MUSEUM SERVICE

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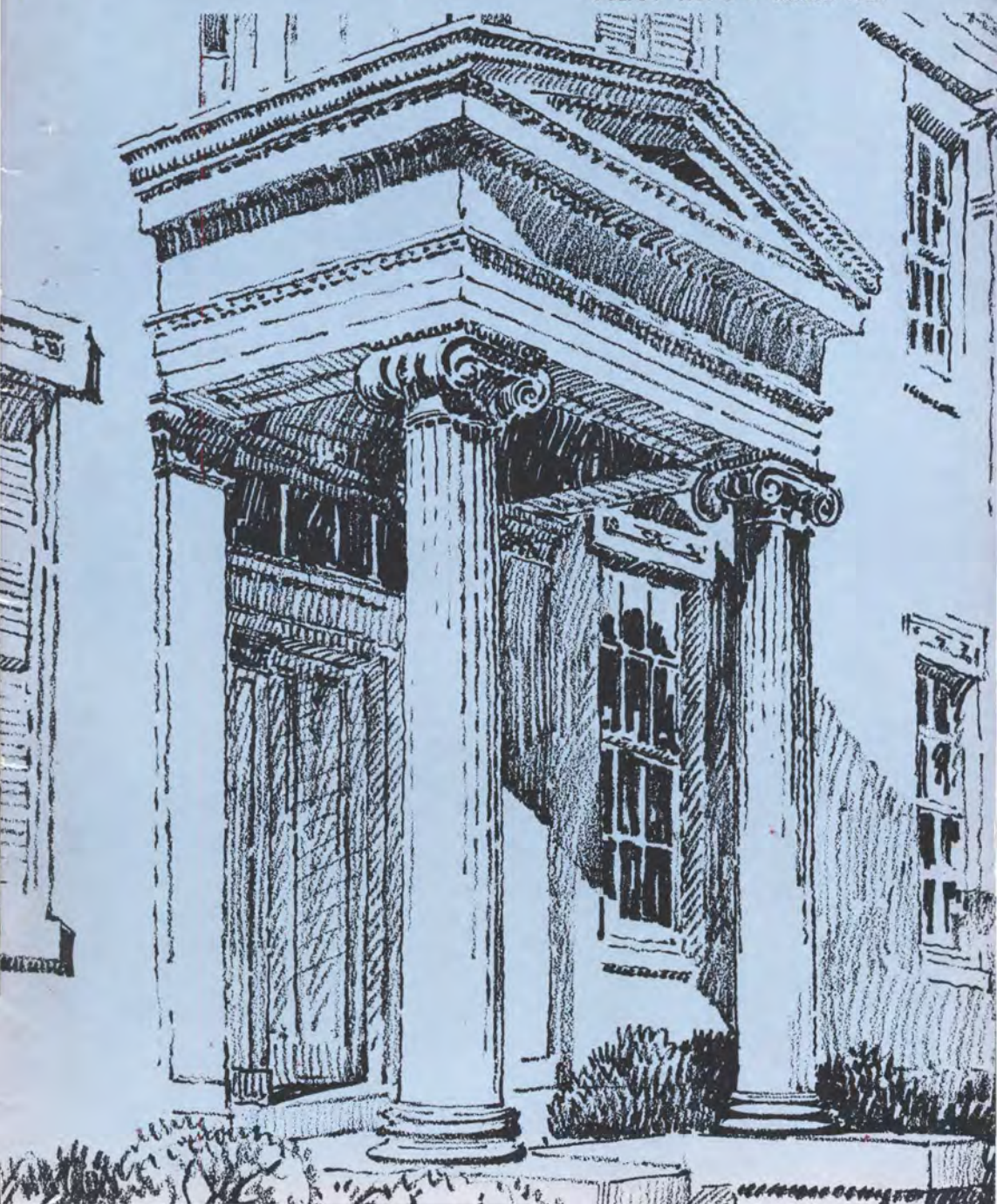

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Volume 34 **March 1961** **Number 3**

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Cover Picture —

Many times pictorial history is recorded with the pen and brush of the artist for posterity. An example of this is the picture of the side entrance of the Jonathan Child mansion on Washington Street. It was built for Rochester's first mayor in 1837-38 by Hugh Hastings, and is one of two mansions in the once fashionable Third Ward to escape the shovel of progress. Its preservation is attributed to the Society for the Preservation of Landmarks in Western New York, which maintains the Campbell-Whittlesey house on Troup Street, a choice example of Greek Temple architecture.

This is one of many drawings in the exhibit "Architectural Heritage of the Genesee Country" by Carl F. Schmidt, artist, author and architect and Fellow of Rochester Museum, which will be on display from March 19 through April 30.

RESEARCH IN MUSEUMS

A museum is generally judged by its exhibits, its publications, its offerings to the community by means of lecture programs, and information provided through correspondence and consultation with its staff members. It is not so generally realized that these are the culmination of many hours, weeks or even months of study and thought. This study and thought is a part of the research program of the museum. By research we mean studious inquiry, or a thorough investigation involving the gathering of facts with which to test, or revise, a hypothesis. Thus these community services register the character and quality of the research undertaken by members of a museum's staff.

Since a museum is a place where material of permanent interest is preserved and exhibited, its collections constitute its basis for existence. The content of these collections will vary with the areas and fields of interest selected by the administration for consideration. But the value of these collections for purposes of exhibit and study by specialists will depend upon the research conducted by the curators. If the material is to be meaningful, it must be identified and classified in accordance with accepted systems of the fields of interest.

Exhibits, as visual teaching aids, are designed to be attractive, but must also be informative. The message they present is based upon a theme consistent with the knowledge of the field to which it pertains be it geological, historical, paleontological or anthropological. In a dynamic institution this theme must be up-to-date relating current concepts and interpretations. Therefore, they, too, reflect the research activity of the staff.

Publications record the accomplishments in the fields of interest to the museum. When written by members of the staff, they obviously reflect their research. Here, as in the other cases, the standards and nature of the research are those recognized by the profession to which the activity pertains.

The rapid increase in human knowledge is best known in the physical sciences. But significant changes in approaches and content of other fields of endeavor are being made. If a museum aspires to be an educational institution, research must be an integral part of its program. It must teach the facts and knowledge in terms of the present. Although dealing with old materials, these are but indices of natural laws and man's cultural achievements. It is the understanding of these to which a dynamic educational institution is dedicated.

—ALFRED K. GUTHE, *Curator of Anthropology*

BIRDING

Bird hunting has become a sport for all seasons—and for everyone in the family. No longer does father oil and polish his shotgun and fill his shell loops while wide-eyed sonny looks on and begs to go on the hunting trip. Now everyone from little sister in her snow suit to mother in her toreador pants and fur coat go birding with father, regardless of the weather or the season. Field glasses are the most usual weapons. Mother may be the record keeper and be armed with a pencil with which she inscribes in the family "Peterson" the latest additions to each person's life list. She very likely consults the book illustrations and species descriptions too, and points out the identifying marks to the children. Fair weather, daytime bird watching trips are family affairs quite often, although people of all walks of life and all ages may be lone hunters simply because they are the only ones in their families that find this sport fascinating. Physicians and other professional men enjoy birding because the most favorable hours are those right after dawn—so a man can enjoy a quietly stimulating hike before his office hours start.

