

WINNERS VIEW RESULTS . . . Jean Gwaltney, Vichai Malikul and Dj Hassler, who placed first, second and third in the recent *Torch* Photo Contest, gathered in the Victorian Garden to celebrate.

Where To Look For Uncle Sam Occupies July 4th Planners

By Linda St. Thomas

If someone told you that you had one month to come up with an organ grinder and monkey, a model ship builder or a drum maker, what would you do?

Those are a few of the everyday tasks that face the Division of Performing Arts staffers working on the old-fashioned Fourth of July celebration at the Museum of History and Technology.

By now, Connie Lee, assistant program coordinator, probably is known at every hobby shop in the Washington area. Her search for a model ship builder began with dozens of calls to the shops inquiring for an experienced builder who could also talk about his craft.

"I called model builder's associations, hobby shops and individual model builders looking from someone who could work while answering hundreds of questions from the crowd," Lee said. "Just when it seemed we would have to give up, one of the shops puts us in touch with an experienced craftsman who is able to work despite the frequent interruptions of his three children."

Sometimes one performer gives leads to another. Last year, for example, the staff contacted a man who played Uncle Sam in Troy, N.Y., where the Uncle Sam legend began during the War of 1812. Another performer casually asked why they were looking way up in Troy when we had a great Uncle Sam here, John Rusk of Oxon Hill, Md. Rusk delighted the crowds last July and will return this year in full costume for the celebration July 1-4.

Under the direction of Shirley Cherkasky, DPA staffers have signed up more than 200 performers for the weekend events.

"We are not a group of show biz people," said Cherkasky, who has a master's in sociology from the University of Wisconsin and worked as a research sociologist with George Washington University for six years. "We are more a group of researchers and scholars. Connie Lee, who has worked on past Folklife Festivals and other celebrations, is the recently elected chairman of docents at the Museum of Natural History and worked part-time on the July 4 celebration until about a month before the event when she began working on it full-time."

"Harold Closter has archival experience backed by a B.A. in history and a master's in folklore. And Irene Holloway, who works on a part-time basis, was a Festival volunteer and volunteer coordinator in past years. She has a master's in Latin and, along with many other activities, has taught English in Thailand. She's now doing post-graduate work at the University of Maryland in chemistry and physics—for fun."

Putting together a program like this takes months of research, conferences with curators and endless phone calls to find crafts people and performers with these unusual skills," Cherkasky said. Among the performers will be orators, jugglers and clowns, as well as a drum maker, a calligrapher, a Victorian dance instructor, a sidewalk artist and a lead soldier caster. Hardly the kind of people you find listed in the yellow pages.

Cherkasky, Lee, Technical Coordinator Closter and Volunteer Coordinator Hollo-

way began work on this year's celebration in March when they held a series of meetings with MHT curators. "The curators point us in the right direction, describing the Philadelphia July 4 celebration in 1875 or suggesting traditional small town July 4 activities of the early 20th century," Closter explained. "Then we begin trying to find the right people to recreate these activities."

Many of the events and performances held on the July 4 weekend will recall holiday celebrations of our ancestors. Orators will recite famous speeches such as Abraham Lincoln's Gettysburg Address, Susan B. Anthony's "Declaration of the Rights of Women," Frederick Douglass' "Fourth of July Oration" and Martin Luther King's "I Have a Dream." Flagmakers will sew Revolutionary-era flags while a lead soldier caster and a colonial shoemaker work in the Museum's military history hall.

Just so visitors don't forget the true meaning of the Fourth, bands and fife-and-drum corps will play patriotic music, and an orator will read the Declaration of Independence on July 4 at 4 p.m. in an amphitheater on the east side of MHT.

In the Hall of Musical Instruments there will be patriotic music played on mechanical musical instruments: music boxes, a hurdy gurdy and an old phonograph, all from the Smithsonian's collections.

Free films, the "Boston Tea Party" and the "Shot Heard Round the World," will be shown in Carmichael auditorium July 1, 2, and 3 at noon, 1:30 p.m. and 3 p.m. On July 4, the musical "1776" will be shown at 11 a.m. and 3 p.m.

Outdoor activities will include many holiday weekend traditions such as parades, cyclists' demonstrations, puppet shows, clown acts, paper boat sailing and bandstand music.

For those who can't just listen to music, there will be dance instructors to explain the old steps, and everyone will be invited to join in. The nightly dance programs, from 6:30 to 8:30 p.m., will be held in the amphitheater. It will be a good chance to brush up on your jitterbug, Virginia reel, (See "July 4" page 4)



John "Uncle Sam" Rusk and Shirley Cherkasky outside MHT



THE SMITHSONIAN TORCH

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July 1978

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.

Some 1,300 museum professionals in attendance at the convention voted approval of the 30-page document after Paul Perrot, assistant secretary for museum programs, Smithsonian, had urged its adoption by the Association.

Joseph Veach Noble, president of the AAM and director of the Museum of the City of New York, thanked Perrot for his efforts in support of the code of ethics and described Perrot as the "Mr. Conscience of the museum community."

The code of ethics was drafted by a 22-member committee of museologists 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. Ullberg, Smithsonian associate general counsel, served as a member of the AAM Committee on Ethics and technical editor of the ethics report. Ellen 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 Natural History Museum of Los Angeles County.

The ethics code is divided into four

enhance professional knowledge and judgment. However, the acquisition, maintenance and management of a personal collection by a museum employee can create ethical questions. . . . No employee may compete with his institution in any personal collecting activity. The museum must have the right, for a specified and limited period, to acquire any object purchased or collected by any staff member at the price paid by the employee.

"All [outside] employment activity must be undertaken within the fundamental premise that the employee's primary responsibility is to his institution; that the activity will not interfere with his ability to discharge this responsibility; and that it will not compromise the professional integrity of the employee or the reputation of the museum."

Museum Management Policy: "Collectively, the staff professionals are most familiar with the museum, its assets and its constituency. As such they should be heard by museum management and governance on matters affecting the general long-term direction of the institution.

(See "Ethics" page 4)

Some Go On To Ft. Worth

After the AAM meeting concluded in Kansas City, the American Institute for the Conservation of Historic and Artistic Works (AIC) held its annual meeting in Fort Worth, Tex. Jay Scott Odell, a conservator in MHT's Division of Musical Instruments, was elected to the Institute's board of directors. Eleanor McMillan, a conservator in the Conservation Analytical Laboratory, concluded five years' service as a member of the Institute's board of directors.

At the AIC's business meeting, plans to construct a Museum Support Center for the Smithsonian in suburban Maryland were reviewed. A resolution expressing the profession's support to the center was adopted. It urged that proper planning be conducted in the development of training programs for conservators at the center, but expressed caution concerning the impact that such a program might have on other aspects of conservation at the Smithsonian and on the profession as a whole.

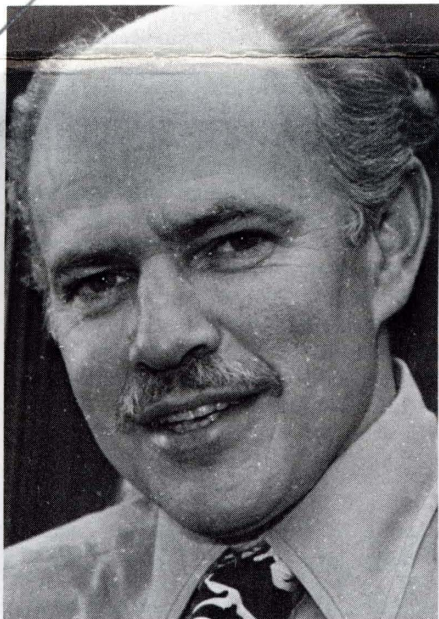
MNH Cuts, Studies Meteorite Samples

Samples of some 300 meteoritic fragments collected in Antarctica in January by a National Science Foundation expedition are being sent to Museum of Natural History meteorite authority Dr. Brian Mason for examination. This marks the opening stage in the study of one of the great meteorite finds of all time.

Dr. Geselle Dreschhoff, a National Aeronautics and Space Administration official, brought one of the first samples to the Museum on June 9 in a plastic envelope nestled in her handbag. Since the material arrived in the United States in April, it had been in cold storage at NASA's lunar sample processing center near Houston, Tex.

Thin sections of this sample are cut and mounted on glass slides by MNH's Grover Moreland, considered the most skilled professional in this work. Mason is then able to examine each section under an optical microscope and conduct an electron microprobe analysis.

His scientific descriptions of the samples will be reported to a working committee on which he serves, a group selected by NSF to make recommendations for the study of the material. "We've been moving cautiously. Some of these meteorites have been waiting for us in the Antarctica ice for millions of years, and so we mean to do a good job," Mason said.



