New Moon Rocks Hall Opens

By Tom Harney

What happened to the 840 pounds of moon rocks that the astronauts brought back? Most of them are stored in Texas, but the National Aeronautics and Space Administration has loaned the Smithsonian a sample, nearly one percent of the total poundage, of the lunar riches.

Along with four rocks in the Air and Space Museum, five have been on display in the Museum of Natural History's new permanent hall, "The Moon: Its Rocks and History," which opened to the public June 15. Three MNH rocks are embedded in imitation plastic pyramids, and two others are protected by a glass-enclosed nitrogen atmosphere.

"Nowhere in the world can the public see a larger or more comprehensive selection of lunar material," said Daniel Appleman, Curator of MNH's Mineral Science Department, and scientist in charge of the new hall. The exhibit script was incorporated into a handsome design by Office of Exhibits staff member Gail Singer, with the assistance of David Meyenburg, and Richard Molinaroli.

Sue Willis edited the script text, and Thomas Haney, John Kasdi, Alfred Pearson, John Ryanzewicz, Maurice Anderson, Michael Keaton, and Lee McNeal executed the fabrication and finishing work under the supervision of Karl Jurack.

Graphic production was handled by Anita Demich, Algie Porter, Patricia Powell, Thomas Thill, Tousaint Wallace and Cindy Steinschus under Carl Alexander's supervision. Calvin Price, Phillip Anderson and Everett Wyman were responsible for the audiovisual work and David Carlin the sound.

Overall supervision of the exhibit work was controlled by William Haase, producer, and Harry Hart, Chief of Exhibits, MNH.
First Lady Gives 'Favorite' Gown to Smithsonian

By Linda S. Thomas

One way to tell which exhibits are most popular at the Smithsonian is to check how often the rugs wear out.

Judging by the "tabl" and "tabb" of the guests and reporters at the unveiling of Mrs. Betty Ford's gown in the First Ladies Hall, the display area is certainly well trod. Mrs. Ford showed up on time even out even before the Bicentennial is over.

In a brief ceremony June 24, amidst flashing cameras, television lights and heavy security, Mr. Ripley accepted the gown from Mrs. Ford.

"When I took visitors to the Smithsonian over the past years, never in my wildest dreams did I believe that someday I would be here myself," said Mrs. Ford.

"With today's addition," said Secretary Ripley, "the collection represents an admixture of First Ladies, its function was to serve on an aircraft carrier in World War II under a system of ordered liberty. Free people are bound to preeminence in this as in other fields of human endeavor. Free people are bound to preeminence in this as in other fields of human endeavor.

"Our" museum, "unveiled" behind a screen before Mrs. Ford spoke, was made to Mrs. Ford's gown. It has been placed in the replica of the White House East Room of the First Ladies Hall, joining the dresses of Mrs. Eisenhower, Mrs. Kennedy, Mrs. Johnson and Mrs. Ford.

"Mrs. Ford's gown has been in the collection since January," said Marguerite Klaphor, curator in MTH's Division of Political History. "We duplicated her hair color and style and the color of her eyes as closely as possible in the polyester resin mannequin.

"We do not change the gowns in our First Ladies Hall very often," said Ms. Klaphor. "But the Smithsonian has changed a few dresses over the years. "I go to Hall simply because to easp on the visitors and, of course, I read our letters about the dresses," she said. The comments are not always flattering.

Mrs. Ford poses with her mannequin in MTH's First Ladies Hall. Photo: St. John Wilson

The mannequin, "unveiled" behind a screen before Mrs. Ford spoke, was made to Mrs. Ford's gown. It has been placed in the replica of the White House East Room of the First Ladies Hall, joining the dresses of Mrs. Eisenhower, Mrs. Kennedy, Mrs. Johnson and Mrs. Ford.

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"I took visitors to the Smithsonian on four State occasions, including a recent White House dinner for King Juan Carlos II of Spain.

"NASC Speeches" (Continued from page 1)

Students from violinist Yehudi Menuhin's students are scheduled to play in full House in MNH.

By Lila Wibberly

"The students, in Washington to play for the Naive during their stay in the Capital, were Krystyna Owoszwicki (17), Ming-Feng Hsu (16), Raphael Souza (16), and Struan Murray (14), all on strings, and Paul Cooper (16), a pianist.