The northward migrations of birds are beginning now. Bird watchers will be out in woods, fields and lakesides at dawn on even the bleakest of spring mornings to identify each uncommon migrant as it pauses to get its breakfast in preparation for the next big flight. Our more sophisticated resident birds, such as Chickadees, have become people watchers because of the parade of exotically dressed birders that troop through their home range.

The most avid birders, having completed a winter bird census will take a summer census, exchanging summer mosquitoes for winter blizzards. Unseen by more torpid mortals, some of the more fanatic bird census takers will start their survey long before dawn, stalking owls in forests and swamps.

Undoubtedly bird watchers now outnumber bird shooters. There is a continual stream of books being published on bird identification and on the best places to see each species of bird. There are also summer and winter resorts for birders, and even areas where boardwalks carry birders through previously trackless swamps.

Mr. Allan S. Klonick is giving a bird course for those who want to enjoy the stimulating activity of bird watching. Field trips will be given later—in wooded parks of the Rochester area.

The deadline for registration for the indoor Bird Spotters Course for Beginners is March 7. Please contact Miss Wilma J. Shili, telephone BRowning 1-4320 about registration, fees and dates.

A field course will start at the beginning of April and last for seven weeks. The field trips are before breakfast on Wednesday and Saturday mornings so that people can attend and get to work on time afterwards. However, the Saturday trip is extended for the benefit of those people who have more time.

Birds and slides from the Museum's collections enable the student to see most native species in detail.

—Edward T. Boardman,
Assistant Director and Curator of Natural Science

The Islands of San Blas

By **Walter Clark**

CLOSE OFF THE Atlantic Coast of Panama, below the Canal, lies a string of coral islands, some four hundred in number, stretching about one hundred and fifty miles to near the Colombian border. They range in size from a hundred square yards to perhaps a quarter of a mile across. Approximately fifty are occupied by about 15,000 people of a pure and very old race, the Cuna Indians.

The San Blas Indians survived the 16th century Spanish pursuit of gold and were one of the few tribes never conquered. They developed a hatred for the pale people and their ways and isolated themselves from the outside world for over four hundred years. Even now, there are no roads on the mainland of Panama which bring travelers to the coast opposite the islands. They are accessible only by air and boat.

In their desire to hold their blood uncontaminated, the Indians permitted no strangers to stay on the Islands after sundown. This clearly presented a challenge, for I had long wanted to get to know the people and their ways. I wanted to live with them at least for several days—popping in and out would not be satisfactory.

A good chance came when Paul Hermle, an associate of mine in Panama and now living in Rochester, got in touch with Alcibiades Iglesias, a San Blas Indian, who had been to a missionary school in the States, spoke English and ran a school on the Island of Ailigandi, down the chain, uncontaminated by the visitors who had begun to infiltrate the topmost Islands of the chain—Narganá and Corazón de Jesús. Iglesias invited us to stay with him. So, from Paitilla airport at Panama City we rented a small plane for fifty dollars, flew across the jungle to the Atlantic side of the Isthmus, and landed on a beach opposite Ailigandi. We could see the Island, about half a mile out at sea, low and beautiful, its few palm trees and thatched huts appearing to sprout out of the water. But, how to get there?

We saw a lone San Blas woman approaching in her dugout canoe and we began to summon up our best Cuna, but with trepidation, for the canoe looked like the wobbliest thing in creation, when two G.I.'s chugged up in a motor boat and took us over. They had been stranded there while their mother survey boat was being repaired. We hoped the lady was not disappointed.

As we got to the beach, it was crowded with what appeared to be the entire population of 1,200 people. It seems they thought we were public health men who had come over to inoculate them. There had been an outbreak of yellow fever on the mainland. Iglesias rescued us, however, and we had the freedom of the Island.

The San Blas natives are not handsome. Generally they are short, with big heads and short necks, big chests and broad backs. They have dark reddish-brown skin, but dispersed among them, to the extent of about one percent, are albinos—white of skin, hair yellowish-white, weak distorted bodies and sore eyes.

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Cuna Indian women express individual taste in dress. No two molas (blouses) or sarongs are alike in design.

The clothing and adornment of the women is strikingly colorful. They wear a blouse called a "mola," which consists of a number of layers of colored cloth appliqued onto a background. The cloth, sewing needles and other objects on the Island are obtained by bartering coconuts—their only form of exchange—with the coconut boats which come through each week. Nobody instructs the women in the design of the mola. It is worked out as she goes along. (I need not go into detail since there was a description of *Molas from San Blas* by Alice Cox in the last issue of "Museum Service.")

In addition to the mola, the women wear two sarongs of printed cloth—a short under one for working and a longer one over this for relaxation. On her head is a bright bandanna of Bombay print, and her arms and legs are adorned with wide bands of bright beads, wound continuously. All wear multiple strand necklaces of beads, shells, teeth, metal pieces, including coins and gold. Large earrings hang from their ears. The little girls dress like the women, although sometimes only the mola is worn, and the small boys wear nothing. Nose-rings are conspicuous among the women and they wear long hair until puberty, when it is cut. Rouge on the cheeks is made from vegetable juices and many have a dark line down the nose to add prominence to it. The men wear pants and a short shirt which they usually make themselves, and, occasionally, a cloth hat.

The house of the San Blas Islander is a hut with a framework of bamboo poles and thatched with palm leaves. It is large, for in it lives the entire family group—perhaps as many as forty people—and it is divided into two parts; the living and sleeping quarters, respectively. Sleeping is in hammocks made by the Indians. The fire for cooking is made with a group of logs, arranged like the spokes of a wheel, that are pushed in towards the center at times to keep the fire going. A hut on fire constitutes a great menace, for it could wipe out the entire village; carelessness is severely punished, usually by death. The food is fairly uniform and is mainly plantains, corn and fish. Tarpon is the favorite fish. I have never eaten anything more enjoyable than

tarpon steak, broiled on sticks over a wood fire, after being rubbed with an extract made by macerating the meat of a coconut.

Early in the morning the men go off fishing in their magnificent sailing cayucas (dugouts), and the women load up their cayucas with empty gourds and paddle them to the mainland and up the rivers to get fresh water. The ocean is the laundry, the bathroom, the toilet, and, best of all, the swimming pool. The young boys spend their entire time in it. When they return from fishing, the men spend the day on their "farms" on the mainland where they grow plantains, corn and coconuts.

