President Signs Legislation Reserving Mall Site for SI

President Ford signed on August 9 legislation approved by the 94th Congress reserving for Smithsonian public purposes a site on the Mall just east of the new National Air and Space Museum building.

The legislation states that the portion of the Mall bounded by Third Street, Maryland Avenue, Fourth Street and Jefferson Drive is reserved as a site for the future public uses of the Smithsonian.

It also states that the Smithsonian "may not make any use of the site unless such use is first approved by the Congress."

The site, which is owned by the Federal Government, is near the United States Botanic Garden. It presently is used for outdoor sports activities.

In a statement May 1 before the Subcommittee on Library and Memorials, Committee on House Administration, Smithsonian Secretary Ripley urged the Congress to reserve the site for Smithsonian public purposes so that, at some future date, the Institution can complete its complex of Mall activities for public education and enjoyment.

Mr. Ripley noted that the Smithsonian's Board of Regents had approved, on Nov. 5, 1969, a proposal to reserve the last site on the Mall. Legislation similar to that recently approved was initially introduced in Congress on Dec. 4, 1969. Mr. Ripley pointed out that the legislation had the endorsement of both the National Capital Planning Commission and the Department of the Interior.

Secretary's Statement

In his statement, Mr. Ripley also said: "The Smithsonian, since its inception in 1846, has served the nation through museums and exhibits devoted to public enlightenment, enjoyment and education. As one of the world's leading research and cultural centers, we have directed our efforts to presenting and interpreting in a meaningful fashion accomplishments in science, history and art to the millions of people who visit our halls and galleries each year."

"At the Mall facilities these visitations are currently running about 15 million per year. By comparison, in the last 1940s we were recording annually two to three million visitors. Since shortly after the end of World War II about 220 million people of all nationalities and cultural origins have passed through our Mall museums."

"This is indeed a large audience, and I cannot predict with any degree of certainty, nor would I wish to, that the number of people coming to the Mall to enjoy and learn will stabilize or reduce. Rather the opposite trend seems to be occurring and will most likely continue to occur, in spite of energy shortages."

"People have increasing amounts of leisure time, and a persistent inquisitiveness about the history of this country, of science, of the arts, and, perhaps most basic of all, about the roots and condition of man."

"With respect to the possible public use of the site, it will be a long time before we decide upon a building or indeed whether a building should be constructed there at all. As we look beyond our Bicentennial observances toward the twenty-first century, we can make one certain prediction: that the human condition and particularly the relation of man to the natural life support systems that provide him with the means of existence, such as food, energy, air and water, will undergo necessary and stringent change."

"The plant genetics which have evolved the grains, fruits and legumes of today, the continuing development of so-called 'miracle' strains of food plants, their vulnerability to possible climatic change and chemical shortages, the potential and risks in future development of marine and freshwater organisms for life support, the present and future roles of fossil fuels and of solar radiation in satisfying needs for food and energy — these are only a few of the themes which now are of serious concern to scientists and policy-makers, and subjects of intense interest to millions of the public here and abroad."

"Many of these themes are historically important in Smithsonian research. It has been very difficult to present them in the form of exhibitions within the traditional confines of museum halls. They virtually demand outdoor spaces where living plants, sun, water and air can demonstrate the principles and problems involved."

"Accordingly, we plan to use this last site on the Mall, easily accessible to millions of people, for special exhibitions."

(Japan, SI Join In Special Exhibit)

The Japanese Government, in cooperation with the Smithsonian Institution, will hold an exhibition of art treasures from the imperial collection of Japan. The site on the Mall will be known as the "Miracle Alfresco Museum." The site on the Mall will be known as the "Miracle Alfresco Museum." The exhibition is being held in conjunction with the visit next month to the United States by Emperor Hirohito.