Alan Ullberg

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 our successors, 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.

"Illicit trade in objects encourages the destruction of sites, the violation of national exportation laws and contravention of the spirit of national patrimony. Museums must acknowledge the relationship between the marketplace and the initial and often destructive taking of an object for the commercial market."

The Staff: "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

Careful Screening Keeps Dust Out of the 'Nation's Attic'

By Linda St. Thomas

If your son's offer to donate his favorite model airplane 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 national collections. Some people find that what has been gathering dust at home will make curators and museum visitors very happy. Others find their treasures have no value to the Smithsonian but just may be suitable for local museums.

Curators recently rejected meteorites that turned out to be ordinary rocks, 19th-century copies of George Washington portraits by Gilbert Stuart, replicas of famous airplanes, Taft campaign buttons and a 44-ton milling machine.

Despite its nickname 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 a museum.

"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.

Political history Curator Herbert Collins sometimes thinks that almost every old trunk in America contains a copy of the 19th-century reprint of the *New York Herald Tribune* announcing President Lincoln's death, the 1889 commemorative hatchet marking George Washington's inauguration 100 years earlier and hundreds of presidential campaign buttons—many of which have been offered to the Museum of History and Technology at one time or another.

"Some people don't bother to call or write, they just leave their artifacts in the exhibition halls," Collins said. Campaign buttons have been left in the "We the People" exhibition and later discovered by the maintenance crew.

A man in Paducah, Ky., identifying himself as "John Q. Collector from Anywhere, U.S.A.," once sent Collins a large collection of 20th-century campaign memorabilia. The collection was a valuable addition to the Museum's political history division, but Collins formally took acquisition of it only after doing some detective work to locate the man and thank him for the donation.

Some objects are rejected because they are not authentic or because the Smithsonian already has such objects in its collections. For example, a woman wanted to donate what she believed to be Martha Washington's wedding dress but Curator Margaret Klapthor found it was a machine-stitched garment. At the National Air and Space Museum, many offers for old pilots' licenses and uniforms are rejected because the Museum already has a good representative sampling of these.

Of the 50 or more rock samples offered to the Museum of Natural History every year, only one might be a genuine meteorite which is accepted by the mineral sciences department for the study collection.

Many curators agree that the most unusual items come from the "walk-ins." At the National Portrait Gallery, Curator Robert Stewart recalled the artist who offered to paint and donate a portrait of George Washington which would be "very realistic" because the artist claimed to be in touch with the first President's spirit.

Stewart and other curators patiently explain to the artists who offer their work that NPG is more concerned with the subject of the art work than the artist.

"We exhibit portraits of famous Americans who have been dead more than 10 years, but, of course, we're always looking for the best portrait of the person," Stewart said. "Judging by the number of George Washington portraits we turn down—about two a week—ever American artist produced a Washington portrait at some time in his career."

Occasionally, a donor will find that the object he wanted to give to the Smithsonian wasn't needed, but an item he thought had no value was a desirable addition to the collection.

In correspondence recently with Assist-

ant Curator Charles Sweeting in NASM's aeronautics department a man from Illinois offered his collection of old airplane playing cards and brochures. Because they were not significant in the history of air transportation, the items were rejected. But NASM may acquire his collection of airplane maps from the 1930's because these would document the flight routes of a major airline and would be an asset to the Museum's collection.

The Air and Space Museum rejects one or two offers of civilian airplanes every month, according to aeronautics Assistant Director Donald Lopez, because they are not historically or technologically significant or because they duplicate what is already in the collection of 265 planes. The Museum also turns down plastic airplane models made from kits in favor of the ones made from scratch by experts in the field. It rejects replicas of any plane when the real thing is available and turns down uniform topcoats or raincoats often too bulky to store or display.

Even with this careful screening process, the Smithsonian added about one and a half million objects to its collections last year and many of them were gifts from people who decided that the old treasures in their attic should be preserved forever in the national collections.

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.

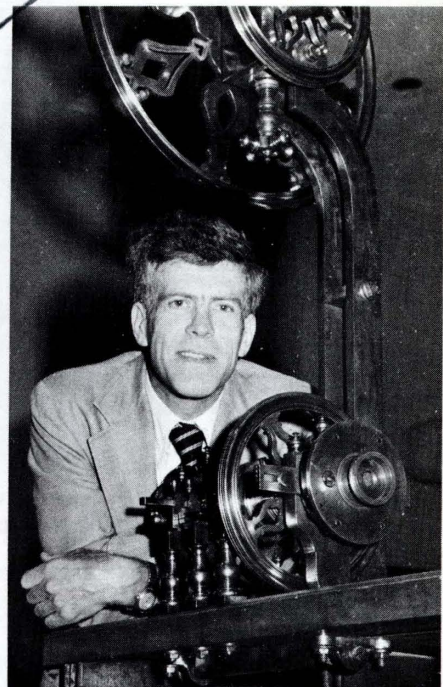
Mayr succeeds Dr. Brooke Hindle, director for the past four years, who will become a senior historian at the Museum.

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



Otto Mayr

keyboard instruments and is currently restoring an early 19th-century log house in Virginia.

Elephant Butchering Gives Clues to Early Man

By Thomas Harney

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 Dr. Dennis Stanford has found evidence that a different kind of tool—one made from bone and not stone—was in use on the Colorado Plains during the Ice Age.

It is a discovery that, in Stanford's view, provides the earliest firm evidence of man in the New World, because the hand-worked bone tools he has found were in geological deposits which have been dated from 11,700 to 20,000 years old.

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

Mammoth, camel, bison, horse, sloth, peccary, antelope and deer had been killed and butchered by bands of hunters at the edge of marshy 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 11,700 years ago. Below this were two 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 bones at 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 mammoths and mastodons, 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 and horse bones, but the thin-walled bones 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 Fulgham, David Hall, Margaret Kadgiel and Susan Kaplan. Also taking part were Dr. Robson Bonnicksen of the University of Maine, Dr. Richard Morlan of the National Museum of Man, Ottawa, Dr. Woodrow Simone of the Johns Hopkins Applied Physics Research Lab and Errett Callahan of Catholic University.

Initially, the meat was butchered using replicas of Clovis stone tools. As the team worked, all variations on horizontal, vertical and twist motions of the tools were monitored electronically. This made it possible to relate 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.

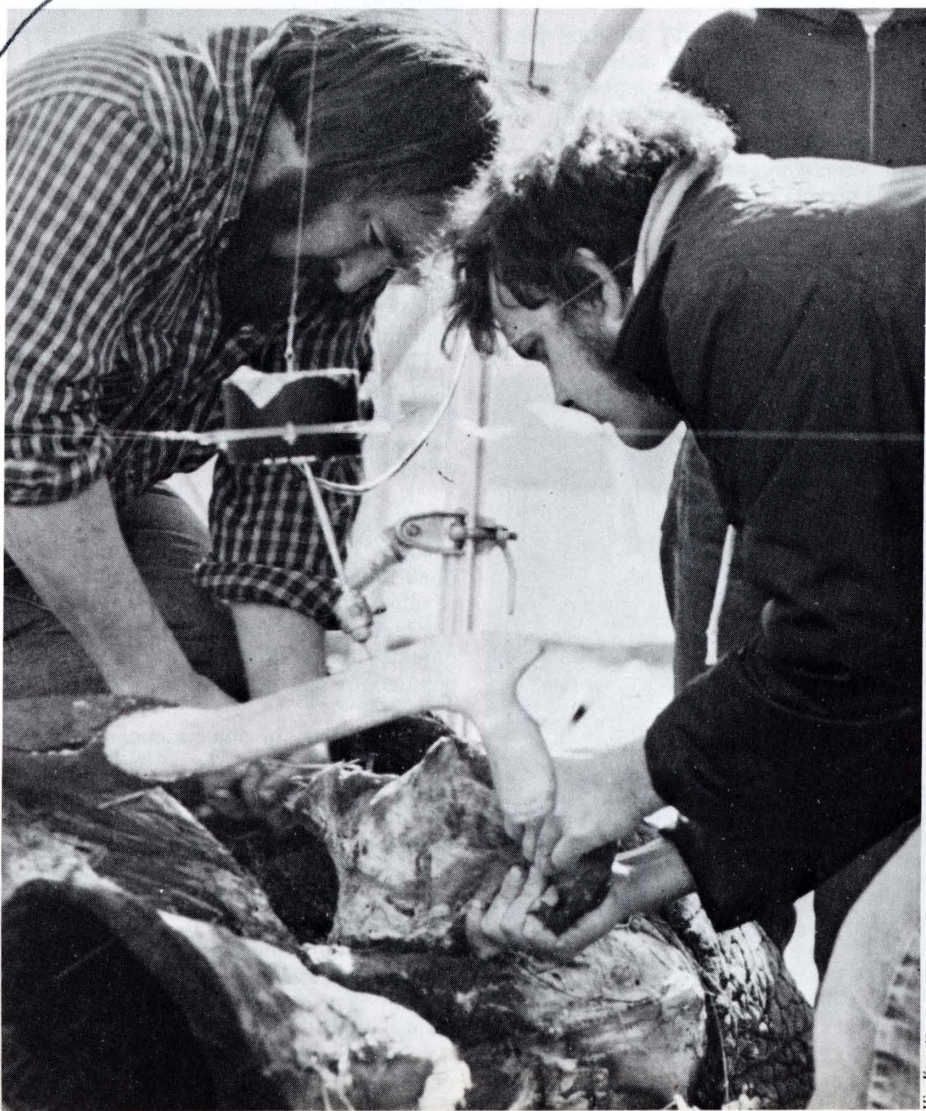
Flakes of bone were then chipped off the main leg bone, using a 21-pound boulder to duplicate flakes found at archeological sites. They proved to be such effective cutting instruments that the archeologists concluded the mammoths may well have been butchered with their own bones.

