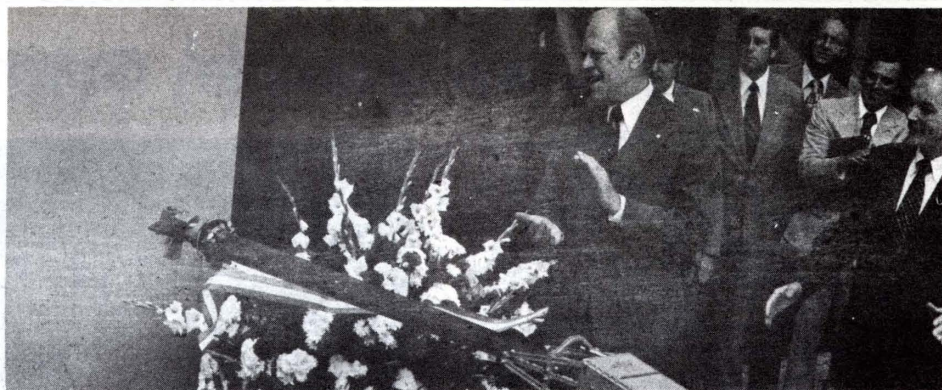


# THE SMITHSONIAN TORCH

No. 76-7

Smithsonian Institution, Washington, D.C.

August 1976



President Ford and Museum Director Collins watch Viking impulse cut NASM ribbon.  
Photo by Dick Farrar

## JULY EVENTS CAP '76 FETE

### Ford Attends NASM Opener

By Edwards Park

With a small puff of smoke a ribbon fell in two and, on the first day of the Bicentennial month of July, one of the world's finest museums opened its doors to an impatient crowd on the Mall.

The ribbon was burned through by an electrical impulse that originated in the Viking spacecraft then nearing Mars, and thus, fittingly, the Smithsonian's new Air and Space Museum commenced its public celebration of Man's dream of flight.

President Ford called it a "perfect birthday present," Chief Justice Burger said it was "breathtaking," and Secretary Ripley found it a "fitting expression of our collective interests."

"Confined within these walls and windows are the products of American men and women whose imagination and determination could not be confined," said President Ford.

His address linked 200 years of American history with "a willingness — even an eagerness — to reach for the unknown."

"The story of powered flight is an American saga," he continued. "The wonder is that it has happened within the lifetime and memory of living Americans. How many of us remember vividly the thrill of our first takeoff? How many recall the first news of Lindbergh's safe landing in Paris? How many saw man's first giant step that planted the American flag on the moon?"

"For three-and-a-half centuries Americans and their ancestors have been explorers and inventors, pilgrims and pioneers — always searching for something new — across the oceans, across the continent, across the solar system, across the frontiers of science, beyond the boundaries of the human mind," the President said.

"Nor could Americans be confined to the Atlantic seaboard. 'The wide open spaces' have lured Americans from our beginnings. The frontier shaped and molded our society and our people."

"Three-and-a-half centuries later, our wilderness has been transformed. A continent once remote and isolated now supports a mighty nation — a nation built by those who also dared to reach for the unknown."

"Today millions around the world can hear — and see — the highlights of history as they are happening. Each new discovery, the



NASM Director Michael Collins in the Apollo to the Moon Gallery with President Ford, Vice President Rockefeller, and Secretary Ripley.  
Photo by Dick Farrar

result of each experiment, humbles us, by showing the dimensions of the unknown. Our progress can be measured not only by the extent of our knowledge — but by increasing awareness of all that remains to be discovered.

"To keep reaching into the unknown, we must remain free. We must have freedom to find and freedom to fail. Like our ancestors, we are always at the edge of the unknown," said President Ford.

In his remarks, Secretary Ripley pointed out that the roughly \$40-million museum, "flying in the face of all predictions, especially in Washington," was completed "under the budget and ahead of schedule. Why, it's not even the Fourth of July," he added.

"We are here as you know this morning to dedicate an answer to prayer," he began. "From the beginnings of this Institution, its Secretaries, physicists, astronomers, and scientists have concerned themselves with the phenomena of this planet and heavens, pioneered in astrophysics and experimented with the principles of aerodynamics."

"It is, therefore, wholly fitting that, beginning in the period after World War I, collections of instruments, the Wright Brothers' plane, Lindbergh's plane, Dr. Goddard's research materials including his famous rocket, should flow into his home, a

tangible expression of our collective interests.

"Museum building plans can become as dated in their own way as the design for an airplane engine, provided no mockup is constructed, no prototype tested. In the last decade since the National Air and Space Museum was designed, new concepts of exhibits as well as new thoughts about research in the history of technology patent in such a structure have evolved."

"At the same time construction costs have escalated at a fantastic rate. What would have cost \$50-million in 1966, would cost \$70-million at least today," Mr. Ripley continued.

"Common sense and prudence dictated that we should revise our plans. Fortunately architect Gyo Obata agreed. With the help of the new Administration, our Regents, especially Messrs. Webb and Burden and our friends in the Congress, we returned with a plan for a new museum to be opened in July 1976, and to cost no more than \$40-million. With the aid of my Assistant Secretary David Challinor and our new Director, Michael Collins and his devoted staff, we have kept our promise," he concluded.

Chief Justice Burger began his brief remarks by recalling his trip in a horsedrawn  
(See 'NASM Speeches' page 2)

### Queen Visits, Tours Castle

By Susan Bliss

Costumed musicians played flourishes and ruffles from the Castle portico as Queen Elizabeth II arrived at the Smithsonian July 8, as part of her six-day official Bicentennial visit to the United States.

Officially welcomed here by S. Dillon Ripley, Secretary of the Smithsonian, Chief Justice Warren Burger, Chancellor of the Smithsonian, and Vice President Nelson Rockefeller, the Queen was also greeted by a throng of well-wishers who waited on the Mall for a brief view of the reigning monarch.

The Queen's tour of the Castle included the Great Hall, the Associates' Lounge, and the Crypt, where she became the first member of the British royal family to view the room containing the remains of James Smithson, the Institution's British namesake, whose \$500,000 bequest in 1826 provided for its establishment.

In the Associates' Lounge, Chief Justice Burger read and presented to the Queen a Joint Resolution of Congress expressing to Her Majesty the appreciation of the people of the United States for the bequest of James Smithson.

As a tribute to the Queen's visit, Secretary Ripley presented her with the Smithsonian Medal, the fourth one awarded in the Institution's history.

Accompanied by Vice President Rockefeller, Chief Justice Burger and Secretary Ripley, Queen Elizabeth viewed the exhibit "Federal City: Plans and Realities," "Treasures of London," and the Hope Diamond, which was moved to the Castle from the Museum of Natural History for the Queen's visit.

To commemorate the exhibit, "Leonardo da Vinci's Anatomical Drawings from the Queen's Collection at Windsor Castle," which is displayed in the Museum of History and Technology through July, Queen Elizabeth presented Secretary Ripley with a leather-bound volume, "Leonardo da Vinci Anatomical Drawings."

Specially made as a gift to the Institution, the book contains facsimiles of each of the drawings in the MHT show.

Arrangements for the Queen's visit to the Smithsonian were directed by Paul N. Perrot, Assistant Secretary for Museum Programs.

### 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 illuminated 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 Depart-

ment, 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 Meyersburg, and Richard Molinari.

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

Graphics production was handled by Anita Demchick, Algie Porter, Patricia Powell, Thomas Thill, Toussaint Wallace and Cindy Steinhaus under Carl Alexander's supervision. Calvin Price, Phillip Anderson and Everett Wyman were responsible for the audiovisual work and David Carlin the supplies.

Overall supervision of the exhibit work was controlled by William Haase, programmer, and Harry Hart, Chief of Exhibits, MNH.



Vice President Rockefeller and Secretary Ripley greet Queen Elizabeth II.  
Photo by Jim Wallace



# First Lady Gives 'Favorite' Gown to Smithsonian

By Linda St. 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 "oh's" and "ah's" of the guests and reporters at the unveiling of Mrs. Betty Ford's gown in the First Ladies Hall, the rug in front of her mannequin might be worn out even before the Bicentennial is over.

In a brief ceremony June 24, amidst flashing cameras, television lights and heavy security, Mrs. Ford donated her green chiffon dress to the Museum of History and Technology collection.

"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 every administration from President George Washington to President Gerald R. Ford."

Most visitors to the Museum of History and Technology ask to be directed to the First Ladies Hall, added Mr. Ripley. "They come not only to admire the handsome gowns, but because the gowns symbolize for them the women who wore them, and the gown of the reigning First Lady is always the most popular dress in the collection."

Secretary Ripley requested a gown worn by the present First Lady shortly after the Fords entered the White House.