The exhibit, which will open October 12 at 29, will be shown at the Smithsonian Institution Building September 18 to October 5. The exhibit includes masterpieces of paintings, calligraphy and crafts from the early Showa period (19th Century). It contains 40 pieces selected mainly from the imperial collections, but also from the collections of the Takamatsunomiya family, the Agency for Cultural Affairs, and the Tokyo National Museum, as well as paintings by the Empress.
about a year ago a bundle of books arrived at the Smithsonian from abroad with no indication as to the identity of the final recipient. "Would you like to try it?" a barefoot doctor asked me, "Dr. Ayensu. And you would say woman."

Dr. Ayensu visiting the Kwangtung Botanical Garden in Canton.
New Fall Exhibitions at SMUs:  

Silk & Silver Prints at MHT

A retrospective exhibition of the works of the Venerable artist Jesus Raphael Soto is on view at Hirshhorn Museum and Sculpture Garden. It will continue through November 9, 1975.

The exhibit will inaugurate the Hirshhorn's policy of presenting major loan exhibitions. Since the Museum's opening in October 1974, its entire space has been devoted to the Inaugural Exhibition of works from its own collection and to temporary exhibitions that has already drawn more than 1,500,000 visitors.

Soto, born in 1920, maintains a studio in Paris and travels frequently to Canada. Forty-nine examples of his work are on loan for the exhibition from public and private collections in Canada, Paris and New York, including Venezuela's newly established Museo de Arte Moderno "Jesus Soto." For nearly three decades Soto has continuously experimented with sculptural problems and the representation of movement in his work. His paintings to the 1950s explored the phenomenon of optical movement, and 1960s work focused on the sense of transparent surface over another. In the 1960s he incorporated actual movement into his art and later explored the sense of integrating the viewer into the work of art.

In 1969 Soto began a series of works known as "Pentánera." The Pentáneras are constructions into which the observer enters, thus becoming a participant in the completion of the work. A highlight of the exhibition will be a "Pentánera" installation by Soto especially for installation during the show. The work will be 10 feet high, 35 feet wide, and 17 feet deep. It consists of 54,000 running feet of 12-inch clear polyethylene tubing suspended from plastic grids. Overhead lighting will cast a colored glare and water dripping from the tubing will have an effect on the visitors walking through the work.

The exhibition was organized by the Solomon R. Guggenheim Museum in New York, Hirshhorn Museum and Sculpture Garden and will be shown in Hirshhorn's lower level special exhibition gallery.

Silk-Screen Prints Shown at NCAFA

"Sculpture: American Directions, 1945-1975," described as a selective review of important sculptural developments during the past 30 years, will be on display, through November 9, 1975, at the National Collection of Fine Arts.

The exhibition was organized by Walter Hodges, curator of contemporary painting and sculpture. It is unique in that it juxtaposes works of early 1950s with current pieces. It represents the rich variety in materials and techniques that have been utilized by the finest American sculptors.

While this show is geared to interior museum space, it is carefully planned so that all of the 63 pieces by 54 artists are seen clearly and individually. The artistic unity and multiplicity of form and approach can be felt and compared easily within this display.

The pieces range from David Smith's "Cub XVII" to Joseph Cornell's unusual wooden constructions. The materials range from canvas, to silk-screened photographs, to fluorescent lights and dime store objects.

In addition to those sculptors who are clearly recognized, the exhibition deliberately includes those who are less familiar but who demonstrate the movement's breadth.

A grant toward the expenses of the exhibition was provided by the Phelps Dodge Corp.

Food Facilities Remodeled at MHT

In order to increase food service capacity at the National Museum of History and Technology, the employees and main public cafeteria and the main kitchen that supplies them, will be remodeling September 8 until mid-December.

In an announcement, Richard L. Ault, Director of Support Activities, said that the present facilities will be replaced with one large casual wheel serving employees and the public but hot and cold cafeteria-style meals. A separate entrance and cashier will be provided exclusively for Smithsonian employees use. The fifth floor staff dining room also will be closed until the main supply kitchen reopens.

