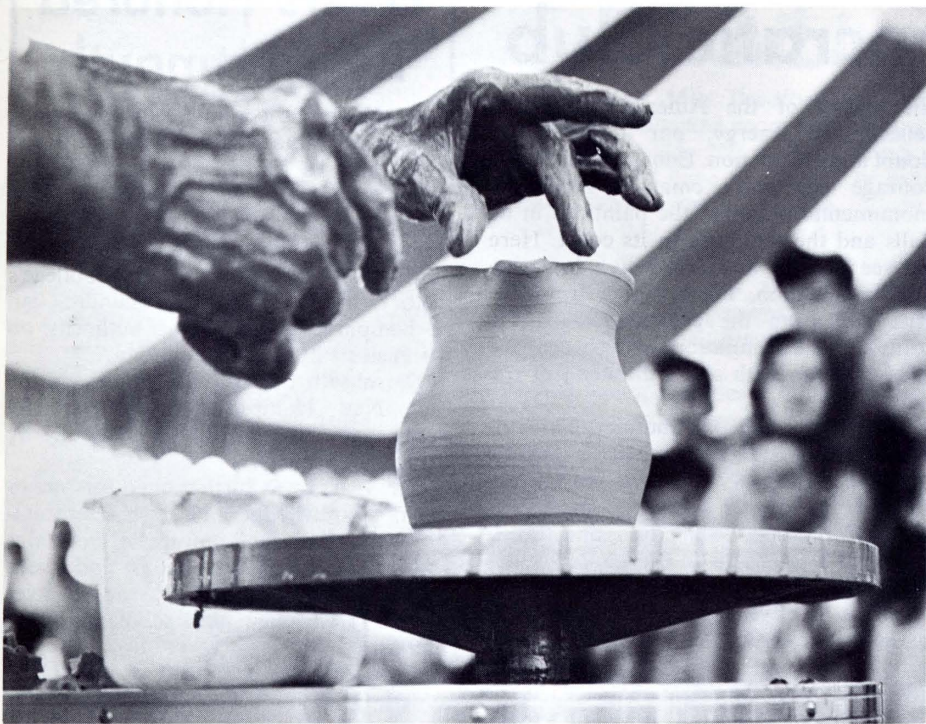


'People' Will Take Over Mall July 3-7



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

Photo by Ruri Sakai.



THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

No. 7. July 1968

Wunder Named Director Of Cooper-Hewitt Museum

by Benjamin Ruhe



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.

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.

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.

Christian Rohlfing, Administrator of Cooper Union Museum for the past five years, will remain in that post. He was formerly curator of exhibitions 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 exclu-

(Continued on page 3)

First Loan Show to Open In New Building July 11

A memorial retrospective of work by sculptor Alexander Archipenko will be the first loan show presented by the National Collection of Fine Arts in its permanent new home in the Fine Arts and Portrait Galleries.

The exhibition of 67 sculptures, 29 drawings and 32 prints opens July 11 and runs through August 18. It will be mounted in the Granite Gallery.

Covering a period from 1908 until the artist's death in 1964, the retrospective demonstrates the sophisticated, ebullient range of ideas of a man who helped create modern art. As critic Katharine Kuh says in a foreword to the exhibition catalogue, Archipenko was the first sculptor of our century to recognize form as an illusion. By involving himself with voids and with perforated and concave planes, he turned space miraculously into form. What is, he made seem what is not. With his three-dimensional Cubism, he proved that less can make more.

Born in Kiev in 1887, Archipenko as early as 1908 was teaching sculpture to Modigliani and Gaudier-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.

All the works of art, which include the 66-inch-high "Queen of Sheba," his last large bronze, are lent by his widow, Frances Archipenko.

23 States Will Be Represented In Second Annual Folk Festival

by Mary M. Krug

When it comes to folklife, "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 Folklife. 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.

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.



Chosen for its especially varied and colorful cultural background, Texas will have an area devoted to its folklife, and a full 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 crafts traditions will be held during the same daytime hours. More formal concerts will be held each evening at 8 p.m.

Performers will include such well-known names as the Grand Ole Opry'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 music from crafts and the rest of folk life."

"Collectors often tend to overlook one aspect of folklife when seeking out another. Folk song collectors for example, may overlook crafts traditions though both live through the processes of oral transmission and imitation," he notes. "The Smithsonian program is one of the only festivals that brings together on a national scale a large slice of the oral tradition in its most primitive and most contemporary forms."

