

MY NAME IS AMELIA EARHART . . .

Include Me In!

I was one of the first women fliers and a pioneer in the early days of air travel. I showed that women could do the same things men could do—like fly air-planes—and do them as well and sometimes a lot better.

I was the second person to fly solo (that means all by myself) over the Atlantic Ocean. I made the first solo flights ever made between Mexico City and New Jersey and between Hawaii and California. I spoke out for air travel, for women's rights, and for more women taking up flying. I worked for the causes I believed in and I also wrote three books and some poetry. As a popular heroine I was looked up to by thousands of girls who wanted to be like me.

I dreamed of flying round the world. Every time I tried there was an accident, engine trouble, or bad weather that stopped me. On my last attempt, I had made it halfway round the world when my plane with me in the pilot's seat disappeared in the middle of the Pacific Ocean. Even though a great search was made, I was never found. I think I was so important that you should vote to "Include Me In" in the National Portrait Gallery!

MY NAME IS JOHN WILKES BOOTH . . .

Include Me In!

I shot and killed Abraham Lincoln, America's most beloved president. Most people think I was crazy, but I would do it again. Lincoln was watching a play at Ford's Theatre in Washington when I put a bullet in his head.

I was an actor myself. After I shot Lincoln I jumped from his box at the theatre down to the stage and broke my leg. Despite this, I held up a dagger and said, "Sic semper tyrannis."

I meant by this that Lincoln deserved to die because he had treated the South cruelly and unjustly in the Civil War. I was in favor of slavery and had tried to help the South in the Civil War, but it was no use. I wanted to take revenge on Lincoln—and so I did. Although my broken leg slowed me down, I almost escaped after the assassination. Finally the Army tracked me to a barn on a Virginia farm. They set fire to the barn to make me give up, but I shot myself instead.

Killing Lincoln didn't have the effect I'd hoped. Most people were sad and angry because they remembered Lincoln as a great and kind man. The North treated the South worse than it would have if Lincoln had lived. Don't you think there ought to be a place in the National Portrait Gallery for people like me who do terrible things that change history?

MY NAME IS GEORGE ARMSTRONG CUSTER . . .

Include Me In!

I was famous even before my death. A flashy and bold officer in the Union cavalry during the Civil War, I was the youngest general in the history of the Army. I did a lot to bring the Civil War to an end.

Years later, I became even more famous fighting Indians on the Plains. But most people remember me now because in 1876 my entire command and I were wiped out by the Sioux Indians at the Battle of the Little Big Horn. Most people call that battle Custer's Last Stand. It was one of the greatest Indian victories—and a great shock to the American public.

Some people say I was stupid to fight so many Indians with so few soldiers. Other people say my superiors should have given me clearer orders and more troops. Still others accuse the officers under my command of acting like cowards. People still argue about it.

A lot of people think I deserved what happened to me, because of the way I treated the Indians. But even though the Indians won the battle, other Americans were so mad about what happened to me that they fought harder to win the war with the Indians. Don't you think that means you ought to "Include Me In" the National Portrait Gallery?

MY NAME IS BABE RUTH . . .

Include Me In!

I was probably the greatest baseball player who ever lived. As a left-handed pitcher for the Boston Red Sox, I set some records that still stand. But I was such a good hitter they wanted me to play every day. By the rules of baseball pitchers are not allowed to play that often, so they made me an outfielder—and in the role of outfielder I changed the game of baseball forever. Before I came along, hardly anyone ever hit more than a dozen home runs in a season. I hit more than thirty, forty, fifty home runs in a season. One year I hit sixty. Altogether I hit more than seven hundred home runs!

When the Red Sox sold me to the New York Yankees for \$100,000 it was the biggest deal in the history of baseball up until that time. They had to build Yankee Stadium to hold all the people who came to see me play. I wasn't just a great hitter; I was colorful and exciting. I loved children, and children adored me. I signed autographs by the thousands. I was the highest paid athlete of my day, when there were lots of famous and popular athletes around.

Many of the records I set lasted for years and years, and some of those records still stand. I made baseball the national pastime. I was one of the first players elected to the Baseball Hall of Fame! Dozens of books were written about me and a movie was made of my life. I was a legend in my own time and I'm more of a legend now. For all of these reasons, I think that you should "Include Me In" the National Portrait Gallery!

In or Out? Make Up Your Mind!