While remodeling is underway food service will be provided by the small carousel facility which will remain open for employees and the public, offering its regular fast-food menu plus some additional items. A special entrance will be provided for employees. The standard 20-per-cent discount on posted prices remains in effect for employees with Smithsonian identification cards.

"Silver and Silk," an exhibition of photographic silk-screen prints is on display in the Hall of Photography at the National Museum of History and Technology.

Directed by David Haberstick, Assistant Division Director in the Division of Photographs, History, the exhibition provides more than 60 examples of the wide range of images making possible through photographic silk-screen printing.

"Screen printing is a versatile, precise reproductive technique and many 'prints' which can be seen throughout this museum might in a sense, be considered part of this exhibit," said Haberstick and travels to the exhibit sites by means of photo-silk-screen techniques.

"The portability of screen-printing equipment and its ability to print on virtually any surface explains the reliance upon the silk screen for the museum's exhibits. The fact that screen-printing press is not required is the key to the emergence of silk-screen printing as a major graphic arts industry over the last several decades."

Some prints in the exhibit illustrate the medium's ability to produce color images of a quality and accuracy approaching that of the printing press. The medium is also a tool for expression for artists, and many of the prints shown illustrate the creative potential of the process.

Silk-screen printing in the fine arts is kno­vedographs, and photo-serigraphs, a combination of photography with silk-screen printmaking are typical of the artistic concept frequently found in so-called contemporary art. These segments of the exhibition will be most interesting to viewers who are primarily photographers who print their work in colored inks rather than on conventional photographic paper. These photo-serigraphs are the product of the photographer's own eye, mind, and hand and are not "reproductions" of photographs. Often the serigraph is the final result created by a photographer who makes the original negative in his camera, and thus is analogous to the hand-pulled engravings made directly from original negatives by artist-photographers at the turn of the century.

The exhibition runs through December 29.

Exhibit Focuses on Banking History

A major Bicentennial exhibition tracing the history of American banking from colonial barter systems to contemporary electronic banking opens September 18 at the National Museum of History and Technology.

Valuable memorabilia of American banking in on loan from financial institutions and private individuals, although the bulk of the exhibition is drawn from the museum's own holdings. Many of the objects are being shown for the first time. They were selected from 18,000 NMAH curator of numismatics, Pauline M. Feigenbaum, and curator of history, Vladimir Clain-Stefanelli, and Mrs. Elvira Clain-Stefanelli. They have written a catalog for the show entitled "Two Centuries of American Banking." The exhibition was funded by a grant from the American Bankers Association with design by Joseph Conde, a former art director of the Associated Press.

Located on the third floor of the Museum, the entrance to the exhibition is flanked by two large columns suggesting the monumental architecture of ancient Greece and adapted the ultimate symbol of elegance and opulence by American banks of the past century.

The exhibition tells the story of America's involvement in banking from pre-Revolutionary days, when prices were expressed in heavier weights, through the growth of a nation demanding more and more money and credit, and coming up to the highly automated systems of today.

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Memories of the Old South Shed at SI

I was employed in the Division of Mechanical Technology. The Curator was Carl Miman; a good age for things I couldling, and a kind and quietly capable administrator. My title was Preparator, one who prepares specimens for display or preserves them for storage. The salary was $750 per year. My duties included the care of the "John Bull" and "Stormsbridge Lion" locomotives, automobiles, bicycles, (I rode each one before exhibiting it, officially, to be sure that it was properly repaired, then personally, for my own enjoyment) organized shows at the Wisconsin State Fair, telegraph and telephone instruments, small watercraft, guns, Patent Office models of various mechanical gadgets, a large collection of electric light bulbs, scale models of numerous forms of transportation, and eight aircraft suspended from the rafters of the Arts and Industries Building. There were the Stringfellow triplane model, Lilienthal glider, three Langley models, his large "Aerodrome A", the Wright Military Flyer, and a then-recently installed DeHavilland-4 biplane. I soon made friends with other Smithsonian personnel, then totaling about 250, and I took interest in the widespread activities of our various federal departments. Thus I first took Frank Cole, head of the main carpenter shop in the Natural History Building. He had worked on Langley's large aerodrome and told me proudly how he had been the one to suggest to Langley that the wings could be lighter if the ribs were hollow. On his own he had made such a rib and showed it to Langley with some trepidation, but it was approved. Mr. Cole devised a jig for forming the ribs and making up the ribs to about 4 feet long and about 30 inches square at the ends. He made it himself, and had several of them made.
Operation Moonwatch Ends After 18 Years of Service

