Wunder Named Director Of Cooper-Hewitt Museum

Smithsonian Institution, Washington, D.C.
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First Show to Open In New Building July 11

Christian Boltrig, Administrator of Cooper-Hewitt Museum, has announced that the Museum's first show will be opened on July 11 in its new building.

The exhibition, which will be open from July 11 through August 18, will be the first of a series of exhibitions that will be held in the new building.

The exhibition will focus on the history of American arts, with an emphasis on the development of American decorative arts. It will feature works from the Museum's own collections as well as loans from other museums and private collections.

The exhibition will be held in the new building, which was completed last year and has a capacity of 5,000 square feet.

The exhibition is free to the public and will be open daily from 10 a.m. to 5 p.m. The Museum is located at 79th Street and Fifth Avenue, New York City.

MNH Names Paul Knierim

Paul K. Knierim, Budget Director for the Agricultural Research Service, has been named Director of the Smithsonian Institution's National Museum of Natural History.

He will be the seventh director of the Museum, which was established in 1859 and is one of the oldest and largest museums in the world.

Knierim has worked at the Smithsonian for over 20 years, and has held a variety of positions, including Assistant Director of the Museum of Natural History.

He is a graduate of the University of Michigan and has a degree in economics.

When he was named director, he said, "I am honored to be chosen to lead this great institution. I am committed to preserving and preserving the world's natural heritage, and I am looking forward to working with you all to achieve this goal."
Ten Selected To Study Here

Ten scientists from the United States and abroad have been named to receive visiting research associateships from the Smithsonian for the 1968-69 academic year.

The recipients, whose stipends will range from $12,000 to $15,000, include:
- Phillipa Black, Taupiri, New Zea­land: archaeology.
- Vagn Buchwald, Virum, Denmark, mineral sciences.
- Werner Elger, Vatukoula, Fiji Islands, invertebrate zoology.
- Elias R. de la Suta, La Plata, Argent­ina: botany.
- Dennis M. Devaney, Honolulu, in­vertebrate zoology.
- Hun Lin Li, Philadelphia, botany.
- Philip Malone, Louisville, Ky., phys­iology.
- Bruce Runnegan, Armidale, New South Wales, paleobiology.

Suffered to the Study Here

NCFA Vital US Resource, Scott Tells Democratic Club

During a period of crisis and austerity, the Club asserts, of a major national mu­seum justified?

Dr. David W. Scott, Director of the Club, declared about the current crisis during a question and answer session. "We can't just do it ourselves. The National Collection is both a major American resource and contemporary existence.

One of the most profound maladies of our time results from our over­valuation of the individual's right to existence, a principle, he said. "This strikes at the foundations of orderly government and evolution. The arts and spiritual voyages of our nation and tell us that we are, whence we have come, what values and beliefs have guided and sust­ained us. In short, the National Collec­tion is a vitally important source."

It is a force, he said, "in terms of today's activities, it represents the march of the American spirit. It reflects our energy, our doubt and affirmation, Enormous strength, courage and faith emanate from the monumental building, the paintings in its halls and the sculpture in its court. Here we can confront and embrace the past and from the present toward the future, the formula that confronts us, the confrontation with and embracing of the present."

Dr. Scott noted that the National Collec­tion is much more than a passive repository because it actively projects its effects outward—in edu­cation information, publication, and train­ing exhibits programs in the United States and overseas.

"It is a lively part of that great national university, the Smithsonian Insti­tution," he said. "Its aim is to project and share the American experience, as an integral part of the universal experi­ence. Its faith is founded on a belief in the creative energies of man and the ulti­mate integrity of the human spirit."

What are the challenges, demands, and rewards of being a university professor? A. Gilbert Wright, assistant chair of the Office of Exhibits, discussed them in an article written for a career opportunity issue of the American Biology Teacher magazine. Following are excerpts from that article.

by A. Gilbert Wright

As foreseen nearly a century ago by an eminent museum administrator, George Brown Goode, museums have come to be among the principal agencies for the enlightenment of the people.

Like newspapers, magazines, radio and television, museums function as channels of ideas and information to the public. Far less numerous than other mass media, these institutions, says a social scientist, are the best of all proportion to their numbers. They influence the lives of all people.

The emergence of museums as significant instruments of informal education during the last two or three decades is directly related to technology—to developments in transpor­tation and communication, on the one hand, and an increase in leisure time, on the other. Since exhibits have been an integral part of museum operations from the beginning, today's trend toward professionalization of museum exhibition also might have been anticipated by Dr. Goode. However, in continuing influence the lives of the people.

As the number of museums increases, so does the number of people interested in museums. Today there are more than 50,000 museums in the United States. Each museum has a unique collection, and each has a unique role to play in the education of the public.

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Little Girl's Hobby Grows Into Popular MHT Exhibit

Back in the days when "little girls were little girls and didn't think they were grown up at ten years old and required uplift," Faith Bradford played with doll houses.

Today Miss Bradford is nearly 88, and her doll house has grown into one of the most popular exhibits in the Museum of History and Technology.

The imaginative Miss Bradford created, over the course of about 50 years, a 12-room home that presents a vivid picture of the life-style of affluent families of the early 20th century. She populated it with a family of dolls who are endowed with distinctive personalities.