"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 spears on the carcass and found that they plunged 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.



Dennis Stanford (l.) and Richard Morlan remove a thigh bone from the elephant.

Museum Evolution Outlined in Current Show



NCFA's John Gellatly collection, installed in the Art Hall, Natural History Building, about 1933

A painless way to learn how a well-organized modern museum emerges from a disparate group of 19th-century art collections is to study "Past and Present: A Century and A Half of A National Collection," on view through Labor Day at the National Collection of Fine Arts.

Organizing the exhibition was no easy task; in 149 years of life, the collection has had several names, various addresses and any number of adventures. But Richard Murray, assistant to the director; Val Lewton, who designed the installation; and the museum staff have organized the show to provide a vivid understanding of how today's museum evolved.

Perhaps the exhibit's most striking aspect is the beauty of each work of art when presented clean and properly hung. What a difference from the days when paintings were massed from chair-rail to ceiling and allowed to collect the grime of the ages.

The installation recalls the old style, however, through the use of dark wall paints and moldings in rooms where selections from the earliest collections are displayed. Changes in wall color from room to room provide subtle help in distinguishing important groups of art work for the visitor who otherwise might be confused by NCFA's long and complicated history.

The exhibition is broken down into three natural divisions. The first deals with the early days of the collection, when Washingtonian John Varden began buying art for

his own public museum. Later, Varden's collection was absorbed into the National Institute, which displayed works of art and other objects in the galleries of the then-new Patent Office Building. In 1862, the National Institute collection came to the Smithsonian, joining the SI collection which had been launched with a distinguished group of books and prints acquired in 1849 and the Government's collection of paintings of American Indians acquired in 1858.

The highlights in the current exhibition from those early years include one of John Varden's paintings—a 16th- or 17th-century Italian rendering of the Massacre of the Innocents—and several oils from the museum's collection of 445 works by George Catlin. These were among the items which escaped damage when a fire in the Castle destroyed a major portion of the collection in 1865.

The second group of galleries in the exhibit focuses on the era when a cohesive national collection started to take shape under the name of the National Gallery of Art. This era had its beginnings when Harriet Lane Johnston, niece of President James Buchanan, bequeathed her small art collection to a "national gallery of art," should one be established.

One was, indeed, established, and the new name added prestige to the collection. It soon began receiving significant gifts, including the European collection of Ralph

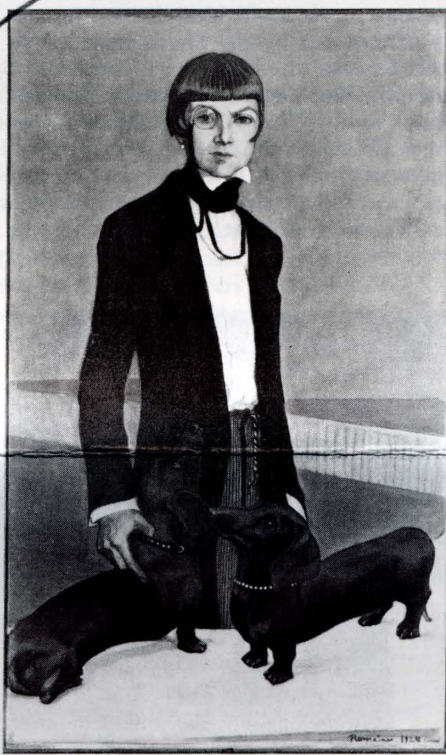
Cross Johnson and the modern American collection of William Evans. Some 150 paintings, donated by Evans over a period of years, still forms the backbone of the museum's turn-of-the-century American holdings.

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

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

The exhibition closes with an up-to-date survey of NCFA activities—publication, scholarship, education—and a cartoon organization 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 Freer architect Charles Platt and a model of a museum building designed in 1938 by Eero and Eliel Saarinen.



Romaine Brooks' portrait of Lady Troubridge, on view in the current show

Comings and Goings

Thomas Nelson has joined the staff of the SI Press as manager of graphic services. Formerly president of Stonehouse Press, Inc., a major graphics publisher located in New York City and Copenhagen, Denmark, and a graduate of Fordham University, he has had 22 years of extensive experience in all phases of publishing and will be responsible for the art, design and production activities of the Press.

Education Specialist **Ann Coren**, formerly director of the Bryn Mawr College Day Care Program, brings her training in oceanography to CBCES. A member of the CBCES' ecology education research team, she will conduct an ecology program for preschoolers and their parents this summer.

Lonnie Bunch, NASM's new education specialist, will work to strengthen ties between NASM and local elementary and secondary schools.

Diane Major is the new secretary to Richard Ault, director of support activities. She leaves her former position as secretary in the Office of Protection Services.

Karen Hinkle Wagamon, SITES' assistant registrar for booking, is leaving her position to relocate in another city.

Kerry Joels has been named chief of NASM's education division. Until his appointment, Joels was a member of the faculty of Oklahoma State University on contract to NASA's Ames Research Center.

Sandy Conway has joined the Office of Horticulture as an administrative service assistant. She has been a receptionist for the past four years at NASM.

Dennis Bassin has joined the NASM staff as supervisor of the general aviation aids who assist visitors in piloting the Museum's flight simulators.

Vern Shaffer, series design and production manager for the Smithsonian Press, has retired after 26 years of Government service. Shaffer began his duties with the Press in 1968 after spending 12 years with the Government Printing Office.

Research Assistants **Liz Simpson**, **Tracy Tisdall** and **Marie Sleazack** have left NASM's Center for Earth and Planetary Studies at the conclusion of their grants. Simpson will work as a geologist for the American Oil Company, Tisdall will relocate in Philadelphia, and Sleazack will enroll in a geology graduate program at the University of Arizona.

SMITHSONIAN TORCH

July 1978

Published for Smithsonian Institution personnel by the Office of Public Affairs: **Carl W. Larsen**, Director; **Alvin Rosenfeld**, Deputy Director; **Susan Bliss**, Editor; **Kathryn Lindeman**, Assistant.

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 structure.

With October 1, 1976, as the target date for completion of the study, a five-man team was set up with Allen Goff, Accounting Office director, as overall coordinator. The task force included John Howser and William Henegan from accounting, computer services' Raymond Shreve and Keith Laverty, and William Clouser of the Management Analysis Office. An advisory committee of representatives from the 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 SIFMIS—Smithsonian Institution Financial Management Information System. With the new system, the Accounting Office has been subdivided under two assistant directors. Howser, as assistant director for financial systems, supervises the accounting control, business accounts, and data processing sections. Assistant Director for Accounting Services Henegan manages the payroll, general accounts, and special accounts sections, and the Accounting Services Center.

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

"SIFMIS is totally automated," Henegan said, "and controls all Smithsonian



(Left to right) Raymond Shreve, Keith Laverty and William Henegan

funds—Federal, trust, or others for which SI acts as agent—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 SIFMIS 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.

"However, the Office of Computer Services, which previously handled all these functions, still plays a major role in producing financial information," Henegan said.

The computer equipment went into operation in October 1976, corresponding to new fund structures and changes in reports to units. "But the greatest transition," Henegan said, "was felt in the Accounting Office itself. We began an accounting system based on a combination of computer and manual operations." Accounting technicians were trained in computer programs and functions as well as keypunch operational skills.

One of the major subsystems using SIFMIS is the Museum Shops. The shops administration has acquired its own terminals for rapid processing of information on daily sales, inventory, payments, receipts, and distribution of goods.

Another customer is the Smithsonian Astrophysical Observatory in Cambridge, Mass., whose off-site location makes it an excellent candidate for the system. SAO, which also has its own equipment, has daily communication with accounting regarding check disbursement, obligation updates, and distribution of payroll expenses.