Moonwatch, the worldwide volunteer satellite tracking network that produced the western world's first observations of Sputnik I, ceased operations June 30 after nearly two decades of sky patrols.

The Volunteer Flight Officers Network (VFON), an informal organization of amateur personnel which provided information on reentering satellites and bright fireballs, was disbanded. Both organizations were coordinated by the Smithsonian Astrophysical Observatory with support primarily from the National Aeronautics and Space Administration.

When Russia launched Sputnik I into Earth orbit on October 4, 1957, the United States was not ready for the job. "I was a pioneer," said William Palmer, a taxidermist who was ready for that unexpected launch. Moonwatch, the international network of volunteer amateur astronomers formed and trained several months earlier by the Smithsonian Astrophysical Observatory, was able to provide the visual observations enabling U.S. astronomers to determine Sputnik's orbit.

For the next 18 years, Moonwatch, and the more recently formed VFON, continued to observe reentering satellites, with more than 400,000 observations of satellites made during their lifetimes.

Moonwatch developed out of the massive scientific endeavor known as the International Geophysical Year (IGY). The National Academy of Sciences and the National Science Foundation assigned SAO responsibility for the optical tracking of all satellites launched during this period and Fred Whitmore was the director of this program. Whitmore had designed a special tracking camera, the Baker-Nunn Schmidt, which was later duplicated all over the world. To supply the Baker-Nunn stations, the Smithsonian Astrophysical Observatory launched satellites, Whipple also established a global network of visual observers.

Whipple sent out appeals for volunteers to amateur astronomy groups around the world. The assistant director of the original network for Moonwatch, Fred Durant, has been very active in establishing Moonwatch networks in Argentina, Chile, the Philippines, and South Africa. Yet Moonwatch remained exceptionally well suited to the many specific tasks in the field.

Moonwatch observations of such objects also provided invaluable data on the physics of the upper atmosphere and the effects of gravity. In addition, during 1957, Moonwatch maintained a "watch" on reentering satellites, determining the time and place of reentry into the Earth's atmosphere and aiding in the possession of any military advantage in satellite recovery.

Moonwatch continued to provide support when the Russians launched Sputnik II, on November 3, 1957. By the end of 1957, 15 Moonwatch teams in the United States and 90 in foreign countries had made more than 700 observations of Spacelab II. Obviously, the rapid development of ground tracking systems in the early 1960s eliminated the original need for Moonwatch volunteers. Yet Moonwatch remained exceptionally well suited to the many specific tasks in the field.

The worldwide distribution of the Moonwatch teams contributed in an important way to the relatively uncomplicated means of maintaining up-to-date data on satellite orbits. They were often missed by cameras and radar systems.

The end of Moonwatch was observed by (from left) Albert Werner, last chief of the Space Science Division of SAO, Fred Durant, Assistant Director of the Department of Astronomical Sciences, National Air and Space Museum, who is holding an original Moonwatch telescope donated to the museum by S.A.O. Mrs. Grace W. Whitmore, widow of Ady Whitmore and consultant to SAO, and Dr. David Challinor, Assistant Secretary for Science.
M. G. Courtney, Data Specialist, Dronews at Reston

Maxwell G. Courtney drowned August 10 while swimming in Lake Anne at Reston, Va., with friends.