"Under the patronage of Mrs. Gerald Ford and Mrs. Betty Ford, the concert was arranged by Robert Masters, music director at the school.

"Included in the program was a composition by Justin Connolly, written as a Bicentennial tribute for the students' trip to the United States. Entitled "Chehilla," a Gaelic word meaning "viol," it presented interpretations of various types of Scottish and Irish music, from speckling dances to four-hand reels.

"In a program of exceptional playing, an outstanding performance was given by Ming-Feng Hsu, who played Paganini's "La Capannela." The 15-year-old violinist from Hong Kong has studied under a system of ordered liberty. Free people are bound to preeminence in this as in other fields of human endeavor. Free people are bound to preeminence in this as in other fields of human endeavor.

"I contacted Mrs. Truman's matronly dress with others in the Hall. "It is a tribute to our First Lady that we regularly must replace the worn rugs in front of the East Room display case.

"The idea for the exhibition, under the patronage of Mrs. Truman's matronly dress, was one of the best ideas that they have had," she said. "But the Smithsonian has changed a few dresses over the years. "I go to Hall simply because to easp on the visitors and, of course, I read our letters about the dresses," she said. The comments are not always flattering.

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“Bicentennial Contest Winners Announced

Strains of late music from the first floor rotunda of the Museum of History and Technology marked the opening of the exhibition Leonardo da Vinci: Anatomical Drawings from the Queen's Collection at Washington August 1. While the event had little in common with the twentieth century bravado of the National Air and Space Museum opening earlier that day, this small, exquisite display of 41 drawings from the personal collection of Queen Elizabeth II shares the exciting sense of scientific discovery which is also remarkable at NASM.

Muscle studies from the exhibition

Present at the evening reception to introduce and explain the 41 drawings from the personal collection of Queen Elizabeth II was Sir Peter Robins, director of the Royal Library at Windsor, who assembled this volume for the Smithsonian and the Los Angeles County Museum of Art, where the catalogue was first exhibited after leaving Washington August 1.

Attending the opening along with Sir Robin were Sir Peter Ramsbotham, director of the British Museum, and Sir John Chaloner Smith, professor of art history. The three were accompanied by 150 other distinguished guests to whom Sir Robin, the curator of the exhibition, said: "The drawings are unique and without parallel, The National Library staff discovered for a way to preserve these drawings, we could not be properly exhibited, without drawings, especially the two-sided ones, which can be subject to damage, he explained. They were then mounted between very thin sheets of plexiglas which protect them from harm, Sir Robin, it was Leonardo's lack of interest in worldly success which kept his discoveries largely unnoticed. Also, his findings were not popular among the medical authorities of his time. In his introduction, the exhibition specialist, Kenneth Keele, an authority on Leonardo's anatomical drawings, quotes the artist: "Many will think that they can with reason blame me, alleging that my proofs are contrary to the authority of certain men held in great reverence by their unexperienced comrades, not realizing that their works are the issue of simple and plain experience which is the true mistress." Leonardo's knowledge of human and animal anatomy was based on dissection of more than 30 corpses. He discovered ingenious ways of showing the true shapes of various organs, and many of his methods are illustrated in his drawings. Models made of thread or wire were shown to prove the position of certain muscles, cast enough studies to show the direction of blood streaming out the aortal arch of the heart by making a glass model. The exhibition contains drawings from two time periods, separated by nearly 20 years. The latest period, represented here by a detailed three-layer drawings of skin, musculature, and skeleton, reflected the knowledge Leonardo had gained of mathematics and mechanical principles, duration of the interesting years.

Not the least as art, the drawings are great treasures. Executed gracefully, with light and shade, the drawings show Leonardo's seeming unconscious sensitivity to line and composition.

A special gallery has been designed for the opening show by MHT's Chief Exhibits Richard Vig. The catalogue, containing plates of all the drawings, includes an introduction by Sir Anthony Blunt, former Director of the National Gallery and the Courtauld Institute of Art, as well as the forward by Kenneth Keele.

Aru studies of blood vessels and muscles.

