**Folklife Festival Brings People into SI Exhibits**

By Linda St. Thomas

For the first time since it arrived at the Smithsonian Institution in 1956, the National Museum of American History will open its doors for another Folklife Festival this fall. This will be the first national folk festival to be held in the museum in the classical sense—an event that will allow students and teachers for the Smithsonian’s Festival of American Folklife in October.

Late last summer, after a successful April pilot project, a group of researchers and curators from the museum’s oral history, collections, and research division gathered to talk about the possibilities of hosting the Folklife Festival in the museum.
Owl Escapes Draw Audience

By Kathryn Lindeman

Christopher Conroy might be a good name for him—the youngest of the three owlets born in the Castle tower this March. His adventurous habit has become known far and wide.

Since the tower windows were opened in June to allow the owls free access, Christopher has ventured into the world only to find himself unable or unwilling to return to the nest.

On one occasion, he was discovered clutching a second-floor Castle window sill under heavy harrassment from a flock of birds whose territory he had apparently in­
vaded.

Richard Ault, director of support ac­tivities and member of the owlet volunteer feeding squad, on being informed of his small friend’s predicament, searched out a fish net from the Natural History Building and snared the bewildered owlet to safety in his office until the proper scene.

Unbowed by his first adventure into human society, the youngest owlet proceeded soon after that to the 1:100 scale Enfant Plaza from which issued calls of distress from helpful observers.

John Mallen, animal technician with the NZP bird unit, who went up to the frightened owl, said there were about 100 people standing in the owl’s territory who thought he had chosen a quiet, restful spot under a bench for his daytime repose. Instead he was appalled by the unwelcome appearance of the lunch hour crowds.

Mallin described Christopher’s greatest display of clacking beak and rolling wings, callers had reported him as an injured bird.

Possibly under the influence of his younger sibling, another of the owlets had come down to roost than the tower though ordinarily and a half-mile radius.

The adults, named Increase and Diffu­sion, had been banded, unlike the baby owls who started leaving the tower before getting their own bands.

The young ones are now about as large as the adults, and are probably identified by the few remaining downy feathers they wear. Their coloring is light like that of the male and will darken on the female only after about a year and a half.

Owls can get around on their own, they may choose another place to roost than the tower though ordinarily back and forth within a one- to one-and-a-half-mile radius.

A Gift for All Reasons

A special $6 rate for National Associate membership, including a subscription to Smithsonian magazine, is available to Smithsonian employees either for personal use or as gifts throughout the year. Foreign postage is $3.50 extra. Call ext. 6264 for ap­plications.

Comet Whipple Returns

A thin comet wanderer, first discovered in 1912, has been sighted recently by the Smithsonian Astrophysical Observatory, will return to the Earth early next year. This is the sixth return of the comet since its dis­covery 44 years ago.

The comet, still active as a senior scientist on the Smithsonian staff, has no special plans for observing his namesake. But members of the public may observe it even now.

The object is only 19th magnitude, or about 160,000 times finer than can be seen by the naked eye.

Exhibit Center Trains Interns

Anacostia’s Exhibits Center, two years old next month, is an up-to-date laboratory where staff can produce any type of exhibit.

It has become an environment for an ex­isting training program for people just entering the field of museum exhibits work.

One year after the lab was established, the National Foundation in 1976 subsidized 11 trainees who had been selected from 100 applicants. The new program was designed to give the students technical expertise as well as exposure to the very fabric of museum exhibit making.

Each trainee spent six weeks in each of five job areas: design, photography, fabrication, finishing, and graphics. They attended seminars and workshops led by experts from inside and outside the Smithsonian. In a program of cross train­ing, they were able to spend up to 10 weeks in other Smithsonian bureaus including the Hirshhorn and the National Collection of Fine Arts.

The well-equipped exhibits center provided an excellent workshop for the in­terns, who participated in daily activities revolving around the design and start-to­finish production of exhibits. In the fabrica­tion shop, exhibit components are con­structed from metal, plastics, wood, and other materials. In a separate area of the finishing shop, finishes can spray finishes of Resin and enamel and a variety of natural or synthetic varnishes. Spray finishing is also used in restoration and a variety of other exhibit related tasks.

In the center’s photography lab, staff can produce exhibit quality black and white or color prints, slides, and film positives which are used for Museum publications, research, education, and design.

