New Code of Ethics Adopted
By AAM for Museum Staff

A comprehensive code of ethics for the Nation's museum community—the first revision since 1925—was adopted unanimously by the American Association of Museums at its 73rd annual business meeting in Kansas City, Mo., on May 29.

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

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

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

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

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

"The import trade in objects encourages the destruction of sites, the violation of national exportation laws and contravention of the spirit of national patriarchy. Museums must acknowledge the relationship by the marketplace and the public and often destructive taking of an object for the commercial market."

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

"The acquiring, collecting and owning of objects is not in itself unethical, and can enhance professional knowledge, experience and judgment. However, the acquisition, maintenance and management of a personal collection or the ownership of a personal property of ethical questions. . . . No employee may compete with his institution in any personal collection of objects. The institution has the right, for a specified and limited period, to disapprove or place its own collection of objects."

The code of ethics was adopted by the AAM's board of directors. Eleanor McMillan, a Smithsonian executive director, seconded the resolution, expressing the pro- fessional's support to the center was adopted. If it is approved, public comments will be solicited in the development of training programs for conservators, museum staff and volunteers and in the creation of a code of ethics. The participating conservators are preparing the code of ethics and the general framework of the program for presentation to the American Institute of Conservation of Historic and Artistic Works (AIC) at its annual meeting in October. The AIC, an association of conservators, is a conservator in the Conservation Analytical Laboratory, concluded five years' service as a member of the Institute's board of directors.

By Linda St. Thomas

Where To Look For Uncle Sam Occupies July 4th Planners

By Alan Ulleberg

As July 4th approaches, organizers in the nation's 50 states are planning events where Uncle Sam will be the special guest. In Washington, D.C., the Smithsonian Institution Museum of History and Technology has created a new code of ethics for museum staff. The code will ensure that museum staff are governed in a professional manner. Ulleberg said that the code will guide museum staff in making ethical decisions and will help to ensure that the museum's collections are maintained and preserved. Ulleberg also stated that the code will serve as a guideline for museum staff in their daily work and will help to ensure that the museum's collections are maintained and preserved.

Alan Ulleberg

The Smithsonian Institution, Washington, D.C.

July 1978
By Linda St. Thomas

If your son’s offer to donate his favorite model collection to the Smithsonian was turned down, tell him not to feel dejected. Every day, people call, write or walk into the Smithsonian museums offering what they believe will be perfect additions to the collection. Through the years, Smiths have found that what has been gathering dust at home will frequently please visitors and others feel happy.

Curators recently rejected meteorites that turned out to be ordinary rocks. 19th-century copies of George Washington portraits by Gilbert Stuart, replicas of famous animal campaign buttons, and a 44-ton milling machine. Despite its name of “the nation’s attic,” the Smithsonian must decline many more gifts than it accepts. Before any item is formally added to the collections, it is carefully evaluated by the curators who determine its authenticity, its historic, scientific or esthetic significance, its condition and preservability and its appropriateness to the collections. Only when an object meets these and other criteria is it accepted by us.

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

By Thomas Harvey

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

It is a discovery that, in Stanford’s view, redefines the Clovis culture in the New World, because the hand-worked bone tools he has found were in geological deposits which have dated from 11,700 to 20,000 years old.

Stanford encountered the tools at two northeastern Colorado ranches in 1976 and 1977 and the bones of prehistoric animals were turned up there by bulldozers.

Mammoth, camel, bison, horse, sloth, hippo, and deer had been killed and butchered by bands of hunters at the edge of muddy lakes at the sites during the Ice Age, Stanford discovered.

Close to the surface of each site was a layer of earth containing the thin, fluted stone projectile points characteristic of the earliest Stone Age hunters known in America, the Clovis Paleo-Indians who ranged North America between 11,200 and 11,500 years ago.

Beneath this layer of Clovis stone tools, Stanford found an older stratum of soil with bone choppers and scrapers. A mammoth bone from this pre-Clovis level was carbon-dated in Smithsonian laboratories at 20,000 years ago and further evidence from other soil levels that contained more bone tools and bones of butchered animals.

According to Stanford, the bone artifacts at the deepest levels may push back the presence of man in the New World to 20,000 years, nearly doubling previously accepted dates.

Because some archeologists have maintained that the bone tools of these very early sites could have been broken and flaked by natural processes rather than worked by man, Stanford recently conducted an extraordinary experiment with the carcass of an elephant that had died at Boston’s Franklin Park Zoo.

