The hands of a potter at last year’s Festival of American Folk Life symbolize the traditional crafts that will be demonstrated during the five-day gala on the Mall July 3-7.

Photo by Borti Sokol.

23 States Will Be Represented In Second Annual Folk Festival
by Mary M. Krug

When it comes to folk life, “the experts almost never know better than the people,” says Smithsonian folklorist Ralph Rinzler. “The People”—nearly 300 of them from 23 different states—will take over the Mall July 3 through 7 to demonstrate their arts to the experts and the public in the second annual Festival of American Folk Life. Serbian dancers, Negro singers and Appalachian fiddlers, Indian weavers and Spanish cooks will bring to Washington the melange of traditional skills that make up the United States’ heritage.

Rinzler is festival director, and the Division of Performing Arts, is producing the Festival under the supervision of Director James Morris. Last year’s program drew 431,000 people during its four-day run.

The outdoor gala will again feature formal and informal concerts, crafts demonstrations, and sales. In addition, this year’s program will present traditional foods, a review of textile production “from sheep to shawl,” and a special salute to Texas.

Chosen for its especially varied and colorful cultural background, Texas will have an area devoted to its folklife, and a fall evening concert will present Texas music on July 7. Foods representative of the state’s ethnic groups will be prepared and sold. The program was arranged through the support and assistance of the Institute of Texan Cultures.

Another special feature of this year’s festival is the textile demonstration. Live sheep will be sheared hourly from 11 a.m. to 5 p.m., from July 4 through 7, and the wool carded, spun, woven and milled. The American Sheep Producers Council, Inc., is making the demonstration possible.

Crafts demonstrations will be staged in tents on the Mall daily from 11 a.m. to 5 p.m. Woodworkers, quilters, dollmakers, and blacksmiths will be among those displaying their skills.

Informal concerts and workshop demonstrations in musical and craft traditions will be held during the same day-time hours. More formal concerts will be held each evening at 8 p.m.

Performers will include such well-known groups as the Ole Opyr’s Grandpa Jones and the Preservation Hall Band, renowned jazz group from New Orleans.

The Smithsonian’s festival is unusual in its attempt at a total cultural approach, says Rinzler. “You don’t separate folk life from crafts and the rest of folk life.”

“Collectors often tend to overlook one aspect of folk life—whether working or not another. Folk song collectors for example, may overlook arts traditions though both live through the processes of oral transmission and imitation,” he notes. “The Smithsonian program is one of the festivals that brings together on a national scale a huge slice of the oral tradition in both primitive and most contemporary forms.”

Contemporary forms are as important to Rinzler as the primitive or mordant arts that most people think of when folk life is mentioned. He aims to show “that these people aren’t all old and dying. The program is not just interested in what is old and dying but in what new is being born out of the old.”

The festival is an adjunct to more scholarly and continuing Smithsonian folk life programs, such as the symposium held in conjunction with last year’s Mall gala. Hopefully such programs will help preserve and strengthen traditional American arts.

“Support is available for almost any other artistic endeavor,” Rinzler notes. “Programs like the festival give support.”

(Continued on page 2)

TORCH Cited

The TORCH was judged third best government house organ in a recent contest sponsored by the Federal Editors Association. There were over 300 competitors in the annual publications competition, judged by newspapermen Art Buchwald and William Wills.

MNH Names Paul Knierim

Paul K. Knierim, Budget Director for the Agricultural Research Service since 1966, has been named Assistant Director for Administration of the Museum of Natural History.

Mr. Knierim will assist Director Richard S. Cowan, both in developing museum objectives and resources and in day-to-day operation of the Museum.

He has held positions of increasing administrative responsibility with the Agricultural Research Service and its predecessor agencies. He established and was director of the Eastern Administrative Division, providing services for ARS installations in the 17 Northeastern states, from 1955 to 1964, when he became Assistant Administrator for Administrative Management.

A graduate of the Temple University Evening School and the American Management Association executive training centers at Saranac Lake and New York City, Mr. Knierim served in the former Bureau of Entomology and Plant Quarantine and the Bureau of Agricultural and Industrial Chemistry, both of which are now in the Agricultural Research Service.

The name change, occurring when the Museum became a component of the Smithsonian National Collection of Fine Arts, is as important to the Museum as the name change at Cooper-Hewitt.

The New York Museum—formerly the Cooper Union Museum for the Arts of Decoration—officially became part of the Institution on July 1. Mr. Ripley and Dr. Richard P. Humphreys, President of the Cooper Union for the Advancement of Art and Science, issued an announcement to this effect late in June.

An agreement of transfer had been signed by the two institutions last October and was approved by the New York State Supreme Court in April.