Mr. Courtney had been a Smithsonian employee for about three years and most recently had been assigned to the Office of Public Affairs as a data processing specialist.

Mr. Courtney is survived by his widow, Mrs. Haelin Franklin Courtney, of Tallahassee. A memorial service will be held at Tallahassee Metropolitan Methodist Episcopal Church in Tallahassee, Fla., at 11 a.m. on August 14 at the Metropolitan African Methodist Episcopal Church in Washington, D.C. Burial will be at Tallahassee after a service there.

Mall Site (Continued From Page 1)

visitors each year, for outdoor exhibitions exploring the delicate relationship between man and the natural systems that support his life on this planet. The exhibitions would be related in theme and location to those of the adjacent National Air and Space Museum, which will deal with some of the implications of man's technology for the twenty-first century.

The complex will provide in some sense a link between what the Smithsonian visitor, ranging through man's achievements in science, art, history, and technology to his need for a more informed relationship to his environment if these relationships are to be more fully understood. It is anticipated that visitors will take a four-year term on the Consulting Committee, a position he has held for 12 years.

Birthday Party for New Resident Associates Held

By Ed Gallagher

September 21 was chosen as the day for official commemoration of the founding of the Smithsonian Resident Associate Program, the Institution's membership organization for residents of the Greater Washington Metropolitan Area.

The Resident Associate Program in the words of its founder, Secretary Ripley, was initiated to "serve as a link between what the Institution does, whether in museum or laboratory or art gallery programs, and the people and public in the Washington area who can do to and for the Smithsonian.

Ripley formally announced the establishment of what was then known as the "Smithsonian Society of Associates" on September 18, 1965, during the two-hundredth anniversary of the birth of James Smithson. Its establishment marked the fruition of a dream that had begun in the 1920s when Charles D. Walcott, fourth Secretary of the Smithsonian, realized the need for formal recognition of the support accorded the Smithsonian by its friends across the nation. In 1965, membership in the Associates was opened to all who cared to join with the Smithsonian in furtherance of the Institution's objective, stated by founder James Smithson in his will as "the increase and diffusion of knowledge among men.

Today the Resident Associate Program has enrolled membership of nearly 34,000, representing approximately 75,000 individuals. Through an annual program of lectures; symposia; classes in the humanities, sciences; special events and tours; festivals, and special events, Resident Associates members of all ages are offered an opportunity to share in the life of the Institution.

Invitations to three anniversary receptions on September 21 were mailed to Resident Associates. Special commemorative pins were distributed to all attending. In addition, a commemorative silkscreen and color poster edition by Washington artist Gene Davis has been commissioned and is currently available for purchase.

Indian Sculpture Shown at NMNH

An exhibit of bronze sculptures that express the spirit and dynamism of the American Indian opened September 21 at the National Museum of Natural History. The show will run through October 9 on the museum's second floor rotunda.

The works in the exhibition are the joint effort of the New Mexico sculptor Lincoln Fox. Internationally known for his unique Indian bronzes, Mr. Fox's works are shown by the Kennedy Gallery, New York City; Maxwell Gallery, San Francisco; Bitmore Galleries, Los Angeles; O'Briens Art Em- porium, Scarsdale; and the Jamison Galleries, Santa Fe and Tucson.

Rockefeller Grant Funds SI Program

The Rockefeller Foundation recently awarded a grant of $34,700 to the Smithsonian Institution to support its Cultural Resources Training Program. Operated by the National Anthropological Archives in the National Museum of Natural History, the program brings Native Americans to Washington for brief periods to acquaint them with photographic, documentation, and other materials relating to their cultures available at the Smithsonian and other institutions in the city.