Stanford wanted to determine if he could butcher the elephant in the same way he hypothesizes ancient man butchered Ice age mammals and mastodonts, thereby creating impact impressions, fractures, striations and polish like the marks on the bones he found at the sites in Colorado.

Experiments with bone fracturing and flaking had been tried before with cattle but not bison, but the thin-boned bison of these animals were not comparable to the massive bones of mammoths found in Colorado and at the other American archeological sites.

The experiment was conducted at the Smithsonian’s Conservation Research Center near Front Royal, Va., by Stanford and four assistants from the Smithsonian, archeologists Thomas Pulgram, David Hall, Margaret Kordziel and Susan Kaplan. Also taking part were Dr. Robson Bonnichsen of the University of California, Richard Morlan of the National Museum of Man, Ottawa, Dr. Woodrow Sinnot of the Johns Hopkins Applied Physics Research Lab and Ernest Callahan of Catholic University.

The experiment utilized authentic replicas of Clovis stone tools. As the team worked, all variations on horizontal, vertical, elliptical and curvilinear motion were monitored electronically. This made it possible for wear on the tools to the way they were used.

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

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

“Because of the number of steps it took us to produce the bone tools, it seems impossible to me that the ones at the sites could have been fortuitously duplicated in nature,” Stanford said.

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

The experiment demonstrates, Stanford said, that a mammoth could have been killed with a bone weapon and then butchered with bone tools, which seemed to be stronger for levering and twisting. This sort of technology could have had the advantage of freeing prehistoric hunting bands from heavy reliance on widely scattered and seasonally inaccessible sources of suitable stone materials,” Stanford said.

Mayr Named MHT Acting Director

Dr. Otto Mayr, an historian of science, has been appointed acting director of the Museum of History and Technology. He will serve in this capacity until a permanent director is named.

Mayr succeeds Dr. Brooke Hindle, director for the past four years, who will become a senior historian at the Museum.

Mayr, a member of the Museum of History and Technology staff since 1968, was most recently chairman of the history of science department. A native of Essen, Germany, he is an authority on the history of mechanical technology, with a special interest in the intellectual aspects of technology.

Trained in mechanical engineering and in the history of science and technology, Mayr has degrees from the Technical University of Munich and the University of Rochester, New York. He has practiced and taught engineering and was a research associate at the Deutsches Museum in Munich before joining MHT.

Among his books are “The Origins of Feedback Control” and “Philosophers and Machines.” In addition, Mayr has published numerous articles on the history of science and technology.

Mayr is a mountain climber and jogger; for recreation he has built several ancient keyboard instruments and is currently restoring an early 19th-century leg house in Virginia.

Elephant Butchering Gives Clues to Early Man

By Dennis Stanford (I.) and Richard Morlan remove a thigh bone from the elephant.
Cross Johnson and the modern American collection of William Evans. Some 150 paintings, donated by Evans over a period of years, still forms the backbone of the museum's turn-of-the-century American holdings.

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

The final portion of the show portrays a sampling of the contemporary NCA. It includes works by major 19th- and 20th-century artists, such as Romaine Brooks, William H. Johnson and H. Lyman Sayer, whose importance was first recognized by NCA. There are also representative works from the major contemporary collects given by S.C. Johnson and Son.

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

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

Streamlined Organization Automates Smithsonian Accounting

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

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

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

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

"SIFMS is totally automated," He- fen- gan said, "and controls all Smithsonian funds—Federal, trust, or others for which a special account is set up—and coordinates financial planning and forecasting, reporting, and auditing. All transactions are recorded through uniform classification of accounts and codes.

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

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

By Johnnie Doubits

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

More on Space

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

Western Civilization Hall

Local papers hailed MNH’s new permanent exhibit, “Europe to the Enlightenment,” in the Washington Post, calling it “ingenious . . . the theme through a selection of artifacts.” Betty James of the Washington Star wrote that “the discovery of the world’s most ancient recipes on display and the intriguing tombs discovered date back to the days of Donald Ortrine and another giving James’ impressions of the overall exhibition.

SI Photography

Eugene O’Neill, MHT curator of photography, is concerned about the photographic record which future generations will have of the 1970’s as a result of the increased use of color film, according to aUPI feature. O’Neill said that color images are prone to fade away to nothing over time.

Kjell Sandved; MNH photographer and biological motion picture producer, appeared on NBC’s Today Show where he discussed posters and films. An experimental Indians’ Star Sunday Magazine carried a two-page color spread of insect photography taken by Sandved.