"Each room of the house was inherited when she was seven and the oldest sister. She grew it into about 300 square feet of display, containing about 600 of its cost," said Frank A. Taylor, Director of the National Air and Space Museum.

Appearing on television with the house, she was introduced to Arlene Francis, "who would have been shocked if she had told them, Mother's seashell muffin" is in the attic collection.

The doll house came to the Smithsonian because "All the girls in our family were boys," she explained. "There were no little girls to inherit it, and I didn't see any sense in keeping such a large collection.

"She herself designed the house for the museum display, and a nephew donated $600 of its cost," said Mr. Ripley has said that the word "doll" comes from Italian, meaning "doll," which was used in the 16th century to refer to a toy house.

"Miss Bradford expressed the hope that it will be for the Advancement of Science and Art, amr:'a distinguished contributions to the Smithsonian."

Today the doll house, a miniature picture of Miss Bradford's own grandfather is in the library, and one of her nephews is framed in the night nursery. One of the dolls is Mr. Bittenger, and, though "no one would tell me, it's in the attic collection.

Miss Faith Bradford, creator and contributor of the Peter Doll House, one of MHT's most popular displays, gives a guided tour to a young visitor.
The National Collection of Fine Arts will hold its own small mid-summer celebration at 3 p.m. July 2 when it unveils the first major sculpture given to it. The sculpture, a 10-foot stabile of steel by Alexander Calder, is represented above by a model. Suggestive of the form of a water lily to the artist, the work is named Nenuphar, the name of a European water lily. Calder, 79, one of America's best-known artists, offered the gift in celebration of the opening of the National Collection in May, but shipment of the sculpture from France, where the artist maintains a studio, was delayed. Nenuphar will be erected in the northeast quadrant of the Fine Arts and Patent Galleries courtyard.

Alden Dow Well of History for Muzzrole

by Cora Slaughter

Were these shelves of gleaming pottery and glass actually restored trash? In a laboratory of the Smithsonian Institution Museum of History and Technology Richard Muzzrole tells a story of archaeological adventure that began three years ago as bulldozers tore away the 19th-century crust of earth that allowed him to dig out the remaining four feet into the 18th century.

It was the site of the Gadsby urban renewal project, the official and exciting prop of the City of Alexandria, Va., to the problem of urban blight, a declining downtown, diminishing tax revenues, and the urgent need for stimulating economic growth.

Ahead of Bulldozers

The project where Mr. Muzzrole was to dig into were piles of colonial artifacts that were moved from a site by bulldozers three years ago as bulldozers tore away the 19th-century crust of earth that allowed him to dig out the remaining four feet into the 18th century.

From the steps of Gadsby's Tavern, George Washington conducted his first military review in 1754. Here he said farewell to the Alexandria troops in November, 1798.

It was a favorite spot of dining and dancing for George Washington, his family and friends.

"I really had to move quickly to stay ahead of the bulldozers," explained the Smithsonian archaeological aide. "They would tear down a well for me and I had the time to dig until they got back and were ready to fill in.

"After an ordinance passed by the Common Council of the City of Alexandria in 1815, all "necessary wells" located in houses were condemned and thereafter used for trash receptacles. All the common wells that no one bothered to keep to us light came to light.

Shopping Bags Filled

Mr. Muzzrole used traditional GE equipment: pick, shovel, etc. He changed his clothes in an empty shop ready for demolition.

"One day when I came back from the shop I went and I had lost my shoes, bags, and clothes. I had four store dressing rooms scattered in.

Muzzrole digs into an old well in an Alexandria excavation site.

"Once I had dug into a well, I was two days and then my work was over."

Picking up a small yellow bowl, you are told that it has been put together from 18 separate pieces. It is held in one piece by the use of glue and filled in with dental plaster. You are also shown identifying characteristics that differentiate the Alexandria pottery of those days.

Silver was chosen by Mr. Muzzrole. Mr. Muzzrole asked permission to dig up the back yard for the cause of cultural history.

Bulldozers now are busy clearing the Old Railroad Unearthed

By researching old property deeds and newspaper files, Mrs. Elizabeth Walters, a museum technician (a big umbrella for varied tasks) furnishes quite a few "digs" for archaeological experts. After preliminary detective work for surface clues—kilt furniture and "wasters" (defective pottery thrown away) test holes are made.

Armed with a letter from the Smithsonian, Mr. Muzzrole asked permission to dig up the back yard for the cause of cultural history.

Bulldozers now are busy clearing the 5½-acre site for the new headquarters of the Federal Bureau of Investigation and providing Mr. Muzzrole with new possibilities for forays into the past of the nation's capital. He is doing preliminary surveys on his lunch hour and weekends. It isn't his official field—yet.

Digging for the facts of the cultural history of bygone eras has been Mr. Muzzrole's dominant interest. From 1956 to 1962 between various jobs, including work at a Quiney, Mass., shipyard, he undertook the excavation of the original quarry at West Quiney, Mass.

The digger into the American past had restored part of the railroad used to take the granite to be loaded on barges at East Milton for Charlestown and the Bunker Hill Monument.

Back in his MHT workroom, Muzzrole pieces together pottery he has retrieved from the Alexandria urban renewal excavation area.