Based on material by KEN YELLIS

John Wilkes Booth, the assassin of Abraham Lincoln, in the Smithsonian's National Portrait Gallery? What about George Armstrong Custer? Does losing a historic battle qualify a person for inclusion in the nation's museum of history and biography? Since last October, students of the Washington, D.C., area have been exploring questions like these through a National Portrait Gallery program entitled "Include Me In!"

Ken Yellis, Associate Curator of the Portrait Gallery's Education Department, describes one of the primary goals of "Include Me In!" as *putting people back into history*. "Too often we learn history as a series of events," he explains. "We forget about the role of *people* in every one of those events—from start to finish. In addition to providing an introduction to the National Portrait Gallery and its collection, the program "Include Me In!" gives students a chance to practice skills of seeing, evaluating, and discussing portraits and the people depicted in them.

You can achieve these same objectives in your school classroom, using the materials provided in this issue of *Art to Zoo*, or other materials readily available in your own community. But first, here are some things you'll need to know about portraits and the National Portrait Gallery.

Portrait Gallery Facts

A portrait may be defined as a *likeness or an image—in any medium—of a real human being*. This means that pictures of animals or of imaginary people are not portraits, but that photographs, sculptures, and silhouettes as well as images of real people appearing on stamps, packages, labels, and money *are*.

The decision of whether the portrait of a particular person should be represented in the National Portrait Gallery rests in the hands of the National Portrait Gallery Commission, a group of men and women from business, the arts, and government who make policy for the museum. The commission's job is to insure that the National Portrait Gallery lives up to its twofold mission: to tell the story of American history in terms of the men and women who made that history—and to study, display, and preserve the art of portraiture. To each portrait that comes up for acquisition, the commission applies these four tests:

- has the subject of the portrait been dead ten years or more (presidents excepted)?
- did the sitter make a significant contribution to American life and culture?
- was the portrait made from life?
- is a better likeness of the subject available?

Despite these tough rules, the National Portrait Gallery has amassed, during the ten years of its history, more than 1200 portraits, including not just head and shoulders oil paintings (although there are plenty of those) but oils in full length and group portraits, as well as watercolors, drawings in ink, pencil, and charcoal, sculptures in bronze, marble, and wood, photographs, daguerreotypes, prints, engravings, silhouettes, and more.

The subjects of these works are as varied as the media, ranging alphabetically from John Adams to Florenz Ziegfeld and chronologically from Pocahontas to Jimmy Carter.



The sixth-graders shown here from the Oakland Mills School in Columbia, Maryland, recently created their own classroom gallery of drawn, painted, and sculpted portraits as a follow-up to playing "Include Me In!"

Portrait Hunt

What all of this splendid diversity in one perhaps faraway place—within the walls of a single museum here in Washington, D.C.—suggests is that your students can find an almost equally wide assortment of portraits close at hand, in their own community. A good way for you to initiate this discovery is through a portrait hunt.

After introducing the children to the information about portraits and the National Portrait Gallery given above, divide the class into groups of five to ten students each, and give each group twenty minutes or so to search *inside the school* for different kinds of portrait material, including portraits on coins and dollar bills, stamps, labels, and the like. Once the children have located all the portraits they can find in school, have them think about *where else* in their own home, neighborhood, and community they can find portraits. In museums, historic houses, government buildings, corporate offices, and the children's own houses—portraits are everywhere!

Continued on page two.

"Include Me In"

Now students are ready to play "Include Me In!" Here you might use either the National Portrait Gallery materials on Amelia Earhart, George Armstrong Custer, John Wilkes Booth, and Babe Ruth featured in this issue of *Art to Zoo* . . . or other materials relating directly to some particular aspect of your school curriculum. (These "other" materials may be gathered from sources like illustrated history books and magazines.) Again the children will be working in small groups.

Explain to them that each group is to assume the role of the National Portrait Gallery Commission as it meets to decide whether a particular candidate should be represented in the museum's collection; and this decision is to be based solely on the contents of a "dossier"—or bundle—of written and visual materials constituting the candidate's application for inclusion in the National Portrait Gallery. Along with a brief biographical sketch of the candidate, each dossier has a selection of labeled *photographs of portraits of the candidate* done in various media and (whenever possible) *photographs of objects* relating to the candidate's career and deeds. (See the biographical materials at left and on page 4 of this issue of *Art to Zoo*. The issue has been designed to be opened flat and hung on your bulletin board so that the dossier materials for each person can be viewed as a package.)