Contemporary forms are as important to Rinzler as the primitive or mordant arts that most people think of when folklife 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 folklife 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)



"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.

TORCH Cited

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

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:

- ** Krishna Apparao, Bombay, India, astrophysical observation.
- ** Phillippa Black, Taupiri, New Zealand, mineral sciences.
- ** Vagn Buchwald, Virum, Denmark, mineral sciences.
- ** Walter Cernohorsky, Vatikoula, Fiji Islands, invertebrate zoology.
- ** Elias R. de la Suta, La Plata, Argentina, botany.
- ** Dennis M. Devaney, Honolulu, invertebrate zoology.
- ** Leo J. Hickey, Philadelphia, paleobiology.
- ** Hun Lin Li, Philadelphia, botany.
- ** Philip Malone, Louisville, Ky., paleobiology.
- ** Bruce Runnegar, Armidale, New South Wales, paleobiology.

NCFA Vital US Resource, Scott Tells Democratic Club

During a period of crisis and austerity, is the creation of a major national museum justified?

Dr. David W. Scott, Director of the National Collection of Fine Arts, posed this question during a recent speech before the prestigious Woman's National Democratic Club. The National Collection opened its permanent home in the Fine Arts and Portrait Galleries in May. He answered the question by saying that the National Collection is both a vital American resource and contemporary force.

"One of the most profound maladies of our time results from our over-valuation of change in itself, to the exclusion of continuity, as a life principle," he said. "This strikes at the foundations of orderly growth and evolution. The arts chart the spiritual voyages of our nation and tell us who 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, because "In terms of today's activists, it represents

the march of the American spirit. It reflects our energy, our inquiry, 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 see process and creativity, discipline and imagination, the bridging from the past and from the present toward the future, the formulation of change, the confrontation with and embracing of the new."

Dr. Scott noted that the National Collection is much more than a passive museum repository because it actively projects its effects outward—in education, information, publication, and traveling exhibit 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."

About SI People Ewers Honored By Dartmouth

At the annual commencement ceremonies of his alma mater, Dartmouth College, **John C. Ewers**, the Smithsonian's senior ethnologist, was awarded the honorary doctor of science degree. The citation, which accompanied the degree, read: "Almost no man in this College's history, not excluding the founder, can be compared to you as an authority on the historical American Indian."

Dartmouth College was founded in the then New Hampshire wilderness, 199 years ago, as an Indian School, by Eleazer Wheelock.

Mr. Ewers was further cited for "creating new knowledge and fresh interpretations of the life and culture of the Plains Indians. Through six books and more than a hundred monographs and articles you have enriched both scholarship and literature."

"Incidentally, but also wonderfully," added Dartmouth President Dickey, "if there still be those among us who, eschewing TV westerns, would enjoy taking their Indians and horses straight, let them repair with confidence to your study of *The Horse in Blackfoot Culture*."

Carmichael Heads Primate Congress

Leonard Carmichael, Secretary Emeritus of the Smithsonian, served recently as President of the Second International Congress of Primatology, held in Atlanta, Georgia. For the past four years, Dr. Carmichael also has served as President of the International Primatological Society. At the Congress, some 140 papers were presented by investigators from all over the world who are interested in various aspects of scientific work with apes, monkeys, and related mammals.

Carol Raney Named To High ALA Post

Miss **Carol Raney**, head of the cataloging division of the SI Libraries, has been elected vice-president of the Resources and Technical Services Division of the American Library Association. This Division is one of the largest in the ALA, with over 9,000 members. Its program of activities encompasses projects of worldwide importance. The American Library Association Cataloging Code, which forms the basis for the Anglo-American rules governing cataloging use throughout the world, was developed under the auspices of this Division. Miss Raney also was named to serve as President of the same division for the 1969-70 calendar year.

Fossil Find May Age Man

Man may age quickly—as much as 14 million years—if a project probing the remains of a fossil in the Siwalik Hills, near Chandigarh, India, proves successful, according to the *Hindu Weekly Review*. The fossil, *Remapithecus*, was discovered by a team of American scientists in the Siwalik Hills in 1932. Last month, a project jointly sponsored by the Smithsonian and the National Science Foundation began intensive study of the remains of the fossil.

The project, under the direction of Elwyn Simons of Yale, is being funded through the Smithsonian's Foreign Currency Program. If the fossil turns out to be more manlike, the *Hindu Weekly Review* reported, the evolution of man would then have to be pushed back anywhere between two million and 14 million years.

