The Smithsonian has received the Chase Manhattan Bank Money Collection, considered to be one of the largest and most comprehensive in the United States. The collection includes over 2,000 specimens and is estimated to be worth millions of dollars. The collection was acquired through a loan agreement with the bank, which will allow the Smithsonian to exhibit it for up to 10 years, after which the collection will return to the bank. The loan agreement is part of a broader agreement between the Smithsonian and Chase Manhattan Bank, which includes other cultural and educational projects. The collection will be displayed in the National Museum of American History, where it will be accessible to the public for educational and research purposes. The loan agreement highlights the Smithsonian's efforts to expand its collections and programming through partnerships with private institutions.
Frank Lloyd Wright, prominent in American architecture for more than a half-century, and a leader in the field of industrial design, has been awarded the 20th annual National Medal of Arts for his contributions to American culture and the arts. He is the first living person to receive this medal.

The Medal of Arts, established in 1965 by Congress, is awarded by the President of the United States to individuals who have made outstanding contributions to the cultural development of the United States.

Mr. Wright was presented the medal by President Jimmy Carter at a ceremony in the East Room of the White House. Mr. Wright was lauded for his seminal influence on American architecture and for his innovative design of buildings and furniture.

A member of the American Institute of Architects since 1916, Mr. Wright was born in Richland Center, Wisconsin, in 1867, and grew up in the small Wisconsin town of Spring Green. He studied in Chicago and Baltimore before setting up his own practice in 1896 in Oak Park, Illinois.

Mr. Wright has been described by President Carter as an "architect and designer whose genius brought to our nation a new era of American architecture."

Mr. Wright's later years were marked by a commitment to the design of public works and buildings for all segments of American society. He was especially concerned with the design of institutions for older persons, and he worked closely with the American Society of Landscape Architects and the National Register of Historic Places.

In his retirement, Mr. Wright lived and worked in Fallingwater, Pennsylvania, where he built his own home and studio. He died in 1959 at the age of 92.

**Photo Credit**

(Photograph courtesy of the Smithsonian Institution)
February 1978

**THE SMITHSONIAN TORCH**

Page 3

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**Fieldwork Results in 8-Book Publication**

By Thomas Harney

Drs. G. Arthur Cooper and Richard E. Grant were honored for outstanding achievement by the Museum of Natural History Department of Paleobiology in December after the publication of the final volume of their work "Pearmian Brachiopods of West Texas," the largest paleontological discovery ever published by the Smithsonian.

The publication of the 3,370-page work spanned five years. "At first we wanted to get it all out in one volume," said Grant, "but the SI Press told us it was impossible. Instead, we separated it into eight volumes and published it over a lengthy period of time."

The project began when Cooper came to the Smithsonian in the early 1930s. As a graduate student at Yale, he had become interested in brachiopods, thumbnail-sized seashells that have flourished for the entire 500 million-year period in which there has been shelly life on earth. At SI he found the brachiopod collection in "deplorable condition."

No one had been interested in adding to it for some time and many key periods of evolutionary history were unrepresented.

In 1939 Cooper and a friend from the U.S. Geological Survey visited Texas' Glass Mountains, a 100-square-mile area located 236 miles southeast of El Paso. Cooper brought back nine small boxes of brachiopod specimens, and as a result of this trip, MNH used hydrochloric acid to etch the brachiopods out of the rock, an experiment that paid off in millions of specimen preserved un­known species that Cooper decided almost immediately to return to Texas for more collecting.

The next summer he drove down to Texas, loaded up the back seat of his old car with more rocks. The following year he was back again, selecting and shipping back an even bigger load, which was processed at MNH in large tubs. It was the first time that acid processing of paleontological specimens was performed on a mass production scale.

World War II interrupted Cooper's collecting trips, but in the summer of 1945, he returned to the Glass Mountains and sent back a massive five-ton rock shipment. He was systematically amassing a great collection of animals preserved in the mountains and tracing their evolutionary succession.

Year by year, more rocks were shipped.

"You might think I could have almost removed the mountains in that amount of time, but in fact it was a slow process," Cooper said.

Grant joined Cooper as a coresearcher in 1957, and 10 years later when they decided to wind up the fieldwork portion of the research project, the two men had accumulated more than 144,000 pounds of rock from which millions of specimens had been processed. Never before in the history of paleontology had so many specimens been collected from such a small area in such a short time.