After each group of students has carefully read the biographical sketch of its assigned candidate, the children should examine their candidate's portrait materials for further clues (to be found in facial expression, clothing, posture, "props") to the candidate's character and accomplishments. From this evidence, the children must now decide how well their candidate measures up against the following criteria:

Criteria (Who Should Be Included in the National Portrait Gallery)

- People who have made an important difference to their times or to American history.
- People whose lives ought to be known to all Americans today.

For example, should a man like Custer, noted mostly for mistreating Indians, be honored? His death was a big event, but was his *life* really that important? And if Custer is to be included, which one of the portraits in his dossier should be chosen to represent him?

Now have the children voice their opinions on these matters in letters to National Portrait Gallery Director, Marvin Sadik.* Then have them read and discuss the interview with Mr. Sadik on page 3 of this issue of *Art to Zoo* to find out who really is represented in the Smithsonian's National Portrait Gallery—and why.

Your Own Portrait Gallery

A good follow-up activity to "Include Me In!" is to have students create a portrait gallery of their own containing likenesses of important people in their school or community. Here research, art, language arts, and decision-making skills may be brought into play as each one of your previously formed groups of students works as a team to accomplish one of the following tasks:

- *Draw up criteria* for the class as a whole to use in deciding whose portraits to include in the gallery.
- *Screen applicants* and come up with a final slate of candidates for the entire class to vote on.
- *Research and write labels.*
- *Create an over-all plan* for the exhibition, in which the finished works of art and accompanying objects (if any) are arranged so as to convey a message or tell a story.

Together the class can then *install* the exhibition.



Young visitor makes a souvenir rubbing of a snakeskin in the Zoolab at the National Zoo, Smithsonian Institution, Washington, D.C. Photo credit: Robert Sullivan.

Research for such a project might involve searching the files of local newspapers and conducting tape-recorded interviews with school or community figures. Writing the labels for the exhibition is an important step requiring advance planning and concentration of effort. A museum label, students will find, can be every bit as demanding to write as a poem or an essay. The challenge in label writing is to present the really vital information about the person in the portrait as concisely, as objectively, and as *interestingly* as possible.

No doubt there are many more ways you can think of in which portraits can be made a working part of your curriculum. Always the object is to bring a *visual* dimension to what the children are studying, and to make students more aware of *people* and the roles people play in history.

Materials to Order

Portraits of the Presidents. From the National Portrait Gallery and the White House collections, this set of 37 color slides contains portraits of all the United States presidents from Washington to Ford. A capsule biography of each president is included along with artistic information on each portrait. To order, send a \$25.00 check or money order to Photographic Services, Smithsonian Institution, Washington, D.C., 20560.

*Write to Mr. Marvin Sadik, Director, National Portrait Gallery, Smithsonian Institution, Washington, D.C., 20560.

Continued on page three.

Editor's Note: In the Zoolab—a colorful place filled with books and objects—just opened at the National Zoo, children of all ages and adults too may test the lightness of a bird skeleton . . . compare the body coverings of mammals, birds, and reptiles . . . see at close range some of the different foods Zoo animals eat . . . and engage in a range of other activities generally designed to help a person better understand the animals seen in a zoo.

The following activity on snakeskins has been adapted from the Zoolab for use in your school classroom, with the idea in mind that since snakes shed their skins several times a year, snakeskins are quite plentiful and easy to obtain from pet shops, nature centers, and your own students, some of whom probably have snakes for pets.

How to Look at a Snakeskin

By MARLENE ROBINSON

When a healthy snake outgrows its skin, it "sheds" it, or casts it off. The old skin loosens around the snake's nose and chin; the snake rubs against some rough surface like a tree trunk—and then wriggles out. The skin usually comes off inside out, like an old sock. Such shedding is perfectly natural and does not hurt the snake.

What Is Snakeskin Made Of?

Feel the snakeskin. Is it wet or dry? Now hold it up to the light. Is it thin enough to see through?

Snakeskin is made of a tough material called *keratin*. Hair, fingernails, and feathers are also made of keratin. The outside wrapping of a snake must be tough enough for the animal to crawl around in on the hard ground. Keratin protects a snake from the wear and tear of daily life.

What Shape Is a Snakeskin?