Typical Cuna Indian Woman

The doctors are the medicine men, who specialize; one in snake bites, one in childbirth, another in fevers and general practice, and weird and wonderful are the concoctions they brew. Burials are all on the mainland, the deceased being accompanied by some of his possessions and occasionally a light, burning for a few days. A small thatched hut is built over him to protect him from the rain and sun. As with many primitive races, the San Blas Indians believe that trees, rocks and other natural objects have spirits, and that there are realms of disembodied spirits, which give them a sense of uneasiness. They feel safer living in crowded villages.

We were treated with warm hospitality by the Indians, and found it difficult to believe that in the early twenties they disposed of many authorities placed in their islands by Panama. We stayed in their huts while they were at their domestic affairs, and even took flash pictures of them in their hammocks at night. We were entertained by the medicine man and the chief who put on his Sunday best for us. On the whole they agreed to being photographed, although their reactions ranged from yelling abuse to giggling. We went fishing with them, and even tried to paddle a cayuca.

I wonder how much longer they will be free from the taint of the outside world. Already tourists are beginning to creep down the Island chain, and women are making molas for sale and charging for being photographed. Worst of all, Panama is building a highway from the Pacific right across to the province of San Blas. When that is completed it will be the end of isolation for an endearing race.

Illustrated Lecture . . . Wednesday, March 8, 8 o'clock

PANAMA ISLANDS — The Jungle to San Blas — by Walter Clark

Architecture in the Genesee Country

By Carl F. Schmidt, *F.R.M.*

THE FIRST SETTLERS did not arrive in the Genesee Country until the last decade of the 18th century. Their first concern was to erect log cabins or plank houses for their families. Then they had to clear the land to plant crops and build barns and sheds to house their cattle and store their crops. It was not until about the 1820's when the settlers were fairly well established that they could think about building fine houses.

Most of the settlers in the Genesee Country came from New England but there were also many who came from Pennsylvania and Maryland. Therefore, the architecture of the Genesee Country was bound to be influenced by the building traditions of these sections.

After the Revolutionary War, Post-Colonial architecture was influenced by Thomas Jefferson's attempt to interest the people in the architecture of Classic Rome. The beautiful work of Samuel McIntire and Charles Bulfinch was much admired and imitated by many builders. In the Hudson River Valley, Philip Hooker's beautiful interpretation of the Dutch Colonial, influenced not only the Post-Colonial but the Greek Revival as well. Also during the first decades of the 19th century there appeared the first examples of the new Greek Revival style. The architecture of the Genesee Country will therefore show all these sectional and individual influences. Possibly that is one of the reasons why it is so interesting.

Most of the beautiful houses in the Genesee Country were erected between 1820 and 1850, which were also the most prosperous years for this area. Wheat was "king," and the Genesee Country was the great wheat producing region. From the 1850 census report we read that Monroe and Livingston counties were the greatest wheat-producing counties in the United States.

The Genesee Valley Canal enabled the farmers to send their wheat to the mills in Rochester and the Erie Canal made it possible for the many flour mills in the Genesee Country to send enormous quantities of flour to eastern markets. Many farmers, millers and merchants in the Genesee Country became wealthy and displayed their wealth by building beautiful homes. But all this ended in the disastrous years of the 1850's, when five rainy years and the scourge of the wheat midge reduced the average yield of about fifty bushels of wheat to ten and even eight bushels, per acre. During these years the farmers from Ohio, Indiana, Illinois and Michigan supplied the Rochester millers and the eastern markets. The farmers in the Genesee Country were never able to recapture this market, and the Genesee Country lost its once proud distinction as the greatest wheat growing region in the United States. Therefore, we find very few examples in this vicinity of large houses built in the Gothic Revival manner or the early Victorian period.

Many of the builders of the houses in the Genesee Country between 1820 and 1850, erected some excellent examples of Post-Colonial architecture, in spite of the popularity of the Greek Revival style which swept over the country from Maine to Louisiana. These builders, no doubt, were older men, who

had served their apprenticeship with master builders when the Post-Colonial was still the fashion. They had their old moulding planes and were accustomed to the Post-Colonial details and proportions and would not change to the new fad.

The Post-Colonial work in the Genesee Country differs from the New England Post-Colonial because of the influences of the Dutch-Colonial architecture of the Hudson River Valley and that of Pennsylvania and Maryland which were brought in by the settlers from these states. The Post-Colonial builders also introduced into their houses new innovations developed by the Greek Revival enthusiasts that were desirable.

Like all our previous architectural styles and fads, the Greek Revival style came from England, but it did not become popular in America until the early 1820's. When it rapidly spread into all the eastern states, it became fashionable to apply on our houses and buildings the columns, pilasters, entablature and pediments in the Classic Greek manner, using the details and mouldings as developed by the architects of ancient Greece.

The architectural features such as stairways, mantelpieces and windows, of which there were no Classic Greek precedents, had to be designed in proportions and details in harmony with the Classic Greek spirit. The American architects and builders did remarkably well in developing the Greek Revival into an American style.

The entrance porch and doorway continued to be the important exterior feature of the design. Although the Classic Greek architectural examples provided but two entrance motifs to serve as models; one from the Tower of the Winds and the other from the Erechtheum, the American builders developed charming entrances and doorways based on the Post-Colonial types but using Greek Revival details and mouldings.

Also in this era of prosperity in the Genesee Country, there developed in this region a type of stone masonry wall known as cobblestone. They were first built of small fieldstones dropped by the glaciers that once covered New York State. The stones at first were of various sizes, shapes and colors, roughly laid in horizontal rows. Gradually, through the years, the masons used smaller and smaller stones, and instead of using fieldstones of various shapes and colors, they carefully selected smooth-water-washed-rounded stones all of the same color. The stones, not more than one and one-half inches high, were carefully laid in straight even rows. When the cobblestone masonry wall was introduced into the Genesee Country about 1830, it was a sound structural wall, because the cobblestones were an integral part of the wall. During the late years of the cobblestone era, the stones were so small, they could not be used as part of the wall but became merely a veneer or facing applied to the structural wall.

Most of the cobblestone houses were finished with Post-Colonial or Greek Revival details, although some were simple to the extreme, without any details or mouldings. Between 1850 and 1860 there were a number of cobblestone houses erected using Victorian details.

One of the most interesting studies of American architecture is the develop-

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Everybody Loves a Puppet

By Gloria C. Gossling, *Head of School Service Division*

PERHAPS THE MOST gratifying phase of the puppeteer's art, aside from the actual creation of the puppets themselves and their stage settings, is the attitude of joyous anticipation on the faces of the audience, particularly when that audience is made up largely of children. The moment when the tiny curtain opens to reveal the diminutive players in position on a small-scale stage is one of breathless excitement and expectation to all viewers.

Puppets and marionettes are miniature representations of humans and animals, sometimes life-like or, just as often, stylized translations of life forms. They depend largely on the imaginations of the viewers to create the illusion of life in these inanimate things. This undoubtedly is why puppets are ideal entertainment and implements of instruction for children—for surely the imagination is at its best in childhood. Children's imaginations are uninhibited and unfettered by personal encounterings, and therefore receptive to ideas and emotional experiences conveyed to them by these doll-like beings.