The name change, occurring when the Museum became a component of the Smithsonian, was made to honor the three Hewitt sisters who founded the famous decorative arts Museum in the 1890’s as an adjunct to Cooper Union. They were granddaughters of the New York manufacturer and philanthropist Peter Cooper, founder of the parent institution in 1859.

Formerly curator of drawings and prints at Cooper Union from 1955 to 1964, Dr. Wunder since 1964 has been the curator of painting and sculpture at the Smithsonian’s National Collection of Fine Arts. While at Cooper-Hewitt, he will also serve as an assistant director of the National Collection of Fine Arts, which will administer Cooper-Hewitt.

Christian Rolfling, Administrator of Cooper Union Museum, will remain in that post. He was formerly curator of exhibits there.

Cooper-Hewitt Museum will remain in its present location at Cooper Union on Cooper Square in New York City for the immediate future. It will ultimately move to new quarters elsewhere in the city.

Formal transfer of the Museum, the only one in the nation devoted exclusively to decorative arts, now in the Agricultural Research Service, will ultimately move Bureau of Entomology and Plant Industrial Chemistry, both of which are now in the Agricultural Research Service.

A memorial retrospective of work by Archipenko as early as 1908 was teaching sculpture to Modigliani and Gaudinier-Brzeska in Paris, where he was in the forefront of the modern art movement. He came to live in the United States in 1923 and for the remainder of his life consolidated his reputation by teaching and by exhibiting widely.

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"Kimono," a 31½-inch bronze done in 1961, will be among the sculptures displayed in the Alexander Archipenko memorial retrospective at the National Collection of Fine Arts.

"Queen of Sheba," his last large bronze, are lent by his widow, Frances Archipenko.

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Dr. Wunder was born in Ardmore, Pa., and received B.A., M.A. and Ph.D. degrees from Harvard University. He was assistant to the director of Harvard’s Fogg Museum before going to Cooper Union.

After joining the National Collection of Fine Arts, he was active in strengthening the collection and in developing research facilities in American Art. He is a member of a number of distinguished professional societies.

Wunder Named Director Of Cooper-Hewitt Museum
by Benjamin Reinh

Secretary Ripley has announced the appointment of Dr. Richard P. Wunder as Director of the Cooper-Hewitt Museum of Design in New York City, the newest component of the Smithsonian Institution.

The New York Museum—formerly the Cooper Union Museum for the Arts of Decoration—officially became part of the Institution on July 1. Mr. Ripley and Dr. Richard P. Humphreys, President of the Cooper Union for the Advancement of Art and Science, issued an announcement to this effect late in June.

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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:
- K. Khin Lin Li, Philadelphia, paleobiology.
- Patricia W. Moore, Louisville, Ky., paleontology.
- Bruce Runneger, Armidale, New South Wales, paleobiology.

NCFA Vital US Resource, Scott Tells Democratic Club

During a period of crisis and austerity, Dr. David W. Scott, Director of the National Capital Folk Art Exhibit, says Rinzler, but a scientific coup of sorts when he set for a day's sabbath—drink in everything they'd had.

One of the performers who will appear in the annual Newport Folk Concert is Joe Dawkins, a "good, solid folk musician" Rinzler found near Union Station in the early morning hours just a few weeks ago. Spotting an elderly Negro man carrying a battered guitar, Rinzler made a U-turn, stopped his car and invited the man to play for him.

"We don't know how many people there are like this," says Rinzler, but a cultural resource? The Division of Performing Arts should give an indication of what the Washington area at least. Forren Meader, an assistant director at Prince Georges Community College, is working as a graduate assistant in a folk-life research project, mapping the ethnic groups in the Baltimore-Washington area for numbers and extent of cultural survival.

"We will probably find out when the survey is done that Washington is still folk culture as Appalachia," Rinzler predicts.

Bob Sayers, an anthropologist student at the University of Illinois, is working on the Festival as an undergraduate research assistant, and the entire staff of the Division has been engaged in preparations for the project for months. Mrs. Marian Hope has had the awesome task of producing costumes for the performers, keeping track of every piece of clothing and all the logistics involved. Tom Jeffs is in charge of staging for all performances, to be presented on the Mall, including a main one in the center of the Mall. Miss Kesa Sakai is responsible for the program.

In addition to the staff of the Division, volunteers have been recruited from among Associates and families of SI staff, to sell programs and crafts and help lead the call for help brought a "thorough" response, says Miss Leslie Schaefer, head of the volunteers. Around 100 people have offered their assistance.

Dr. John Hardberger recently pulled out of a scientific coup of sorts when he set for a day's sabbath—drink in everything they'd had.