"When I came aboard on the project, we figured that we could wrap everything up in four years. It turned out to be 20," Grant said.

The hard physical labor was finished by the late 1960s, but plenty of other work remained. The stratigraphy of the Glass Mountain region had to be analyzed and nearly a million of the finest specimens examined. Tons of thousands of photographs were taken.

"We approached the whole thing with a 'Rome wasn't built in a day' attitude," Grant said. Cooper, once accused of being a pessimist, remarked, "What kind of pessimist would start a 20 year project?"

The Texas study has already been hailed as a paleontological classic. At a party attended by the paleontology department staff, MNH Director Porter Kier and Paleobiology Department Chairman Martin Busas presented the two scientists with their eight-volume work bound in linen and leather.

"So often research achievements are just taken for granted. We're making certain that this one isn't going to be overlooked," Kier said.

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**MNH Volunteers Raise Arthropods**

By Sheila Mutchler

Two thousand and four hundred visitors a week! Thousands of arthropods to exhibit, care for, and raise. Approximately 60 exhibits volunteer areas. Have public demonstrations and feedings, and monitor Insect Zoo visitors and inhabitants.

Twenty rear wing rooms help the entomologists with rearing procedures, feedings, clean-up, collection of specimens including both arthropods and plants. Volunteer collectors around the D.C. metropolitan area and all over the United States make about 25 shipments a month to the Insect Zoo.

The volunteers get together for field trips, collecting expeditions, enrichment programs, and seasonal celebrations. They must donate at least four hours a day during a week. Insect Zoo volunteers are a diverse group with an age range from 16 to the "who's counting" group. At the moment women outnumber men two to one. There are high school, college, and graduate students and Ph.D.'s, amateurs, and professionals with a predilection for the natural sciences and education. Others are homemakers, former teachers, naturalists, and men and women from business and the armed services. There are even two families whose members all work together at the Insect Zoo.

One teenage volunteer was featured in the Insect Zoo on a January seg­ment of CBS-TV's "Razzmatazz."

The Zoo is a project of the Museum of Natural History's Office of Exhibits.

Sheila Mutchler is a program assistant with MNH's exhibits office.

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**A Civilized Entertainment**

If you're tired of cocktail parties and smoky nightclubs, why not join the Division of Performing Arts for an evening of Vict­orian dancing at the Renwick on Sunday, March 5, from 6 to 8 p.m.? You're invited to don Victorian costumes and dance to the music of Charlie Cliff's orchestra, as Mr. and Mrs. Neelands teach the waltz, polka, waltz, and turkey trot. For ticket infor­mation, call the Box Office at ext. 5395.

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**THE MALASPINA EXHIBITION**

A ceremonial club (ca.1791) made of stone and basketry is one of 30 artifacts in MNH's Malaspina exhibit which documents the first scien­tific voyages along the northwest coast of America. The five-year expedition, sponsored by the Spanish Government, began in 1789 with two specially designed ships under the leadership of Alejandro Malaspina.

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**Japan Honor Stern**

Emperor Hirohito of Japan has honored Harold Stern, the late director of the Smithsonian's Freer Gallery of Art, with a distinguished award of Japan's Order of the Sacred Treasure, Third Grade.

The Order was given in recognition of Stern's many contributions to the under­standing of Japanese art and culture in the United States. It was presented in Tokyo to a Freer representative on November 9.

The Order, pictured above, consists of a gold, pearl, and enamel medallion decorated with a miniature mirror and suspended from a silk ribbon. It is given only rarely to foreigners.
Workshop for Students Yields Elongated Portraits at NPG

By Laurie Kaplowitz

What can one do with a spoon besides sip soup? Students from the National Portrait Gallery's Portrait Workshop found an unusual answer as they drew self-portraits from the elongated and distorted images reflected in the back or convex side of a tiny silver spoon.

The self-portrait in a convex surface is a "brain teaser" that has intrigued artists for centuries. The project is only one facet of portraiture that the students explore in the Portrait Workshop. Another day, a NPG visitor might see them seated in front of the portrait of John Jerome, Nathaniel Hawthorne, or William Howard Taft, sculp-tuously copying the painting in their attempts to discover how the artist created it. Copying has traditionally been an aspect of art education; in the self-portrait exercise, the spoon, it exercises an artist's powers of observation and manual dexterity.