Because children have the right to become acquainted with the best that the past has handed down, they should make the puppet's acquaintance. Puppets offer unrivaled advantages for the study of good music, art, drama and literature. Biblical stories, fairy tales, operas, historical episodes, political intrigue and mystery all have been the subjects of puppet plays and all have made their unique and unlimited contributions to our children's heritage.

Puppetry has within the last century slipped into semi-obscurity with just a few devoted groups or individuals striving to keep the art alive. Yet at one time, in certain cultures, puppet theatre was regarded as the highest art form. In fact, for many generations, it was the only dramatic art among certain nations, such as the Czechs, without a culture of their own.

It is not difficult to understand the puppet's appeal to children, for every little child playing with her doll is, either consciously or subconsciously, at a theatre, poetically and dramatically imagining life and living situations for her doll.

But what of the appeal of the puppet theatre for adults? For the answer to this, we must explore the historic beginnings of the art.

The origin of puppetry lies in untraceable Oriental dramas, obscured in antiquity. It is believed that the earliest form of puppetry sprang up in rituals of deity worship in the Far East; The Javanese, Balinese and Siamese had their shadow theatres, using two-dimensional, intricately-fashioned, conventionalized figures to cast shadow reliefs on a white screen. These shadow plays relied upon magical celebrations, the natural and super-natural, for their effectiveness, intermingled with grotesque humor and riotous fantasy. The Chinese and Japanese used more conventional puppets for the entertainment of their gods. The oldest puppet play is thought to be of Egyptian origin where the antecedents of Punch and Judy, as articulated idols, took part in the religious rites of the festival of Osiris.

Puppets, as media of religious ceremonies, were known among the early

Drama workshop preparing exhibit on hand puppets.

Miss Beverly Foster Smith instructor

Photo by William G. Frank

Greeks and Romans who employed them to represent their gods. The priests or priestesses of their religious cults manipulated puppets to awe the populace who attributed magical powers to them. The use of puppets continued to flourish into the Medieval Christian era, particularly in Europe, where Biblical dramas, legends and Norse sagas were incorporated into puppet stage offerings. Indeed, the puppet theatre held a venerable position in pre-Elizabethan times during which Biblical drama and legends remained popular.

Early puppets represented caricatures of human frailties or of heroes of the times. Later, burlesques of Italian operas, challenging satires, often of a political nature, and the dramas of Shakespeare held the imaginations of the populace. The latter had many successes which led the famous Ben Johnson to declare that marionettes played Macbeth much more impressively than live actors.

Many well-known personalities from the past were enthralled by the puppets' magic and contributed to the high degree of artistic entertainment which they achieved. In the Greek era, Aristotle and Horace wrote special works for puppet plays. Later, great writers such as George Sand, Goethe, Moliere, LeSage, Anatole France and Maeterlinck created for them.

Special music for the puppet theatre was composed by Gounod, Mozart and Haydn, and many of the great works of these and other composers were adapted for the purpose.

Some illustrious people were so fascinated by puppets that they had private puppet theatres in their homes. Among these were Goethe; Voltaire; George Sand, who wrote the scripts and made the costumes, and her son, Maurice, who carved the faces and bodies and made the furnishings for the stage; and Joseph Haydn.

These puppets which captivated the minds of so many, whether talented or not, sophisticated or naive, were fashioned in several forms. The aforementioned shadow puppets which were made either of laminated layers of translucent, oiled paper or of painted leather, were two-dimensional figures with merely jointed shoulders, wrists and jaws to simulate life. They are said by many experts and true artists to be the purest form of the theatre arts because of the absence of clutter and superfluous detail.

In time, however, the puppets were made in a three-dimensional form representing a human likeness. First came the hand puppets, sometimes called

glove puppets, which consisted of head, arms and upper trunk attached to a glove-like hand covering. By inserting the forefinger into the neck and head, the thumb and third finger into the two arms, and grasping a padded body section firmly in the other two fingers, the puppeteer could create life-like motions in his puppets.

By far the most intricate and highly developed puppet is the marionette, or string puppet. This type was made in the full human image and motivated by a series of strings attached to the many body parts and connected at the other end to a crossbar manipulator. This last form is the epitome of the puppeteer's craft, requiring great skill, coordination and concentration. To be entirely successful, a puppet show using string puppets is best produced by several people, depending on the number of puppets used, plus someone to produce the voices.

The strolling puppet theatre originated in Japan and was later introduced into Europe where nomadic troubadors adopted it as their own. This was truly a one-man show in which hand puppets were operated in a proscenium arch cut into the front of a tent-like, dark fabric-draped framework which covered all but the feet of the puppeteer. A sheer fabric backdrop permitted him to see where he was going, as well as the puppets' actions on the little stage before his eyes.

The Rochester Marionette Club, a dedicated and talented group of hobbyists which flourished two or three decades ago, built a strolling puppet theatre and developed a repertoire of plays. This was used in the mid-1930's as part of a Treasure Chest program for children. Shortly after the Museum was transplanted from Edgerton Park to the present building another marionette show was given at the new Museum.

Today's children know so little of the real excitement and thrill of a live puppet show. To many of them, Kukla and Ollie and Sharri Lewis's Lambchop are old friends from television, but these are only "canned" presentations. It is for this reason that the Treasure Chest will once again fulfill its educational function of reaching into its Pandora's box of historic memorabilia and cultural heritage by bringing to the Museum on the first two Saturdays in March a "live" marionette show. It is hoped that this professional performance will bring to a modern audience the same measure of enjoyment that those of us from an older generation once derived from the traditional Punch and Judy show. This remnant from our cultural past should enrich the lives of all who see it.

TREASURE CHEST . . .

RUMPELSTILTSKIN, The Marionette Theater

March 4 and March 11, at 10:30 a.m.

A Museum is PEOPLE

By Carol Emmanuel

IF YOU REMOVE from your mind that false image of an old building supported by a covering of decaying vines, of dust-laden exhibit cases and of tottering, ancient curators that you could probably fell with one blow of a dinosaur bone—then you will have room to replace this misconception with the true picture of a museum.

Because, a museum is People. Behind that modern, clean-looking building and behind those beautifully arranged and informative exhibits, you will find many People.

As a part of my college training, I worked for six weeks in the school service division of the Museum. Here, through a variety of duties, I became truly aware of the wide range of museum activities. One of my major duties was to take groups of school children on tours of different areas of the Museum. This meant preparation. So, during my first week I wandered through the three floors of the Museum, looking at exhibits, reading labels, taking notes. I felt like a lawyer interviewing a silent client.

The next step was observing the approach and techniques of the professional docents as they conducted tours. Keeping the attention of about thirty busy little minds is no easy task; yet those easily-diverted minds suddenly became very absorbed in hearing all about some Indians when they found out they could see the very same kind of Indians on "Wagon Train." Or, they became eager to hear all about Early Rochester Dentistry when they were told that George Washington had false teeth.