The designer of Mrs. Ford's dress was Frankie Welch of Alexandria, and she attended the ceremony along with descendants of President Monroe, Martha Washington, and Benjamin Harrison.

The dress, a princess style gown made of sequined chiffon, was made in the designer's Alexandria workshop. This was the first time a gown by a Washington area designer has been displayed in the Hall.

Mrs. Ford wore the gown on four State occasions, including a recent White House dinner for King Juan Carlos II of Spain.

## 'NASM Speeches'

(Continued from page 1)

carriage to open the Centennial Exhibit of 1876 in the Arts and Industries Building.

"Grant's carriage and those balloons tell us something of what has happened in air and space travel in 100 years.

"Today in this magnificent building you will find breathtaking, tangible evidence of a century of scientific and engineering progress from those early balloons and the first crude airplanes of the Wright Brothers, to Lindbergh's Spirit of St. Louis, and the incredible machines that carried our men to the moon.

"Soon, no doubt, yet other machines used in man's thrust toward the planets and interstellar space will be here," the Chief Justice said.

"But the progress of our second century is not to be measured only by these material instruments — remarkable as they are. Even more important is that for 200 years we Americans have experienced a unique freedom under a system of ordered liberty that has no parallel in human history — and it is that freedom that accounts for our preeminence in this as in other fields of human endeavor. Free people are bound to be achievers — if they can use their freedom wisely."

The Chief Justice added, "Our system of freedom does not guarantee progress, but it assures each one of us that in our country the human spirit is free to probe, to develop, and to explore."

Mr. Ripley and Museum Director Michael Collins gave President Ford and Vice President Nelson Rockefeller a quick tour of the Museum before the ceremonies.

Mr. Ford was shown many of the 23 display areas and evinced special interest in the Gallery of Sea-Air Operations, since he had served on an aircraft carrier in World War II.

The President was also lured into many other galleries that were not on his original itinerary.

The vast building, according to architect Obata, should be capable of handling 50,000 visitors a day.

## SMITHSONIAN TORCH August 1976

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Mrs. Ford poses with her mannequin in MHT's First Ladies Hall.

Photo by John Wooten

The mannequin, "unveiled" from behind a screen before Mrs. Ford spoke, was made to Mrs. Ford's size. 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. Nixon.

"Mrs. Ford's mannequin has been in the works since January," said Margaret Klapthor, curator in MHT'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 Mrs. Klapthor. "Just think of all the historians, fashion buffs, and dollmakers around the country who would be set back by frequent changes in this collection."

But the Smithsonian has changed a few dresses over the years. "I go to the Hall sometimes just to eavesdrop on the visitors' comments and, of course, I read our letters about the dresses," she said.

The comments are not always flattering.

For example, Mrs. Truman's matronly dress was unpopular with the visitors, compared with others in the Hall. "So I contacted Mrs. Truman and we decided to redress the mannequin in a light grey gown with thin straps and lace applique which she had worn to a formal dinner for Queen Juliana of the Netherlands.

But dresses are not changed without good reason. Many years ago, friends of Mrs. Coolidge told her that the red flapper dress was inappropriate for this collection. Mrs. Klapthor wanted to keep the dress because it was one of the best "period dresses" in the Hall and was popular with the visitors. The dress, a rose chiffon velvet, was left in the collection.

Mannequins are arranged in eight period settings to suggest the surroundings in which they were worn.

The contemporary East Room setting, with the gown of Mrs. Ford, is still the most popular display. In the words of Secretary Ripley, "It is a tribute to our First Lady that we regularly must replace the worn rugs in front of the East Room display case."

# Menuhin's Violin Students Play to Full House in MNH

By Lilas Wiltshire

Students from violinist Yehudi Menuhin's school in Stoke d'Abernon, Surrey, England, gave a concert to a full house in the Museum of Natural History's Baird Auditorium, Monday, July 5, as the final event of the Smithsonian's Bicentennial weekend.

The students, in Washington to play for the State dinner given by Queen Elizabeth during her stay in the Capital, were Krystyna Osostowicz (17), Ming-Feng Hsin (15), Colin Twigg (16), Ralph de Souza (16), and Struan Murray (14), all on strings, and Paul Coker (16), a pianist.

Under the patronage of Mrs. Gerald Ford and Lady Ramsbotham, wife of the British Ambassador, the concert was arranged by Robert Masters, music director at the school.

Included in the music program was a composition by Justin Connolly, written as a Bicentennial tribute for the students' trip to the United States. Entitled "Ceilidh," a Gaelic word meaning "visit," it presented interpretations of various types of traditional music making — from spear-clashing dances to four-hand reels.



Ralph da Souza and Ming-Feng Hsin.

Photo by Karen Ruckman



Struan Murray, 14, the youngest player.

Photo by Karen Ruckman

In a program of exceptional playing, an outstanding performance was given by Ming-Feng Hsin, who played Paganini's "La Campanella." The 15-year-old violinist from Hong Kong has studied since he was six, and practices four hours each day. The only interruption to his schedule was his day of travel from Hong Kong to the Yehudi Menuhin School.

Included in the program notes for the concert were tributes to the school and its students from the Fromm Music Foundation at Harvard, the Arts Council of Great Britain, the Smithsonian, American University, and members of the Rolling Stones.

School founder and master violinist Yehudi Menuhin began his music studies at the age of five, made his debut at seven with the San Francisco orchestra, and subsequently has toured extensively in this country and around the world.

Mr. Menuhin has received numerous honors and awards for his humanitarian as well as his musical contributions. He founded the Yehudi Menuhin School in 1963 to encourage young musicians in their pursuit of musical careers, and to ensure the continuation of the great art of violin playing.

# Bicentennial Contest Winners Announced

Nearly 7,500 Americans had ideas about Individual Freedoms in Our Society; American Arts and Culture; Science, Technology, Energy and the Environment; Family Life, Work and Leisure; and U.S. and the World.

They submitted these ideas to the "Toward Our Third Century" Bicentennial contest sponsored by California's Wells Fargo Bank in cooperation with the Smithsonian.

Essays, films and tapes, entered by people from all over the country and some citizens living abroad, were reviewed initially by the Wells Fargo staff and more than 1,300 entries were passed on to the 54 reviewers at the Smithsonian.

Dean Anderson, special assistant to Charles Blitzer, Assistant Secretary for History and Art, coordinated the judging and sent the best 100 or so to the nine national judges for a final decision.

The 55 winners of the contest were announced jointly on July 4 by Secretary Ripley and Richard Cooley, president of Wells Fargo. The top three prizes were \$10,000 each for the best adult essay, the best essay written by a person under 18 and the best film or tape recording.

Top three winners in each category were:

## Category I (under 18)

- 1st - Arthur Evenchik, Lorain, Ohio
- 2nd - Daniel Smith, Bethesda, Md.
- 3rd - Lois Refkin, Bronx, N. Y.

## Category II (over 18)

- 1st - Sidney Eisenberger, Apollo Beach, Fla.
- 2nd - Eric Loeb, Chicago, Ill.
- 3rd - Philip Talmadge, Seattle, Wash.

## Category III (films and tapes)

- 1st - Lloyd Walker, Houston, Tex.
- 2nd - Robbi Smith, Alameda, Calif.
- 3rd - Alan Christian, Baltimore, Md.

When the contest began last September, Mr. Ripley said "Toward Our Third Century," would "be an effort to seek out from the grass roots of America the best ideas from the widest possible spectrum."

By January 31, the contest deadline, entries had been received from all parts of the country. The youngest contestants were members of a second grade child-care group; the oldest was a 96-year-old man from Atherton, Calif.

Occupations listed by adult participants ranged from ministers and marines to environmental engineers. A Pennsylvania granger, the chief of general surgery at a Midwestern hospital, a member of an Oregon commune and a New York police officer—all voiced their opinions on America's future.

As each entry was received, it was sorted, logged and acknowledged. Although entrant identification was removed for judging purposes, many of the entries came with personal letters.

A 14-year-old girl from Texas wrote to explain that three pages of her essay were inadvertently omitted when she mailed it. "I feel so bad at this absent-minded mistake, that I can hardly express my emotions in writing. The pages go in the middle section. If you feel like throwing the whole mess away, I'd understand," she said. The late pages were accepted.

The prize for perseverance went to a woman from Vermont. In a mailgram, she requested an extension of the deadline saying she was snowbound in a rural area with no mail pick-ups. Despite the blizzard, her essay was received in time.

Many participants were just grateful for the opportunity to write (or record) their opinions and ideas.

A Phoenix contestant said, "I feel obligated to tell you that your Bicentennial Awards Program stimulated a great deal of research and serious thinking on my part. It was a personally rewarding experience, and I thank you."

Said another, "I commend Wells Fargo and the Smithsonian for their concern and their determination to involve the rest of us in plotting our future course."