Notable Quotable

Upon receiving the honorary degree of Doctor of Laws, Smithsonian Secretary **Ripley** told a Hofstra University Commencement audience: "Going to college for many people is their one chance to become civilized. If we wish to rebel against inequities, let us do it on the basis of knowledge and self-examination."

Scholarly Folk Studies

(Continued from page 1)

encouragement and credit to the folk artist."

"The Smithsonian is in the best position to go back and reevaluate American culture, primitive culture, and let these people know that Washington believes that what they are doing is valid," he says.

Rinzler became aware of the tremendous resources of traditional folk culture still alive in this country as field director of the famous Newport Folk Festival. Traveling throughout the nation in search of folk artists, he would "go into a community and just become a sponge—drink in everything they had."

One of the performers who will appear in this year's informal concerts 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 current project being conducted in the Division of Performing Arts should give an indication for the Washington area at least. Forrest Meader, an anthropologist at Prince Georges Community College,

is working as a graduate assistant in a folklife research project, mapping the ethnic groups in the Baltimore-Washington area for numbers and extent of cultural survivals.

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

Bob Sayers, an anthropology student at the University of Illinois, is working on the festival as an undergraduate assistant, and the entire staff of the Division has been engaged in preparations for the program for months. Mrs. Marian Hope has had the awesome task of production coordinator, keeping track of every participant and all the logistics involved. Tim Jecko is in charge of staging for all performances, to be presented on four stages 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 look after the needs of participants. The call for help brought a "tremendous" response, says Miss Leslie Schaberg, coordinator of the volunteers. Around 100 people have offered their assistance.



Dr. John Harshbarger recently pulled off a scientific coup of sorts when he set up and directed the first global symposium on "Neoplasia of Invertebrate and Primitive Vertebrate Animals." The three-day meeting, held in the Museum of Natural History, brought together more than 100 international medical doctors, biologists, and pathologists to discuss and exchange papers on cancer in lower animals and related subjects. Dr. Harshbarger is Director of SI's Registry of Tumors in Lower Animals.

Exhibits Offer Challenging Career

What are the challenges, demands, and rewards of being a museum exhibits specialist? A. Gilbert Wright, assistant chief 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 one of the principal agencies for the enlightenment of the people.

Like newspapers, magazines, radio and television, museums function as a tool for bringing ideas and information to the public. Far less numerous than other mass media, these institutions play a social role out of all proportion to their numbers. They continually influence the lives of all literate 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 to an increase in leisure time, on the other. Since exhibits have been the *modus operandi* of museum teaching from the beginning, today's trend toward professionalization of museum exhibition might also have been anticipated by Dr. Goode.

However, in considering museum exhibition as a career, one is beset by a puzzling situation. As a professional activity, museum exhibition is obscurely defined; its training programs are inconsiderable; its employment opportunities are limited. Nevertheless, this bewitching endeavor has attracted and will continue to attract a coterie of enthusiasts, an assemblage of devotees. In our times, especially, the field offers some distinctive challenges to the major in biology education. . . .

As I see it, the primary need in museum exhibition is to

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 nuptial-tie uniting the sciences with the humanities.

In many respects, museum exhibition as a vocation is affiliated with the occupation of poets and novelists, with that of historians and other non-fiction writers, and in a word, with the normative discourse of humanists rather than the relatively non-normative, non-expressive discourse of research scientists. Accordingly, it should come as no surprise that a sizeable grant for personnel training in museum exhibition in the natural sciences by one of this country's great foundations should have stemmed from the foundation's humanities division. . . .

Perhaps one's richest rewards, socially, are the day-to-day contacts with a great variety of talented and innovative men and women. Here one rubs shoulders with designers and architects, with muralists and sculptors. One deals with the ideas and the tangible creations of model makers, dioramists, photographers, taxidermists, skilled technicians in plastics, in graphic arts; the work of illustrators and of lighting and audio-visual engineers. One also collaborates with other biologists and paleobiologists, with physical geologists, botanists and anthropologists, with librarians and all the panoply of necessary books and periodicals, with the whole universe of natural history.

But in the final analysis it is another audience, another congregation, . . . who push hurriedly or stroll leisurely through the exhibit galleries, that provides the arguments, the focus, for one's work. It is that two-fold, perceptual-epistemic, curiosity on the part of every visitor, equally responsive to the two components of a museum's bill of fare, the aesthetic and the cognitive, that supplies the ultimate incentive in museum exhibition.

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 require lipstick," 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 an affluent turn-of-the-century family. And she peopled it with a family of dolls who are endowed with distinctive personalities.