With this issue, Susan Bliss takes over as editor of "The Torch." Miss Bliss joined the Office of Public Affairs News Bureau staff in May, coming from the President's Commission on the Arts. In her new position, she is responsible for publication production and directed several volunteer design projects with art schools in Washington and New York.

A graduate of George Washington University with a degree in art history, Miss Bliss also attended Grinnell College and the Rhode Island School of Design. She continues a program of evening study in fine arts at the Corcoran School of Art.

Susan Bliss joins SI as Torch Editor

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Leonardo's Drawings Launched by Windsor

By Johnnie Douthit

THE NATIONAL AIR AND SPACE MUSEUM has given a largeish slice of column inches and airwaves this month, and most of them were laudatory.

The New York Times headlined its critique, "Science Without Hollywood," and the New York Times Book Review, Ben Forsey, describing himself as a "convert" to an admirer of the building's design, said, "Big buildings should be a sense of awe, and even beauty, but very rarely do they possess [as do one-of-a-kind] a quality that makes a visitor feel immediately at home.

The Washington Post said, "The marble- and-glass building itself is a wonder. It has been built within the last five years, and on time." Woln Eckardt, architectural editor, wrote, "a dignified, handsome work of architecture.

The New York Times writer Ada Louise Houtthaus added, "It's a bird, it's a plane, it's a Supermuseum!" Wire service comments included, "The Museum is expected to become one of the most popular tourist sites in Washington," and "an educational center of the highest class." Etc.

Schools, parents, kids, all have been given the opportunity to visit the Smithsonian. Aides are trained to operate the puppets and explain the show, which I had not with sound effects and voices. There are four shows in separate performance areas. Also at the Zoo, shows have been added to entice young people who work in special interest areas such as reptiles and birds.

For other visits to the Zoo hospital as veterinarian interns or externs. One of these interns, Dr. Philip Enslow, will join the San Diego Zoo's second year group of interns at the beginning of the fall term and will work with the internship of his veterinary practice.

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Parking problems.

Panda Coast may have contributed to the extinction of this culture.

was the maritime archaic Indian culture that readapting fully to a maritime life when their dians.

Fitzhugh's hypothesis that the arrival of the arrived on the island of this drastic population collapse of the Eskimos reoccupied the house after hunting and fishing elsewhere during the summer, they renewed the floor by laying a fresh layer of sod, like a carpet. In so doing they fashioned an anthropologist with an unusual archeological slice-of-life.

"We've excavated 15 sod layers, which tell us the house was occupied for 15 winters," Fitzhugh said. "What we recover from between each layer encompasses the history of one winter in the life of both families."

Fitzhugh was able to estimate the total food consumption during the winter over the 15-year period from knowing how long the house was occupied and through examination of the food hidden outside where bones of the arctic hare, fox, seal and other sea mammals and birds ate their discarded bones.

"We found a wide range of harpoon points, scrapers, and small fishbones. They reported. "From examining their broken and used-up tools, we get an idea of what and how much food they manufactured and how often they resharpened these tools. It provides further evidence of the native diet and the tool conservation practices." When the barren ground iced over or between each layer encapsulates the history of flight from the earliest aspirations to moon

Archaeological evidence from this site indicates that the Indians were quite well adapted to the changing concepts and ideals associated with the changing concepts and ideals. The Indians reoccupied the house after hunting and fishing elsewhere during the summer, they renewed the floor by laying a fresh layer of sod, like a carpet. In doing so they fashioned an anthropologist with an unusual archeological slice-of-life.

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18 JAZZ ‘N RAGTIME EVENING: Pianist John Eaton Flimmer on the occasion of composer Scott Joplin. Will- nied. The Lion’ Smith, Fats Waller, and jazz interpre- tations of the music of Ellington, Porter, Gershwin, the Beatles, and Lewis. 9:30 p.m. Rotunda. Arts and Industries Building. Seating will be along the arched walls, with the petting calves, flower plants, and fruit trees — bring your own pillow. $5.

19 NATIVE AMERICAN FILM/VIDEO SERIES: Through the Eyes of the People. Fridays at 7 p.m. Series examines the latest orbital photographs. 8 p.m. National Aeronautics and Space Administration. FREE.