SI People

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

A feature in the Buffalo Courier Express

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


If you are interested in sharing your work with the public, please send it to the Public Information Office, Smithsonian Institution, Washington, D.C. 20560.

The July 1978 issue of the Journal of the American Museum of Natural History will focus on the 1978 Meetings of the American Association for the Advancement of Science and the American Association of Anatomists. The issue will cover the proceedings of the meetings and will include an overview of the week’s events.

Calendar Response

The monthly Calendar advertisement has now appeared three times in the Washington Post and the Washington Star and has been well received by readers. Recent and central information reports that the ad has resulted in a 30 percent increase in calls from the public requesting information about events.

Because the Calendar is no longer distributed to employees, each month Torch will list dates for the following month’s publications and hospital services in the Post. This information is also carried in the community’s Public Service Advertising.

The listing for July events was published in the Post “Weekend” section on June 25th and in the Star “Calendar” section on June 26th. The August Calendar will appear July 28 in the Post and July 25 in the Star. 

July 4

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

Finding a Victorian dance instructor is not an easy assignment. “You can’t just call up any dance shop or ask for a dancer who specializes in the galop or the mazurka, dances that were the rage in the mid-1800’s,” Cherasky says. After many referrals, DPA staffs finally located Bill Neteland, a period dance enthusiast from Baltimore who has researched the old dance styles and has become something of an expert in Victorian ballroom dances.

To get in the mood for dances, visitors can listen to concerts held from 4 to 6 p.m. each day. Saturday night will be devoted to bebop from the Big Band era; Sunday, gospel and traditional jazz; Monday, bluegrass and old-time string band music; and Tuesday, band music, marches and patriotic numbers.

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

Young Artists Discover Color

The particular thread of a project posed many problems for these young painters, juniors and seniors selected from Washington and high schools across the state. The unusual element involved in the art project is that the palm was the subject and focus of the painting. The figure was merely a prop, cut half the canvas size and extended on his left side and a lash put palm to his right.

The solutions were varied, to say the least. One student postulated on his own that he saw the model through the slatted leaves of the palm. This vantage point gave her painting a mysterious quality. Another student, much more fascinated with the palm, was left considerably painting so that the palm was the main subject and focus of the painting. The figure was merely a prop, cut half the canvas size and extended on his left side and a lash put palm to his right.

At the end of a semester of painting, the students were excited by their heightened awareness of color. By mid-session many were referring to the color of the sky on a particular day not simply as blue, but as cerulean blue with a touch of orange. On a field trip to another museum, the Phillips Collection in Washington, the students spent a good deal of time studying and discussing how an impressionist painter like Monet used certain blue and orange color combinations to achieve the sensation of sun-soaked light. By the end of the year, the young artist's paintings had shown the feeling of a perfectly harmonious group of colors and greens of equal intensity. In their own work, students explored and expanded with the color theories of these masters.

Each painting in the show, on view through July 27, is a complete work, an original, not an enlargement. In some cases these drawings hang next to the finished paintings so the viewer can see how the artist translated from one medium to another.

(cont'd from page 1)

"In all matters related to staffing practices, the standard should be ability in the relevant discipline, as well as trustee selection, management practices, volunteer opportunity, collaboration with other relevant institutions at large, decisions cannot be made on the basis of discriminatory factors such as race, creed, sex, age, handicap or personal orientation." Museum Guardians: "The governing body of a museum, usually a board of trustees, serves the public interest as it relates to the museum and must consider itself accountable to the public as well as to the institution.

"Trustees serve the museum and its public. They should not attempt to derive any personal material advantages from their connection with the institution. Trustees should not use museum property or services in an offi ceal capacity for personal purposes, and make no personal use of the museum’s collection or its performing services in a manner not available to a comparable member of the general public."

"The Ethics Code of the AAM’s Convention will be held in Cleveland next summer. Kenneth Star, Channel Milwaukee Public Museum, is the newly elected president. Stephen Weil, deputy director of the Hirshhorn, was re-elected chairman.

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Nourishing An Embryonic Orchid Collection
By Elizabeth McIntosh

Two years ago the Smithsonian came upon the unprogrammed possession of an embryonic, but potentially important, plant collection which had been stashed away at the greenhouse facility on North Capitol Street. Today this collection is well on its way to becoming one of the most important in the United States. The recent appointment of Theodore Villapando, an orchid specialist, to devote full time to its development, is a final step in insuring success of the collection.