An exhibit comes alive and takes shape in the center’s graphic and assembly section, where graphics are either had by computer or silkscreened onto the exhibit, and where the components are finally assembled and taken into the gallery for installation.

Some such comprehensive facilities have proved to be so successful that they graduate this month. Already three have found museum work, photography, and graphics.

SI in the Media

By Johnnie Douthit

“Two Editors: Related Subjects” was the headline for a feature story in a recent Sun­day edition of the New York Times profiling Edward Thompson, editor and publisher of Smithsonian magazine, and his son, Edward Thompson, editor-in-chief of Reader’s Digest.

The article reported that both Thompsons had recently received awards from the American Academy of Achieve­ment for their work in journalism. In the 16 years of presentations, this was the third time a father and son had been so honored.

Air and Space

The June issue of Air Force magazine featured an illustrated article on the Silver Hill Museum. In addition to listing a por­tion of the exhibitions, the article gave details of the skilled craftsmen and the various restoration processes.

Kudos for NASM continue to appear in the press. The latest comes from the Beckley (W.Va.) Raleigh Register, where an article described NASM as the “finest and most awe-inspiring facility of its kind in the world.”

The article continued, “Words fail me in trying to describe it to you in a fashion that would convey an idea of the scope and depth of the myriad space and earth flight exhibits it contains.”

A review of “To Fly!” by Richard Ault, director of support activities, was found in Olitski’s sculptures is the un­strained, almost off-hand feeling of lightness, improbably given such palpable pressure of subject.

The Eakins show received favorable reviews from the Baltimore Sun and the Philadelphia Inquirer. The Sun’s Lincoln Johnson found the works “interesting not for their provocation but also for the intimate glimpses they provide into Eakins’ life and working methods.” The Inquirer ar­ticle noted that it is interesting to see the artist’s palette, photographic equipment, and boyhood sketches which offer insights in quite the same way Eakins revealed his sub­jects through portraits.

National Zoo

A New York Times reporter Thomas Cros­by continued his coverage of the Zoo with an article on Mohini, the white Bengal tiger and another on using closed circuit TV to observe the animals. Crosby stated that the famous tiger, once the most popular animal at the Zoo, is now losing ground to the giant pandas.

NCFA and Renwick

Washington Post art critic Paul Richardson found “something moving” about the gen­tle mist, the soft light, and the hush of the Arthur Wesley Dow show at NCFA.

Recent Sunday editions of the Washington Post have carried lengthy ill­lustrated articles by Sarah Booth Conroy on exhibitions at the Renwick. Mrs. Conroy praised both the newly opened show on grass objects and Polish textiles which she said gave the Renwick an opportu­nity to “use effectively its splendid 25­foot ceiling heights.” She praised Val Lewton for the interesting installation.

Phoebe Stanton of the New York Times commented that the Renwick is “one of the pleasanter of all the museums in the District, artistically or physically or mentally overwhelming nor small and specialized that one is inclined to say we've seen it all on a rainy day.”

Traveling Exhibitions

SITES’ “Ride On!” was described by the Baton Rouge Advocate as “funny, serious, absorbing.”

The Locksmithing Institute News found “Locks from Iran” to be a highly inform­ative display and well worth the viewer’s time.

Around the Smithsonian

“The result was a joyous melange of media at a public opening,” noted Hollis West of the Washington Post in his review of Los Papeles, a Cuban music group exhibition, which opened in August. A reception for the group was sponsored by the Foreign Section of DPA.

The first time, attendance figures at MMH have jumped ahead of MHT. Betty James, writing in the Washington Star, noted “pleasing” the opening of MNH’s first public cafeteria, and the pop­ular eating area, located in the “easternmost” section.

“Very exciting,” by Peter Brastrup, editor, Woodrow Wilson International Center for Scholars, was recently reviewed in the Washington Post. The piece which relates how the American press and television learned about the Iran Hostage Crisis, was titled “Iran: Offensive, was described as a ‘landmark work of high quality and fascinating.”

The New York Times reported that CFA astronomers believe they have found the great mass that would pervade the galaxy’s major puzzles—what holds clusters and superclusters of galaxies together.