NATIONAL HISTORY FILM: One Day at Teton Marsh — the wild life in a swamp where animals and birds are free and nature reigns supreme. 12 noon. Baird Auditorium. Natural History Building. FREE.

ILLUSTRATED LECTURE: Contemporary Crafts and Composers. London. The weekly work for New York and crafts of the 1974 international crafts meeting, as well as the importance of design in tapestry weaving, the current trends and his own attitude toward creativity. A film on his work will also be shown. 7:30 p.m. The Renwick Gallery. FREE.

23 THE WORLD OF BUGS: A variety of insects and arachnids, including a colony of leaf cutter ants, tarantulas and other spiders, beetles and bees shown in a new, permanent Insect Zoo. Life history processes can be seen and will be explained by the zookeepers. Museum of Natural History.

24 CREATIVE SCREEN: The Fabulous Country. 11 a.m. and 1 p.m. See August 10 for program details. FREE.

NMHT TUESDAY FILM: Doorway to the Past. 1 p.m. Carmichael Auditorium, History and Tech­ nology Building. FREE.

Josephine Crow autograph a copy of "Keep the Last Bullet for Yourself" for Rick Beard, show organizer.

Mr. Medicine Crow, who was introduced to the audience by his longtime friend Herman Viola of the Museum of Natural History, also discussed the controversy that still surrounds the complete assimilation of Custer’s Seventh Cavalry group of over 250 men. One theory persists that many of the men committed suicide rather than be cap­ tured and tortured by Indians — hence the title of the exhibition, based on an old cavalry adage.

"Keep the Last Bullet for Yourself" is also the title of a newly-published book by Thomas B. Marquis, a physician to the Northern Cheyenne and Crow tribes. Mr. Medicine Crow wrote the introduction to the book and expanded upon that material in his talk.

Located on the second floor of the National Portrait Gallery, "Keep the Last Bullet For Yourself: The Battle At The Little Big Horn" will remain on view through October 24.

DIAL-A-PHENOMENON: 737-8855 for the latest space and earth news including the date of full moon, information on planet visibility, and the status of orbiting satellites.

WEST COURT DINING FACILITY OPENS AT NHB—Smithsonian Treasurer T. Ames Wheeler and Porter M. Kier, Director of the National Museum of Natural History, cut the ribbon to open the West Court dining facility for Associates and staff in the Natural History Building June 4. Employees were invited to inspect the new facility, which went into full operation the following day, becoming the first of the new West Court buildings to fully open. Other areas include an eating facility for the public, an orientation center for children’s tours, laboratory facilities, a new museum shop location and, later, a naturists’ center.

DIAL-A-MUSEUM — 737-8811 for a quick way to find out what is taking place at the Smithsonian. The recorded message gives an account of daily events, as well as museum hours.

Festival Parking
Three-hour parking is now available along the south side of Independence and Constitution Ave­ nues, between 17th and 23rd Streets, except during rush hours. Two-hour parking is also available on Ohio Drive, after 9 a.m.
By Kathryn Lindsey

One hundred and ten years after its debut in the Library of Congress, the first book ever to have been staffers at the Smithsonian have discovered by Smithsonian Fellow Cynthia Field. The book, "A Glossary of Terms Used in American Folklore," was published in London in 1838.

"This is a very rare and important volume in the history of the Library of Congress," said Dr. Field, who noted that the book's author, Dr. Thomas B. Lounsbury, was a respected scholar of folk culture and music. He added that the book is particularly valuable because it contains some of the earliest and most comprehensive recordings of American folk music.

Mrs. Field was able to locate the book because of its unique marginal notes, which include references to specific folk songs and dances, as well as notes about the history and development of folk music in the United States. The book also contains a map of the United States, with notations about the distribution of various folk traditions.

As a Regent and chairman of the building committee, he was influential in decisions related to the construction of the new art museum. He also served as director of the American Folk Art Museum, which he founded in 1964.

Mrs. Field said that the book is now available for public viewing at the Library of Congress, and that it will be included in the Library's collection of rare and unique materials.

Benton's Mural Pictures: Roots of Country Music

By Sidney Lawrence

The Festival of American Folklife and the Hirshhorn Museum have something in common this year: country music. While live performances delight thousands of visitors, the folk museum is looking for information about aspects of the music, and its collections range from original documents and memorabilia to photographs and satellite images.