The ideas, suggestions and proposals for the future of the country which were developed in the entries will be disseminated to educators, legislators, opinion leaders and other concerned Americans.



# Leonardo's Drawings Loaned by Windsor

By Susan Bliss

Strains of lute music from the first floor rotunda of the Museum of History and Technology marked the opening of the exhibit, "Leonardo da Vinci's Anatomical Drawings from the Queen's Collection at Windsor Castle," on July 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 drawings shares the exciting sense of scientific discovery which is also remarkable at NASM.



Muscle studies from the exhibition.

Photo by Dale Hrabak

Present at the evening reception to introduce and explain the 41 drawings from the personal collection of Queen Elizabeth II was Sir Robin Mackworth-Young, Royal Librarian at Windsor Castle, who assembled this exhibition for the Smithsonian and the Los Angeles County Museum of Art, where the collection will travel after leaving Washington August 1.

Attending the opening along with Sir Robin, Secretary Ripley, and British Ambassador Sir Peter Ramsbotham were distinguished Leonardo scholars, medical researchers, and art collectors and scholars.

This is the first time that these drawings from the Queen's personal collection at Windsor have been exhibited outside Britain, and the first time all the drawings have been shown side-by-side.

Prior to this showing, the anatomical drawings had been bound in three volumes and were available only to a limited audience.

Recently the pages were unbound for restoration, treated for acidity, and placed between very thin sheets of plexiglas which shields out harmful ultraviolet light. The drawings were then mounted between thicker sheets of plexiglas, making them safe for a transatlantic voyage, and allowing them to be viewed from both sides.

"The manuscripts will never be rebound," said Sir Robin, "because it wouldn't be good for them."

In bound volumes, the 500-year-old drawings, especially the two-sided ones, could not be properly exhibited, without being subject to damage, he explained.

"We discovered the technique of enclosing the manuscripts in light-shielding plexiglas quite by accident," Sir Robin said. "Actually we had used the same technique years ago, but had no call to use it since. As we looked for a way to preserve these drawings, we came across this one. The drawings should remain in their protected enclosures for eternity."

In the process of testing with ultraviolet light, the Royal Library staff discovered details of the drawings which had faded with age, but could be seen under the special light. Ultraviolet photographs revealing these lost details are displayed next to two of the original drawings.

The drawings are awesome in their detail and completeness, especially since, in the 15th century, they were unique and without precedent.

As an interesting contrast, MHT Deputy Director Silvio A. Bedini, with the assistance of Warren J. Danzenbaker, have exhibited photographs of medical drawings by other artists of Leonardo's time. Charming in their way, they can be appreciated as folk art, having none of the sophistication or evidence of observation which is apparent in Leonardo's work.

"In these drawings we can see original research in its most striking form," said Sir Robin in introductory remarks. "Here for

example is Leonardo demonstrating, visually and verbally, that the action of the valves of the heart is dependent upon eddies in the flow of the bloodstream.

"Only now, nearly 500 years later, is this phenomenon being scientifically investigated, chiefly by research centers in this country, including, I believe, the National Institutes of Health, using advanced techniques of angiocardiology. Although observed changes of flow and pressure make it probable that Leonardo was right, I am told that this has not yet actually been established."

According to 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 to the exhibition catalog, 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 judgments, not considering that my works are the issue of simple and plain experience which is the true mistress."

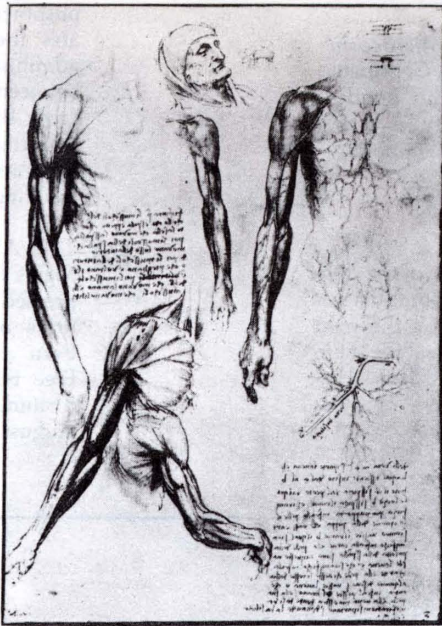
Leonardo's knowledge of human and animal anatomy was based on dissection of more than 30 human cadavers. He designed ingenious ways of showing the true shapes of various organs, and many of his methods are illustrated in these drawings.

Models made of thread or wire served to show the position of certain muscles, wax casts enabled study of the ventricles on the brain, and he observed the movement of blood streaming out through the aortic valve of the heart by making a glass model.

The exhibition contains drawings from two time periods, separated by nearly 20 years. The later period, represented here by detailed three-layer drawings of skin, musculature, and skeleton, reflected the knowledge Leonardo had gained of mathematics and mechanical principles, during studies of the intervening years.

Not the least as art, the drawings are great treasures. Executed gracefully, but with vigor, even these "technical" drawings show Leonardo's seeming unconscious sensitivity to line and composition.

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



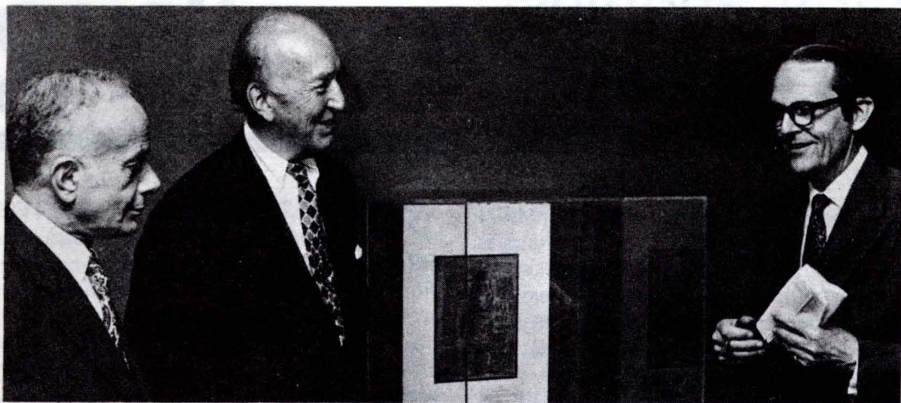
Arm studies of blood vessels and muscles.

Photo by Dale Hrabak

## Susan Bliss Joins SI as Torch Editor

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 Committee on Employment of the Handicapped, where as a member of the communications staff, she managed 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.



MHT Deputy Director Silvio A. Bedini, Secretary Ripley, and Sir Robin Mackworth-Young, Royal Librarian from Windsor, stand near a Leonardo drawing. Photo by Dale Hrabak

## SI Interns Fill Variety of Jobs

By Anna Reed

Every summer, the Smithsonian welcomes many secondary school, college and graduate students who, as temporary employees, participate in a variety of aide, volunteer and intern programs.

At the Museum of History and Technology, 35 high school and college students are museum guides, distinguishable by their yellow and blue over-the-shoulder sashes. On duty three days each week, the volunteers give highlight tours of each floor from centrally located points in the Museum.

Besides directing visitors to galleries and important exhibits, the guides can give background and historical information relating to the exhibits, as a result of an 18-hour course on the Museum collection.

Twenty-five high school students from all across the United States are working under Smithsonian internships administered through the Office of Elementary and Secondary Education, but situated in offices throughout the Institution. The students are serving in a variety of duties ranging from photography and public information tasks to research-related projects.

The Hirshhorn Museum and Sculpture Garden has five interns in this summer's undergraduate program. Each college student works intensively with a different member of the Museum staff, and participates in informal lectures given by representatives of other Museum departments. The purpose of the

Hirshhorn's ten-week program is to give students museum experience which will help them plan their careers.

At the National Zoological Park, teenage volunteers work in a puppet theater sponsored by the Friends of the National Zoo (FONZ). Developed by the FONZ education office with help from the Robert Brown Marionette Company, puppet shows educate the public about the dangers of indiscriminate feeding and harassment of Zoo animals.

Aides are trained to operate the puppets and are backed by recorded audio complete with sound effects and voices. There are four shows in separate performance areas.

Also at the Zoo, fellowships have been extended to five young people who work in special interest areas such as reptiles and birds.

Five others work at the Zoo hospital as veterinarian interns or externs. One of these interns, Dr. Philip Ensley, will join the San Diego Zoo as second vet upon the completion of his internship. Care of exotic animals is the externship program of Jay Gould, graduate veterinarian.

At the National Portrait Gallery two young women are on one-year fellowships to produce small shows. Successful previous internships led to establishment of a small show department at NPG.

At the Festival of American Folklife, six young students are finding their niche in the public information field provided by a students-in-training program.