SMITHSONIAN TORCH September 1977

Published for Smithsonian Institution permission by the Office of Public Affairs, 7130, Carl W. Larsen, Director; Susan Bliss, Editor; Kathryn Lindeman, Assistant.
Mrs. Bresein Brings Rich Experience to NCFA
By Susan Bliss
From behind her desk in a second floor office at the National Collection of Fine Arts, Adelyn Bresein radiated an aura of calm that was sufficient to distract a visitor from the summer thunderstorm that was raging outside one afternoon last month. In a quiet but confident voice, Mrs. Bresein told about her career, which began not more than 30 years ago in the Metropolitan Museum's print department and has, she said, open-ended her position as NCFA's consultant for 20th-century art. In between, she has been curator, acting direc- tor, and director of the Baltimore Museum of Art, and director of the Washington Gal- ler, and in 1941 by an accident which left him paralyzed until his death in 1943.

According to the terms of Claraibel Cone's will, "explained Mrs. Bresein, "Etta was to keep her installations enriched by educational materials.

Arthur B. Carles (1860-1952), one of early 20th-century American artists, used vibrant color to develop a personal style around the traditional subject of figure, still life, and landscape. Although he lived in Baltimore only if she felt that the city could meet Matisse's and other 20th-century masters included.

"In order to convince the donor that the art belonged in Baltimore, I had to be con- versant in the style, and illustrated by ex- perience as it represented the best of its type." I believe that bringing the Cone Collection to the Museum is of the finest accomplish- ment of my career, and watching the museum grow into the fine institution it is today has also brought me great satisfac-

Mrs. Bresein said.

Hirshhorn Exhibits Works Of Three American Artists
By Sidney Lawrence
The Hirshhorn Museum's permanent collection expansion, which is expected to be complete by September 14, is still being unveiled, and art, much of it never before publicly displayed, is getting its first showing in a continuing series of programs focusing on artists or movements of the modern era.

Presently, three American artists—Arthur B. Carles, Joseph Albers, and Larry Rivers—are in the Hirshhorn's permanent installations enriched by educational materials.

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Beck Retires
After 20 Years

Estelle Beck, telephone office supervisor for 12 years, has retired after a total of 20 years' service at the Smithsonian. Mrs. Beck first came to SI in 1940 when there were only 200 telephone lines and four museums—SI, A&I, MNH, and Freer. Taking time off to raise her family, Mrs. Beck returned in 1960 when the telephone office was in the Natural History Building. She has watched Smithsonian telephone service grow from 600 lines in 1963, when the office first moved to the Museum of History and Technology, to more than 2,000 lines.

Mrs. Beck recalls attempts in the early years of the FolkLife Festival to contact performers in the hill areas of various southern states for festival staff.

"I would often call the police department, post office, or a local garage and ask if they could locate the person we needed since the hill people didn't usually have telephones. They always knew who we wanted and would pass along the message to call me collect. Being from the South myself, I knew that the townspeople usually congregate around the local garage," she explained.

During Mrs. Beck's tenure, the Telex cable system was introduced at SI, allowing messages to be sent and received from all over the world. In 1972 the main switchboard, under her direction, took over phone service for the National Zoo. This resulted in a lot of joke calls to deal with—even long-distance—for Ella Phont, Mr. Fox, and so on.

"It was exciting to see the marvels of progress. It was a marvelous place to work," Mrs. Beck commented. "Because it handles such a variety of things from art to zoology, it is unlike any other agency. It is the only place I have ever worked and to see it grow has been an interesting experience for me."

Registration for fall quarter courses at the Graduate School, U.S. Department of Agriculture, will be held September 17-24 in the S.I.T.E.S., 5501Volume 1977

LUNCHTIME CONCERTS

The Commodores, United States Navy Band jazz ensemble, performing jazz, popular and rock music. September 9, 12, 16, 19, 23, 26, 30. 12 noon. Carmichael Auditorium. History and Technology Building. FREE.

EXHIBITION: Chinese Album Leaves and Fan Paintings. A selection of works representing two of China's most intimate forms of Chinese painting, so designated because of their small size. The Freer Gallery of Art, through winter. FREE.

EXHIBITION: The Four Seasons in Japanese Art. One of the major themes of Japanese art is portrayed in paintings, screens, lacquerware, ceramics and metalworks from the Meiji period. Objects included date from different periods in Japanese history, the majority being executed during the Edo period, 1615-1868. Among the items displayed is a 12th century Heian period album leaf and a 12-panel screen by the 19th century artist Hokusaikai, each panel representing one of the 12 months. The Freer Gallery of Art, through winter. FREE.