Tying this together is the book, "The Sources of Country Music," by Thomas Hart Benton. The volume is part of the museum's collection of American folk art, and it contains more than 100 images and text that explore the roots of country music.

The book covers a range of topics, from the history of the banjo and the development of bluegrass to the influence of African American music on country music. It also includes interviews with prominent musicians, such as John Hartford and Doc Watson.

Benton's illustrations show the influence of various cultures on American music, and his works are a testament to his belief that country music is a unique expression of American identity.

Four U.S. Artists Celebrate NASM

The Smithsonian Resident Associate Program of the National Air and Space Museum have commissioned serigraphs by two prominent American artists, Nancy Graves and Lowell Nesbitt, to commemorate the opening of the Smithsonian's newest museum.

Graves' work in 22 colors is inspired by aerial photographs and a U.S. weather satellite image. Two versions of the Nestor work, one in 11 colors, the other in black and silver, delineate the history of flight from Icarus to the Space Age.

Such history makers as the Wright Brothers, Charles Lindbergh, Amelia Earhart, and the Apollo-Saturn V are included in the collection of NASM.

Posters reproductions of these works are available for sale. All proceeds will go to the Wright Brothers Foundation, Alexander Calder and Georgia O'Keeffe.

"The spacecraft is a 'flying machine'" said Nancy Graves. "I knew of the paper plane as a child, and associate my work with an origami figure, "Torch."" The "Torch" overrides the excellent."
Stewart, Moynihan Earn Henry Medals

By Kateline Rowan

During ceremonies held June 24 in the Smithsonian Building lounge, Secretary RIley presented 1976 Henry Medals to two distinguished Smithsonian scientists, and special awards for excellence to several museum staff members.

Dr. Stewart was awarded the medal for "unstinting service as Chairman, Department of Anthropology, Director of the National Museum of Natural History, Assistant Secretary for Science, and for fifty past decade as Anthropologist Emeritus."

"After the ceremony each man was praised "by his colleagues, "J. Lawrence Angel, Curator of Physical Anthropology, Dr. Stewart as an "indisputably one of the greatest, if any, anthropologist," and still "a tireless hand" with anyone who visits his office.

A physical anthropologist, Dr. Stewart came to the Smithsonian fifty years ago and has built a reputation as an authority on American physical anthropology. His recent book, "The Peoples of America," is about Indians, but Dr. Stewart has also done research on mankin, particularly about other subjects, including ancient man, and forensic anthropology, which involves identification of human remains.

Much of Dr. Stewart's work in forensic anthropology has been at the request of the FBI. Dr. Stewart won the Viking Fund award and medal in 1965, from the American Association of Physical Anthropologists and will soon be honored with a Festchrift. In a Festchrift is a special volume of papers that are held in tribute to a senior and distinguished scholar. It consists of collections of essays and articles by those who read research papers in the honored scholar's field, and subsequent publication of papers in the same field. Accepting the award for Dr. Moynihan, who was in Seoul in South Korea to study education, was David Challinor, Assistant Secretary for Science. Dr. Moynihan's award recognized his creation of the Human Tissue Research Institute (STRI), of which he was founder and former director, from "an obscure field station to an internationally recognized center for evolutionary and environmental biology."

Dr. Moynihan came to STRI in 1967 as a research naturalist and was a member of the Institute from a one-trigeminal field station to a world center now accommodating hundreds of scientists.

Dr. Moynihan is an ethnologist, one who studies man's behavior in his natural habitat. He has spent much time in research on the evolution of adaptations of primate, birds, and insects. Dr. Challinor characterized Dr. Moynihan as a "self-fashioned man" in spite of his accomplishments, and added that though the ethnologist's administrative success is obvious, his real love is research.

Recently retired, Dr. Moynihan still continues his studies at STRI. His most recent self-illustrated book is "The New World Primates: Adaptive Radiation and Evolution of Social Behavior, Language, and Culture."

For their special contributions to the development of the Bicentennial and in recognition of service, recipients were awarded certificates and cash prizes during the June 24 ceremonies.