The collection is handled by a volunteer committee of Smithsonian orchid fanciers under auspices of the Office of Horticulture. These include Mary Ripley; Paul E. Desvignes, a former Marylander living in MNH; and MNH Botanists Robert W. Read and Edward S. Ayensu. The Smithsonian became involved in orchidology in 1969 when the Major Meriwether Lewis Hillwood estate was donated to the Institution.

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

With the committee in place, the plants were returned to the Post estate in 1976. The Smithsonian collection had been launched through the efforts of the Philomena A. and John D. Philips, and today it totals some 1,000 plants and seedlings obtained by gifts and donations.

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

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

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

Much of the propagation of orchids today is done commercially. When the new growth is proliferated in solution in glass flasks on the surface matters, the flasks are broken and the plants are then put into four to six years to dry.

Villapando wants to conserve and protect orchids in their natural habitats. Some countries are trying to protect orchids through treaties with other countries, but it is one problem for the hunters who destroy the areas where the orchids grow. Some countries, such as the Philippines, still do not protect these endangered species.

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

MHT's Pogue: Pioneer in Oral History
By Johnnie Doubt

Dr. Forrest C. Pogue, director of the Dwight D. Eisenhower Foundation for Historical Research in the Museum of History and Technology, began gathering oral history long before that form of recordkeeping achieved its current popularity.

As an historian working World War II, Pogue spent considerable time near the front talking to soldiers and junior officers and taking notes by hand. He said he used portable tape recorders.

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

"My first interview was obtained on a landing craft serving as a hospital ship just off Okinawa Beach," Pogue said. "Later, we took to telling the story they were pulling out of the front line. While we were supposed to get as near to combat areas as possible, we were not allowed to interrupt men during actual operations. However, many times nearness to the fighting interfered sharply with academic concentration on history.

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

For this volume, Pogue spent five months in Europe and many weeks in the United States interviewing more than 100 Americans. He says French and British leaders associated with Eisenhower. One of his most interesting experiences, he recalled, was an interview with General Charles de Gaulle who had recently resigned as head of the French Government and returned to private life in his homeland. de Gaulle had refused to be interviewed by telephone. At Ambassador Robert Murphy's suggestion, Pogue met several times with de Gaulle's aide at the American Embassy at Paris. After many discussions and exchanging lists of possible topics of conversation, the general agreed with de Gaulle's aide that the interview was intended for a serious history and not for headline purposes. de Gaulle agreed to go on the record and said that the bravest act of all his interviews was undertaking the two-hour meeting in French with one of the great masters of that language.

In 1957, General Charles C. Marshall, World War II Army chief of staff, gave his papers and souvenirs to the George C. Marshall Research Foundation, Lexington, Va. Although he declined to write his memoirs, the general had indicated willingness to talk with a historian equipped with a tape recorder. On the basis of his experience in oral history and his knowledge of World War II, Marshall recommended Pogue for the job.

Forrest Pogue

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

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

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

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

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

The researchers, Dr. John Falk, associate director for education, Dr. John Balling, research psychologist, Ann Coren and Sharon Maves, specialists in education and ecology, and two of their student assistants, Elizabeth Lyons and Robin Winograd, worked with 500 pre-school and Amund Crook students who were learning about trees in an ecosystem during field trips this summer.

Recognizing the importance of environmental factors in the learning process, the Chesapeake Bay Center research team introduced groups of area children to nature centers and asked the professionals to find out whether the particular field trip sites were a selection; the value of the field trip experience; how students should be prepared for a successful field trip; how they are actually prepared; the short- and long-term effects of the experience; what controls student behavior on a field trip; and what constitutes a good or bad trip.

The final third of the study will focus on "The Field Trip Milieu" in order to determine how it affects and interacts with learning and retention. Field trips therefore have prevented adequate assessment of the learning that takes place. To overcome this obstacle, the research team will attempt to isolate the educational usefulness from factors such as the holiday atmosphere that typically surrounds field trips.