After two weeks of training, I finally reached that day of achievement: The American Indians and thirty-two whole children all to myself. I soon learned that tours were a mixture of successes and humorous failures. There was that frustrated feeling when, after explaining at great length—and with what I thought was interesting detail—the war practices of the Plains Indians, I asked the class if they had any questions or comments. One bright little fellow raised his hand and said with a snicker, "Boy, I can just see Columbus on the warpath." Ah, that feeling of a lesson well taught?

But there were also moments of success, especially when forty eager, interested children and this happy docent became so involved in the subject that we carried on a brisk give and take session, and ran twenty minutes overtime.

And of course there were the times—and they were frequent—when some intelligent child's question found me without an answer. During another Indian lecture a little girl innocently asked, "Are the Dakota Indians among the tribes you're talking about?"

"Yes, they are," I answered, with that feeling of knowledge.

"Oh, that's fine," she replied, whipping out a sheet of paper, "because I have some questions here about the Dakota Indians."

As a result of such unexpected experiences, I soon found that when I did have a need for more information, there were plenty of museum People to

help me find it. The library soon became my regular haven, where one of the world's Miracle Workers—commonly known as a librarian—daily proved that she could locate within seconds—or minutes, if the request was difficult —any book in the library.

Or, if it became the compelling urge of some child's life to discover why some totem poles had uncarved segments, I scurried up to the anthropology division, where capable People, armed with several full bookcases, looked up the answer.

And when my problems centered around Early Rochester, I headed for the People who had both the knowledge and the keys to the pioneer rooms, where I could touch some ten-year old bread and examine a real coffee grinder.

In addition to lecture sessions, school service workers are also concerned with children in informal museum clubs. Of course I had a chance to watch and lend a hand in club activities. This was profitable, enlightening and also fun, especially when I spent an afternoon helping a club leader cut out Hansel and Gretel paper dolls for a paper craft club.

However, just as I was beginning to feel like one of the children, I was brought sharply back to the adult world one day while watching a folk dancing club in action. During one of their dances the teacher inquired if I would like to join in. Flattered, I said yes. Turning to the class, the teacher asked who would like to dance with Miss Emmanuel.

"Oh, I will," quickly responded a pint-sized boy. "I have to dance with my mother at home all the time."

Even in the absence of children, the People in the school service division are always shoulder-deep in activity. Besides conducting school classes, working with loan exhibits to the schools and sorting and cataloguing new materials, they also set up exhibits. Although I have had no experience in this area, I was happy with my small part in the formation of a Japanese exhibit. While others read, sorted, planned and arranged, I ironed kimonos.

So after six wonderful weeks, I am convinced: A museum is certainly People—alive, intelligent, hard-working, fascinating People, who are ready for any and all emergencies.

Speaking of emergencies, you had better open that front door fast. Here come fifty children!

Miss Carol Emmanuel is a junior student at Keuka College, Keuka Park, N. Y., where she is majoring in history. (We hope you find her article as delightful as we did. Ed.)

Architecture in the Genesee Country—

(Continued from page 41)

ment of the entrance doorways and porches. The builders, faced with the problem of relieving the monotony of a rectangular, box-like mass, developed the entrance and made it into a feature that individualized the home. From a few basic compositions the builders achieved a variety of designs with a unity and harmony of scale that is the admiration of every student of architecture.

Carl F. Schmidt, Fellow of Rochester Museum, is both an artist and an architect. His original drawings and carpenter's tools reflecting "Architectural Heritage in the Genesee Country" will be on display from March 19 through April 30. His article on "Mouldings and Moulding Planes" will appear in the next issue of this bulletin.

Rochester Museum Progress for 1960

A Summary of the Director's Annual Report to the Board of Commissioners

THE YEAR 1960 was an unusually challenging one at the Rochester Museum of Arts and Sciences. Staff effort concentrated on research activities, on the long-range exhibit program and on the numerous educational offerings such as classes, courses, junior clubs, lectures and field trips. But what seems especially noteworthy is that accelerated efforts resulted in promising plans and development prospects for the future. In this the leaders of the Rochester Museum Association, our auxiliary citizens' group, spent many months in study and thoughtful consideration exploring ways for fund raising to provide a combined Science Building and Planetarium and two other needed structures. These will eventually enable the Museum to become a great regional SCIENCE CENTER serving a wide public for a broader understanding of science in the Space Age. In our endeavors throughout the year we are grateful for the guidance of the Board of Museum Commissioners and for the efforts of the talented and devoted Museum staff.

High Points

So many high points crowd the past twelve months it is only possible to mention a few of them. Our total attendance was 163,140 persons. Of these, 29,875 was the total clocked attendance at thirty-five Sunday programs. There was a large increase in the number of lessons or lectures on specific topics given to children in school classes of the elementary grades. The year saw a total of 20,534 individuals in 742 classes as against 17,178 individuals in 542 classes of the previous year. Special exhibitions, of which there was a total of 72, were valuable educationally and varied in subject matter. One of these, "Operation Palette," a circulating exhibit of Navy Combat Art, from June 6 to 12, drew 3,116 people. There were, also, five flower shows with a total attendance of 6,927 and two hobby shows with a total of 3,940.

In the field of research, our division of anthropology, cooperating with the Society for the Preservation of Landmarks of Western New York, made extensive excavations at the site of the Stone Tavern, at 2370 East Avenue, to enable a more complete restoration of that landmark. Our staff completed three permanent exhibits in the Hall of Natural Science, including the Ocean Tide Pool diorama, and continued work on three others. Construction also progressed on the diorama and working model of an early Rochester flour mill. Of special note was the installation in the Hall of Man of an automatic talking guide system with earphones and loud speakers for visitor use. We have the Women's Council of the Rochester Museum Association to thank for a successful venture in fund raising which made this accomplishment possible.

(Continued on page 48)

Museum Divisions

Anthropology

The chief research activity of the curator and the junior anthropologist consumed thirty-six days in the summer and consisted of excavations at the Stone Tavern site. The objects found are being analyzed and compared with material from other pioneer and Indian sites occupied about the same time. A few days were also spent excavating portions of three other sites; one each in Monroe, Livingston and Ontario counties. The selection of the curator as editor of Volume II of "An Anthropological Bibliography of the Eastern Seaboard" under the sponsorship of the Eastern States Archeological Federation indicates recognition of his research ability and is an honor to the Museum. It is supported by a National Science Foundation grant.

Four exhibits were installed, two of which on Iroquois Culture completed the archeological series in the Hall of Man. The Museum's circulating exhibit on HUMAN EVOLUTION, in six portable cases, is now completing its second year on circuit and is booked through May, 1962. It has been displayed in eight museums in six states. The curator, Dr. Alfred K. Guthe, acted as instructor in the course, "Archeology for Amateurs," presented at the Seminars on American Culture at Cooperstown, N. Y., July 3-9. He also served as president of the Lewis Henry Morgan Chapter of the New York State Archeological Association and vice-president of the New York State Archeological Association. He continued as assistant editor for American Antiquity and Abstracts of New World Archaeology. He taught a course on Cultural Anthropology as associate lecturer in the University of Rochester School of Liberal and Applied Studies. Mr. Charles F. Hayes, III served as secretary of Morgan Chapter and of the New York State Archeological Association.