## SI In The Media

### NASM Is Big Hit with Press; Art Exhibits Praised by Critics

By Johnnie Douthis

THE NATIONAL AIR AND SPACE MUSEUM got a large share of column inches and airwaves this month, and most of them were laudatory.

The New York Times headlined its critique, "If It Flies Without Feathers, New Space Museum Has It."

The Washington Star architecture editor Ben Forgey, describing himself as a "convert" to an admirer of the building's design said, "Big buildings can be assertive, awesome and even beautiful, but very rarely do they possess [as does this one] a quality that makes a visitor feel immediately welcome."

The Washington Post said, "The marble-and-glass building itself is a wonder: It has been built within the budget and on time." Wolf Von Eckardt, architecture editor, wrote, "a dignified, handsome work of architecture."

The New York Times writer Ada Louise Huxtable added, "It's a bird, it's a plane, it's Supermuseum!"

Wire service comments included, "The Museum is expected to become one of the most popular tourist sites in Washington," and "... an educational tool."

Newsweek said, "... a building that has drawn critical acclaim. The transparent acrylic plastic that covers the three main galleries gives a sense of outdoor spaciousness and freedom that is totally unexpected in a building so packed with displays."

The Baltimore News-American commented, "And it's — well, it's just magnificent."

The Washington Post news story on NASM's opening stated that the Museum

was an instant hit with 8,381 visitors who quickly packed it to official capacity.

Newsweek praised NPG's ABROAD IN AMERICA: "The Smithsonian's National Portrait Gallery has taken on the hoariest possible theme — reactions to the New World by foreign visitors — and given it surprising life."

Newsweek also reviewed 1876 — A CENTENNIAL EXHIBITION, calling it "a winner."

Newsweek's art critic praised the Hirshhorn's Bicentennial show, THE GOLDEN DOOR: "The polyglot collection of de Koonings, Mondrians and Agnes Martins is justified by a wealth of documentary material."

The Nation reviewed THE GOLDEN DOOR writing, "The exhibition and catalog ... made me aware, in a way that I had not been, of the extent of the European contribution to American art."

Book-of-the-Month Club has chosen the National Portrait Gallery catalogue ABROAD IN AMERICA: VISITORS TO THE NEW NATION, 1776-1914, as its August Bicentennial alternate selection.

WTOP Radio is airing short features highlighting Smithsonian activities on Tuesdays and Thursdays at 2:25 p.m. with repeats on Saturdays at 1:55 p.m. and Sunday at 10:25 a.m. These new features were developed, produced, and are narrated by Therese Keane of the Telecommunications Unit.

Telecommunications has also circulated approximately 900 television and 300 radio public service announcements to major stations throughout the country regarding the Smithsonian's Bicentennial exhibitions.



## Fitzhugh Logs Early Peoples Of Far North

By Tom Harney

For the third summer in a row MNH anthropologist Dr. William H. Fitzhugh is conducting an archeological survey of the hundreds of tiny islands off the coast of Labrador, seeking the remains of 7,000 years of Eskimo and Indian settlements that will help elucidate the region's prehistory.

His first major find was at Kolikitalik, an island about 30 miles east of Nain on the Labrador mainland where he excavated the remains of a winter house occupied in about 500 A.D. by two Dorset Eskimo families.

Fitzhugh said that each year when 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 furnished the 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 encapsulates the history of one winter in the life of both families."

Fitzhugh was able to estimate the total food consumed 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 they ate were discarded.

"We found a wide range of harpoon points, stone knives and scrapers," he reported. "From examining their broken and used-up tools, we get an idea of what and how much they manufactured and how often they resharpened these tools. It provides fascinating insight into their tool conservation practices."

Last summer 15 miles off the coast, Fitzhugh discovered remains of the earliest Eskimo house ever found in Labrador, dating back 4,000 years, and a maritime archaic Indian site 5,500 years old.

"Huge amounts of seal blubber in the sod at this site indicate these Indians were maintaining a coastal hunting station on the island and serves as pretty good evidence that the Indians were quite well adapted to the subarctic environment long before the Eskimos appeared on the scene," Fitzhugh pointed out.

It appears, in fact, that contrary to earlier beliefs, the toggling harpoon may have been invented by the Indians and passed on to the Eskimos, then spreading to the Bering Straits. The earliest date showing Eskimo occupation there is about 4,500 years ago.

Fitzhugh is convinced the Eskimos and Indians who settled in Labrador were at times subject to disruptive ecological crisis. When the barren ground lichen iced over or was destroyed by fire, there was starvation among the herds of caribou on which the Indians relied for food. Famine spread among the Indians unable to find alternative sources.

The anthropologist found evidence that this drastic population collapse of the caribou and Indians, occurring in both the 19th and 20th centuries, was fairly common during the prehistory of the Labrador-Quebec Peninsula. Often the consequence was extinction for the famine-stricken Indians.

As the caribou herds eventually reestablished, Indian hunters would again drift upward into Labrador from Quebec, a culture would form, and the cycle would be repeated.

One exception to this caribou dependency was the maritime archaic Indian culture that Fitzhugh found evidence of on the island of Nukusutok off Labrador.

The Indians in this area never succeeded in readapting fully to a maritime life when their culture vanished about 4,000 years ago. It is Fitzhugh's hypothesis that the arrival of the Eskimos as competitors along the Labrador coast may have contributed to the extinction of this culture.

**ZOO SHUTTLE**—Don't miss a trip to the National Zoo because of heavy traffic and parking problems. On Saturdays and Sundays until Labor Day, free Metrobus service operates between the Carter Barron parking area at 16th St. and Marrow Dr. and the Zoo Panda House. Round trips leave the parking area every 15 minutes. Call Billie Hamlet, X-7228, for further information.

# August at the Smit

**3 NMHT TUESDAY FILM:** *The White House Story*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**4 ASCENT OF MAN:** *Lower Than the Angels*. First in a 13-part series produced by BBC-TV and Time-Life Films featuring Dr. Jacob Bronowski and his personal views of the history of man seen through a history of science. Remaining programs in the series will be shown through October. Each film begins at 12:30 p.m. Wednesday and Thursday, Carmichael Auditorium, History and Technology Building. Presented by the Free Film Theatre. FREE.

**5 NATIVE AMERICAN FILM/VIDEO SERIES:** Featuring the Southwest area. *American Indian Artists*, a television series focusing on Helen Hardin, Santa Clara painter, Allan Houser, Apache Sculptor, R. C. Gorman, Navajo painter. Sponsored by the Festival of American Folklife. 12 noon to 1 p.m. and 3 to 4 p.m. Ecology Theatre, Natural History Building. FREE.

**THE ASCENT OF MAN:** *Lower Than the Angels*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See August 4 for program details. FREE.

**6 EXHIBITION:** *A Knot of Dreamers: The Brook Farm Community, 1841-1847*. A small exhibit on the agrarian-oriented idealistic group founded in a small town near Boston. National Portrait Gallery, through September 19.

**NATURAL HISTORY FILM.** *Tokyo Olympiad*. The courage, beauty, anguish and physical exhaustion of athletes at the 1964 Olympic games, shown through telephoto filming. 12 noon. Baird Auditorium, Natural History Museum. FREE.

**10 CREATIVE SCREEN:** *The Fabulous Country*. America's past to the present, related by Chet Huntley and Walter Brennan, from the experiences of the first pilgrims and the succeeding waves of immigrants, to frontier myths and cowboy heroes, the Gold Rush, the importance of the railroad and the contemporary scene. 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. FREE.

**NMHT TUESDAY MUSEUM TALK:** *Microcosm of Revolution: An Interpretation of the Continental Gondola* Philadelphia. Speaker: Philip Lundberg, Curator, Division of Naval History. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**11 THE ASCENT OF MAN:** *The Harvest of the Seasons*. Man discovers agriculture, and domesticates plant and animal life imposing his will on the wild wheat and the horse. Presented by the Free Film Theatre. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See also August 4. FREE.

**12 NATIVE AMERICAN FILM/VIDEO SERIES:** *The Real People*, a television series featuring the seven Plateau Tribes. First TV series made by American Indians. 12 noon to 1 p.m.; 3 to 4 p.m. Ecology Theatre, Natural History Building. Sponsored by the Festival of American Folklife. FREE.

**THE ASCENT OF MAN:** *The Harvest of the Seasons*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See August 11 for program details. FREE.