The system also can link with other computer systems. It has simplified the bank reconciliation process with American Security and Trust Bank, and similar arrangements are anticipated with SI's other major bank accounts as well as the Mail Order Division of the Business Management Office and the Resident Associate Program which both use different systems.

SI in the Media

By Johnnie Douthis

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 science writer Walter Sullivan's article headlined, "New Telescope is 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 secretary and former director of NASM, on the Museum's history, collections and new building. The illustrated article detailed tense moments surrounding installation of the gigantic Skylab orbital workshop, 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, with Michael Kernan, writing in the *Washington Post*, calling it "ingenious" in the way it traced the theme through a selection of artifacts.

Betty James of the *Washington Star* wrote two articles—one about the Roman recipes on display and the intriguing tombs discovered by MNH Anthropologist Donald Ortner and another giving James' impressions of the overall exhibition.

SI Photography

Eugene Ostroff, 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 a UPI feature. Ostroff 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 penguin and animal behavior. A recent *Indianapolis Star Sunday Magazine* carried a two-page color spread of insect photographs taken by Sandved.

SI People

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

A feature in the *Buffalo Courier Express*

noted the duties and special projects of three NASM staffers: Melvin Zisfein, NASM acting director and former chief of dynamics at the Bell Aircraft Corporation outside Buffalo; Howard Wolko, assistant director for science and technology who used to work at the former Cornell Aeronautical Laboratory and Bell; and Robert Wolfe, geologist, who earned his degree at the University of Buffalo.

Science Digest carried an article in its April issue on Joseph Henry, the first secretary of the Smithsonian. Henry left his imprint everywhere through his inventions, according to the article. It said that Henry gets unconscious tribute whenever a Mailgram is sent, a stereo is turned on or television weather reports are tuned in. Henry created the first electromagnetic telegraph in 1831, *Science Digest* noted, but did not apply for a patent because he felt the benefits of science should be available to everyone.

More Reviews

The *Washington Post* gave a rave review to the concert by saxophonist Benny Carter. The reviewer stated that the concert "capped the sixth season of Jazz Heritage concerts with a fitting flourish."

A *Washington Post* editorial gave its blessing to the acquisition of the Museum of African Art by the Smithsonian. "We look forward to congressional approval of this bill; the Museum of African Art deserves to be officially recognized as a national treasure," the editorial said.

An article in the *Prince George's Journal* gave full details of the authentication services offered by the various Smithsonian museums.

Young Artists Discover Color



Self-portrait by Katie Parnell

By Laurie Kaplowitz

Everybody knows what happens when an artist mixes blue and yellow on his palette. But what happens when he takes a dab of cadmium red and mixes it in a pile of Naples yellow and titanium white?

If you're stuck for an answer, the exhibit of student work at the National Portrait Gallery will show you what this mixture of pigments can yield when the correct proportions are applied with the proper touch.

Acrylic paint, the medium the 30 students employed during 13 weeks in NPG's Portrait Workshop, lends itself to various painting techniques. Some students charged at the canvas, wielding a brush heavily laden with thick gobs of pure intense color. Others preferred a more subtle approach, tickling the surface with wispy layers of subdued tones.

One particular three-week project posed many problems for these young painters, juniors and seniors selected from Washington area high schools on the basis of ability and interest in portraiture. The male model was seated in front of a brilliant red backdrop with sunlight streaming in on his left side and a lush potted palm to his right.

The solutions were varied, to say the least. One student positioned herself so that she 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 plant, composed her painting so that the palm was the main subject and focus of the painting. The figure was merely a prop, cut in half by the canvas' edge.

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 ochre. 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 sunlight dappling a country road, and how an expressionist painter like Bonnard created the feeling of a perfectly harmonious world by blending violets, pinks and greens of equal intensity. In their own work, the students experimented with the color theories of these masters.

Each painting in the show, on view through August, evolved from a preliminary drawing. In some cases these drawings hang next to the finished paintings so the viewer can see how the concept developed and translated from one medium to another.

'Ethics'

(Continued from page 1)

"In all matters related to staffing practices, the standard should be ability in the relevant discipline. In these matters, as well as trustee selection, management practices, volunteer opportunity, collection usage and relationship with the public at large, decisions cannot be made on the basis of discriminatory factors such as race, creed, sex, age, handicap or personal orientation."

Museum Governance: "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 use museum property only for official purposes, and make no personal use of the museum's collection, property or services in a manner not available to a comparable member of the general public."

"Museum Ethics" was printed in the March-April 1978 issue of *Museum News*. It is available in booklet form from the AAM, 1055 Thomas Jefferson St., NW., Washington D.C. 20007.

The AAM's 1979 convention will be held in Cleveland next summer. Kenneth Starr, director, Milwaukee Public Museum, is the newly elected president. Stephen Weil, deputy director of the Hirshhorn, was re-elected treasurer.

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. The central information office reports that the ad has resulted in a 30 percent increase in calls from the public requesting information about our activities.

Because the Calendar is no longer distributed to employees, each month *Torch* will list dates for the following month's publication in both the *Star* and the *Post*. This information is also carried in the Resident Associate newsletter.

The listing for July events was published in the *Post* "Weekend" section on June 23 and in the *Star* "Calendar" on June 25. The August Calendar will appear July 28 in the *Post* and July 23 in the *Star*.



"ISIS" SOON TO ARRIVE . . . Operating a crane in California, internationally acclaimed artist Mark di Suvero is at work on "ISIS," a monumental sculpture soon to be installed in the HMSG plaza. The work, a gift to the American people from the Institute of Scrap Iron and Steel in commemoration of its 50th anniversary, will be one of the artist's largest works to date and his first public sculpture to be permanently installed in the Capital. Born of Italian parents in China, the 44-year-old Di Suvero is a major figure among current sculptors. His massive works, frequently employing construction beams and other materials salvaged from scrap metal yards, have been displayed in major exhibitions in Paris, New York and elsewhere.

'July 4' (Continued from page 1)

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 an Arthur Murray dance studio and ask for a dancer who specializes in the galop or the mazurka, dances that were the rage in the mid-1800's," Cherkasky said. After many referrals, DPA staffers finally located Bill Neelands, 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.

Books

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:

"Probing the Earth: Contemporary Land Projects," by John Beardsley, HMSG; Smithsonian Institution Press, 1978.

"Carriage Terminology: An Historical Dictionary," Don H. Berkebile, MHT; Smithsonian Institution Press, 1978.

"The Common Press," by Elizabeth M. Harris, MHT, and Clinton Sisson, University of Virginia; David R. Godine, Boston, 1978.

"The Biology and Conservation of the Callitrichidae," by Devra G. Kleiman, NZP; Smithsonian Institution Press, 1978.

"Gregory Gillespie," by Abram Lerner, HMSG; Smithsonian Institution Press, 1978.

"The American Railroad Passenger Car," by John H. White, Jr., MHT; The Johns Hopkins University Press, 1978.

"Center and Limb Solar Spectrum in High Spectral Resolution 225.2 nm to 319.6 nm," by John L. Kohl, William H. Parkinson and Robert L. Kurucz, CFA; Harvard-Smithsonian Center for Astrophysics, 1978.

"Sedimentation in Submarine Canyons, Fans and Trenches," coedited by Daniel J. Stanley, MNH, and Gilbert Kelling, University of Keele; Dowden, Hutchinson & Ross, Inc., 1978.

Nourishing An Embryonic Orchid Collection

By Elizabeth McIntosh

Two years ago the Smithsonian came upon the unprogrammed possession of an embryonic, but potentially important, orchid collection which had been stashed away at the greenhouse facility on North Capitol Street.

Today this same collection is well on the way to becoming one of the most important in the United States. The recent appointment of Theodore V. Villapando, an orchid specialist, to devote full time to its development, is a final step in insuring success of the project.

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. Desautels, curator of mineral sciences at MNH; and MNH Botanists Robert W. Read and Edward S. Ayensu.

The Smithsonian became involved in orchidology in 1969 when the Majorie Merriweather Post estate, Hillwood, was decided to the Institution.

Desautels said that the collection was in sad shape 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.

When Hillwood (and orchids) were returned to the Post estate in 1976, the Smithsonian collection had been launched through worldwide acquisitions. Today it totals some 1,000 plants and seedlings obtained by grants and donations.

When he took over the orchid greenhouse in May, Villapando expressed satisfaction with the specimens. "The Smithsonian has



Theodore Villapando

collected excellent botanical species—paphiopedilum, venustum, calanthe, catleya, oncidium, masdevallae, sarcodes. . .," he said, pointing out the green jungle growths hanging from the ceiling. "Here's a particularly rare and beautiful cat—the Jane Helton." The "cat" was a voluptuous yellow catleya in full bloom.

