA, conducted an improvisational workshop at the Detroit Institute of Art for docents who were planning a new program for four to seven year olds.

Paul Edelson, coordinator of adult lecture classes for the Resident Associate Program, attended the November regional meeting of the National University Extension Association on "Focusing the Image of Continuing Education in Baltimore."

Julie Haifley, exhibition assistant with the Office of Program Support at NCFA, gave a lecture at the Columbia Historical Society in November on "Capital Images: The Photography of Titian Ramsey Peale, 1855-1885."

Lillian Miller, editor of the Charles Wilson Peale Papers at NPG, recently lectured at Kansas State University. Her talk, "Clashing Traditions: Art in America's Gilded Age," dealt with the changes in American landscapes and figure painting due to European influences.

Laurie Kaplowitz, director of NPG Portrait Workshop, will have her first Washington one-woman show at the Intuitive Gallery on Indiana Avenue, January 15 through February 16. About 25 paintings, monotypes, and drawings will be displayed Tuesdays through Saturdays.

Nora Panzer, docent program manager with the Department of Education at NCFA, and Margery Gordon conducted a two-day intensive workshop in educational methods and improvisational techniques at the J.B. Speed Museum in Louisville, Ky.

Joe Buckley, special education specialist and coordinator of the newly opened Rehabilitation Discovery Corner at MHT, was the subject of articles appearing in recent issues of the *Washington Star* and *Post*.

NASM Director Michael Collins received the Pheidippides Award for completion of the 26-mile Marine Corps Reserve marathon on November 6. Jack Whitelaw, NASM's executive officer, also ran the 26-mile course.

Catherine Scott, NASM librarian, was presented the 1977 Annual Alumni Achievement Award in the field of Public Information by the Alumni Association of Catholic University.

FLORA SMITHIANTHA

By James Buckler

Flora Smithiantha will be a monthly column in Torch with news about horticulture in and around the museums and professional tips on caring for your house plants and outdoor gardens. *Smithiantha* is a South American tropical plant with heart-shaped velvety leaves that may be grown 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.

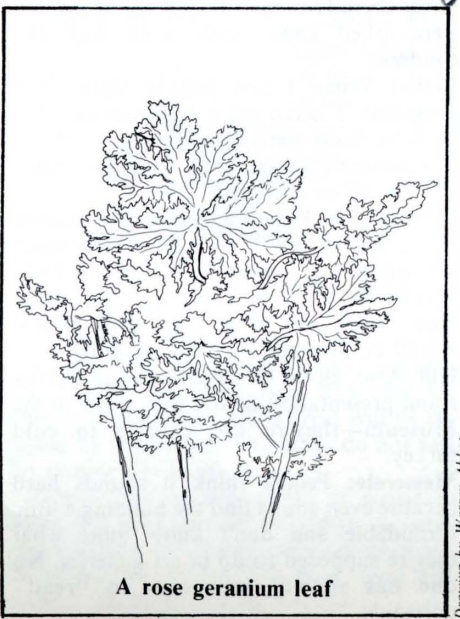
This garden will feature herbal and medieval plants, scented foliage and flowers, as well as plants with textured leaves. Special labels in braille will be used so that visually handicapped visitors can appreciate the garden.

One of the plants in the fragrance garden will be the rose geranium (*Pelargonium graveolens*), a delicately scented plant with deeply incised leaves which emit a fragrance when crushed. Frequently found in herbal gardens, the rose geranium may be grown as a pot plant in a south, east, or west window; as a standard or topiary tree; in the vegetable or flower garden; or under fluorescent lights. It requires a well-drained soil, regular fertilization with a complete plant food every two weeks, and full sun to develop a specimen plant. In the fall, it should be cut back and allowed to go dormant by reducing the watering.

Although the rose geranium and many other scented plants have come and gone over the years as horticultural fashions have changed, it should find a place in your garden today for esthetic as well as culinary use.

In reviewing the new *Better Homes and Gardens' Heritage Cook Book*, I was pleased to learn that one cake popular during the Civil War was flavored with rose geranium leaves. Shortages of food and spices encourage culinary ingenuity, and during the Civil War imported spices 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 A&I. Plants approximately eight inches tall in four-inch pots will be grown by volunteers at the SI greenhouses and sold for \$1.50 each after May 1. Proceeds will benefit the new fragrance garden. Deadline for orders is February 1.



A rose geranium leaf

Drawing by Warren Abbott