On exhibit through May, the NPG's student drawings include self-portraits, anatomical studies of the skull, copies of works in the NPG collection, and studies from the model. A few still lives give the students reprieve from the eight-week dose of portraiture.

The young artists found their way to the Portrait Gallery from high schools in the Washington area. The group of juniors and seniors were selected on the basis of their ability and interest in portraiture.

The workshop approach is both esthetic and historical. Students study the tools of the trade—three-dimensional form and pictorial composition. Next they address the more complex questions: What exactly is a portrait? Why are portraits created? Which societies did or did not create portraits? How does one create an expressive and strong image of an individual? To help in these discussions, some of the workshop time is devoted to slides on particular artists and periods.

An interesting aspect of a class in self-portraits is the seriousness and sobriety with which each student approaches the mirror image. A classroom of 12 students was completely silent for over two hours except for the scraping of pencil on paper. The business of discovering and revealing the truth about one's own face is a lauding matter. But another class devoted to the tracing and inkling of caricature has a noisier, livelier mood.

By Johnnie Douthit

"The Frederick Douglass Years," an exhibition that traces the life of the 19th-century human rights leader, opens at the Anacostia Neighborhood Museum on February 5. The show, which runs through March, coincides with Black History Month.

It was Douglass' oratorical and literary abilities which made him a leader in the Abolition Movement. After escaping from slavery in 1838, he also emerged as a newspaperman, the NAACP's rights advocate, Civil War recruiter, and statesman.

Douglass was active during the Civil War as a consultant to President Lincoln. He and his wife, Harriet, served as recruiting agents for blacks, while his other sons, Lewis and Charles, served with the 54th and 55th Regiments.

By Kathryn Lindeman

ANM Show Traces Life of Human Rights Leader

To show the relationship between Douglass and the Washington community, the Museum, in cooperation with the National Park Service, has published "A Lecture on our National Capital," with an introduction by how blacks Bro-{}k Quarters. This speech, an assessment of the city's virtues and vices, was delivered by Douglass in Washington and Baltimore in 1875 and 1877.

The Museum's education department has developed materials for use with the speech, the exhibition including study guides, a list of films, filmstrips, field trips, and reference sources.

During Black History Month, the depart-{}ment will show films at Afro-American theaters for preschool and school age students. This show is a revised version of one produced in 1969 titled "Sage of Anacostia." The Museum was encouraged by the Traveling Exhibition Service to present a portable version of "The Frederick Douglass Years." In 1975 the research department and the design and production laboratory worked on this revised exhibition which has been traveling for the last few months and will be at ANM through April 2.

February 1978
National Associates takes its third annual sign over a building in the picture of 21st ture in Houston and Indianapolis on the have included a showing of drawings owned regional program to seven cities. This year's Street and

The Smithsonian Astrophysical southern Arizona mountain. The system

MMT CONSTRUCTION IN ARIZONA

The young museum-goer will be the focus of several special programs when the National Associates takes its third annual regional program to seven cities. This year's events, which began January 25 in Beitzell, Oyster House,' said Beitzell- also from HMSG, will talk in Raleigh, Johns, and an exhibition devoted to Robert Honolulu, have been scheduled for Quinnette. Louisville, and

The show was initiated by the Greenville County Museum of Art, where it recently completed its first, two-month showing. It will be seen next at the Columbia Museum of Art and finally at the Gibbes Art Gallery in Charleston.

For each exhibition the program sponsors, one museum acts as "project director"—assuming full responsibility for exhibition proposals and coordination, and for bringing, mounting, cataloging, and shipping the works. Because Greenville, Columbia, and Charleston are located respectively in the northern, central, and southern parts of the State, virtually every South Carolina museum can eventually see each exhibition.

Recent tours sponsored by the program have included a showing of drawings owned by the celebrated American artist Jasper Johns, and an exhibition devoted to Robert Mills, the South Carolina architect who designed the Washington Monument.

"Modern Sculptors and Their Drawings," a program's first exhibition drawn entirely from the collection of a single museum, was one of the most notable exhibitions. "We are interested in taking the exhibition as far as Charlotte, N.C., and Atlanta. Many of them were discovering the Hirshhorn museum and sculpture garden for the first time. Opening night attendance at a lecture given in Greenville, and daily attendance, have been high according to staff members there.