Snakes have heads and tails, and long slim bodies in between. Not much else. No legs. No outside ears.

Find the head of your snakeskin. Now find the eye scales. (Remember the skin is probably inside out.) Since snakes do not have eyelids, scales protect the eyes from damage. A snake's eye scales are like the lenses of a human being's eyeglasses. Can you find scratches on the snake's eye scales? Sometimes a snake's eye scales will get scratched just as a person's eyeglasses might.

Now find the tail of your snakeskin. Look along the belly side until you find a slit. Sometimes there is an unusually large scale just above the slit. *Everything after the slit is the tail.*

How Long? How Long? How Long?

Use a ruler to measure your snakeskin. How long is the tail? More than six inches (15.3 centimeters)? As much as twelve inches (30.5 centimeters)? How long is the body? Is the snake all tail . . . or half tail and half body . . . or mostly body with only a little tail?

People often ask: Can you tell the length of a snake by measuring its cast-off skin? The answer is No, you cannot. In the act of shedding, a snake stretches its skin, which means that a snake is always a little smaller than its cast-off skin.

A Snake Is Covered with Scales

The skin of a snake is like a form or mold, which shows that this animal is covered with many scales. On your snakeskin look for scales of different sizes and shapes. Look along the top of the head. Then look down along the back to the end of the tail. Now turn the skin over and look down the chin all the way along the belly. Are the scales larger on the back side or on the belly side of the snake?

Notice how the belly scales look as if they had been folded in accordion pleats. Run your fingers along these scales from the head end to the tail end of the skin, then back the other way. A snake uses its belly scales for traction, to hold the ground as it moves, just as a truck or an automobile uses the treads of its tires.

A Snake Is Expandable

This picture shows a snake swallowing an egg. See how the skin of the snake has to expand around the food as the food goes down? Look closely at how the thin skin between the scales is bunched together to give the snake "stretch."

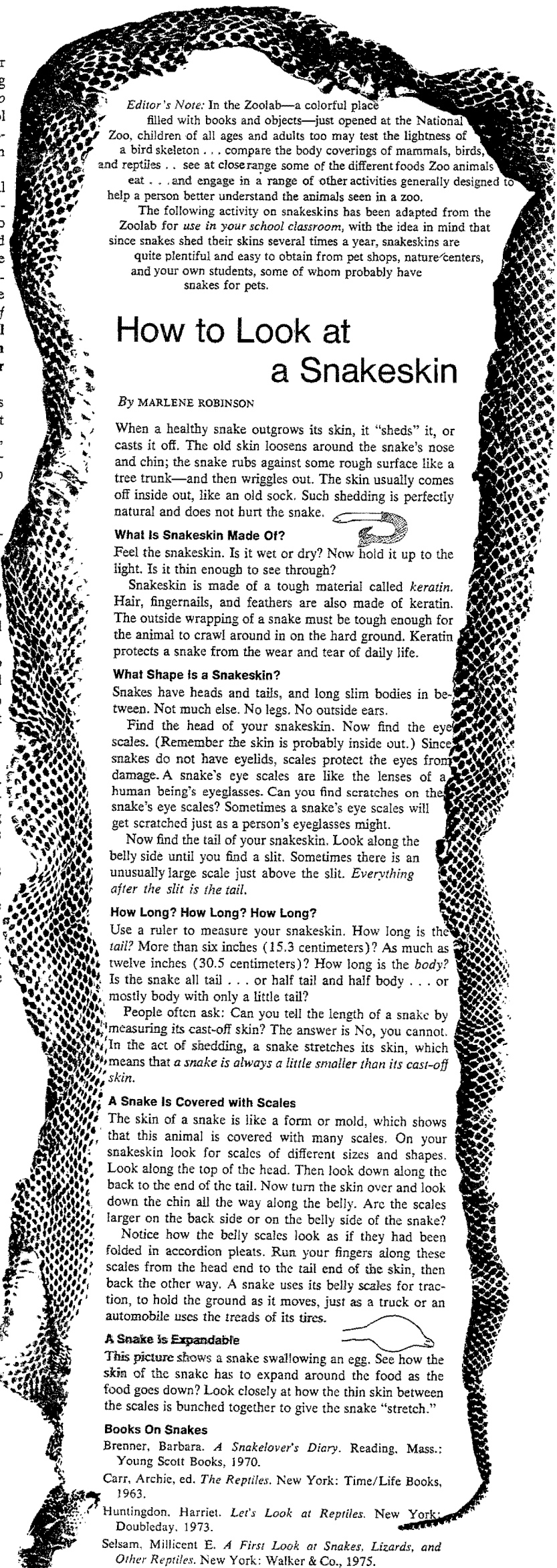
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TEACHER'S NOTE: This article, which has been written to be read by your students, is one in a series of pieces on Smithsonian events and people to be included in *Art to Zoo* this school year. Through these articles, which you may feel free to reproduce in any quantity needed, we hope to give students some insight into what we do here at the Smithsonian—and why—in a format that can be worked into your curriculum in a variety of ways.