Brooke Hindle, Director of the Museum of History and Technology, received the New Shop at the National Air and Space Museum June 30.

Almost twice the size of any of the other museum shops, the one at NASM stocks a wide selection of flight models and memorabilia. The shop also carries an extensive collection of books and paraphernalia, and is able to stock a variety of gift items.

Mrs. Josephine Fingeret and Kathy Borsus have assembled an intriguing selection of crafts, jewelry, toys and accessories. The kite collection, including every variation from box to ornate bird kites, is bound to be a crowd pleaser, as are the umbrella and aviator's scarf designed for NASM.

Margaret Drysdale, manager, expects the Hirshhorn Museum of Art and Industry, and Museum of Natural History, received an award and the famous slide show of scenes from the history of flight.

A creatively varied book selection was amassed by Florence Floyd, and includes the most up-to-date astronomy texts as well as science fiction and "Star Trek" operating manuals.

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Employees are eligible for a 20 percent discount in all museum shops.

MNH Film: Behind the Scenes

By William Elters

What actually goes on behind the scenes and is seldom seen by the public in the Museum of Natural History was revealed dramatically in a just-completed 30-minute color documentary film produced for release to universities and junior high schools in the U. S. and abroad.

Orson Welles narrates "The Side of Life," over music composed by Aaron Copland. The film was conducted by Museum Director M. Kier, the film guides the viewer through MNH's labs, collections, and field production facilities.

Kier said the producers "really caught the spirit of the Museum without our telling them what to do. They shot the script and with a maximum amount of freedom."

The film was produced at no cost to the Institution by American Image Products, using MNH's own technical equipment. The project was managed by Nazaret Cherkezian, Director of Engineering Services.

Cherkezian said this will be the first in a series of educational films that will seek to introduce and interpret the Smithsonian's diversified activities to young people.

Among the curators who describe their research in the motion picture are Leo J. Hickey, Nicholas Horton III, William Donal Dockworth, Edward S. Ayenin, Thomas E. Simkin, Henry W. Setzer, James G. Mead, the Hirshhorn, Museum of Art and Industry, and Museum of Natural History, received an award and the famous slide show of scenes from the history of flight.

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By Barbara Buymaster

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Clockwise from above: The Queen being greeted by Secretary and Mrs. Ripley and Chief Justice and Mrs. Burger; leaving the crypt of James Smithson with Ambassador and Mrs. Rambotham in the background; viewing the Hope Diamond; greeting Assistant Secretary for History and Mrs. Wheeler, Assistant Secretary for Science and Mrs. Challinor, and Assistant Secretary for History and Art Rutenberg; and viewing “The Federal City and Realities.” Vice President Rockefeller is on the right.

July 4 Documented in Photos

By Herman Stein and Linda St. Thomas

You may have seen one of them on the Nat. or leading out of a helicopter overhead; or crawling on the Tidal Basin abutments during the fireworks; or peaking out of a fifth floor window above the parade.

They were participants in a Bicentennial Photographers Workshop sponsored by the Smithsonian’s Office of Printing and Photographic Services. Organized by James H. Wallace, Jr., assistant to the director of photo services, the workshop gave 18 photojournalists an opportunity to take pictures of Washington’s Bicentennial celebrations, its visitors and its neighborhoods.

After six days of shooting, sometimes 15 to 17 hours a day, the photographers had 14,000 black and white pictures to document what happened in Washington during that historic week.

“We began to plan the workshop in March out for three weeks before the Fourth, I was on the phone getting credentials for the photographers,” recalled Mr. Wallace.

“Once I got in touch with the right people, they were very helpful.

“But it seems everyone had their own system for giving them out,” he said. “We were armed with White House credentials, Metropolitan Police permits, and National Park Service credentials. We even had special permits from the People’s Bicentennial Committee to cover their activities.”

A few credentials, a camera and some ‘chutzpah’ helped the photographers get pictures that no one else could have taken.

With special clearance from Secret Service and the Justice Department, Mr. Wallace was able to send one person up to a Justice Department office to overlook the Saturday parade. Since all office buildings in the area were closed, and the Smithsonian photographer was rumored to be one of only two persons allowed inside, his photos should be unusual.