Villapando came to the United States from the Philippines in 1963. He was born on Corregidor and attended the University of Philippines College of Agriculture. He has worked exclusively with orchids. "They are beautiful and mysterious plants," he mused. "They are native to my

country. Maybe growing up with orchids is why they have such a strong hold on me."

Having spent 15 years working with orchid growers in the United States, Villapando has mastered the difficult art of "mericlone," in which orchid seeds or tissue are 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. When the seedling matures, the flasks are broken and the plants are then potted. Within four to six years they will flower.

Villapando wants to conserve and protect orchids in their natural habitats. "Some countries are trying to protect orchids through treaties with other countries," he said. "One problem is orchid hunters who destroy the areas where the orchids grow. Some countries, like 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 explorers.

Treasury Cache Found

The Treasury Department transferred to MHT's Division of Numismatics a collection of 800 pieces of U.S. currency with a face value of more than half a million dollars. The collection, which includes at least one note from nearly every issue of currency between the Civil War and the early 1960's, was presented to John Jameson, assistant secretary for administration, by Robert Carswell, deputy secretary of the Treasury Department. According to Carswell, the collection was preserved without authorization by unknown persons at the Department. He thanked those unidentified employees for saving a part of American history.

Cooper-Hewitt Praised

The Cooper Hewitt Museum has been honored by the American Institute of Architects for "distinguished accomplishment in architecture." The Museum, designed by Hardy Holzman Pfeiffer Associates, was one of 15 buildings cited in the annual Honor Awards Program. The AIA judges' statement said, "This project identifies the creative energy involved in the conversion from one use to another, while maintaining the context of the original fabric."

MHT's Pogue: Pioneer In Oral History

By Johnnie Douthis

Dr. Forrest C. Pogue, director of the Dwight D. Eisenhower Institute 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 Army historian during World War II, Pogue spent considerable time near the front talking to soldiers and junior officers and taking notes by hand in the days before portable tape recorders.

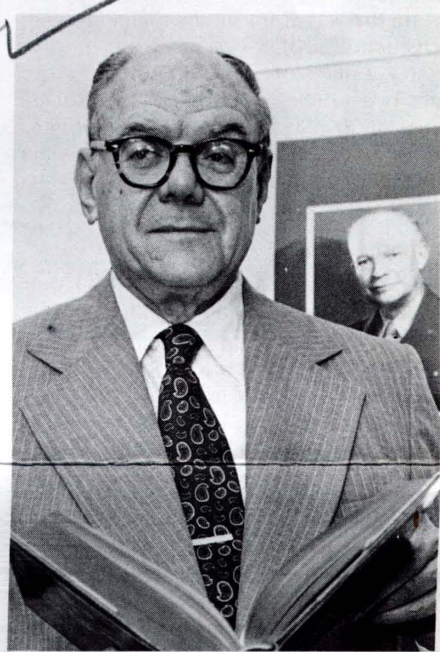
Pogue, who began his career as a history instructor in 1933, was one of the first eight combat historians recruited in 1944 to serve in Northwest Europe and accompanied the invasion forces into France.

"My first interviews were obtained on a landing craft serving as a hospital ship just off Omaha Beach," Pogue said. "Later, ashore, we talked to men when they were pulled 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 was 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, SHAEF. Pogue completed the assignment in six months and was given a new task—writing 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 American, 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 his home at Colombey-les-Deux-Eglises. De Gaulle had refused to be interviewed by newsmen. At Ambassador Jefferson Caffery's suggestion, Pogue met several times with De Gaulle's aide at the American Embassy in Paris, proposing questions and exchanging lists of possible topics of conversation with the general. Finally, De Gaulle, convinced that the interview was intended for a serious history and not for headline purposes, agreed to the meeting. Pogue said that the bravest act of all his interviews was in undertaking the first part of that meeting in French with one of the great masters of that language.

In 1956, General George 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,



Forrest Pogue

Pogue was selected to write of Marshall's experiences as soldier and statesman. Over a 10-month 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's 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 Generalissimo Chiang Kai-shek. Later, he talked with historians and interviewed European political leaders about the Marshall Plan.

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. Pogue receives a vast amount of 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 Advisory Board. Also working at the Institute are several fellows, some holding Smithsonian fellowships and others from outside Institutions.

Gilmore, Able, Wilson: Historic Mini-Zoo at Air and Space Museum



"Roscoe and Gilmore" sharing a room in 1933

By Louise Hull

Tucked away among the rockets, planes and satellites of the National Air and Space Museum is a mini-zoo of three preserved animals who made history in air or space.

Able, a monkey, made a suborbital space flight in 1959, foreshadowing human flight. She was accompanied on her flight by another female monkey, Baker. Together, they flew 1,700 miles through space, reaching a top speed of 10,000 m.p.h. and an altitude of 360 miles.

Able is now on view in NASM's Apollo to the Moon gallery. Baker, still alive, is

domiciled at the Alabama Space and Rocket Center.

The carrier pigeon President Wilson also served heroically. During World War I, he flew through fog and shrapnel to deliver a message from the front to Cuisy, France. President Wilson is now safely perched in NASM's Hall of Air Transportation as part of an exhibit on air mail service.

Gilmore the lion was the constant companion of a flamboyant air race pilot, Colonel Roscoe Turner. In 1929, Turner suggested to the Gilmore Oil Company that a plane equipped with a lion would be a terrific flying billboard for the company, whose logo sported the king of beasts. When the company bought the idea and the plane, Turner found a zoo ready to sell Gilmore for just a dollar.

Gilmore made his first flight in April 1930 and eventually was provided with his own flying outfit and parachute. Pilot and lion sometimes made long trips together, sharing rooms and registering as "Roscoe and Gilmore." The unlikely pair brought so much business to one New York hotel that Turner's two-week stay was written off by the management.

By 1932 and after 25,000 miles of flying, Gilmore, weighing in at 500 pounds, had to be grounded. He lived out his days in Thousand Oaks, Calif. Today the stuffed lion stands guard over Roscoe Turner's 1937-39 Special Racer in NASM's Exhibition Flight gallery.

Day Care Center

A comprehensive child care center opened last month inside the north entrance of the Housing and Urban Development (HUD) Building at 7th and D Streets, SW., Room B-272. The center provides education, health, nutrition and social services for children between 2½ and 5 years old. The center also is considering accepting children up to 8 years old during the summer months. Hours at the center are from 8:15 a.m. to 5:45 p.m. Fees, which are based on the parents' annual income, range from \$35-\$45.50 per week. For more information, telephone Director Doris Houze at 554-2331.



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

Richard Hofmeister

Study Looks at Kids Outdoors

By Suzanne Pogell

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 work/learn students, Elizabeth Lyons and Robin Winogrand, worked with 500 Anne Arundel County schoolchildren who were learning about trees in an ecosystem during field trips this spring.

Recognizing the importance of environment in the learning process, the CBCES research team introduced groups of area fifth and sixth graders to familiar and unfamiliar settings. They wanted to study the effects on the children of the setting's novelty as well as its relevance to the material to be learned. Falk's earlier investigations showed that the novelty of the setting is an important factor in student behavior and learning.

The children, of roughly equivalent socio-economic status, but from urban, suburban, and rural environments, were bused to three different settings in and around Rock Creek Park in Washington. One setting was a forest, another a suburban park, and the third a small park in a busy section of Connecticut Avenue. The investigators divided the groups so they could observe the effects of "setting complexity" and "setting familiarity."

The investigation is the second of three parts in a one-year study built on past and current research at CBCES. In the first part of the study, the researchers are trying to identify leaders' attitudes toward field trip experiences for children. Falk and Balling asked the professionals to find out where and why particular field trip sites are selected; the value of the field trip experience; how students should be prepared for a successful field trip and 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 deter-

mine how it affects and interacts with learning and retention. Field trip variables have prevented adequate assessment of the learning that takes place. To overcome this obstacle, the research team will attempt to isolate the educational purpose 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 Ulysses Lyon**, 35 years; **Everett Jackson, Eugene O'Connor and Dorothy Young**, 30 years; **Harry Hunter**, 25 years; **Elvira Clain-Stefanelli, Francis Gadson, Melvin Jackson, William Porter, Sr., Carl Scheele, Leonard Shelton and Richard Virgo**, 20 years.

MNH—**Fenner Chace, Raymond Foberg and Eugene Knez**, 35 years; **Roy Clarke, Maureen Downey, Clifford Evans and Eleanor Haley**, 30 years; **Carl Alexander, Claretta Jackson, William Taylor and John Townsend**, 25 years; **Edward Carey, Lorenzo Ford, Mason Hale, George Lewis, 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 tucked two wins under their new silk 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 first game was an easy victory—by forfeit—when their opponents, the *Post*, couldn't field a team. The second win was a 6-5 squeaker over the Pilots.