Introducing....

There is just one place to go if you want to get to know Pocahontas, Albert Einstein, George Washington, and Davy Crockett *personally*, all in the space of a single visit, and that place is the Smithsonian's National Portrait Gallery in Washington, D.C.

To walk through the halls of this museum is to see history not in terms of historical events but in terms of the *people* who in some high moment of thought or act made those events happen. Recently we were treated to a tour of the National Portrait Gallery by Marvin Sadik, the director.

"The idea of the National Portrait Gallery is to tell through visual means the *whole* story of our nation's history in terms of the men and women who made that history," Mr. Sadik explained to us. And since the National Portrait Gallery is trying to do this as fairly and as objectively as possible, "all kinds of people from every conceivable walk of life are represented in the collection, including even some people whose contributions to American history have not been exactly positive."

Thus, George Armstrong Custer can indeed be seen in the National Portrait Gallery, in a large group portrait called "Grant and His Generals." And off in another part of the museum we found Amelia Earhart, represented by a small, signed photograph and a half-length oil painting. All of the presidents are represented as well as actors and actresses, scientists and sports figures, poets, politicians, business executives, and many more people you can think of. As for Babe Ruth and John Wilkes Booth—they are not represented yet, but both are on the gallery's "shopping list" of wanted portraits.

Although always on the lookout for wanted portraits, the National Portrait Gallery is very particular about who may be represented in its collection. The gallery has turned down portraits of well-known people who were not important enough in history to get the approval of the National Portrait Gallery Commission, which makes the final ruling in such matters. In addition to having been very important in history, the subject of a portrait must also have been dead ten or more years before his or her portrait can be part of the permanent collection. The one exception to this rule is United States presidents, who enter the collection while in office.

In the National Portrait Gallery, objects—such as letters or posters—that are connected in one way or another with the people in the paintings are shown along with the portraits, and the works often are exhibited in rooms decorated to suggest the time in which the people lived. In addition, each portrait is labeled. The label gives the names and dates of both the sitter and the artist and tells you in just a paragraph or two why the person in the portrait is important in history.



Head and shoulders photographic portrait of Marvin Sadik, Director of the National Portrait Gallery.



Hall of Presidents at the National Portrait Gallery, Smithsonian Institution, Washington, D.C.

Somebody once said that a picture is worth a thousand words, and this certainly is true of portraits. As we toured the National Portrait Gallery, Mr. Sadik pointed out that many artists place in their portraits clues to the sitter's occupation, deeds, and interests. He said that with a little practice, you and I can learn to read these clues—to find in clothing, facial expression, posture, props, furniture, and other details many interesting things about the person in a portrait. He gave as an example the gallery's photograph of Amelia Earhart, reproduced on page four of this issue of *Art to Zoo*. When you have a chance, look carefully at this portrait. What clues can you find there to Earhart's life and work?

"To mirror the *whole* idea of America, including the voices of dissent that have helped to shape the nation" is the job of the National Portrait Gallery, according to Marvin Sadik, the director. For only by looking at the *entire* picture, the good as well as the bad, can we at last begin to see this country for what it really is.

ART^{to}ZOO

ART^{to}ZOO is a new publication, bringing news from the Smithsonian Institution to teachers of grades three through six. The purpose is to help you use museums, parks, libraries, zoos, and many other resources within your community to open up learning opportunities for your students.

Our reason for launching a publication dedicated to promoting the use of community resources among students and teachers nationally stems from a fundamental belief, shared by all of us here at the Smithsonian, in the power of objects. Working as we do with a vast collection of national treasures that literally contains the spectrum from "art" to "zoo," we believe that objects (be they works of art, natural history specimens, historical artifacts, or live animals) have a tremendous power to educate. We maintain that it is equally important for students to learn to use objects as research tools as it is for them to learn to use words and numbers—and you can find these objects close at hand, by drawing on the resources of your own community.