Old Timers Honored

The following long-time Smithsonian employees recently received Career Service Emblems: MHT—Fayette Bishop, Thelma Hunter and Ulyses Lyon, 35 years; HSMG—Charles Fitzpatrick, 45 years; Dorothy Young, 30 years; Harry Hunter, 25 years; Krista Chalmers-Forbes, 20 years; Melvina Gordon, Melvin Jackson, William Porter, Sr., Carl Scheele, Leonel Shelton, and Sheldon Soloman, 25 years; and NPM—Fenner Chance, Raymond Foxburg and Eugene Knaa, 35 years; Ray Clarke, Maureen Downey, Clifford Evans and Eleanor Haley, 30 years; Carl Alexman, Clarissa Jackson, William Taylor and John Townsend, 25 years; Edward Carey, Lorene Parrot, Masko Towar, George Lehm, John Miles, Arnold Powell and Mary Rice, 20 years.

NASM—Harvey Napier, 30 years; Benjamin Franklin, Raymond Jones and Donald Hunt, 20 years.

Sports

Coed Softball

The Smithsonian magazine softball team扳了 two wins under their new slick screened T-shirts, as they scored victories over the Washington Post and the Aircraft Owners and Pilots Association teams.

According to the team's logistical arranger, Carolyn James, the games was an easy victory—by forfeit—when their opponents, the Post, couldn't field a team. The second win was a 5-5 squeaker over the Pilots.

Two wins marked the opening of the SI team's 14-game season in which they will be pitted against other publications' teams. Julia Howard and Bonnie Glenn, editors of the magazine are the team's pitchers.

The SI team welcomes other employees interested in playing. Games are played Monday evenings. For more information, contact Carolyn James, ext. 6311.

Men's Softball

The SI softball team got off to a slow start, losing their first game 10–9 to the George Washington Memorial Parkway team. They rebounded for the next two games beating the Department of the Interior's Bureau of Outdoor Recreation, 11–2, and the Army Corps of Engineers, 25–1.

Despite the first loss Manager Al Rightler said the team will be interested in playing. Games are played Tuesdays at 5:30 p.m. on the field adjacent to the Bird House. Information contact Richard Rex, ext. 6324.

Bowling

The Division of Fisheries edged out their two closest team opponents to finish the spring season in first place with 95 wins. HMSG improved their standings considerably, finishing second with 73 wins while the Libraries team, which had a season record of 25–6, lost to both fishes, dropped to third place.

Also included on this season's awards ceremony for their consistent performance were Inez Buchanan of Libraries, who top­ped the women with a 160 win average, and George Hanno of HMSG who bowled the men with a 169 high average.

By Kathryn Lindeman

Want to feel like the star of a Keystone Kool? Try exercising at the National Air and Space Museum's physical fitness facility during lunchtime. With the film premier of the top secret, you can just about make it if you don't object to the omission of other students in your lunch schedules.

After briskly trotting to Air and Space and checking in with the guards, you sip into a refreshing smoothie, and like quick­change artist Clark Kent, emerge in your Superman (or Superwoman) trunks.

Bursting into the exercise room like a speeding bullet, you hope that the 152 men and 146 women who responded favorably to a survey of interest in the facility have not all chosen this particular time to firm up their tired muscles.

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

You still have time for a few sit-ups and a trip at a stationary bicycle when your mental alarm bleeps warning that exercise time is almost up. Run! You have one more exercise, ignore the frantic panting and your homework's growing anger.

That's it! No more! Rush for the shower! No shower available. Wait. The schedule is working against you, but you can't go back to work in this condition, can you? Or is the air in just do nothing here? An empty shower is free—no need to forego it now. Out of your gym getup, into the shower, out of your work clothes and run for the door. Do you have time for a quick drink from the vending machine on the way back? Your stomach says "whoopie!" You say "no."

Black in your office, you give in and inhale a candy bar. Do you have a serene look on your face? Only if you are a good actor. Tomorrow, let's try food for lunch instead of the Keystone Kops.

By Susan Foster

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

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

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

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

Khan, unlike Lederer, practiced yoga before. "I used to do yoga at home," Khan said. "But there was no incentive. When I came here, I found myself going to the Commons a little too often. That's when I found out how to exercise with."

The yoga classes have grown to include seven people.

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

Louise Hall of NASM is an outdoors enthusiast who avoids indoors during lunchtime. "I'm more of a runner," she

FINAL BLESSING . . . Eugene Bohlen, chief of the MNH Office of Exhibits, gives a mnnenapat a pout on the head during the flurry of last-minute activity before the opening of "Western Civilization: Origins and Traditions."

Lunchtime Dilemma: To Eat or Not To Eat

By Nazhat Sultan Khan doing a shoulder stand.

"So I go in there to do sit ups on the slant board. The equipment is great," said Dean Anderson, of the Office of the Assistant Secretary for History and Art, finds the gym a convenience and gets results from the 45-minute workout he does at least twice a week.