The 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 Gordon of the magazine are their 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 Rightenbury said, "We had our defenses' lapses due to tight muscles, but it was fun to watch and a close game all the way. For the next games we tightened up our defenses producing the win."

Gary Sturn of MHT's musical instruments division hit two home runs and a triple, batting in five runs in the win against BOR. Joe Bradley of computer services went the distance from the mound, allowing only seven hits.

Jim Mathers of accounting had the season's first grand slam against the Corps of Engineers, adding to their 25-1 victory. The SI team is now in third place with a 3-1 record in the Department of the Interior league.

Coed 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 next to NASM. For more information contact Richard Hirsh, ext. 6234.

Bowling

The Division of Fishes edged out their two closest team opponents to finish the spring season in first place with 95 wins. HMSG improved their standings considerably to finish in second place with 94 wins while the Libraries team, which had been in a see-saw battle with Fishes, dropped to third place.

Also honored at a season-end awards ceremony for their consistent performance were Inez Buchanan of Libraries, who topped the women with a 160 high average, and George Hannie of HMSG, who out-bowled the men with a 169 high average.

Lunchtime Dilemma: To Eat or Not To Eat

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 countless joggers.

Bobby Lederer and Nuzhat 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.

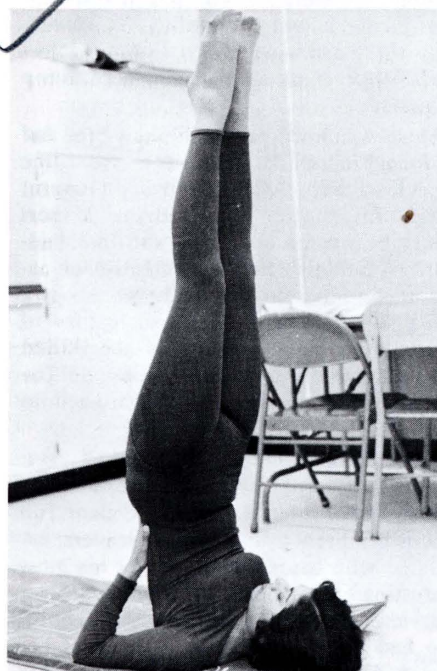
Within each limited session, the tape tells Lederer and Khan that they have stretched, strengthened, and relaxed every muscle in their bodies as well as systematically massaged vital internal organs. Because there is no instructor as such, Khan said for her there is less distraction.

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



Nuzhat Sultan Khan doing a shoulder stand

said. "So I go in there to do sit ups on the slant board. The equipment is great."

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.

By Kathryn Lindeman

Want to feel like the star of a Keystone Kops flick? Try exercising at the National Air and Space Museum's physical fitness facility during lunchtime. With the film running at top speed, you can just about make it if you don't object to the omission of food from your lunchtime schedule.

After briskly trotting to Air and Space and checking in with the guards, you slip into the dressing room, and like quick-change artist Clark Kent, emerge in your Superman (or Superwoman) togs.

Bursting into the exercise room like a speeding bullet, you hope that the 152 men and 144 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 to see you, with knees hanging out, sweating over a hot treadmill. As you approach the leg-press, a hunger pang gnaws—you ignore it. After all, you just had breakfast—five hours ago.

You still have time for a few situps and a try at a stationary bicycle when your mental alarm bleeps warning that exercise time is getting short. Run through a few more exercises, ignore the frantic panting and your stomach's growing anger.

That's it! No more! Rush for the shower! No shower available. Wait. The schedule is getting tight, but you really can't go back to work in this condition, can you? Or maybe the air is just stale in here? Ah, the shower is free—no need to forego it now. Out of your gym getup, into the shower, out of the shower, into your work clothes, and run for the door. Do you have time for a hot dog from the vendor on the way back? Your stomach says "whoopie!" You say "no."

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

Susan Foster

Newsmakers

By Johnnie Douthis

Pamela Ann Cerny, a catalog researcher in NPG's Catalog of American Portraits, was selected as the U.S. Naval Academy's 1978 Color Girl.

Vernon Lee Kin, shipping clerk at MNH, and **Paul Greenhall**, MNH museum technician, are regular participants in the "Artist in Action Festival" sponsored by the Park Service. Lee Kin and Greenhall will conduct a workshop on kite construction and flying from 1 to 6 p.m. every other Sunday through July on the Mall near the National Gallery.

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

Felix Lowe, deputy director of the Smithsonian Institution Press, recently gave a lecture on subsidiary rights as part of George Washington University's Publications Specialist Program.

Wilton Dillon, director of Smithsonian Symposia and Seminars, delivered the commencement address at the University of North Dakota.

MHT staffers **Kathy Dirks** and **Shelley Foote**, museum technicians, and **Karyn Harris**, museum specialist, conducted a Midwest Symposium on the Preservation of Historic Textiles and Costumes at Indiana University.

Audrey Davis, curator of medical sciences at MHT, recently attended the annual meeting of the American Association for the History of Medicine held in Kansas City, Mo., as an elected member of the council.

Janet W. Solinger, director of the Resident Associate Program, was recently elected to the board of the National University Extension Association as representative of the Council on Management and Operational Services.

Ray Kondratas, assistant curator in the medical sciences division at MHT, presented a paper and slide show at the American Institute for the History of Pharmacy in Montreal. His research was done in connection with a film documentary about the Boericke and Tafel Pharmacy in Philadelphia, now being prepared by the Smithsonian Film Unit in cooperation with the Office of Telecommunications and the medical sciences division. The film will be one of a series documenting the people associated with MHT collections.

Walter Flint, curator in NASM's Department of Astronautics, was the keynote speaker at a recent New York City symposium on America's First Twenty Years in Space.

Robert Vessot and **Martin Levine**, physicists at CFA, won fourth place in a gravitational essay contest sponsored by the Gravity Research Foundation in Gloucester, Mass. They were awarded \$150 for their essay, "Test of the Equivalence Principle Using a Space Borne Clock," which



Pamela Ann Cerny

will be published in the journal *General Relativity and Gravitation*.

NASM Acting Director **Melvin Zisfein** was the featured speaker at the meeting of the American Institute of Aeronautics and Astronautics Southern New Jersey Section in June.

Professor Charles Harvard Gibbs-Smith, the first occupant of NASM's Lindbergh Chair of Aerospace History, and **Melvin Zisfein** participated in the spring 1978 Langley Colloquium Series, which serves the scientific and engineering community of the Virginia Peninsula. The program featured a talk by Gibbs-Smith on "The Wright Brothers' Flyer."

Giuseppe Colombo, a celestial mechanic who divides his time between the University of Padua, Italy, and CFA, was recently appointed to the mathematical section of the Pontifical Academy of Sciences by Pope Paul VI. He is one of only 66 scientists in the world to hold appointments at the Academy.

Jack Monday, program assistant in the Office of Horticulture, has received awards of appreciation from the Melwood Horticultural Training Center for the handicapped in Prince George's County and the D.C. School Board. The awards were presented in connection with the horticulture office's programs to employ people from Melwood and students from the career-based education program of the D.C. schools.

MHT's Association of Curators Council has elected officers for 1978. **Carl Scheele** was elected chairman; **Edith Mayo**, vice chairman; **John Hoffman**, secretary; **Jon Eklund** and **Philip Lundeborg**, members.

Daniel Stanley, MNH geological oceanographer, organized and chaired the Geological Society of America Penrose Conference in Valberg, France, June 24-30. This was the first time the conference has been held outside the United States, and it brought together international scientists to discuss problems and new concepts in "Submarine Slope, Fan and Trench Sedimentation."

Frederick Durant III, assistant director of NASM's Department of Astronautics, has been nominated an honorary member of the Swiss Museum of Transport in recognition of the value of his professional expertise, advice and suggestions to the Museum during the past 10 years. Durant accepted the membership on June 17 in Lucerne, Switzerland.

Magda Schremp, docent program coordinator at MNH, and 30 docents from that Museum spent one week in London touring museums and fossil hunting. Docents, or auxiliaries as they are called in London, from the British Museum of Natural History accompanied MNH docents on the fossil hunt at Wrotham, Kent, where everyone found ancient objects from the Cretaceous period. Schremp organized the auxiliary program at the British Museum of Natural History about six years ago.

Mall Site Gains Sky Sculpture

Many Smithsonian visitors got their first look at laser art last month when "Centerbeam" began its summer-long presentation on the Mall between 3rd and 4th Streets.

The new outdoor work of art integrates laser projections, holograms, steam, light, music and floating sky sculptures in daytime and evening displays and special performances.