Our idea, then, in producing **ART^{to}ZOO** is to share with you—and you with us—methods of working with students and objects that Smithsonian education staff members have found successful. This is the third of four pilot issues published in October, December, February/March, and April of this school year.

You are one of approximately 30,000 teachers across the United States chosen to receive and respond critically to these four issues. In April, an evaluation form will be sent to you. To make it easier for you to know who we are, we have listed—here in the masthead—the Smithsonian museums and divisions whose education staff members will be contributing regularly. Please read the articles carefully and be absolutely frank in stating your opinions. We're counting on your help.

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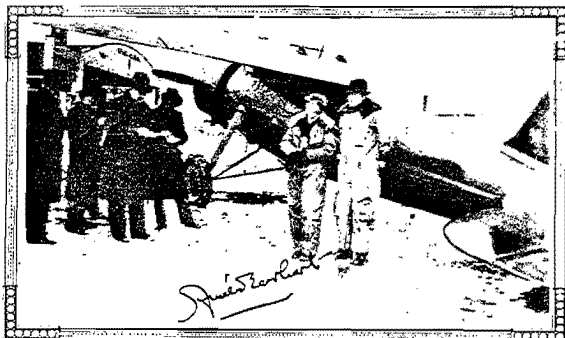
Continued from page two.

Materials to Order Continued

Photographs (both slides and black and white prints) of most portraits in the permanent collection may be purchased from the National Portrait Gallery. For information, write to Mr. Monroe Fabian, Associate Curator of the Collection, National Portrait Gallery, Smithsonian Institution, Washington, D.C., 20560.

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Autographed photograph of Amelia Earhart and her husband, George Putnam, talking to reporters after one of her flights; National Portrait Gallery, Smithsonian Institution, Washington, D.C.



Amelia Earhart airmail stamp, issued by the United States Postal Service.



Oil painting of Amelia Earhart, by Edith Scott; National Portrait Gallery, Smithsonian Institution, Washington, D.C.



Bronze sculpture of Amelia Earhart by Grace Wells Parkinson; National Air and Space Museum, Smithsonian Institution, Washington, D.C.



John Wilkes Booth (far right) on stage, in the play Julius Caesar, with his brothers, Edwin and Junius Brutus, Jr.; McLeilan Lincoln Collection, Brown University, Providence, Rhode Island.



Poster announcing that President Lincoln would attend Ford's Theatre—on the night he was shot; reprinted from Clara E. Laughlin, The Death of Lincoln (New York: Doubleday, 1909).



John Wilkes Booth shooting Abraham Lincoln, as drawn by an artist of the period; reprinted from Clara E. Laughlin, The Death of Lincoln (New York: Doubleday, 1909).



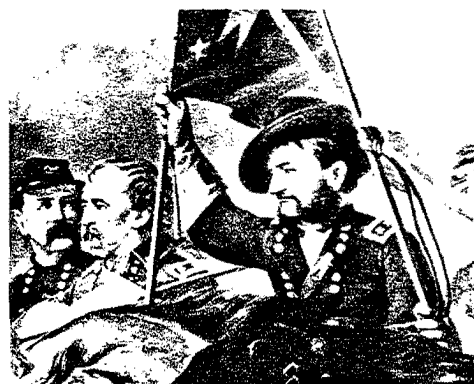
John Wilkes Booth in a thoughtful mood; photo courtesy Library of Congress.



Flag belonging to the 7th Cavalry, found on the battlefield at the Little Big Horn; National Museum of History and Technology, Smithsonian Institution, Washington, D.C.



George Armstrong Custer (second from left, hatless), shown in "Grant and His Generals," an oil painting; National Portrait Gallery, Smithsonian Institution, Washington, D.C.



George Armstrong Custer (center, hatless), shown in a detail of the oil painting, "Grant and His Generals"; National Portrait Gallery, Smithsonian Institution, Washington, D.C.



Babe Ruth signing autographs for some of his many young fans; photo courtesy Knipper.



Babe Ruth showing his classic home run swing; photo courtesy Boston American Sunday Advertiser.



Babe Ruth and New York Yankee owner Jacob Ruppert signing the highest contract in baseball history to that time; photo courtesy New York Daily Mirror.