**THE AMERICAN CONDITION: THE SCHOLARS' VIEW.** A Bicentennial series of lectures in which three Woodrow Wilson Fellows and the Special Consultant to the President and Advisor to the Secretary of Defense have been invited to offer their views on the America they see in 1976. The first lecture, *Plurality and Patriotism, U.S.A.*, examines the special brand of patriotism characteristic of the United States, as well as ethnic movements and their complex and disparate goals. Speaker: Dr. Walker Connor, Fellow, Woodrow Wilson International Center for Scholars. 8 p.m. Baird Auditorium, Natural History Building. Remaining programs: August 25, September 16 and 23. \$4 (Series \$14).\*

**13 NATURAL HISTORY FILM.** *Olympic Elk* — life of the elk in the lowlands of Olympic Peninsula and their movements to the highlands of the rugged mountains. *Grizzly Bear* — the methods of gathering data on the habits of the bears in Yellowstone Park. A National Geographic Society film. 12 noon. Baird Auditorium, Natural History Building. FREE.

**16 CONCERT:** *Contemporary American Music*, presented by the Lydian Chamber Players. Program selections represent composers Aaron Copland, Alec Wilder, Malcolm Arnold, Leon Stein, Morley Calvert, Arthur Berger and Charles Ives. 8 p.m. The Renwick Gallery. Scheduled in conjunction with the current exhibition *Signs of Life: Symbols in the American City*. 8 p.m. The Renwick Gallery. FREE.

**17 NMHT TUESDAY FILM:** *Why Man Creates*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**ILLUSTRATED LECTURE:** *The Way We Were*. Lally Weymouth, research historian and author, highlights the customs, expectations, and accomplishments of Americans a century ago and recreates the impact of 1876 — a turbulent year of administration scandals, a close presidential race between Tilden and Hayes, Custer's massacre at Little Big Horn, the Westward expansion, and the race for money, territory and power. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.\*

**18 THE ASCENT OF MAN:** *The Grain in the Stone*. Man's faith and fancy as architect and builder expressed in the Greek temples of Paestum, cathedrals of medieval France, ancient Inca cities of Peru and modern Los Angeles. Presented by the Free Film Theatre. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See also August 4. FREE.

## Bicentenn

### Museum of History and Technology

**AMERICAN BANKING:** 200 years of banking from Colonial barter systems to 20th century electronic banking.

**SUITING EVERYONE.** 200 years of American clothing and its manufacture.

**WE THE PEOPLE.** More than 6,000 objects tell the story of the American people and their government. Items range from the furniture used at the surrender at Appomattox to Sesame Street muppets, Bert and Ernie.

**A NATION OF NATIONS.** How the American people, representing many cultures and traditions, came together to form one nation, shown through 6000 objects, prints and photographs.

**COLUMBUS AND HIS TIME.** Original documents and artifacts related to the discovery of the New World. Lent by museums, libraries, churches and private owners at the request of King Juan Carlos in observance of the American Bicentennial. Through December.

**NATIONAL AIR AND SPACE MUSEUM.** Twenty-three exhibit areas in this newly opened building display the Smithsonian's air and space collections and show the history of flight from the earliest aspirations to moon flights and beyond.

### Museum of Natural History

**OUR CHANGING LAND:** Landscape changes experienced by our entire nation as parts of it were transformed from virgin land to farm land and ultimately to urban centers. Films on ecology shown daily, 2-3 p.m.

### National Collection of Fine Arts

**AMERICA AS ART:** Eight themes show how American art has been identified with the changing concepts and ideals associated with the United States over the past 200 years.

**1876: AMERICAN ART OF THE CENTENNIAL.** Thirty-five paintings and sculptures, most of which were shown at the Philadelphia Centennial of 1876.

### National Portrait Gallery

**ABROAD IN AMERICA: VISITORS TO THE NEW NATION 1776-1914.** America as observed by visitors from Europe, Asia, Africa, and Latin America from the Revolution to World War I. Through November 13.



# Smithsonian Institution

**18 JAZZ 'N RAGTIME EVENING:** Pianist John Eaton presents selections of composers Scott Joplin, Willie 'The Lion' Smith, Fats Waller, and jazz interpretations 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 arcaded walkways, mid the potted palms and flowering plants — bring your own pillow. \$5.\*

**19 NATIVE AMERICAN FILM/VIDEO SERIES:** Filmmaker Bruce Baird presents *Education and the Sioux*, and *Amiotte*. 12 noon to 1 p.m. and 3-4 p.m. Sponsored by the Festival of American Folklife. Ecology Theatre, Natural History Building. FREE.

**THE ASCENT OF MAN:** *The Grain in the Stone*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See August 18 for program details. FREE.

**LECTURE:** *Tune in the World with a Ham Radio*. Elliot Sivowitch, Division of Electricity, traces the development of amateur radio service and demonstrates some of the newest techniques. 8 p.m. Carmichael Auditorium, History and Technology Building. \$8.\*

**20 EXHIBITION:** *Twentieth-Century American Composers*. Portraits, documents, manuscripts, music work sheets and photographs relating to three composers — Aaron Copland, George Gershwin and Charles Ives. National Portrait Gallery, through October 3.

**NATURAL 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 through the Eyes of a Tapestry Weaver*. Speaker: Hal Painter, one of America's leading tapestry weavers, will discuss the recent World Crafts Council meeting in Mexico, the people, workshops and crafts of the 1974 Toronto 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., 12 noon and 1 p.m. See August 10 for program details. FREE.

**NMHT TUESDAY FILM:** *The Cooper's Craft*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**25 THE ASCENT OF MAN:** *The Hidden Structure*. The early techniques of Oriental metallurgy and the mystical searchings of alchemists give way to the beginnings of chemistry, Dalton's atomic theory and our knowledge of the elements. Presented by the Free Film Theatre. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See also August 4. FREE.

**THE AMERICAN CONDITION: THE SCHOLARS' VIEW.** *Afro-America: A Retrospective View*. The current status of Afro-Americans in today's society traced through slavery, emancipation, political disenfranchisement, Jim Crowism and urbanization. The effects of the Depression, the ambivalent relationship of American blacks with Africa and the impact of the World Wars will also be considered. Speaker: Dr. Hollis R. Lynch, Fellow, Woodrow Wilson International Center for Scholars. 8 p.m. Baird Auditorium, Natural History Building. See also August 12. \$4.\*

**26 NATIVE AMERICAN FILM/VIDEO SERIES:** Featuring the Northern California area. *Indian Mainstream*, and *Roots to Cherish*. Sponsored by the Festival of American Folklife. 12 noon to 1 p.m. and 3 to 4 p.m. Ecology Theatre, Natural History Building. FREE.

**THE ASCENT OF MAN:** *The Hidden Structure*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See August 25 for program details. FREE.

**27 NATURAL HISTORY FILM:** *This Land* — the evolution of North America from Paleozoic to the era of modern man through the fossil record. 12 noon. Baird Auditorium, Natural History Building. FREE.

**TOUR/TALK:** *William Thornton: A Renaissance Man in the Federal City*. Jeanne Butler, Octagon curator, describes the research that went into the preparation of Octagon's second Bicentennial exhibition that focuses on the manifold interests of Dr. William Thornton, designer of the United States Capitol. A tour of the exhibition follows and refreshments will be served. 6:30 p.m. Board Room, American Institute of Architects Building. (This program will be repeated September 10.) \$3.\*

**31 NMHT TUESDAY FILM:** *Doorway to the Past*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**ILLUSTRATED LECTURE:** *Mission to Mars*. Stephen Dwornik, Chief of Planetary Geology, National Aeronautics and Space Administration, discusses the Viking mission, the engineering challenges involved, experiments on board, and examines the latest orbital photographs. 8 p.m. Baird Auditorium, Natural History Building. \$4.\*

## Festival Parking

Three-hour parking is now available along the south curb of Independence and Constitution Avenues, between 17th and 23rd Streets, except during rush (7-9:30 a.m. and 3:30-6:30 p.m.). Three hour parking is also available on Ohio Drive, after 9 a.m.

### Arts and Industries Building

**1876 — A CENTENNIAL EXHIBITION.** Over 25,000 objects re-creating the style, tempo and spirit of the Victorian era and the Philadelphia Centennial Exposition of 1876.

**VICTORIAN GARDENS:** Adaptation of the gardens of the Philadelphia Exposition with bedding designs, embroidery parterres, trees and shrubs typical of the 1870's.

### Anacostia Neighborhood Museum

**BLACK WOMEN:** Achievements Against the Odds. The role and contributions of black women in America from colonial times to the present with more than 150 personalities highlighted in ten subject areas.

### Freer Gallery of Art

**ARTS OF ASIA AT THE TIME OF AMERICAN INDEPENDENCE.** A selection of objects from the Freer's collections provide an insight into the civilizations of the Near and Far East during the time of the American Revolution.

### National Zoological Park

**WILLIAM M. MANN MEMORIAL LION & TIGER EXHIBIT** Two of the three moated animal theatres are open. Among the tigers that have been returned are Mohini, now 18 years old, and three other white tigers.

### The Renwick Gallery

**SIGNS OF LIFE: SYMBOLS IN THE AMERICAN CITY.** Symbols and signs that have existed during the history of the United States and continue, in altered form, today. Through September 26.