The performing light sculpture and accompanying events are the works of 21 artists from the Center for Advanced Visual Studies at the Massachusetts Institute of Technology.

Highlights of the performance schedule, which will continue through Labor Day, will be two operas—the fairy-tale "The Bremen Town Musicians" and the Greek legend "Icarus," which use flying inflatable costumes and characters. Nightly laser, sound and steam performances will show off a 100-foot helium-lifted black silk rose and a 200-foot red flower.

"Centerbeam" is sponsored by MIT in cooperation with the Smithsonian, the National Park Service and the National Endowment for the Arts.

RAP Offers Poster

The Resident Associate Program has commissioned artist Otto Piene to create a signed and numbered lithograph celebrating the summer-long "Centerbeam" laser performances.

Smithsonian employees may purchase these lithographs at the reduced member price of \$140, a discount from the non-member price of \$200. A smaller version is also available to employees at \$5 for the unsigned version and \$10 for the signed one.

Painter, light sculptor and environmental artist, Piene is director of MIT's Center for Advanced Visual Studies as well as being the prime mover behind the installation of "Centerbeam."

Two Exhibits Dramatize Embroidery's International History

By Susan Bliss

The Cooper-Hewitt Museum is showing off part of its embroidery collection this summer, in tandem with a group of fabrics from the Musée des Arts Decoratifs in Paris. The two exhibitions, together titled "Embroidery through the Ages," give the visitor a well-balanced historical view of Western European embroidery as a functional art form.

You can't help comparing the simple delicacy of a 17th-century white-on-white baby's christening robe and cap with the dramatic elegance of a red beaded Dior gown; you may even ponder the functional differences between the elaborately embroidered men's waistcoats, with which Cooper-Hewitt is particularly well-endowed, and the heavily embellished liturgical garments on display in the French collection.

The Smithsonian's New York Museum seized on the rare opportunity to borrow more than 200 items from the Paris Museum's recent successful exhibition,

"Embroidery, Past and Present," and used it as an occasion to display some of the home collection.

"We saw this as a chance to show some of the embroideries we hold in areas where the other exhibition has gaps," said Milton Sondag, curator of textiles at Cooper-Hewitt. Together, the offerings present a large variety of work ranging from the 14th to the 20th centuries and include clothing, costumes, street wear, religious vestments, upholstery fabrics and embroidery for personal and household use.

"The Cooper-Hewitt portion of the exhibition is very interesting," Sondag said, "because we will be showing large numbers of items from our Greenleaf and Hague collections together for the first time."

Richard Greenleaf and Marian Hague, whose donations make up an important part of the Museum's textile holdings, each approached collecting from a different point of view, he explained. "Greenleaf, who lived and collected in France, gathered a

large and important group of European lace, woven fabrics and embroidery of very high quality.

"Marian Hague, on the other hand, was more interested in the process of embroidery. She was a connoisseur and an advisor to the Museum's textile department until the 1950's. Her collection, which includes pattern books spanning the 16th-20th centuries, concentrates on smaller samples showing unusual techniques and stitch patterns.

"We've also presented some embroidery analysis," Sondag said, "very much in Hague's teaching tradition." Diagrams of stitches are superimposed over an enlarged photograph of an embroidery in one gallery, so students can see how the stitches were made. In another gallery, there are late 18th-century and early 19th-century watercolor designs for elaborate embroidery patterns from the Museum's drawings and prints department.

The careful visitor, Sondag pointed out, will notice two types of work throughout the show. There are examples of non-professional work, usually done in the home by women and girls, such as the excellent selection of American and European samplers from the Cooper-Hewitt collection. Then there is the more formal type of embellishment such as the men's suits and waistcoats created by professionals either in workshops or on a piecework basis.

The Cooper-Hewitt sampler collection traces that art form from its 16th-century beginnings when samplers were the means by which adult women recorded stitch patterns for future use. Seventeenth- and 18th-century samplers were used as school-girls' exercises—studies of stitches, letters, and moral concepts, according to Sondag. And samplers remained popular through the 19th century.

"The items in the Cooper-Hewitt exhibition that would best express the high quality and fine condition of our embroidery collection were chosen," Sondag said. "Although this is only a small portion of our holdings, it still expresses the breadth of what we have to offer."

Others who worked with Sondag on the exhibition were textile department Assistant Gillian Moss, Conservator Lucy Compton and Volunteer Jane Merritt.

"Embroidery Through the Ages" will continue through September 2.

Auction Brings Funds to C-H

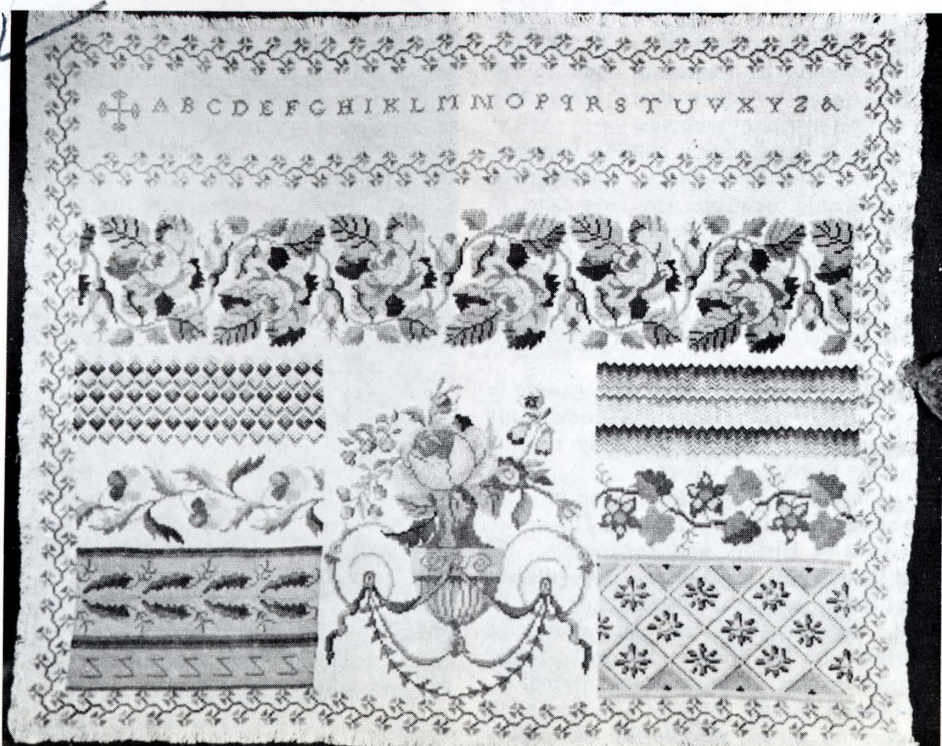
Friends of the Cooper-Hewitt Museum bid a total of \$110,000 for 305 antiques and art objects at the Museum's annual benefit auction in May.

This was the second highest amount earned in the five-year history of the event, topped only by the inaugural, which brought in \$120,000. Proceeds will be used to support Cooper-Hewitt's exhibitions programs and adult and young people's activities.

All the objects sold had been donated by friends of the Museum, including individuals, galleries and interior design studios. An acquisitions committee, cochaired by Mary Jane Pool, editor-in-chief of *House and Garden* magazine, and Ellen Lehman Long, worked year round to solicit items for the auction. Twenty lots have already been donated for next year.

The most expensive piece sold this year was a landscape by the Dutch painter Jan Griffier which went for \$9,000. Other pieces auctioned included a Austrian traveling tea and coffee set dated 1800 which went for \$2,100 and a George II silver coffee pot dated 1754 which brought \$1,500.

Cooper-Hewitt's Auction Coordinator Mary Kerr was assisted by Linda Currie and Denise Bouché.



This 19th-century Italian sampler is on view from the Cooper-Hewitt collection.

Q & A

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 in Washington. After six years as a guard at the National Portrait Gallery, Page moved to the K-9 force in 1975. His partner, King, the largest dog on the SI force, was donated to the Smithsonian's Office of Protection Services by the Metropolitan Police Department. Page was interviewed by Torch staff writer Kathryn 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. Man and dog usually have at least a month together before training starts, 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 retraining in the field and practice seek-fetch, attack on command, obedience, box seek and tracking. We may have to use these in lots of ways—when trailing a fleeing suspect, we would use seek-fetch to 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 backyard for the dog's exercise. We also take walks daily, and he is groomed daily. Smithsonian supply issues 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 knows when I'm joking or playing and 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 as 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



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 everybody; then he thinks we are playing. We want him to know he's out there to do a job.