HIRSHHORN FILM: Josef Albers: Homage to the Square. Scheduled in conjunction with an installation of Albers' paintings from the Hirshhorn's collections. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

HIRSHHORN SLIDE LECTURE: American Art of the 1950's. Speaker: John Bernard Myers, art critic. 8 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

ILLUSTRATED LECTURE: Migratory Birds in Tropical Habitats. Speaker: Eugene S. Morton, National Zoological Park. 8 p.m. Baird Auditorium. Natural History Building. FREE.

ILLUSTRATED LECTURE: El Dia Hispano. Afternoon festival of performances by artists; music in the courtyard and films on hispanic art, all celebrating the traditions and accomplishments of the Chicano, Puerto Rican, Latinas and Latinos of the Washington area. 2 to 4 p.m. National Collection of Fine Arts. See also September 17. FREE.

radio smithsonian

Radio Smithsonian, the Institution's nationally broadcast live program heard in the Washington area every Sunday on WOGM-AM (570) and FM (103.5) from 9 to 9:30 p.m. The program schedule for September:


11th—Photographing the Frontier. The American West 100 years ago, seen and recorded by the pioneer photographers, and described by Eugene Ostrow, curator of Photograph History. Reflections of Dogies. The little-known sculpture of the French impressionist, discussed with Charles Millard, Chief Curator, Hirshhorn Museum and Sculpture Garden.

18th—It's Your Coast. Robert Knecht, Director of the Office of Coastal Zones Management, explains the hows and whys of managing our coastal resources; And Now a Message: A century of American advertising, 1830-1930, discussed by historian Keith Melder.

25th—The Obelisk as Poet. Artist Roger Armstrong and poet Daniel Lukc recall their unique collaboration on a metal sculpture exhibited at the Renwick Gallery. The close working and personal ties between the two most intimate forms of Chinese painting, so designated because of their small size. The Freer Gallery of Art, through winter. FREE.
ARCHAEOUS PRODUCTIONS: Starkless. Science fiction performed especially for young people. 2 p.m. SUN. Carmichael Auditorium, History and Technology Building. $2.50.*

HIRSHHORN SLIDE LECTURE: The life and work of Arthur B. Carles. Speaker: Barbara Wolani n. Smithsonian Predoctoral Fellow. 12:30 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

ILLUSTRATED LECTURE: British Art at Yale. Speaker: Dr. Malcolm Carmack, Curator of Paintings. Yale Center for British Art and British Studies. 8 p.m. Carmichael Auditorium, History and Technology Building—$4.*

EXHIBITION: The Art of Pochoir. Approximately 40 examples of the stenciling techniques developed in the late 19th century and used for applying color to black and white printed images. The items represent done in France, England and the United States between 1885 and 1920, the period when pochoir was at its peak. Hall of Graphic Arts. Museum of History and Technology. FREE.


ARCHIVES PRODUCTIONS: Stan and His Band's jazz ensemble featuring Harvey Phillips and Rich Baird Auditorium, Natural History Building. FREE.

CONCERT: 19th Century Brass in the Rotunda. Marches and waltzes by the Lilly Belle Brass Band. 8 p.m. Rotunda. Arts and Industries Building. $5.*

FRIDAY, SEPTEMBER 26

HIRSHHORN SLIDE LECTURE: Galapagos—the Enchanted Islands. Speaker: Stephen W. Kress, Laboratory of Mammalogy and Ornithology, Smithsonian Institution. "The behavior and natural selection process of tortoises, iguanas, albatrosses, flightless cormorants, frigate birds, boobies, and swallow-tailed gulls. Monthly illustrated lecture series co-sponsored by the Hirshhorn Naturalist Society, Friends of the National Zoo and Resident Associate Program. 5:45 or 8:15 p.m. Baird Auditorium, Natural History Building. FREE.*

ILLUSTRATED LECTURE: A Spectacular Structure Goes Up on the Mall—the new East Building of the National Gallery of Art. Speaker: Dr. David W. Scott, Consultant, National Gallery of Art. 8 p.m. Baird Auditorium, Natural History Building. $4.*

HOMAGE TO RAPHAEL SOYER. A dialogue between Soyer and Joshua Taylor. Director of the National Collection of Fine Arts. 8 p.m. Carmichael Auditorium, History and Technology Building. Scheduled in conjunction with the special exhibition Raphael Soyer: Watercolors and Drawings, opening September 30. $3.*

CREATIVE SCREEN: Behind the Fence—Albert Pyle. Metamorphos. The Magic Machines. Repeat. See September 13 program for details. 11 a.m. to 1 p.m. Hirshhorn Museum, FREE.