### Smithsonian Institution "Castle" Building

**THE FEDERAL CITY: PLANS AND REALITIES.** The architectural and planning history of the National Mall area from 1776 to the present.

### Hirshhorn Museum and Sculpture Garden

**BICENTENNIAL BANNERS.** Twenty artist-designed banners with Bicentennial themes. Outside fountain court.

**THE GOLDEN DOOR: ARTIST-IMMIGRANTS OF AMERICA, 1876-1976.** The role of the artist-immigrant in American Art of the past century and the impact of America on the foreign-born artist. Through October 20.

## NPG Lecture Recalls Battle

Joseph Medicine Crow, historian and anthropologist of the Crow tribe, treated a crowd of 350 Smithsonian Associates, overflowing the National Portrait Gallery's Great Hall June 24, to vivid accounts of the Battle of Little Big Horn.

He had learned the stories from his grandfather, White-Man-Runs-Him, who was a scout for General Custer.

The lecture was given in conjunction with the opening of NPG's exhibition "Keep the Last Bullet For Yourself: The Battle at The Little Big Horn." Organized and developed by Rick Beard of the Gallery's Office of Exhibits, the show commemorates the 100th anniversary of Custer's Last Stand.

Following the lecture, Associates made a preview visit to the exhibition.



Joseph Medicine Crow autographs a copy of "Keep the Last Bullet for Yourself" for Rick Beard, show organizer.

Photo by Richard Hofmeister

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 annihilation of Custer's Seventh Cavalry group of over 250 men. One theory persists that many of the men committed suicide rather than be captured 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 section of the new West Court building to be in operation. 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 naturalists' 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.



# First SI Library Book Found

By Kathryn Lindeman

One hundred and ten years after its deposit in the Library of Congress, the first book ever purchased for the Smithsonian Library has been discovered by Smithsonian Fellow Cynthia Field.

The book, "A Glossary of Terms Used in Grecian, Roman, Italian, and Gothic Architecture," by John Henry Parker, was published in London in 1838.

Making it unique are the book's copious marginal notes, and an inscription by Indiana Congressman Robert Dale Owen identifying it as "The first book purchased for the Library of the Institution."

Dr. Field, who unearthed the volume while researching architectural history of the Smithsonian "Castle," just missed not knowing the treasure existed. The Library of Congress has another copy of the same edition, and it was only by chance that the annotated one was brought from the stacks in response to her order.

The man who wrote the notes and inscription was important in the history of the Smithsonian, as well as of the book. Mr. Owen advocated establishment of the Smithsonian at a time when Congress could not agree on the intent of James Smithson's bequest.

As a Regent and chairman of the building committee, he was influential in decisions relating to the Castle's design. He consulted British journals and traveled to see American

buildings, sharing these ideas with Castle architect James Renwick and others who competed for the commission.

Mr. Owen's preference for a transitional style combining elements of Gothic and Norman revival can be seen in the finished building. Dr. Field, who noted author Parker's enthusiasm for the Gothic revival, also said that Mr. Owen had marked nearly every reference the book made to the Norman style.

Many examples he noted are reflected in the actual building. The window in the Regents Room, for instance, resembles an oriel window pictured in the book. Beside the illustration, Mr. Owen wrote, "We want an oriel window in the Norman style."

Another illustration used as a model shows a rose window from St. Michael's Church in Oxford, England. Beside the picture, Mr. Owen noted, "good for tower." Very much like the picture is the window above the Castle's north entrance. Mr. Owen also noted that a chevron or zigzag design would be "very suitable," and that same design was repeated on the Northeast tower of the Castle exterior.

The Congressman made marginal references to Norman parapets and underlined a passage on doorway depth. Concerning hinges such as those found on the Castle doors, he underlined, "very ornamental in the Norman and Early Gothic periods." He noted lozenge molding, another ornament used on the Castle. Pinpointing a moment in

architectural history between Norman and Gothic, he underlined "both round and pointed arches." A series of niches he thought were "pretty" and "might be used."

In his planning for the building, Mr. Owen studied many architectural publications, and made marginal notes. But the "Glossary" is unique in containing an inscription in his handwriting.

Talking about her discovery, Dr. Field, an architectural historian doing research on each SI building under sponsorship of the Office of Academic Studies said, "It is a little like a mystery story. You pick up the clues and follow them through."

"During my research I found that Robert Dale Owen was very influential in the design of the Castle, and material in Smithsonian Archives mentioned a work called simply, the 'Glossary.'"

"Further research showed this probably referred to a book by someone named Parker. It was this information that led me to request the book in the first place," Dr. Field explained.

The book, which has been returned to the Smithsonian by the Library of Congress, will require restoration and conservation, according to Russell Shank, Director of Smithsonian Libraries. After restoration, it will probably be added to the rare book collection. Its brittle pages may be filmed, deacidified, and laminated to prevent further breaking.

## New Appointments

### Webb Approved For New Term

On June 21, Congress approved by Joint Resolution the reappointment of James E. Webb, of Washington, D.C., for a six-year term on the Smithsonian Board of Regents.

James Bradley, former Under Secretary of the Smithsonian, has been appointed a Research Associate of the Institution.

In 1959, Mr. Bradley was appointed as Assistant to the Secretary and served in that position until his appointment as Assistant Secretary in 1960. He was named Under Secretary in 1971 and retired from that position in 1972.

Michael C. Alin has been appointed Assistant Director for Programming of the Smithsonian Resident Associate Program. Prior to this appointment, Mr. Alin served for more than five years in a programming position in continuing education at Syracuse University.

New additions to the staff at NCFA include, Martin Curry, assistant photographer, and Richard Squires, exhibits specialist in the Exhibition and Design Department.

*Note: Due to a printer's error, the photographs of Barbara McCoy and Chester Henderson which appeared in last month's "New Appointments" column, were not identified. "The Torch" regrets the oversight.*

## Benton's Mural Pictures Roots of Country Music

By Sidney Lawrence

The Festival of American Folklife and the Hirshhorn Museum have something in common these days: country music. While live performances delight thousands of visitors to the summer-long fete, a mural by Thomas Hart Benton offers its own country vitality in a quiet corner of the Smithsonian's modern art museum.

"The Sources of Country Music" is not abstract or hard to understand: it depicts fiddlers, hymn singers, square dancers, a banjo player and singing cowboy — just the people you might expect to see performing out at the Festival.

This is no coincidence. Benton painted the mural for the Country Music Hall of Fame and Museum, in "Music City, USA," Nashville, where it will go on permanent display next year.

The institution is devoted to the study and preservation of homegrown American music, and its collections range from original recordings and musical instruments, to documents and memorabilia.

Benton, himself a country musician, once recorded six cuts for Decca Records. His instrument was the harmonica, and he practiced daily right up to his death last year.



"The Sources of Country Music," by Thomas Hart Benton.

Photo Copyright: 1975 Country Music Hall of Fame and Museum, Nashville, Tenn.

Taking a closer look at the mural, we begin to understand just what Benton meant by "sources." The dulcimer player, fiddlers, hymn singers, and square dancers, represent the Anglo-American folk culture, while the black musician points to the impact of Afro-Americans on modern country music. Elsewhere, the singing cowboy, train and riverboat depict the influences of occupation

and technology upon the themes of country melodies.

Benton's country music mural is more than a lively image of a "hoedown". Like the Folklife Festival it illustrates a living music tradition and thanks to Benton's knowledge of his subject, we can learn from it. The mural will be on view at the Hirshhorn through Labor Day.

## Folk Fest Offers Clues to American Culture

By Susan Bliss

Relying on people's natural eagerness to talk about themselves, the Society for the North American Cultural Survey (SNACS) is gathering data on the Mall this summer, as part of the Festival of American Folklife.

The Society, which evolved from a conference of 55 folklorists and geographers at the Pennsylvania State University last April, is looking for information about aspects of culture which have not yet been recorded, and which are not easily photographed.

James R. Morris, director of the Division of Performing Arts, explained, "We wanted to make use of the incredibly rich resources of the thousands of people who will be attending the festival this summer. We wanted to utilize various visitors to learn more about regionalism. We saw an opportunity to do this by calling on one of the best people working in the field of cultural geography, Wilbur Zalinsky."

Mr. Zalinsky, a professor at Penn State whose maps of cultural trait distribution are resources for many at the Smithsonian, was volunteering his time at the SNACS barn on a recent Saturday.

Posted along the barn walls were some of the maps of cultural trait distribution developed by Mr. Zalinsky and his students at Penn State. Among them were maps on dialect, specifying the parts of the South with the highest concentration of people who say "batter cake" for "pancake," the most pop-

ular types of ethnic restaurants in Pennsylvania (Italian, with Chinese second, and Pennsylvania Dutch third); and where in the United States can be found the heaviest "Involvements in Organized Fox Hunts."