Material or information was made available to 40 institutions (13 more than last year). Of these 21 were non-local. Among these were the National Park Service, the Pennsylvania State Museum, Worcester Natural History Museum, Denver Museum of Natural History, Royal Ontario Museum and the Trappist Monastery near Piffard, N. Y. Local organizations included schools, WHEC-TV, RAETA, Eastman Kodak Company and many others.

Biology

The herbarium of the Rochester Academy of Science has been worked upon once a month during the winter by its Botany Section. As this herbarium has been supplemented several times by gifts of outstanding private collections it has been necessary to consolidate the various species in their proper systematic order. Dr. Babette Brown Coleman, associate professor of biology at the University of Rochester, has administred the herbarium and brought visiting botanists to it. In this she has been greatly aided by Bernard Harkness, taxonomist of the Bureau of Parks. Mr. Douglas Howland, staff artist, worked on the bird collections in an effort to consolidate the separate Museum collection and the one-time University collection. This collection is

used extensively in the Bird Course conducted by Mr. Allan S. Klonick.

There were several minor changes of biology exhibits during the year. Outstanding changes have been the addition of three new dioramas and the re-opening of another: (1) Deep-water fish of Canandaigua Lake; (2) Pond fish of Fisher's Road Pond; (3) Tide Pool of Mt. Desert Island, showing common marine invertebrates; (4) A Drop of Pond Water. Temporary exhibits in the same area include models and illustrations of algae, protozoa and fresh water fishes. Currently, Mr. David T. Crothers is preparing a Geological Time Scale panel for the fossil alcove. Mr. Howland is finishing a diorama of game fish of the Genesee River. An exhibit of geological stratigraphy designed by members of the Mineral Section of the Rochester Academy of Science was made by us. Since then, with the same assistance, we have been preparing a quartz exhibit.

The biologist and assistant director, Dr. Edward T. Boardman, reported attending 24 special meetings of cooperative assistance given to other organizations. This included many meetings with the Rochester Council of Scientific Societies, judging a pre-finals science fair at Bergen-Byron Central School, judging the regional Science Fair at Brockport State Teachers' College, judging a children's art contest, arranging two science tours of Bergen Swamp, participating in a Board of Education TV program, "Making a Museum." An extra and unusual case was the service he rendered during two summer months (one vacation and one leave-of-absence) to work on a nature museum at Naples, Florida, under the auspices of Nature Centers for Young America.

Culture History

The division has figured in the Museum's contacts with the community and some of the services rendered. Outstanding is the contribution of the Museum to the project MAIN STREET, U.S.A., sponsored by some of the downtown stores. These included: Scrantom's; Sibley, Lindsay & Curr Co.; B. Forman Company; National Clothing Co.; E. W. Edwards & Son; Projansky, Inc.; Will Corporation. Additional period material was loaned for the Penfield Sesquicentennial observance and the Wolcott historical celebration.

Two major exhibits of the division were of special interest in that they featured the collections of two area collectors; the doll houses of Mrs. Homer Strong and the presidential material of Mrs. Ellis Gay. Each of these shows was on display for a period of six months. The curator installed twelve temporary exhibits which included napkin rings, Irish crochet lace, Bennington and Wedgwood ware, luster china, objects of horn, rare dolls, 1880 hats and other subjects.

The use of period and historical material in advertising and illustrating has been reflected in some of the calls made upon the Museum for the loan of material to be photographed. Students of the Rochester Institute of Technology have availed themselves of our services in connection with class projects. Service organizations made use of Museum material: The League of

Women Voters for a window in observance of the 40th anniversary of Woman Suffrage; The Girl Scout organization for the observance of its 50th anniversary; the Civic Music Association for the promotion of the production, *Rumpelstilskin.*

In addition to telephone queries the curator has acted in an advisory capacity in a number of instances: for suggestions for a new doll museum; in the preparation of a Danish exhibit. A committee from the Buffalo Junior League visited the Museum to study the third floor shop installations and meet with the curator to talk over its project in assisting in the installation of an 1870 street of shops in the Buffalo Historical Society.

School Service Division

There were more school classes receiving special instruction than ever before. There was a total of 742 classes with 20,534 individuals in 1960 as against 534 classes with 17,178 individuals in 1959. This represents an increase of 208 classes and an increase of 3,356 individuals.

Our circulating collections consisting of dioramas, models and boxes of costumes, implements and artifacts continued to be an important asset of visual education in Rochester and the surrounding area. A total of 4,348 of these exhibits were circulated to 114,814 individuals during the year. This collection was revised, checked and some new labels added. Selected junior aides assisted with this task. Some important additions through gift were made.

Junior clubs continued but changed with popularity partly according to seasonal appeal. There were 226 different club sessions, drawing a total of 4,335 persons. The winter-spring 1960 club program was continued despite conflicting activities which reduced enrollments. Registration improved in the fall. The summer club program was in operation from July 5 through August 12 and we are indebted to Mrs. Irene D. Reitz for planning and supervising this activity. Twelve clubs had a total of 511 children enrolled. The most successful, from standpoint of number registered, were Story Hour with 104; Nature Trails with 88; Paper Crafts with 79; and Indian Crafts with 73.

There were four Treasure Chests produced by the Drama Workshop: "Canal Town" written and narrated by Miss Beverly Foster Smith was given February 13 and 27, 1960, with 660 in attendance; on March 12 and 19, Miss Nancy Rosenberg's "Hawaiian Holiday" drew 944; Mr. Donald H. Sachs produced the November offering, "The Lincoln Centennial" for 642 children; and on December 10 and 17, 578 witnessed "Alaskan Holiday," the creation of Miss Nancy Rosenberg.

Registration Division

Since its inception, the Museum has been dependent upon the public for the donation of gifts of objects for its study collections and exhibits. This vast assemblage of material is the most valuable resource of the institution as its work in scholarship, science and education could not be maintained without

it. Arrangements for the receipt of objects, their selection and the recording of them is the major task of the Museum registrar. For 1960, she reports the acceptance of 4,027 separate items from a total of 403 donors which represents an increase over the previous year. Among these were a number of especially fine acquisitions. An anonymous donor presented a collection of 300 pieces from 10 Latin-American countries. These costumes, textiles, ceramics, ornaments and other objects are in part on display at the present and will be in constant use by the school service division. Mr. John E. Hartfelder, a Museum Fellow, gave his notable mineral and rock collection, especially rich in examples of quartz. Miss Mary Johnston presented her father's extensive collection of photographs, lantern slides, scrapbooks and relics of the Battle of Gettysburg. Mrs. Homer Harvey donated a 4-inch refracting telescope and certain visual aids for teaching astronomy made by her late husband, Dr. Harvey, of Canandaigua, N. Y. Mr. James C. Dryer gave 78 pieces, constituting a set of crystal glass and Miss Harriet Dorman gave a collection of 43 objects relating to the whaling industry. These are but a few examples.