COOPER-HEWITT MUSEUM
Two East 91st Street, New York City

PALACES FOR THE PEOPLE. 100 years of resort and motel architecture in America. Through September 18.

DRAWING TOWARD A MORE MODERN ARCHITECTURE. Drawings by architects and designers conveying their concept of what is to be built. September 20 through November 6.

THE COOPER-HEWITT COLLECTIONS. Major exhibition of objects from the Museum’s holdings. September 27 through December 1977.


DIAL-A-MUSEUM—737-8811 for daily announcements on new exhibits and special events.

HIRSHHORN FILM: From Renior to Picasso. A study-comparison by Paul Hansen of the characteristics of the works by Renoir, Seurat and Picasso. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

HIRSHHORN EVENING FILMS: Face It!—A survey of work by independent filmmakers exploring the face as an image motif. Ritual, by Michael Brown; Solitude, by Albert Rose; Necrology, by Stan Lawder. 8 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

ADDITIONAL ASSOCIATES ACTIVITIES
The Smithsonian Resident Associate Program sponsors a variety of activities including classes, workshops, tours and lecture series that are open to the general public, for both adults and children. For schedules, fees or other information, call 381-5157.

SEMINAR: Colonization of Space. 10 a.m. to 4:15 p.m. Baird Auditorium, Natural History Building. SAT. $25.*

SKY LECTURE: The Immortals of the Sky—A Cast of Colorful Characters. Monthly lecture by National Air and Space Museum staff followed by a discussion of celestial events due to occur in the coming month. 9 a.m. Einstein Spacearium, NASM. Tickets required. Call 381-4106 weekdays between 9 a.m. and 5 p.m. FREE.

DIAL-A-PHENOMENON—737-8855 for weekly announcements on stars, planets and worldwide occurrences of short-lived natural phenomena.

NATURAL HISTORY FILM: Wolves and Wolf Men. The myths and misconceptions about wolves and their instinctive behavioral organization. 12 noon. Baird Auditorium, Natural History Building. FREE.

AUDBUDON LECTURE: Galapagos—the Enchanted Islands. Speaker: Stephen W. Kress, Laboratory of Mammalogy and Ornithology, Smithsonian Institution. "The behavior and natural selection process of tortoises, iguanas, albatrosses, flightless cormorants, frigate birds, boobies, and swallow-tailed gulls. Monthly illustrated lecture series co-sponsored by the Hirshhorn Naturalist Society, Friends of the National Zoo and Resident Associate Program. 5:45 or 8:15 p.m. Baird Auditorium, Natural History Building. FREE.*

ILLUSTRATED LECTURE: The Architecture of Eero Saarinen. Speaker: Richard Shepley, MHT. $3.95 and hardcover ($8.95), the book also been widely praised by professional letters to Smithsonian Institution in its 1977 Christmas catalog sent to some two million members and donors.

POPULAR GROUP CONTINUES . The Comedores, the U.S. Navy Band’s jazz ensemble, will continue their performances at MHT through the fall. Lunchtime concerts, noon to 1 p.m., will be held on Mondays and Fridays during September, November, and December in Carmichael auditorium.

TEN THINGS TO SEE AND DO AT MHT...

1. Take a free guided tour of the National Air and Space Museum.
2. See an exhibit in the Science Museum.
3. Visit the National Zoo.
5. Listen to a lecture in the Science Museum.
7. Enjoy a free guided tour of the National Air and Space Museum.
8. Visit the National Zoo.
10. Listen to a lecture in the Science Museum.

HAPPY BIRTHDAY SI... Visitors to the 1876 exhibition on Wednesday, August 10, celebrated the 100th anniversary of the Centennial with cookies, punch, and free caroused rides outside. It was the anniversary of the day in 1876 when President James Polk signed legislation establishing the Smithsonian Institution.
SI Newsmakers

Snider Elected to New Post; Zoo Show Goes to Romper Room

By Johnnie Doath

Harold Snider, coordinator of programs for the handicapped at NASM, was recently elected to the board of directors of the National Committee for the Blind and the Handicapped. At the annual convention of the National Federation for the Blind held in New Orleans this summer, Mr. Snider addressed 3,000 blind persons about museums and the blind.