"Sometimes these categories come to you in the middle of the night," Mr. Zalinsky said.

"Intellectual curiosity is the main reason for these questionnaires," he continued, referring to the boxes of four different surveys which people were answering that day.

If SNACS can get adequate funding, its eventual product will be an "Atlas of North American Culture," based on questionnaires such as those completed at the Folklife Festival, but administered around the country by a network of cultural geographers who would feed their information into a data bank on culture and tradition.

Atlases of folklore are already published by various ethnic groups in the United States and Canada, but there has been no such atlas published about national cultural patterns, Mr. Zalinsky pointed out.

Presently administered and staffed only by volunteers, SNACS is encouraging the public to support the survey through membership in the society.

"The questions people are answering today are still in the experimental stage," said the professor, "and will probably be revised over the summer, as we see which ones people respond to best."

An Arlington mother, feeding her child a red, white and blue popsicle, had just finished the food questionnaire, and was about to tackle another on religion.

"This is really fun," she said. "I'm getting a kick out of some of the food combinations we have to choose between."

She also said that some of the questions were too general, and didn't apply to her.

"There's only one food on this sheet I haven't tasted, and that's squirrel," said another woman, who seemed to enjoy comparing her food preferences with those of a friend.

Seated around several large tables, everybody enjoyed the questions about food. They were trying to make such weighty choices as those between pizza and crepes suzettes, martinis and manhattans, American and Swiss cheeses.

One respondent, who said she was addicted to sugars and starches, found the questionnaire, with its long list of forbidden foods, made her uncomfortable, and had to put it aside.

Other people in the barn were answering questions about sports, both participatory and spectator, and about attachment to geographical location.

As long as SNACS volunteers are available, Mr. Zalinsky will continue to staff the barn, which is located in the Regional Americans section of the Folklife Festival.

## Day Care Lists Made Available

The Smithsonian's Office of Personnel has lists of approved day care centers and child care homes located in Montgomery County and Northern Virginia according to Ronald Becker, assistant director for Manpower and Personnel Programs. Day care centers in these areas have been approved to serve ten or more children, while child care homes have been approved to care for fewer than ten children.

In addition to maintaining listings of homes and centers, the Office of Personnel has information on the licensing requirements for these facilities. SI personnel interested in obtaining information about child care can visit the reception desk in the Personnel Office or call X5736.

As information on child care facilities is provided by other jurisdictions, such as the District of Columbia and Prince Georges County, these listings will also be available.

## Four U.S. Artists Celebrate NASM

The Smithsonian Resident Associate Program and 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 Nesbitt 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' Military Flyer, Lindbergh's "Tin-qmissartok," the plane in which Amelia Earhart made her Atlantic solo flight, the Ford tri-motor "Tin Goose," the first large modern airline, and the Apollo-Saturn V which launched the moon shot are imaginatively depicted.

Poster reproductions of these works are available as a series, together with works by Alexander Calder and Georgia O'Keeffe.

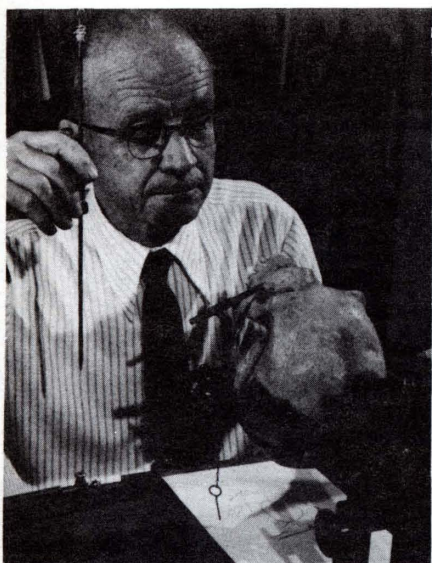
Calder's "Crossroads," 1967, shows celestial forms suggesting an image of space. O'Keeffe's "Blue A," 1959, is an abstract, sky-blue interpretation of natural earth and water forms viewed from aerial perspective.

The serigraphs and posters are on view and for sale in the offices of the Resident Associate Program, Room 1271, Arts and Industries Building.

**Personnel phone number for vacancies: 681-6471** Employees are invited to come to the Personnel Office, located in the Arts and Industries Building, and look at the books for further information about jobs.



# Stewart, Moynihan Earn Henry Medals



Dr. Stewart  
Photo by Kjell Sandved

By Katherine Rowan

During ceremonies held June 24 in the Smithsonian Building lounge, Secretary Ripley presented Henry Medals to two distinguished Smithsonian scientists, and special awards for excellence to several groups and individuals.

T. Dale Stewart and Martin H. Moynihan became the seventh and eighth recipients of the Joseph Henry Medal, originally presented in 1897. The award recognizes individuals for their distinguished service, achievements or contributions to the prestige and growth of the Smithsonian.

Presenting the Henry medal to Dr. Stewart, Anthropologist Emeritus, Secretary Ripley said, the medal was not given because Dr. Stewart is "someone who fiddles around with old bones, or because of his numerous successes, but for his devoted service to the Institution."

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

After the ceremony each man was praised warmly by his colleagues. J. Lawrence Angel, Curator of Physical Anthropology, said Dr. Stewart is as "specific and capable as any renowned anthropologist," and still takes "endless care" with anyone who visits his office.

A physical anthropologist, Dr. Stewart came to the Smithsonian more than fifty years ago, and has built a reputation as an authority on American Indians.

His recent book, "The Peoples of America," is about Indians, but Dr. Stewart has also done research and written extensively 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 done at the request of the F.B.I.

Dr. Stewart won the Viking Fund medal and award in 1953 from the American Association of Physical Anthropologists and will soon be honored with a Festschrift.

The Festschrift is a German practice, held in tribute to a senior and distinguished scholar. It consists of a gathering of scholars who read research papers in the honored scholar's field, and subsequent publication of the papers in the scholar's honor.

Accepting the award for Dr. Moynihan, who was in Senegal on a research expedition, was David Challinor, Assistant Secretary for Science. Dr. Moynihan's award recognized his elevation of the Smithsonian Tropical 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 1957 as a resident naturalist. He built the Institute from a one-structure tropical field station to a center that now accommodates hundreds of scientists.

Dr. Moynihan is an ethnologist, one who studies animal behavior in its natural habitat. He has spent much time in research and has published a lot of material on the evolutionary adaptation of primates, birds, and octopi.

Dr. Challinor characterized Dr. Moynihan as a "self-effacing 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 book, a self-illustrated work, is "The New World Primates: Adaptive Radiation and the Evolution of Social Behavior, Languages and Intelligence."

For their special contributions to the success of the Bicentennial Year, the following individuals received certificates and cash awards during the June 24 ceremony:

Brooke Hindle, Director of the Museum of History and Technology, Marvin S. Sadik, Director of the National Portrait Gallery, and Joshua C. Taylor, Director of the National Collection of Fine Arts.

A special group award was presented to the Office of Facilities Planning and Engineering Services (OFPE), for the renovation and restoration of the Arts and Industries Building — a project that saved the Smithsonian considerable cost by avoiding an outside contract.

Members of OFPE who received awards were: James M. Murphy, William A. Thomas, Donald W. Dormstetter, Edward W. Scott, Mario E. Ferris, Richard T. Hall, Timothy D. Brewster, and Walter H. Piper.

T. Ames Wheeler, Treasurer of the Smithsonian, received an award and recognition from the Secretary for his "objective and well-reasoned financial guidance."

## New Museum Shop Opens

By Barbara Buoymaster

With help from stewardesses in vintage uniforms and a rocket slide show, the Smithsonian launched its newest museum 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 mementos. The shop also carries an extensive collection of books and paraphernalia that promise to make it a favorite haunt of flight aficionados.

Featuring a high ceiling and a rear projection screen, the space was designed by the firm of Becker and Becker, which also created the Hirshhorn, Museum of History and Technology, and Museum of Natural History shops. The screen displays a continuous slide show of scenes from the history of flight.

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

Buyers Josephine Fingeret and Kathy Borrus 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 shop to do an excellent business, and attendance projections for the new Museum, along with the shop's airy layout and interesting merchandise, will probably prove her right.

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

## SI Newsmakers

### Ripley Honored By Denmark; Taylor Gets Special Award

By Johnnie Douthis

Queen Margrethe II of Denmark has bestowed the Commander's Cross of the Order of Dannebrog upon Secretary Ripley as an acknowledgement of Mr. Ripley's contributions to the strengthening of the relations between the United States and Denmark in the cultural and artistic fields. The decoration was also an expression of appreciation of Secretary Ripley's role in preparations for Her Majesty's recent visit to the United States.