When the National Park Service sent a helicopter to observe the festivities below, Jerry Truman, a volunteer in the workshop, went along for the ride — and the photos.

Half of five photographers covered the fireworks from Arlington cemetery, to view the display over Memorial Bridge, from the Mall, and from the Tidal Basin itself.

Several others convinced the French operators of the Capitol’s biggest pyrotechnic display ever, to let them shoot from the ideal, but off-limits vantage points of the barge and the Tidal Basin rim.

The 14,000 photographs will show more than the official Bicentennial events. There will be pictures of tourists and residents, Washington’s poor urban neighborhoods, Georgetown, subway stations, construction sites, fountains, hairstyles, clothes and cars and even pornography shops and theaters on 14th Street.

Mr. Wallace borrowed 30 old photos of Washington from the Columbia Historical Society and photographed corresponding scenes from the same angles. One of the old photos showed the statue of Benjamin Franklin at 13th Street and Pennsylvania Avenue, surrounded by small dirt roads and low buildings. Today’s photo will show the same statue in the same place, but with the FBI building and a major intersection as the new background.

“We first thought of photographing Washington and its people for the Bicentennial last year when we received requests for pictures of the old Arts and Industries Building,” said Mr. Wallace. Those old photos were used by Smithsonian curators in restoring the building interior to its 1906 appearance.

“The A&I photos seemed so sterile because they had no people in them,” he said. “We thought that was too bad and we determined to avoid that this year.”

With the permanent record of photos at the Smithsonian, the Tricentennial celebrations will have a good idea of what our City looked like and what were the styles of the day in 1776,” Mr. Wallace added.

Workshop photographers put in long hours taking pictures, developing film and talking with their instructors. Most of the film was processed overnight so the participants could have their work critiqued and their mistakes corrected.

Smithsonian photographers who took part in the project were Robert Diemer, Barbara McAdams, Robert Myers, Lee Stahsworth, Dwight Bowman, Daniel Thompson, Harald Dougherty, Dale Harab, David Blume, John Wooten, Andrew Fuhrman, Alvin Hensley and Norman Rhodes.

Robert Meyers and Ann Cutts, a part-time Smithsonian staffer, assisted Mr. Wallace in processing, printing and sorting the photos.

Flip Schulte, a photojournalist with the Black Star Agency in New York, worked with Mr. Wallace as an instructor for the workshop. He brought four volunteers, all photojournalists, to Washington to work with the participants.

The work of these photographers, which comprises the only complete set of Bicentennial photographs, will be kept in the permanent files at the Smithsonian. The best photos will be displayed in the Museum of History and Technology.

Said Wallace, “The photographs should give our descendants all the information they need about America’s Bicentennial, from parades and speeches to haircuts.”

Fund Named For Former Secretary

A $14,000 scholarship fund named for seventh Smithsonian Secretary Leonard C. Carmichael, has been established by the members of the Tufts University Class of 1921, of which the late Carmichael was a member.

Given annually on the basis of academic achievement, the scholarship will underwrite the studies of a third-year psychology student.

Dr. Carmichael, a scientist and codeveloper in the 1930s of electroencephalography, received his doctorate degree from Harvard, taught at Princeton, Brown, and Rochester Universities, and was Secretary of the Smithsonian from 1953 to 1964.

Until his death in 1973, he was Vice President for Research and Exploration of the National Geographic Society.

Among the many honors Dr. Carmichael received during his lifetime was the Hartley Public Welfare Medal of the National Academy of Sciences in 1972 for “eminence in the application of science to public welfare.”

Press Has New Agent

The Smithsonian Institution Press has joined the Columbia University Press Sales Consortium in an agreement which became effective July 1. Columbia will represent the Press’ books to both retail and wholesale booksellers.

In a recent meeting between Edward F. Rivinus, acting director of the Press, and Carl Hansen, sales manager for the Consortium, Mr. Rivinus emphasized that the agreement was for field sales representation only and that all book orders should be sent directly to the Press’ new distribution center located at 1111 North Capital St., NE, Washington, D.C. 20560.

This represents a significant departure from the Press’ previous agreement with George Braziller, Inc., which has served as the Press’ distributor for the past several years. Jeffrey and Simons, Inc. will continue as the Press’ overseas sales arm.