The collection began with a four-room house inherited when she was seven from her older sister. It grew into a set of furnishings complete down to Grandmother's knit slippers.

"A very understanding mother" had a carpenter put shelves into Miss Bradford's bedroom closet. With pasteboard partitions they became the home of Peter Doll, a 35-year-old businessman with ten children, three servants and numerous pets.

In a booklet written a few years ago for the Smithsonian, she named and described each member of the family and added such fanciful insights into the Dolls' activities as "On the wall in the hallway behind Mrs. Doll is a picture of a country cottage where the Dolls spent a happy summer the year before Lucy and Carol were born. Peter Jr. so enjoyed the garden at that cottage that he wished they lived there all the time."

Furnishings, on a scale of about an inch to a foot, came mostly from Washington toy stores, but the Bradford imagination came into use here too. "Everything looks like something else to me," says Miss Bradford, who created a chandelier out of an oil can and books in the library from pencil lead holders and matches. The wallpaper border in the drawing room was cut from notepaper, and a cufflink box holds the tiny silver service in the butler's pantry.

Lunchbox Talks Will Continue Through Summer

The lunchbox talks sponsored by the National Air and Space Museum will maintain a full schedule of weekly lectures throughout the summer. Speakers who will appear at the Wednesday noon sessions on the second floor of A&I include:

July 10—Leonard B. Pouliot, SI Director of Personnel, "80° Drift in a Transatlantic Crossing."

July 17—Walter Male, Chief, Quality Control, NASM, "Restoration of First World War Aircraft."

July 24—Paul Garber, Assistant Director, NASM, "The Air Mail, Part II."

July 31—J. Gordon Veath, National Environmental Satellite Center, "U.S. Navy Airship Operations in World War II."



Senator Claiborne Pell, left, presents U.S. National Museum Director Frank Taylor the Henry Medal for 47 years of distinguished contributions to the Smithsonian.

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" in today's throw-away generation—the Victorian furniture that was going out of vogue, a tiny ship in a bottle, spinning wheel, and such seasonal items as the Christmas wreaths that she personally removes and hangs over the drawing room each December.

The house includes a number of items pertaining to the Bradford family as well as the Dolls. A miniature picture of Miss Bradford's own grandfather is in the library, and one of her nephews is framed in the night nursery. On the wall in the day nursery hallway is a photo of her beloved cat Mr. Bittenger, and, although "no one would know it unless I told them, Mother's sealskin muff" is in the attic cedar chest.

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 herself designed the house for the museum display, and a nephew financed \$600 of its cost, "so Peter went into the museum with only a \$50 mortgage." Appearing on television with the house, she was introduced to Arlene Francis, "who would have been shocked to learn I'd never heard of her." Miss Francis, on behalf of the show, picked up the rest of the debt.

When the house was moved from A & I to MHT, the Smithsonian provided temporary quarters and is now preparing a permanent display area. Miss Bradford expressed the hope that it will be ready while she is still able to go and see it.

At 87 she is still spry enough to give guided tours of the house to anyone who requests one—"on the condition that the visitor wear a skirt. I like to help preserve the dignity of public buildings."

And she is alert enough to recite from memory poems that she has written and observe that she "loves a good joke. I have no head for figures but I like words."

She spends much time making scrapbooks for shut-ins, and has one remaining ambition in the doll-house field. "I want to do one more house—an efficiency apartment. I have so many things that look modern."

Museum Must Take Social Action

Frank A. Taylor, Director of the U.S. National Museum and a veteran of 47 years' service to the Smithsonian, was presented the Institution's second Henry medal in ceremonies last month. In his acceptance speech he discussed a future direction he hopes the Smithsonian will take. Following are his remarks.

by Frank A. Taylor

It would be impossible for me to even mention the classifications of all the people who have aided me in my lifetime. I must start of course with three generations of my family, with teachers, with boyhood employers, with members of the press, critics and my colleagues within the Smithsonian who have numbered five very sympathetic and long suffering Secretaries and their able and talented Assistant Secretaries, all the Curators, all the Administrators, all the service support people, all of these people have really made possible those few projects with which I, for purposes of simplification, have been identified.

I would like to turn around and give this award to people who have earned it. I learned yesterday there might be a way of doing so. That would be to reduce the Medal to its molecules and release them into the atmosphere. Then in a very short time you would be breathing them. Of course, the matters of smog prevention and so on will prevent me from doing that.