The Queen bestowed the Knight's Cross of the Order of Dannebrog upon Marvin Sadik, director of NPG. The decoration was given in acknowledgement of Mr. Sadik's contributions to Danish-American cultural relations by organizing and preparing the exhibition "Christian Gullager, Portrait Painter to Federal America." Both decorations were presented by the Ambassador of Denmark, Mr. Otto Borch.

Joshua C. Taylor, director of NCFA, recently received a special award from Secretary Ripley "in official recognition and appreciation of exceptional services rendered in the performance of duty."

Lisa Taylor, director of the Cooper-Hewitt Museum, received the Thomas Jefferson Award given by the American Society of Interior Designers for her contributions to the preservation of America's cultural heritage.

Nine members of the SI Press staff received 1976 National Association of Government Communicators Blue Pencil Awards with first prizes in four categories of publications, plus a second and a third prize. They are: Joan B. Horn, editor, Natalie E. Bigelow, designer, Louise Heskett, editor, Stephen Kraft, designer, Vern Shaffer, designer, Ruth W. Spiegel, editor, Elizabeth Sur, designer, Nancy Link Powars, editor, Crimilda Pontes, designer.

Abby Holtz, the first docent to serve for ten years at the Smithsonian, received a meritorious service award from Dr. Brooke Hindle, director of MHT. Mrs. Holtz has worked exclusively at MHT.

Monroe Fabian, associate curator, NPG, addressed the York County Historical Society, York, Pa., at the annual meeting of The Pennsylvania German Society and also spoke at the Pennsylvania Folkart Seminar.

The cover photograph of the May 21 issue of "Science" magazine shows the Holly Oak pendant. This carved whelk shell with a woolly mammoth sketch on it was found in the 19th century near a peat bog along the Delaware River.

It has long been in MNH's collection but had not been seriously studied until Delaware geologist Dr. John Kraft and archeologist Dr. Ronald Thomas — at the urging of MNH's Drs. Betty Meggers and Clifford Evans — reevaluated this find. Drs. Kraft and Thomas suggest that if the carving is indeed authentic it is possible that man may have lived in the Eastern U. S. earlier than 40 thousand years ago.

Five MNH paleobiology scientists are away on field trips this summer: Dr. Leo Hickey, Idaho; Dr. Robert Emry, Nebraska and Wyoming; Dr. Earl Kauffmann, Colorado; Dr. Richard Benson, France; Dr. Clayton Ray, Oregon and New Mexico.

Silvio Bedini, deputy director, MHT, was interviewed by Ira Flatow, National Public Radio, and discussed 200 years of science in America.

Secretary Ripley was scheduled to address the British Museum Society in London in July, using film developed and produced by the Telecommunications unit.

William C. Grayson, special coordinator, Telecommunications Unit, has been elected to the Board of Trustees of the New York State Historical Association. He was also recently appointed to serve on the Virginia Commission of the Arts and Humanities for a term of five years.

William Truettner, curator, 18th and 19th Century Painting and Sculpture, NCFA, wrote an article "Scenes of Majesty and Enduring Interest: Thomas Moran Goes West" which appeared in the June issue of "The Art Bulletin."

Walter Hopps, curator of 20th Century Painting and Sculpture, NCFA, appeared on Capitol Hill in support of an amendment to the Senate Tax Reform Bill, which would permit artists to deduct the market value of their work if it is contributed to a nonprofit institution such as a museum or library.

Wendy Wick, Curator of prints, NPG, has been awarded a Fred H. Daniels Fellowship by the American Antiquarian Society, Worcester, Mass. Her project is to catalogue 18th century portrait prints made in America.

Eric Chaisson, assistant professor of astronomy at Harvard and a member of the Radio Astronomy Division, is a recipient of a Sloan Fellowship for Basic Research. Chaisson is one of 91 young scientists in the United States and Canada selected for the two-year grant.

Carolyn Margolis, program specialist, Anacostia Neighborhood Museum, appeared on "The Ruth Hudgins Show" (Channel 7) discussing the exhibit "Blacks in the Westward Movement," which was produced by the Museum.

Peter Marzio, associate curator, Department of Applied Arts, MHT, was interviewed on WMAL by Harden & Weaver and Bud Steel about the "Nation of Nations" exhibit.

VIP visitors to the Smithsonian in June and July included: Crown Prince Harold of Norway, who visited the Air and Space Museum on July 2 and was escorted on a one-hour tour by Director Michael Collins. At the same time Crown Princess Sonia of Norway toured the Hirshhorn Museum and Sculpture Garden escorted by Director Abram Lerner. Vice President Nelson Rockefeller toured the entire Folklife Festival on June 23 with Performing Arts Director James Morris; Mrs. Rockefeller came to the Festival on July 3rd and laid bricks in the Working Americans Area; artist Andy Warhol also paid a visit to the Festival.



Johnnie Douthis

## MNH Film: Behind the Scenes

By William Eilers

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 and senior high schools in the U. S. and abroad.

Orson Welles narrates "On the Side of Life," over music composed by Aaron Copeland. In a tour conducted by Museum Director Porter M. Kier, the film guides the viewer through MNH's labs, collections, and exhibit production facilities.

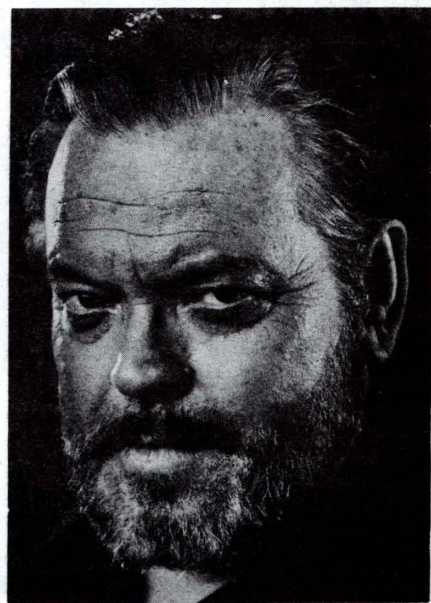
Kier said the producers "really caught the spirit of the Museum without our telling them what to do. They filmed without a script and with a maximum amount of freedom."

The film was produced at no cost to the Institution by American Image Productions of Pittsburgh through arrangements made by Nazaret Cherkezian, Director of Telecommunications.

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 Hotton III, W. Donald Duckworth, Edward S. Ayensu, Thomas E. Simkin, Henry W. Setzer, James G. Mead, T. Dale Stewart, J. Lawrence Angel, Lucile St. Hoyme, Eugene I. Knez, Joan W. Nowicke, and William W. Fitzhugh.



Orson Welles

Photo from AFI Stills Collection



# A Queen Visits the Castle



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. Ramsbotham in the background; viewing the Hope Diamond; greeting Assistant Secretary for Museum Programs Perrot, the Treasurer and Mrs. Wheeler, Assistant Secretary for Science and Mrs. Challinor, and Assistant Secretary for History and Art Blitzer; and viewing 'The Federal City: Plans and Realities.' Vice President Rockefeller is on the right.



## July 4 Documented in Photos NASM Opens Spacearium

By Herman Stein and  
Linda St. Thomas

You may have seen one of them on the Mall; or leaning 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.

A staff 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 Capital's biggest pyrotechnics 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 rephotographed 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 1890s 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 were determined to avoid that this year."

With the permanent record of photos at the Smithsonian, the Tricentennial celebrants will have a good idea of what our City looked like and what were the styles of the day in 1976," 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 Roberta Diemer, Barbara McAdams, Robert Myers, Lee Stalsworth, Dwight Bowman, Daniel Thompson, Harold Dougherty, Dale Hrabak, 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 Schulke, 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 hairstyles."

### 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."

By Lynne Murphy

Chancellor Helmut Schmidt of the Federal Republic of West Germany and Vice President Nelson Rockefeller presided at the inaugural ceremony of the Albert Einstein Spacearium in the new National Air and Space Museum on July 15.

The Carl Zeiss Model VI planetarium instrument with its automatic control system, were given to the Smithsonian by West Germany to mark the American Bicentennial.

The inaugural presentation in the Spacearium is "Cosmic Awakening," a 45-minute look at how mankind's perception of the universe has changed over the last 200 years.

Enhancing the Spacearium inauguration were the first performances of "Sirius," a specially composed work of electronic music.

Commissioned by West Germany to accompany its Bicentennial gift the music was written by the eminent German composer, Karlheinz Stockhausen.

Mr. Stockhausen, who conducted three public concerts of his work under the spacearium dome, dedicated the music to the "American pioneers on earth and in space."

### Press Has New Agent

The Smithsonian Institution Press has joined the Columbia University Press Sales Consortium in an agreement which became effective on 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, DC 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. Feffer and Simons, Inc. will continue as the Press' overseas sales arm.