Summary of Museum Inventory:

In response to a request from the New York Board of Regents and with the aid of the registrar and the various curatorial divisions, a complete inventory of our Museum collections was made. It revealed the following figures:

ANTHROPOLOGY—archeological and ethnological material	145,000 specimens
BOTANY—herbarium of the Rochester Academy of Science and the University of Rochester	40,000 sheets
CULTURE HISTORY—furniture, utensils, implements, weapons, ceramics, glass, textiles, costumes, etc.	30,000 specimens
FINE ARTS—paintings, sculpture, prints, etc.	350 objects
NATURAL HISTORY—bird and mammal mounts and skins, models and geological, mineralogical and paleontological collections	21,688 specimens
PHYSICAL SCIENCES—instruments and apparatus	200 objects
Total objects and specimens	237,238

Museum Library

One of the most important projects was the listing of almanacs in our collection prepared for a publication to be published by the American Antiquarian Society. Our list of 53 typed pages covered almanacs to 1850 and listed 455 almanacs in our collection. The Library has been called upon to supply information to many besides the Museum staff. Usually, it is for information about old books, newspapers, or to help identify china, silver,

natural history specimens, etc. Many subjects inquired about are geology of this area and Indians.

There were several special exhibits in the Library involving considerable research and display skill on the part of the librarian. One of the most interesting of these, "All On A Summer's Day," consisting of pictures of Rochester's summer resorts during the 19th century, was featured as a special series for six days in the *Democrat and Chronicle*.

Personnel

On July 18, we welcomed Miss Gloria C. Gossling, formerly director of education at The Franklin Institute, in Philadelphia. She became head of the school service division to succeed Miss Marion R. Peake who resigned, after 25 years' service, in December, 1959. We owe a special debt to Mrs. Irene D. Reitz who served as acting head from the latter date until July 18. There were other staff changes: On June 25, Owen Grant Burns, after 17 years' service, retired as supervising janitor. He was succeeded by Jules Martens. Mr. Harry Cohalan, after valuable 4 years' service as gardener, retired to live in England. Mrs. Robert Edgerton, part-time assistant in the school service division resigned. Mr. Carl Van Niel, on August 29, filled an unoccupied position as maintenance mechanic. Miss Mollie Jo Bernstein, on September 23, resigned as artist in the school service division to be married. Mr. M. Edward Cornwell, Jr., on October 10, replaced Miss Bernstein, now Mrs. Frederic Siegel. On November 3, Miss Nancy Ann Samson was appointed stenographer in the director's office.

Regional and National Museum Cooperation

The Museum assisted in the survey on informal education of the area now being conducted by the Voluntary Museum Council of Rochester. The Museum also cooperated with the Sub-Committee on Cultural Use of Leisure Time of the Monroe County Park and Recreation Study Committee. The director continued to serve as editor of *The Museologist*, quarterly publication of the Northeast Regional Museums Conference. An especially significant development in strengthening the position of museums in the State, in improving museum standards and in serving as a clearing house for information was the establishment in May of the New York State Association of Museums. The director served on the *ad hoc* committee formed to establish the Association and was elected secretary of the organization in January. He was re-elected secretary of the U.S. National Committee of ICOM in May and assisted in organizing the meetings of that group held in connection with the annual meeting of the American Association of Museums in Boston.

—W. Stephen Thomas, *Director*

News and Events . . .

DR. JOHN R. WILLIAMS was re-elected chairman of the Municipal Museum Commission at the annual meeting of the Board of Commissioners, which was held on January 9. He will serve in that capacity for the twenty-sixth consecutive term. HONORABLE JAMES P. B. DUFFY, who has been a member of the Commission since 1934, was also re-elected vice-chairman. Both of these civic-minded men are conscientiously devoted to the Museum and have guided its growth and development from its inadequate quarters in Edgerton Park to the new structure, a philanthropic monument as the gift of the late Edward Bausch, eminent scientist and industrialist, and now projecting to expand to meet the needs of the Space Age. MRS. F. HAWLEY WARD was re-appointed a Commissioner for a term of five years by the CITY MANAGER, MR. F. DOW HAMBLIN.

DR. JOHN F. STORR, assistant professor of biology at the University of Buffalo, will give a lecture on "Sight, Smell and Sound Beneath the Sea," at the Museum, on Wednesday evening, March 22, at 8 p.m. He will illustrate his topic with color film and taped sound effects which he recorded while doing his research and underwater photography, spending more than 3,500 hours beneath the surface of the sea. This lecture is co-sponsored by the Seneca Zoological Society and the Museum.

AT THE annual meeting of the Board of Trustees of the Rochester Museum Association, which was held on January 24, MR. GEORGE H. HAWKS, JR., was re-elected president. Other officers re-elected are MR. W. STEPHEN THOMAS, executive vice-president; MR. CHARLES L. RUMRILL, vice-president, MR. THOMAS E. MCFARLAND, treasurer and MISS WILMA J. SHILI, membership secretary. MR. GEORGE R. WILLIAMS was elected secretary and succeeds MR. HARRY E. GORDON who served in that capacity for fourteen years and continues as a trustee. Five trustees, re-elected for a term of five years, are MR. ALEXANDER M. BEEBEE, DR. WALTER CLARK, MR. E. WILLARD DENNIS, MRS. GEORGE H. HAWKS, JR. and DR. ROBERT E. MARSHAK.

CHANGE OF LECTURE: On Saturday, March 18, at 10:30 a.m., DR. OLIN SEWALL PETTINGILL, JR. will be the National Audubon Society Speaker. He will explore "Sea Ice and Fire," an area just south of the Arctic Circle. Originally scheduled in the series, "Pastures of the Sea" by Charles Mohr has been cancelled.

MISS ELIZABETH G. HOLAHAN, a Fellow of Rochester Museum and a member of the Women's Council of the Rochester Museum Association, has been named chairman of the board of trustees of the Society for the Preservation of Landmarks in Western New York. MRS. CLIFFORD DIX FORD, also a member of the Women's Council, has been elected a trustee.

ILLUSTRATED LECTURES

Sponsored by the Rochester Museum Association

ADULT SERIES — **Wednesday, March 15** — **8:15 p.m.**

NEPAL: Hidden Jewel of the Himalayas — Earl Brink

Nepal, a strange and primitive land, is the meeting place of two great civilizations— India and China, and also the Mecca of Buddhists. High in the mountains there are llamas, mule-trains, nomads and Tibetan refugees.

YOUTH SERIES — **Saturday, March 18** — **10:30 a.m.**

SEA ICE AND FIRE — ***Audubon Screen Tour*** — Olin Sewall Pettingill, Jr.

Visit Iceland with its variety of natural wonders, wildflowers and bird life. Sea, glacial ice and volcanic fire meet and sometimes clash in violent displays of ash and steam. High-walled fjords cut far into the island. Craters, lava flows and thermal springs are commonplace.