Mr. Ripley has said that the word museum does not strike terror in my

breast. He does not know how fearful I am day by day. I'm fearful here now, that we're disturbing the peaceful rest of Joseph Henry, because you know Joseph Henry objected to museums—he did not wish to use the limited resources of the Smithsonian Institution for collections and museum purposes. I think there's something incongruous in giving the Joseph Henry Medal to a museologist.

I'm fearful too that what I may say next may cause some reactions among my colleagues, but I believe that at the Smithsonian we must think of a museum as an arm of social action. This happens quite often in some areas today. There are many programs of social action which find their focal point in museums. Among these are the conservation of nature, the quality of the environment—it's not difficult to enlist the aid of scientists and historians in such programs which seem to have some relevancy to museums.

On the other hand, when we get into some other broad areas of social action like the improvement of education, or problems and concerns arising from the inner city, we're more apt to think of these as not part of our professional commitment. We're more apt to look upon these as something for us to do in the private sectors of our lives—we adopt the general charitable activities or favorite charities and we participate in these from our homes.

What I would like to propose is that as scientists and as historians we look upon

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 to spur ourselves and our countrymen to some kind of action.

The action that I like to think we might take would stimulate demand for quality—quality in government, quality in education, quality in every activity with which we come in contact in our daily lives. This is not an awfully popular subject with many of us, but I wish that we would consider this as part of our professional commitments as scientists, historians, administrators, and so on.

I'd like to conclude by thanking you all again and then saying that, if Joseph Henry wishes to take any exception to any of these words, I will meet him in this hallowed hall after hours some evening and convert 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 of it to a young visitor.

Transfer Saves Museum

(Continued from page 1)

sively to decorative arts, and its related library to the Smithsonian culminates several years of uncertainty about its future. In 1963, trustees of Cooper Union for the Advancement of Science and Art, a non-tuition school, determined that the decorative arts Museum might have to be discontinued for financial reasons. A Committee to Save Cooper Union Museum was promptly formed under the chairmanship of Henry Francis DuPont, founder of the H. F. duPont 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 trove of more than 85,000 objects related to the decorative arts. Included are

textiles, embroideries and laces, wall-paper, drawings and prints, porcelain and glass, furniture, metalwork and costume accessories.

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

Parking ---

Be kind to your fellow employees, urges Mrs. Margaret M. Pflieger of BMD. If you are on vacation or prolonged sick leave, notify her at extension 5258 that your parking space is available so that someone on the waiting list may use the space. Regulations prohibit permit holders from lending them.

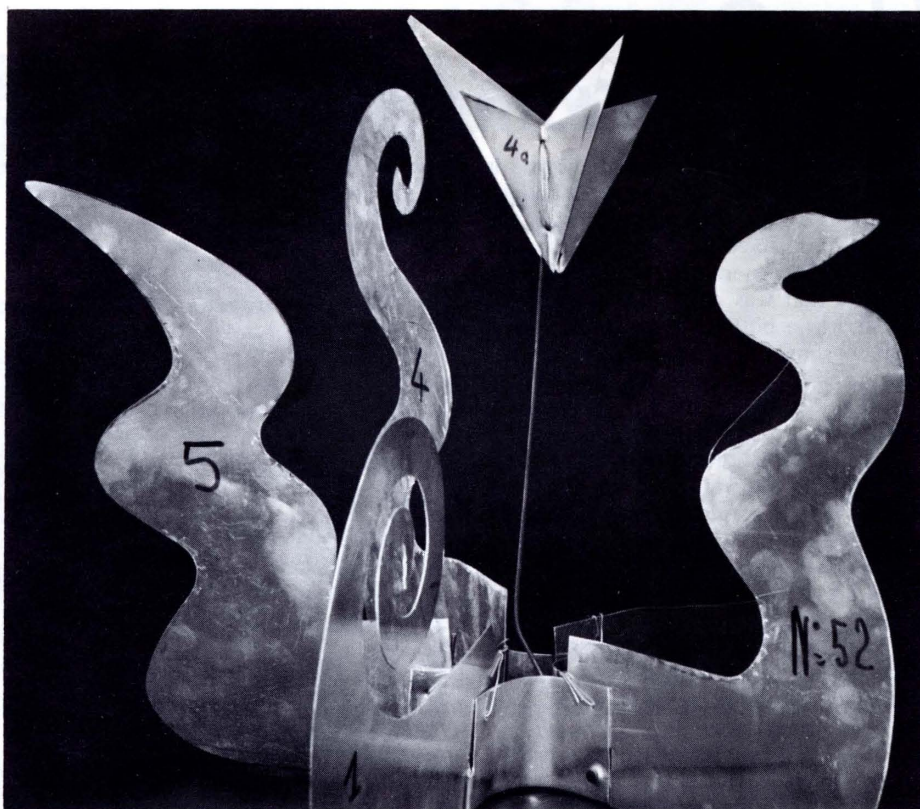
SITES Chief Seeks Exhibits In Europe

SITES chief **Dorothy Van Arsdale** and program assistant **Frances P. Smyth** are among the Smithsonian's summer vagabonds, traveling through Europe in search of new exhibitions. On the itinerary are Prague, Bucharest, Tunis, Budapest, and Copenhagen.