Jane Glaser, program manager of the Office of Museum Programs, was the subject of a feature article in a recent edition of the Charlottesville (Va.) Gazette-Mail. Mrs. Glaser is the former director of Sunflow, Inc., in Charlottesville, a complex which includes an art gallery, a child-care center, a planetarium, and a garden center. In July, Mrs. Glaser made two presentations at a workshop on museum education programs sponsored by the Arkansas Arts and Humanities Council.

Carol Cutler, NPG public affairs officer and author of the prize-winning book, "The Six-Minute Souffle and Other Culinary Delights," wrote a six-page article for the August issue of Working Woman. The illustrated article gave timesaving recipes and ideas for summer dining. Beginning in November, Mrs. Cutler will have a regular column in the monthly magazine.

Scott Mutchler, program assistant at the NMAI Insect Zoo, has taped 10 TV programs on various zoo inhabitants for the Smithsonian's Room Education Program. The programs will be shown on 55 television stations across the country, including WJLA-WDCA (Channel 5) in Washington and WWOR (Channel 2) in Baltimore. Mrs. Mutchler has taped segments for the Voice of America and for the nationally distributed University of Washington radio program, "The Pacific Coast.

Paul Edelson, program coordinator for museum lecture and film programs, co-authored the article, "Community College Aims to Expand Occupational Opportunities for the Deaf" which appeared in the Winter 1977 issue of the New Directions for Rehabilitation quarterly.

For two weeks in July, James Weaver, associate curator in MHT's Division of Musical Instruments, performed as recording sessions of the Bach Brandenburg concerto No. 6 with CBS/Atlantic Records in Music in Great Barrington, Mass., where they used instruments comparable to those used by Bach.

Walter Flint, curator with NASM's Department of Mineral Sciences, performed as recordings sessions of the Bach Brandenburg concerto No. 6 with CBS/Atlantic Records in Music in Great Barrington, Mass., where they used instruments comparable to those used by Bach.

Richard Hallson, associate curator of Japan's Division of Musical Instruments, recently visited NASA's Dryden Flight Research Center at Edwards Air Force Base in the Mojave Desert, biltih, similar to the one in the Air and Space Museum, and saw a Voice of America tape, "The Pacific Coast.

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Mrs. Eisenberg and Kleiman will be shown on 55 television stations across the country, including WDCA (Channel 5) in Washington and WWOR (Channel 2) in Baltimore. Mrs. Mutchler has taped segments for the Voice of America and for the nationally distributed University of Washington radio program, "The Pacific Coast.

Paul Edelson, program coordinator for museum lecture and film programs, co-authored the article, "Community College Aims to Expand Occupational Opportunities for the Deaf" which appeared in the Winter 1977 issue of the New Directions for Rehabilitation quarterly.

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Religious associations of the seasons are apparent in the keman, or pendant set, of harmonicas, guitars, and brass. The keman form was derived from fluid and wist ful offerings used in Buddhist ceremonies.

The Freer exhibition will coincide with a similar Japanese art exhibit at the Asia House Gallery in New York City, part of a major exhibition which will assemble the prominent public and private American collections by the Freer's late director, Harold Stern. The two most intimate forms of Chinese painting will be featured in "Chinese Altar, Leaves and Writings," also opening on September 15 at the Freer.

The Freer exhibit will focus primarily on the culture festival. Festival Director Ralph Rinzler, next year's square dance sessions. Craft experts perform these switching maneuvers in trainmen on usual with demonstrations by trainmen on.

Several banners used by the National Park, are on display, as are portraits featuring highlights from the Chinese exhibition on view at the National Gallery, features the small group of suffragists whose efforts were crucial to the enfranchisement of American women. Their struggle began in 1848 in the small town of Seneca Falls, the first women's convention, the first women's The death of Stone speaks volumes about the shinny, or pendant, of their union. Their struggle became in 1848 in the small town of Seneca Falls, the first women's convention, the first women's franchise. The death of Stone speaks volumes about the national movement, now crucial to the enfranchisement of American women.