The exhibition is accompanied by a 60-page catalog published by the Greenville County Museum.
Newsmakers

By Johnnie Doubis

Richard Howland, special assistant to the secretary, was elected a trustee of the American Philosophical Society at the society's annual meeting in Atlanta in December. He also serves on the Institute's Committees on Education and Research and its new Centennial Committee. The Institute celebrated its 175th anniversary in 1980 under the aegis of an Act of Congress through the Smithsonian Institution. A traditional annual lecture to commemorate the event is given at the Smithsonian each May by a distinguished scientist named by the president of the Institute. Three art posters created for NASM by Mike Peck in conjunction with visiting artists in the annual competition of advertising, illustration, and photography were featured in the November issue of the Smithsonian Association's Art magazine. James Dean is art director at NASM.

Elissabeth Free,

senior research biologist at the Radiation Laboratory, has been elected president of the Physiological Society of America. Gants assumed office on January 1 and will represent the society on the American Institute of Biological Sciences Governing Board. Currently she is editing the "Handbook of Physiology: Developmental and Cytological Methods.

Marc Pachter, NPG historian, spoke to the National Council of the American Academy of Political and Social Science in Philadelphia, and on December 16, at the Museum's annual holiday party, Pachter, with Fred Leslie and Bill Binguett, were three of the wives of the ambassadors of Denmark, Belgium, Cyprus, Turkey, and Iceland and their guest list of prominent men and assistant young artists, both creators and art experts, who were all interested in foreign impressions of America, a theme he fully explored in NPG's third bicentennial exhibition and his latest book, "A Diplomat Abroad: American Impressionists, 1876-1914.

MHT Director Brooke Hindle has been elected a Fellow of the Royal Society of Canada. This organization's important influence in early America has been thoroughly explored in much of Hindle's research and writing.

NASM staff members Melvin Zelnin, Frederick Durant, Donald Lopez, Howard Roblin, Walter Boyce, Louis Casey, Tom Crouch, Paul Garber, Walter Flint, Richard Howland, and Paul Hulse were visiting lecturers at the Silliman College of Yale University. Participating in the fall term were the following: Bruno Bettelheim, Robert Bruegel, at the University of Arizona's Institute for Developmental and Cytological Studies, and Elizabeth Gantt, senior research biologist at the Smithsonian's National Museum of Health and Medicine, who has been elected president of the Phycological Society of America. Gantt assumed office on June 1, 1978, and is expected to open initially in the Museum of Natural History.

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Conserving SI Energy

While the Smithsonian has taken steps to save energy, in order to protect its collections in many of its museums, it cannot compromise the strict control of temperature, humidity, and atmospheric pollutants. Within those restrictions, these are some of the steps SI has taken to conserve:

- Even before the energy crisis of 1973, we changed from night to day cleaning, thus saving on electrical lighting.
- Impact studies were made to identify and correct sources of wasted energy, and to evaluate energy usage throughout the Institution.
- In January 1975, a computerized electrical power management system was installed in MHT and subsequently extended to include A&I, SI, and MHI, with NASM scheduled for installation this year. The system allows all large electrical consumers, except where artifact protection will not allow.
- The computer is programmed for loadsharing, or regulation of power use. If the computer detects any non-energy-saving practices, it reduces power by cycling motors on and off on a preselected schedule. If necessary, the computer will cut off the main power.
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Golden Arches and Flying Horses Make it to Cooper-Hewitt

By Susan Bliss

When Texaco opened its first gas station in the early 1900's, the company did more than set up some fuel pumps. The new stations boasted coordinated signage, fuel pumps, and attendants' uniforms. Eventually, this design system contributed to the public recognition of the business and its product.

Richard Oliver, Cooper-Hewitt's curator of architecture and design, believes that the "packaging" of popular enterprises such as gas stations, diners, fast-food restaurants, and museum village restorations is testimony to the importance of vernacular design in the United States. Through photographs and selected artifacts in the exhibition "Place, Product, Packaging," he presents a new look at an area of design which has been ignored or rejected by many people who see the vernacular as inferior to what Oliver called "high-style" design.