Anthropologist **Samuel Stanley** goes to Simla, India, this month for the Conference on Urgent Research in Social Anthropology, while fellow anthropologists **Clifford Evans** and **Betty Meggers** journey to Brazil, Peru, and Panama to confer on SI programs of anthropological research training.

Botha de Meillon, Southeast Asia Mosquito Project, is in Tunisia attending the WHO/US/AID technical meeting on the "Feasibility of Onchocerciasis Control." In the same country, invertebrate paleontologist **Richard Cifelli** will conduct research on planktonic foraminifera. He will also visit Switzerland.

In England are **Donald R. David**, entomology, **Lee Talbot**, ecology, and **F. R. Fosberg**, Office of the Director, MNH. David is studying collections of New World Tineidae, while Talbot and Fosberg are attending meetings of the International Biological Program.



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, 70, 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.

M.O.L.L.U.S.K.S. Reply in Defense Of Sea Slug

To: Editors, The Smithsonian Torch

From: Movement for the Open and Lavish Laudation of Unpopular yet Superior Kinds of Snails: M.O.L.L.U.S.K.S.

Subject: "an 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. Ugliness and beauty are perhaps two of the most disputed concepts formed in the mind of man. The scientist purportedly tries to view all things objectively and to us it seems in particularly poor taste to use subject description in the news organ of a purportedly scientific organization. Furthermore, anyone who has observed a living nudibranch 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."

Alexandria 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 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 was named for historic Gadsby's Tavern, the only building left standing after the demolition of deteriorating colonial buildings.

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 1810, 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've 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, including hand-blown glass, mugs, handsome pottery tureens, serving dishes, and colorful bowls.

Under a coppersmith shop wooden mallets, hammers, a lead crucible, copper rivets, a piece of bull's eye pane glass were unearthed with pick and shovel.

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 potters of those days.

Perhaps the unexpected find of an \$8 Portuguese gold piece imprinted with the likeness of King John VI, ruler of Portugal from 1706 to 1750, can compensate for some chilly moments of danger.

"With these pottery findings we are getting a picture of how people lived," explains Mr. Muzzrole.

C. Malcom Watkins, curator of the Division of Cultural History at the Smithsonian, adds that pottery, the common ware of the people, now can be identified with the specified pottery-maker. Each potter had his own individual style, the way he decorated.

"This is a first for the Smithsonian—historical archaeology. It is a confirming kind of evidence that tells us how people lived," according to Mr. Muzzrole.

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 enterprise. After preliminary detective work for surface clues—kiln furniture and "wasters" (defective pottery thrown away) test holes are made.

Armed with a letter from the Smithsonian, Mr. Muzzrole asks 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 home for 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 Quincy, Mass., shipyard, he undertook the excavation of the original quarry at West Quincy, 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.

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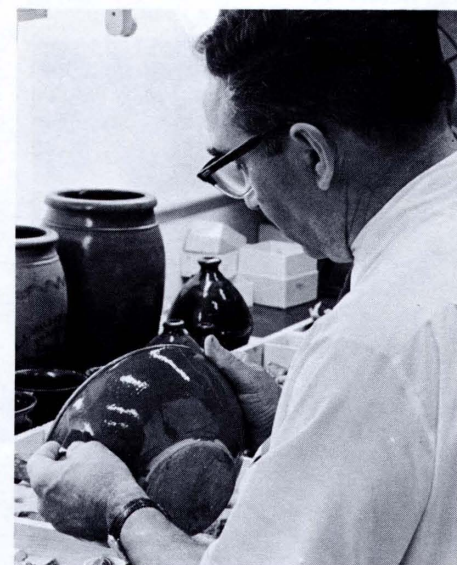


Muzzrole digs into an old well in an Alexandria excavation site.

Photos by Harry B. Neufeld

Torch Staff Photographer

Old bottle necks await Muzzrole's trowel in an early Virginia well.



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