MEMBER'S NIGHT — **Wednesday, March 8** — **8:00 p.m.**

PANAMA ISLANDS: The Jungle to San Blas — Walter Clark

Plant and animal life of the lowland jungle area at Panama, filmed on Barro Colorado Island in the Canal Zone and shots of life among the Cuna Indians of the San Blas Islands. Color motion pictures and narration by Dr. Walter Clark, former president of the Rochester Museum Association.

SPECIAL LECTURE — **Wednesday, March 22** — **8:00 p.m.**

SIGHT, SMELL AND SOUND BENEATH THE SEA — John F. Storr

Sponsored by the Seneca Zoological Society and Rochester Museum of Arts and Sciences

Dr. Storr, assistant professor of biology at the University of Buffalo, has spent over 3,500 hours beneath the surface of the sea. His underwater photography and tape-recorded sounds cover the abilities of fish and other marine animals to use "Sight, Smell and Sound."

SPECIAL EXHIBITIONS

1st floor — **THE MAGNIFICENT ENTERPRISE: Education Opens the Door** — Photographs, woodcuts, lithographs and facsimiles. History of women's education in America illustrated in Vassar and other colleges. Traveling exhibition circulated by the Smithsonian Institution, displayed through the courtesy of Vassar Club of Rochester.
On exhibit through March 21 (except March 15, 16, 17 and 18)

2nd floor — **CUNA INDIANS OF THE SAN BLAS ISLANDS OF PANAMA** — Textiles and photographs. A collection of Molas (appliqued needlecraft blouses) loaned by Mrs. Sydney Cox, of Hanover, N.H., and color photographs loaned by Dr. Walter Clark, Research Laboratories, Eastman Kodak Company.
On exhibit through March 12

TREASURES FROM THE COMMUNITY: A Selection of Recent Gifts — Material includes items of culture history, costumes, implements, prints, natural history, anthropological objects and many more. *On exhibit March 8 — April 2*

ARCHITECTURAL HERITAGE IN THE GENESEE COUNTRY — Original drawings and object material including carpenter's tools loaned by Carl F. Schmidt, F.R.M., artist, author and architect. *On exhibit March 19 — April 30*

Library — **MINERAL COLLECTING: A Fascinating Hobby** — Different aspects of mineralogy viewed in the collections of members of the Mineral Section, Rochester Academy of Science. *On exhibit through March 2*

3rd Floor — **FREEDOM TO LEARN: Women's Education 1861-1921** — Fashions, studies and sports, including photographs, prints, costumes — from the Museum's collections.
On exhibit through September 30

FAMILY HISTORY — Documents, folk art, books; research material from the Museum's collections.

1961 • MARCH • CALENDAR

1 Wednes. Genesee Cat Fanciers Club — 8 p.m. Rochester Aquarium Society — 8 p.m.

2 Thursday Rochester Dahlia Society — 8 p.m. Rochester Cage Bird Club — 8 p.m.
Rochester Academy of Science—Mineral — 8 p.m.

3 Friday Rochester Academy of Science—Astronomy — 8 p.m.

4 Saturday **TREASURE CHEST FOR CHILDREN — RUMPELSTILTSKIN, The Marionette Theater — 10:30 a.m.**

5 Sunday FILM PROGRAM — 2:30 and 3:30 p.m. — UNIVERSE; SKIER'S CHOICE; SHORT AND SUITE

7 Tuesday Rochester Rose Society — 8 p.m. Rochester Numismatic Ass'n — 8 p.m.
Optical Society of America — 8 p.m.

8 Wednes. **MEMBERS' NIGHT, Rochester Museum Ass'n — Illustrated Lecture, PANAMA ISLANDS — The Jungle to San Blas by Dr. Walter Clark — 8 p.m.**
Rochester Academy of Science—Ornithology — 8 p.m.

9 Thursday Junior Philatelic Club — 7 to 9 p.m. Rochester Philatelic Ass'n — 8 p.m.
Rochester Amateur Radio Ass'n — 8 p.m.

10 Friday Morgan Chapter, N.Y.S.A.A. — 8 p.m.
Burroughs Audubon Nature Club — 7:45 p.m.

11 Saturday **TREASURE CHEST FOR CHILDREN — RUMPELSTILTSKIN, The Marionette Theater — 10:30 a.m.**

12 Sunday FILM PROGRAM — 2:30 and 3:30 p.m. — FRANK LLOYD WRIGHT; SPAIN, The Mateo Family of Madrid

14 Tuesday Rochester Museum Hobby Council — 8 p.m.
Rochester Academy of Science—Botany — 8 p.m.

15 Wednes. Monroe County Hooked Rug Guild — 10 a.m. Rochester Print Club — 8 p.m.
Upper N.Y.S. Branch, National Chinchilla Breeders — 8 p.m.
Illustrated Lecture — NEPAL: Hidden Jewel of the Himalayas by Earl Brink.
Adult Series, Rochester Museum Ass'n. — 8:15 p.m.

16 Thursday Genesee Valley Gladiolus Society — 8 p.m.

17 Friday Junior Numismatic Club — 7:30 p.m. Monroe Art Guild — 8 p.m.
Rochester Academy of Science—Weather—8 p.m.

18 Saturday **AUDUBON SCREEN TOUR — SEA ICE AND FIRE by Olin Sewall Pettingill, Jr.** — Youth Series, Rochester Museum Ass'n — 10:30 a.m.

19 Sunday FILM PROGRAM — 2:30 and 3:30 p.m. — IRELAND: A Family of Killarney; JOURNEY INTO SPRING

21 Tuesday Rochester Numismatic Ass'n — 8 p.m.
Optical Society of America — 8 p.m. Rochester Button Club — 1 p.m.

22 Wednes. **Illustrated Lecture — SIGHT, SMELL AND SOUND BENEATH THE SEA by Dr. John F. Storr. Sponsored by Seneca Zoological Society and the Museum.**

23 Thursday Rochester Philatelic Ass'n — 8 p.m. Junior Philatelic Club — 7 to 9 p.m.
Men's Garden Club — 8 p.m

24 Friday Burroughs Audubon Nature Club — 7:45 p.m.
Rochester Archers — 8 p.m.

25 Saturday **PARENTS' DAY — Junior Museum Activities — 2 to 4 p.m.**

26 Sunday FILM PROGRAM — 2:30 and 3:30 p.m. — VOICE OF THE CHOIR; CANOE COUNTRY; MR. AND MRS. ROBIN'S FAMILY

28 Tuesday Rochester Antiquarian League — 8 p.m.

30 Thursday Genesee Valley Quilt Club — 10:30 a.m.

All bookings subject to change and substitution without notice.

MEMBERS' NIGHT

Rochester Museum Association

Wednesday, March 8, at 8 o'clock

PANAMA ISLANDS— The Jungle to San Blas

An Illustrated Lecture by Walter Clark

WOMEN'S COUNCIL
Hostesses