"In fact," he said, "those two areas should not be in competition. Through this exhibition, we hope to show that among ex- instances to an understanding of the physical environment bearing upon the welfare of man."

The exhibition shows that popular design can be vivid and memorable, as in the Beverly, the Autry Museum in Hollywood, whose hill of fame may be the same as that of the McDonald's in Dubuque, but whose founding was made for Hollywood alone. The silver for- mations to an understanding of the physical environment bearing upon the welfare of man."

Dalgarno has made significant contribu­ tions to atmospheric physics, ultraviolet fluorescence, and aerosol science. Professor Dalgarno has made significant contribu­tions to atmospheric physics, ultraviolet fluorescence, and aerosol science.

On January 16, Secretary Ripley presented the Hodgkins Medal to Alexander Dalgarno for his contributions to the theory of the upper atmosphere.

Dalgarno was born in 1928 in England and received his Ph.D. from University College London in 1951. In 1967 he received a joint Harvard-Smithsonian appointment as professor of physics, a member of the evaluation panel of the Joint Institute for Laboratory Astrophysics at the University of California, Cambridge, Mass.

The Hodgkins Medal, established in 1893 in memory of Thomas George Hodgkins, who willed his fortune to the Smithsonian, is awarded for important contributions to the knowledge of the physical environment bearing upon the welfare of man."

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"Take today's housing, for instance," Oliver said. "Many architectural critics say that colonial style homes built today are bad design because they are imitations."

"But the fact is that colonial style is the only one that has had continuing appeal throughout the century. Although there have been examples of colonial architecture in every decade, enthusiasm for the style grew with the restoration of Colonial Wil­ liamsburg."

The exhibition, which will continue through March 19, is accompanied by a 12-page illustrated catalog, printed from an article in this month's Architectural Record, written by Oliver, and Nancy Ferguson, who also assisted in organizing and install­ing the show.

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Alexander Dalgarno

Even delivery trucks, such as this one from the 1930's, are part of the corporate design plan.

By Johnnie Doughts

Holidays at Smithsonian

The weeklong celebration of music, dance, customs, and crafts, "An Old-Fashioned Christmas," and "The Trees of Christmas" exhibit at MHT were viewed with pleasure by reporters from the New York Times, the Washington Post, and the Washington Star. The Times noted that "Trees of Christmas" represented "getting back to basics" at a time when Christmas means so much to people. Large and long chairs accompanied by electric harpichords.

An illustrated Washington Star article described the miniature sleighs on view at MHT as exquisite. Carved by Willard Schneider, the sleighs were part of the decoration for the annual dance sponsored by the Women's Club.

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Archivists Sort 132 Years of SI Memorabilia

By Linda St. Thomas

If you thought your office was cluttered, how would you like to tackle a 125-year backlog of sorting and filing? That's what the Smithsonian Archives faced a few years ago when they collected the records and manuscripts of the Museum of Natural History.

Prior to 1970, the Institution had no central repository for the reams of paper accumulated over the years. The Secretary's personal files were kept in the Castle, but other documents, diaries, professional papers, correspondence, and office records were often stored away in storerooms, basements, and attics, or piled on top of file cabinets.

A systematic collection of archival material was inaugurated in 1970 when Richard Lyle became archivist and the offices moved down from the fourth floor of the Castle to Room 133, doubling their permanent records from Joseph Henry to Dillon Ripley, as well as museum manuscripts are now filed in the Archives, Room 2135 Arts and Industries Building.

The history of the Archives goes back almost to the beginning of the Institution. In 1855, the chief clerk and archivist, William Rhees, kept the official records which primarily consisted of the Secretary's files.

For years, the Archives was merely an extension of the Secretary's files," explained Lyle. "The Institution kept growing but the Archives didn't. As a result, important documents were scattered around the buildings and work spaces."

An Institution-wide archives was first established in 1967, under the direction of Samuel Surratt. A small staff assisted the archivist in collecting and storing SI records.

Today, 14 staffers work in the Archives with Lyle and Deputy Archivist Bill Deiss. They index the materials, write finding aids, arrange papers in acid-free folders and boxes, log in new material, organize archival records, and work on research projects for the administration and non-Smithsonian scholars.