 Pursue an inter-disciplinary pathway, to cross the borders of the separate academic disciplines, to build bridges between the two cultures. Hence, a museum exhibit is a kind of spiritual voyage of our nation and tell us of the separate academic disciplines, to build bridges between

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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 Up étape," 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. Over the years, the imaginative Miss Bradford created, with the help of her family, a Victorian twostory doll house that has become a beloved exhibit in the museum.

The attic, Miss Bradford believes, is the most interesting room to most people, because it holds "all sorts of things the family would have discarded today."

This throw-away generation—the Victorian furniture that was going out of vogue, a tiny ship in a bottle, spinning wheel, and so on—hangs over the drawing room each December.

The house includes a number of items pertaining to the Bradford family as well as to the Dolls. A miniature picture of Miss Bradford's own grandfather is in the library, and one of her nephews is framed in the nursery. Oil paintings done in the day nursery hallway is a photo of her beloved cat Mr. Bittenger, and, although "no one would tell them, Mother's seasick muffin" is in the attic cellar.

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

She designed the house for the museum display, and a nephew contributed $600 of its cost, "so Peter went into the museum with only a $50 mortgage."

Appearing on television with the house, she introduced to Arlene Francis, "who would have been shot if she had told me I'd never heard of her."

Miss Francis, on behalf of the show, picked up the rest of the debt.

At the time the house was moved from the Smithsonian to the MHT, the Smithsonian provided temporary quarters, and one of Miss Faith Bradford's nephews financed the museum display, and is now the executive director of Museums and the New York Pflieger of BMD.

Faith Bradford played family would have immediately arrived and converted him to a museologist.

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.

Transfer Saves Museum

(Continued from page 1)

Museum Must Take Social Action

Some forms of social action as being our professional responsibility. If we would just spend a few minutes every day thinking what we could do as scientists or as historians in the context of the Smithsonian to mount programs of social action, I think we would begin to realize what a great and massive coordinated effect this would have.

We might form habits that would make us more receptive to suggestions that we involve ourselves with problems of communication, with people of all levels and all walks of life. We might consider means of experimentation and how we can bring before the people, all the people of the country, matters having to do with the quality of life and living, with the elements of the American dream. We might help those in our own country who are suffering from social injustices.

The action that I like to think we might take would stimulate demand for social action in government, quality in education, quality in every activity with which we come in contact in our daily lives. This is not an awful popular subject with many of us, but I wish that we would consider this as part of our professional commitments. We're more apt to look upon these as something for us to do in the private sectors of our lives—we adopt the camaraderie of Henry Francis DuPont, the curator of the F. H. Du Pont Winterthur Museum near Wilmington, Del., and with the cooperation of the American Association of Museums and the New York State Council on the Arts it managed both to obtain financial support for the Museum and to help effect its transfer to the Smithsonian.

Emphasizing design rather than the artist, the Museum today is a treasure house of more than 8,500 objects listed to the decorative arts. Included are textiles, embroideries and lace, wall paper, drawings and prints, porcelain and glass, furniture, metalwork and costume.

The library has some 13,000 volumes, and 2,000 rare books.

Parking...

Be kind to your fellow employees, urges Mrs. Margaret St. Piffliger of BMD. If you are on vacation or prolonged sick leave, notify her at extension 2258 that your parking space is available so that someone on the waiting list may use the space. Regulations prohibit permit holders from lending their permit.
by Cora Slaughter

Alexandria Well of History for Muzzrole

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 Gadby urban renewal project, the official and exciting response 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 discover a treasure lode of colonial artifacts is condemned and thereafter used for trash receptacles.

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 favored 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 basements were condemned and thereafter used for trash receptacles. All the common ware that no one bothered to keep thus came to light.

Shopping Bags Filled

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

"One day when I came back the shop was gone and I had lost my shoes, bags, and clothes. I had four store dressing rooms so far."

He went on to tell how he had lived with two shopping bags for three years, returning each day to the Smithsonian with his finds where he washed, dried, and restored his discoveries.

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.

Subject: "ugly-looking little species of sea slug."

Subject words appeared in an article on page 3 of The Torch, No. 6 (June, 1968), We feel that this unfortunate phrase is a rather anthropomorphic assertion by the writer of the article and not at all in keeping with the philosophy of science. Lightness and beauty are perhaps two of the disputed concepts formed in the mind of man. The scientist purportedly tries to view all things objectively and to us it seems in particular poor taste to use subject description in the news organ of a purportedly scientific organization. Furthermore, anyone who has observed a living multibranch or even seen a colored photograph of one might find it difficult to call it "ugly."

But then some of us realize we are, to say the least, peculiar in our tastes, for we spend our lives closely studying such "ugly" phenomena as slugs, snails, crabs and bugs, and to us it is unequivocal that they are "beautiful."