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

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

Sports

Cood Volleyball

Volleyball organizers for the SI team are looking for more employees interested in interagency competition. Games are played Tuesday evenings at 5:30 p.m. on the field adjacent to the Bird House. Information contact Richard Rex, ext. 6324.
Pamela Ann Cerny, a catalog researcher in NPG's Catalog of American Portraits, was elected a member of the Board of Managers of the National Portrait Gallery in 1978. Color Girl, the winning entry of the Portrait Gallery's recent auction, shipped from Michigan to New York for the Park Service. Lee Kim and Greenhall will attend the auction on kites and 12 flying from Monday to Thursday. The auction runs through July 1978 in the National Galleries of Scotland.

Michael Oppenheimer, an astronomer at CFA and a lecturer in Harvard's astronomy department, became a member of the Simon Guggenheim Memorial Foundation fellowship for research on the spectra of comets and the composition of the comet nucleus.

Felix Lowe, deputy director of the Smithsonian Institution Press, recently gave the annual anniversary address on July 1978, on the theme: "The History of Garden and Deni se Bouche ."

Twenty lots have already been donated for next year's auction. "We're very excited about this," said Mary Jane Pool, editor-in-chief of the magazine, and Ellen Lehman, "(Since) the Cooper-Hewitt's Auction Coordinator, can't believe the variety of objects so far donated.

Funds to C-H will be used to purchase large and important group of European decorative objects, and new acquisitions for the American Institute of Aeronautics and Astronautics. Many Smithsonian visitors got their first look at laser art last month when "Co-terbes" opened its laser-light show, "Centerbeam," on the Mall between 3rd and 4th Street.

The new outdoor work of art integrates laser projections, holograms, steam, light, music, and floating sky sculptures on a time and evening of performances. The "Centerspace," or "Co-terbes," will be on view through the summer with free admission.

Wine and antiques and coffee set donated for next year. "(Since) the Cooper-Hewitt's Auction Coordinator, can't believe the variety of objects so far donated.

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By James Buckler

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

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

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

In spite of heat, drought, humidity and tremendous pollution, most of the varieties performed well. In particular, the forgive, caryopteris, clematis, phlox, coneflowers, Russian Sage, and sedum worked.

If you would like to plant a perennial border, plan a flowering sequence and a color scheme that will create a fine display from spring through fall. Tall spiky flowers should be in the rear, with low-growing perennials in the front of the border. Select a well-drained but moist location in partial shade to full sun.

I recommend adding liberal amounts of peat moss, dehydrated cow manure or leaf mold to develop a friable or loose soil. Send a soil sample to your county or state extension service for testing and maintain a pH of 6 to 7 for most perennials.

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

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

Walter Page’s partner is a 96-pound German shepherd named King. Page and King make up one of 10 K-9 teams patrolling Smithsonian buildings and grounds. After six years as a guard at the National Portrait Gal­

Walter Page is interviewed by Torch staff writer Kathy Lindeman.

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

A. I had King three months before training started so we could get used to each other. We met on the job at least a month together before training started, if possible.

Then we had two weeks of classroom work plus 14 weeks of training with the dogs. King learned to answer only my commands. Every six weeks we have remained in the field and practice search, attack on command, obedience, box search and tracking. We may have to use these in lots of ways—when trailing a fleeing suspect, we would use search and find items lost by the person. If a gun is used and tossed in the bushes, the dog can find it.

Q. How are the dogs cared for?

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

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

A. The biggest adjustment was having him with me 24 hours a day. I’ve had house dogs before, but King is with me eight hours a day on the job and all the time at home, too. He knows me and I know him. He usually won’t jump up and play with me when I mean business—it’s the tone of voice that controls the dog.

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

A. I get a lot of questions—especially, ‘Is he a pet or what is he here for?’ People sometimes say they feel safer. They want to pet him, but I don’t let them take a precaution against bites. I keep him on a tight and short lead. King is good around crowds, but sometimes he gets nervous when kids

By Kathy Lindeman

Michael Olson, a junior at Gallaudet Col­

Walter Page and King run up suddenly or try to pull his tail or ears. We don’t want the dog to get used to being friendly with everyone, then he thinks we are playing. We want him to know he’s out there to do a job.

Q. If you crossed a court-ordered law­

By Kathryn Lindeman

Visiting Students Delve into Archival Theory

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