Beginning through a grant from the Bureau of Indian Affairs in 1973 and continued during the current fiscal year through a combination of Rockefeller and National Endowment for the Humanities funds, the training program will be continued during the current fiscal year through a combination of Rockefeller and National Endowment for the Humanities funds. Through the training program, Native American volunteers will continue to provide support for the training program. This information will be made available to the community for the benefit of the training program.

Bedini is Author Of New Book

Silvio A. Bedini, Deputy Director of the National Museum of History and Technology, is the author of a new book, Thinking About Early American Men of Science, published by Charles Scribner's Sons.

The book is an alternate selection of the MacMillan Book Club, which described the book as "a unique blend of the Franciscan Order for the development of culture and learning. Unacknowledged was an impressive blend of self-taught men who solved the common practical problems of the emerging nations . . . . In the beginning America was unchartered, wild and only marginally supplied from abroad. American inventors must, in the best sense of the word, be told by the people who were at the time of the American Revolution. Of course, inventors were well aware of the tools required for day-to-day living. Silvio A. Bedini has gathered a collection of the histories of the innumerable men, the craftsmen, surveyors, and scientists, who looked at the common problems of the day and tried to solve them with solutions."

The 512-page work contains more than 100 photographs and is priced at $17.95 retail.
Long-Term Program Brings Improvements to Museum Shops

By Barbara A. Brand

In the past several years, the Museum Shops of the Smithsonian Institution have experienced an expansion and development never before attempted by the Institution's retail operation. A long-term improvement program has made tremendous changes in the appearance and operation of the Museum Shops.

Leading the drive for the improvement of the Shops' merchandise is the Product Development Program, a project whose aim is to produce items inspired by or reproduced from the Smithsonian Collections. Field-crest Mills, Steiff, Tonka, and Universe Books have received licenses from the Smithsonian granting them the right to market such products as reproductions of textiles and pewter, miniature dioramas, and full-color art calendars. All of these items were designed in close collaboration with museum curators. A Smithsonian Christmas catalogue will make its debut in October, illustrating these new products, plus many more selected from the Museum Shops' wide selection of gifts and books (see story on this page).

The search for merchandise which is appropriate to the purposes and educational goals of the Institution is a difficult and lengthy process. Floyd Lloyd, Josephine Fingeret and Kathy Borris, buyers for the Shops, spend much of their time interviewing vendors and traveling to gift shows, conventions and craft fairs all over the country. Whenever a new item is selected for sale in the Shops, it is usually referred to one or more curators for comment on its appropriateness and accuracy. Books are also chosen with great care, since scholars and visitors alike require a wide range of technical and educational material from which to choose.

The largest department of the Museum Shops is the sales section. A substantial staff of career and seasonal employees keeps all nine shops located throughout the city busy at all times. The sales staff is the vital link between the public and the buyers. The ideas which they relay guide the merchandising staff in the search for items which are both educational and saleable. The daily operation of the shops is managed by Irene Jeffers, one of several supervisory employees who have grown up with the Museum Shops over the years.

Several departments support the activities of the buying and selling staffs. Display is extremely important; a well-trained staff is headed by Jim Hull, has been established to respond to this growing aspect of the Museum Shops operations. The accounting section, recently streamlined and computerized, is directed by Sandra Nickens, Assistant Controller (who has been a Museum Shops employee for almost ten years).

The Museum Shops are now embarked on a plan of expansion. In the last year, the Hirshhorn Museum Shop opened, and two new facilities replaced the shops in the Museum of History and Technology. The Arts and Industries Building reopened in May, there will be an "1876 Shop," with fixtures and merchandise reflecting the optimism and taste of the Centennial era. The new Air and Space Museum, opening in July, will have a large Museum Shop carrying books, gifts, and models of interest to aviation buffs.

The Museum Shops have spent two years in broadening their horizons, and will continue to do so for many more. Not only are the shops more attractive and visible, but the selection of gifts has been carefully aimed to reflect the educational scope of the national museums. William Rowan III, Director of the shops, states that theirs is a modest goal: that the Smithsonian Institution will have the finest museum shops in the world.