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Young Interns Spent Learning Summer at Smithsonian Museums

By Kathryn Lindenmeyer

A small group of interested spectators, young and old, watched as Nora Besansky fed a cricket to a tarantula and explained that tarantulas look frightening, but their bite doesn't hurt much—it's similar to a bee sting.

Nora, a senior at Silver Spring's Montgomery Blair High School, was one of 26 participants in the Office of Elementary and Secondary Education's summer intern program.

She has been fascinated by insects as long as she can remember and hopes to study entomology after graduation from high school. The Insect Zoo in the Museum of Natural History was a gold mine for her to gain practical experience with insects—learning to feed them, observing habits, and watching them work over extended periods of time.

"Besides learning about the insects, I have also gotten a lot of valuable practice in talking to people," she said, shortly after discussing ant farms with a visiting family who is trying to build one.

As an intern in the Insect Zoo, Nora has performed such duties as cleaning cages, handling insects like the hissing cockroaches and tobacco hornworms, feeding mantae to dung beetles, or tending to outgrowing 12 flies a day for the tiger beetles.

Mariko Kawaguchi, an intern from the Duke University Museum of Natural History in Washington, D.C., worked in the Museum of History and Technology's Exhibits Production Department and had a lot of excitement in preparing exhibits and silk-screening labels, posters, labels, and July 4 celebration banners.

"This is a once in a lifetime experience," Mariko said. "In the lab I've gotten the kind of on-the-job training I could never have found in schools. Working with 'old masters' who've been here 20 to 30 years has helped me a lot."

Phil Helms from A.B. Brown High School in Kannapolis, N.C., an intern in the MHN's freeze dry lab, first took a correspondence course in taxidermy at age 11. By the time he entered high school, he had broadened his knowledge by helping prepare some of the 800 specimens for an upcoming exhibition entitled "500,000 Years Ago"—a row of dinosaurs, a dodo, a fox, a raccoon, and even an armadillo.

Phil has learned how to mount, freeze, and remove the water from animals in the freeze dry process. He hopes to build his own freeze dry machine.

Peter Masters, a senior at Woodson High School in Fairfax, Va., has been screening films for scratches, dirt, and other damage as an intern with the Office of Telecommunications. He has learned about film splicing and editing and got a chance to see the WETA-TV station in operation. He also helped film the President of Venezuela when he dedicated a new sculpture at the Smithsonian this summer.

Evelyn Reese, OGE program assistant, said the interns are recruited mostly from schools within a 500-mile radius of Washington with letters going to some schools outside the metropolitan area.

The Office of Horticulture educational program for temporary employees and interns began in 1972 when Horticulturist James Buckler hired nine people to assist college students in presenting outdoor, community-centered environmental education programs for children ages eight through 16. MHT requested a total of 12 interns in various departments throughout the Museum: the National Zoological Park and the Botanical Gardens.

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Elaine Nepper, an intern at the Insect Zoo, explained that the Insect Zoo is a once in a lifetime experience.

SI Gardens: Five Years Later

By Linda St. Thomas

Five years ago, horticulture at the Smithsonian meant mowing lawns and pruning a few trees. Today, it means caring for 5,000 permanent trees and shrubs, 50,000 tulips and 100,000 summer annuals, growing seasonal flowers in seven greenhouses, and searching for authentic garden furnishings and plants for the Victorian Garden.

In 1972, the Office of Horticulture, under the direction of James Buckler, celebrated its fifth birthday on July 31. When the office had been established, its goals were to improve the overall appearance of the museum areas and to develop a long-term plan for the Smithsonian grounds as a horticultural display.

Starting with a staff of five, growth has been steady and the greenhouse staff has been expanded to 100. In 1975, the Office of Horticulture had 15 temporaries assigned to the Arts and Industries plants. The program has grown to about 18 temporaries, 18 temporaries, and about 25 volunteers.

"Our long-term goal is to establish horticulture as an integral part of the research, exhibition, and education aspects of the Smithsonian," said Mr. Buckler.

Temporary Staff Aids Gardeners

For Wendy Welhaf and Ray Dudley, temporary positions with the horticulture office have led to full-time careers as Smithsonian gardeners. Ms. Welhaf started as a volunteer, then received a temporary appointment, and is now the curator of museum interior plants. After working at the Arts and Industries Center, Ms. Dudley joined the Smithsonian as a temporary staff member and is now a gardener assigned to the Victorian Garden.

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