Q. Have you made arrests or pursued law-breakers as a K-9 team?

A. One of the main reasons for having K-9 teams is to deter people from breaking the law. Crime has come down a lot around the Mall; there aren't as many incidents. Only once has an officer had to turn his dog loose on a man—the dog just knocked the suspect down. But there have been a number of arrests.

Q. Any comments, King?

A. (He yawned and took a nap.)

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 Horticulture 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 foxglove, canterbury bells, delphiniums, sweet william, coreopsis, yellow and pink yarrows, false indigo and perennial black-eyed su-

sans helped make the once-barren strip of land into one of our most successful gardens.

In the Victorian Garden, the new perennial border features herbaceous plants, a few annuals (temporary for 1978) and spring bulbs. All plants have been selected for their long flowering periods and their similarity to species that were popular in the late 19th century.

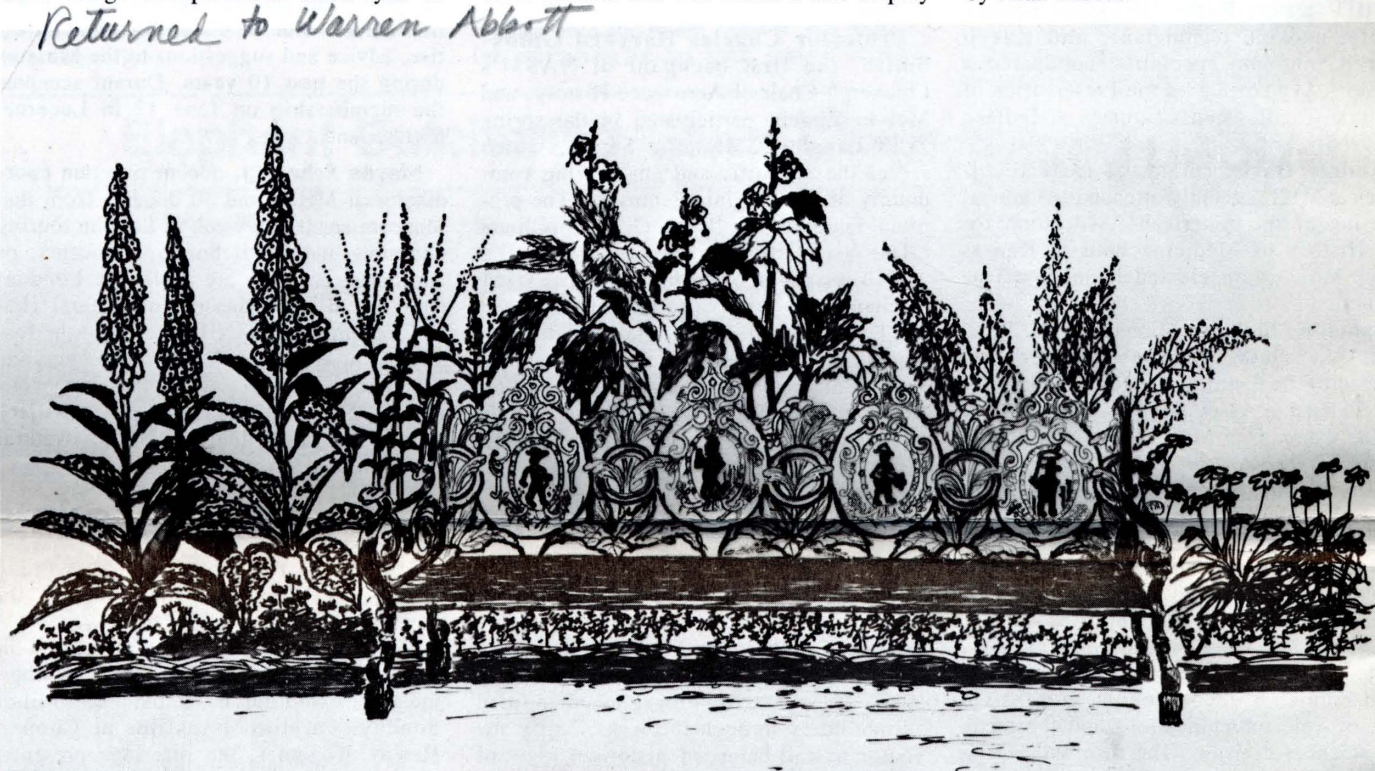
Besides the perennials we tried along the underpass, the Victorian Garden contains a larger group of columbines, money plants, forget-me-nots and garden pinks, all of which bloomed this spring. Summer flowers include tickseed, goat's beards, michaelmas daisies, day lilies, summer phlox, stonecrops, plantain lilies and other varieties. One of the highlights of the new garden is the giant rose mallow, *Hibiscus Moscheutos*, which bears enormous red, white or pink flowers, six to 12 inches across, from midsummer to frost. All of the species, cultivars and varieties are labeled, and lists are available from the Office of Horticulture (ext. 5007).

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 delight each year as they renew their foliage and provide abundant flowering. Remember, however, that most varieties must be divided every two to five years to rejuvenate their growth and flowering.

Most perennials are propagated asexually 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.



Visiting Students Delve Into Archival Theory

By Kathryn Lindeman

Michael Olson, a junior at Gallaudet College in Washington and deaf since birth, has worked part-time at the college library archives for three years and is now spending eight weeks in the Smithsonian Archives to learn more about archival theory and administration.

Communicating through sign language, Olson explained that as a history major, he hopes to pursue a career in archives after graduation in December 1979. Since most of his experience at the Gallaudet library has been in routine archival work, and Gallaudet does not offer a course in archives administration, he wanted to come to the Smithsonian to learn more about the theoretical aspect of archives.

Gerald Rosenzweig, a hearing impaired archives technician with the Smithsonian, is a Gallaudet graduate who first came to the Archives in 1973 under this program. In Rosenzweig's case, he was not familiar with archival work prior to his study at the Smithsonian, and his stint here was a determining factor in seeking his present job in 1974.

Along with other projects, Rosenzweig is preparing for microfilming a tremendous number of pre-1958 accessioning records from the Registrar's Office.

Olson has been working on the medical science division's records from the Museum of History and Technology. He said the records, in 13 boxes, show the administrative history of the division. As he looks through them, he can familiarize himself with the division and make folder content listings, reconstruct the original arrangement of the contents and group all folders by series, refolding the papers when necessary.

Assistant Archivist Richard Szary, who supervises the visiting students, said, "Each student has a project he works on here. He spends four days of the week at the Archives and the fifth at Gallaudet reading and in discussion with his advisor. The candidates, selected by the Gallaudet history department, first read books on SI and old annual reports so they have a background on the Institution and what we do."

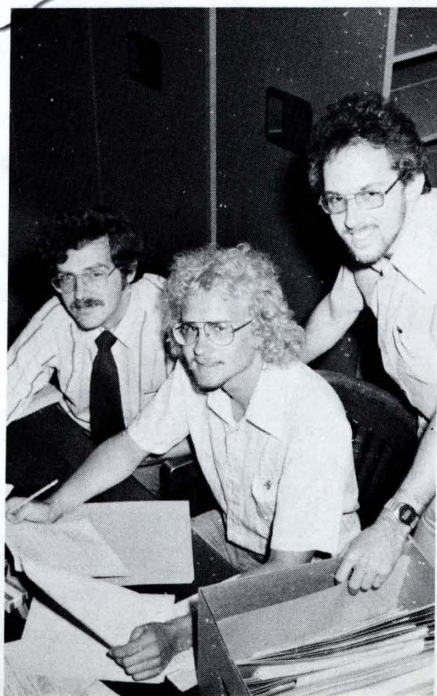
According to SI Archivist Richard Lytle, "The visiting student arrangement happened because my wife teaches at Gallaudet

College. That's where I got the idea."

Since 1972, when the program was first begun, one or two deaf students each summer have spent eight weeks at the Archives. "It is not intended as a work program," said Lytle. "Projects are selected more to give the students a span of experience in archives and archival theory. We hope through reading and discussing theory, they will discover if they want to become archivists."

Students are paid \$100 per week and usually write a paper at the end of the period to describe the collection they worked with.

"The quality of the work we've gotten from the Gallaudet students," said Szary, "has been better than or equal to that from other archives technicians with similar experience. They are enthusiastic, and we have been very happy with them and the results they produce."



(Left to right) Richard Szary, Michael Olson and Gerald Rosenzweig

Medical Milestones to MHT

MHT's Division of Medical Sciences received two major donations this spring. One, from the American College of Radiology, includes several hundred pieces of X-ray equipment, such as early X-ray devices and historic equipment used by prominent radiologists. Dr. Denton A. Cooley of the Texas Heart Institute in Houston gave the Museum the first totally artificial heart to be implanted into a human being. Cooley performed the implant operation in 1969, demonstrating that a mechanical substitute for the human heart could sustain life until a suitable transplant could be found.