Smithsonian Catalogue Published

The first Smithsonian Christmas catalogue, with items for sale based on the Smithsonian collections, will make its appearance in October, Richard Griszel, SI Business Manager, has announced. The 32-page, full-color catalogue is being designed and printed for the Institution by outside firms. It was produced under the editorial direction of Mrs. Virginia Fleischman, Special Assistant for Product Development in the SI Business Management Office.

The catalogue features artwork from the Hirshhorn, National Museum of History and Technology, Cooper-Hewitt and Hillwood collections.

Four calendars include an engagement calendar that provides a nostalgic view of America; a wall calendar based on items in the Hirshhorn; another based on paintings in the NCFA, and a fourth featuring floral photos from the National Museum of Natural History.

Other items include pewter, silver, linens, needlework kits, dinosaur stuffing kits, dioramas, jewelry, and two glass items reproduced from the NMHT collections. Recent books by Smithsonian staff members on a variety of subjects are also offered. Products have been selected to reflect the range of the Smithsonian's collections.

The catalogue will be sent to all employees, to Resident Associates, and to a list of 25,000 visitors. Advertisements will appear in Smithsonian and five other magazines whose readers may send 25 cents to get copies. Orders will be filled out of stock at 1111 North Capitol St. The 20 per cent employee discount will apply.
International Women’s Year 1975 was observed at the Smithsonian during “Women’s Week” August 4 through 8. Guest speaker at the opening program was Dr. C. Dolores Tucker, Secretary of State for the Commonwealth of Pennsylvania (above left), who was introduced by T. Ames Wheeler, SI Treasurer. ‘Even though the road is rocky, personal experience has taught me that perseverance is the only way to wear down those rocks,’ Dr. Tucker said in the course of her address, adding ‘I’m certain that the antiquated attitudes with which you have had to contend will gradually become a thing of the past.’

Three staff members involved in the Women’s Week program were (from left) Patricia King, Barbara Crumpler and Lucille Dawson.

A skit presented at the opening program was entitled ‘Presenting Discrimination During Heterosexual Interface.’ It was written by Louisa Stimpert and performed by SI staff members from L’Enfant Plaza offices. They were (from left) Dolores Mortimer, who was narrator, Juanita Jeter, Nadine Lee, Marta Schley, Patricia King, Lucille Dawson, and Francine Berkowitz. Barbara Crumpler directed.

International Women’s Year Coordinators for SI buildings are (from left) Barbara Faison, NPG-NCFA; Karen Hinkle, Barney House; Carol Parsons, Hirshhorn; LaVerne M. Love, Women’s Program Coordinator; Rose Ann Tilton, Chesapeake Bay Center; Claudia Lipschultz, Radiation Biology Laboratory; Shirley Smith, NMHT; Lillian Kurloski, NMNH. Missing are Priscilla Smith, Fever; Ruth Monk, L’Enfant Plaza; Wendabarrows, Renwick, and Chunhas (Debbie) Yang, A & I. The coordinators helped to plan and carry out the IWY Observance Program, and showed movies in almost all SI buildings.

Alexander Methvan, career development specialist, conducted two sessions for supervisors, entitled ‘There Ain’t No Santa Claus,’ at NMHT and Hirshhorn.

An International Women’s Year Luncheon was attended by bureau heads and department chairmen, hosted by LaVerne M. Love, SI Women’s Coordinator. Dr. Estelle Ramey of Georgetown University spoke, and a statistical breakdown of employees in each bureau was given by Archie Grimmett, Director of the Office of Equal Opportunity.

One of the men participating in the Women’s Week program was Armstad Chambers who attended the ‘Future Planning Workshop’ conducted by Vince McDonnell, Director of the Office of Training and Career Development. At right is Edythe Coffey.