The traditional image of archives is one of musty books, shelves covered with dust, and ecclesiastic librarians. But visitors to the Smithsonian Archives enter a tidy reception room with modern furniture and a modern copier machine.

At the door, the stacks are furnished with research cubicles for the staff and several long rows of bright blue shelving cabinets that roll back and forth on tracks to form aisles, doubling the storage capacity of the stacks. The ends of each cabinet are numbered to correspond with the boxes on each shelf.

Just to make sure the system works, Deiss was asked to retrieve a 1936 file with script of "The World is Yours," a Smithsonian radio program. Listed in the "Guide to the Smithsonian Archives," under the Editorial Publications Division (the forerunner of the SI Press), the scripts were carefully arranged in folders filed in chronological order from 1936 to 1942.

Associate Archivist Alan Bain is available to help employees determine whether records should be preserved or destroyed, in accordance with Smithsonian policy and Federal records schedules. If the material cannot be described over the phone, Mr. Bain will make "house calls" to inspect it and will arrange for a pick-up if the boxes belong in the Archives.

"Basically, the purpose of the Archives is to document all activities of the Institution by preserving everything from office correspondence to expedition journals, and to save these materials for researchers," said Lyle.

"About 15 percent of our holdings are on microfilm so that researchers can study old documents without handling the original. We also have a collection of tapes, photos, and architectural drawings as well as computer indexes for reference," he added.

Separated from the reception area by a glass wall, the Archives library includes such reference books as "The Biotic Associations of Cockroaches," an 1884 visitor's guide by William Rhees, current Congressional directories, and Smithsonian history books.

Much of the specialized archival collections are located in the museum, but for a researcher who needs to consult an architectural plan for a Smithsonian building, newspaper clippings from 1852, the diaries of Samuel Langley, or study the buffaloes which used to graze on the Castle lawn, the place to look is in the Smithsonian Archives.

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By James Buckler

In 1871, the Massachusetts Horticultural Society opened the first major spring flower and garden show in a tradition which is still enjoyed today. As the winter months give way to March, Americans relish those old-fashioned displays of a "forced" spring abounding in daffodils, azaleas, rhodo­
dendrons, and other horticultural delights.

For the first time, the Smithsonian's Office of Horticulture will participate in the Washington Flower Show to be staged at the National Guard Armory from March 3-8. Once a highlight of the Washington area, the Allied Florists' Flower and Garden Show, which had been held at the National Armory from 1925, was cancelled in 1971 due to increasing costs and social unrest.

The new flower show is being sponsored by the Professional Grounds Management Society, a nonprofit horticultural organization.

At the entrance to the show, the Office of Horticulture will install a 1,240-square-foot show, which will bring a large adaptation of the design. The Office of Horticulture also will recreate a 546-square-foot Victorian parterre adapted from an 1871 GARDENERS' Magazine. It will feature red and yellow Alternanthera, unfilled with tropicals, standards of Fuchsia, and oleanders. The same design was installed in 1973 on the north terrace of the Arts and Industries Building and is still planted each year. The exhibition, which also includes photographic panels of Victorian gardens, was first exhibited at the 1973 Garden Symposium in Colonial Williamsburg.

Washingtonians are not the only city dwellers who can look forward to an early spring as flower shows will also be held in Philadelphia, March 5-12; Boston, March 11-19; and Chicago, April 1-9.

Sports

The SI football team crushed GAO 35-7 Saturday, December 17, to retain the LFLA championship. GAO's major offensive seemed to be plea bargaining with the refs. Their only action on the field was a touchdown late in the second half. Halltime score was 20-0 in SI's favor.

Joe Bradley, SI coach and rushman, said of the game, "They talked a good game but we played a good game." The defeat was GAO's second of the tournament, both coming at the hands of SI.

The 1977 individual and team trophies were awarded at the league's annual dinner on Thursday, January 19.

If you missed the regular football season, it's not too late to join the spring team which begins practice Saturdays in late February at Pinney Branch Middle School.

Call Joe Bradley, ext. 6455, to sign up.

SI Greets Native Americans

Nine native American staff members from the Museum of the Cherokee Indian, Cherokee, N.C., came to the Smithsonian for a weekend workshop sponsored in December by the Native American Training Program in the Office of Museum Programs.

Under Coordinator James Hanson, participants learned about shop management, exhibits, collections, and other aspects of museum work.