



Joshua C. Taylor



Mrs. Lisa Taylor

## 2 Taylors Named to Head NCFA and Cooper-Hewitt

Two key Smithsonian art museum directorships have been filled by Secretary Ripley.

Dr. Joshua C. Taylor of the University of Chicago, a distinguished art historian, teacher, and lecturer, has been named to head the National Collection of Fine Arts. Mrs. Bertrand L. Taylor III, until last June the innovative Program Director of the Smithsonian Associates under her former name, Lisa Suter, will lead the Cooper-Hewitt Museum of Decorative Arts and Design in New York.

Dr. Taylor will assume his new post next January 1. Mrs. Taylor assumed the position at Cooper-Hewitt October 1.

Currently William Rainey Harper Professor of Humanities and Professor of Art at Chicago, Dr. Taylor, 52, is a renowned specialist in the interpretation of the principles of understanding art, particularly American painting of the 19th and 20th centuries.

Announcing the choice of Dr. Taylor, Secretary Ripley said:

"This appointment follows a period of consultation with a large number of people throughout the American art community—scholars, art museum directors, members of the NCFA staff and the NCFA advisory commission—leading to the consideration of a considerable number of well-qualified candidates. I am

confident that we have selected an extraordinarily gifted director to lead the National Collection of Fine Arts in the years of development that lie ahead."

Born in Hillsboro, Oregon, in 1917, Dr. Taylor attended the Museum Art School in Portland, Oregon, and was a theater and San Francisco Opera Ballet designer during the mid-1930's. He received a bachelor's degree from Reed College in 1939, taught theater there from 1939 to 1941, and then won a master's degree in 1946, following Army service with the infantry in Europe in World War II during which he rose from private to major and was awarded the Bronze Star.

He attended and taught at Princeton University from 1946 to 1949 and received a master of fine arts degree there in 1949. He was awarded a doctorate by Princeton in 1956.

Since 1949, Dr. Taylor has taught at the University of Chicago. From 1954 to 1958 he was chairman of the first year program in humanities, in 1956 he was given the Quantrell Award by the university for excellence in undergraduate teaching, in 1960 he became a full professor, and in 1963 he was named to the William Rainey Harper chair.

Mrs. Taylor succeeds Dr. Richard P. Wunder as Director of the Cooper-Hewitt. He recently returned to NCFA to resume research interrupted when he assumed the directorship of the museum in 1968.

Born in New York, Mrs. Taylor was raised in Europe and in this country. She speaks fluent German and has studied several other languages. She was educated at the Cathedral School for Girls in New York, at Johns Hopkins University in Baltimore, and at Georgetown University and the Corcoran School of Art in Washington.

From 1958 to 1961, Mrs. Taylor served as the assistant to the Director of the President's Fine Arts Committee, an international exchange program in the arts, and from 1961 to 1965 was Membership Director of the Corcoran Gallery.

At the Smithsonian, her Associates program proved to be imaginative and trend-setting. More than 150 classes in 50 subject areas in the sciences, humanities, and arts were given by the Associates during the last program year.

(Continued on page 2)

## Woodrow Wilson Center Announces First Programs

The Woodrow Wilson International Center for Scholars has established its first fellowship programs and expects to have participants on hand by October 1970.

Under the program, 40 scholars with distinguished capabilities and promise, about half of them from the United States and the rest from other countries, will be selected from diverse occupations to come to Washington to live and study for periods ranging from a few weeks to several years.

Also approved at the second meeting of the Board of Trustees was a small guest scholar program that will make available offices and Center staff services to distinguished scholars visiting Washington for brief periods. Both programs will be housed in the Center's temporary quarters in the newly remodeled SI building.

Board chairman Hubert H. Humphrey announced that the first fellows will be asked to direct their research toward specified general themes that express "the ideals and concerns of Woodrow Wilson." He cited such broad areas as the law of the sea and the quality of the environment, noting that the focus will be on contemporary and emerging issues that confront many peoples.

The Board also appointed Benjamin H. Read to be Director of the Center. Mr. Read has been acting Director since March.

# THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

No. 8 September-October 1969

## 'Radio Smithsonian' Puts SI on Air

The Smithsonian is on the airwaves. "Radio Smithsonian" is now bringing the full scope of the Institution's activities to Washington audiences for a half hour each week. And beginning in November, the program will be distributed to the 150-station National Educational Radio Network from Maine to Hawaii.

Produced from initial concept to finished tape by the Office of Public Affairs, the show "is not about the Smithsonian, it is about what the Smithsonian is about"—the broad range of Smithsonian

activities from astrophysical observations to African ethnology, notes Frederick M. Gray, OPA staff member who along with special correspondent Cynthia Helms produces the program. It is broadcast in Washington on WGMS AM and FM at 7:30 on Sunday evenings.

A typical program consists of two or three interviews with individuals who are involved in interesting and timely Smithsonian-related activities, along with perhaps a brief musical performance on a restored instrument from the collections, and announcements of upcoming Smithsonian events.

October programs include interviews with MHT's Claudia Kidwell on the development of women's bathing costumes, artist Alyce Simon on her atomic art,

British and American fliers on the Hurricane fighter plane, Drs. Clifford Evans and Betty Meggers on South American archeology, and new NPG director Marvin Sadik on the future of the gallery.

Staff members Gray and Helms do the interviewing and editing. They usually go to the subject, who is usually more relaxed "in his own habitat," Mr. Gray notes. Their portable recording equipment provides stereo reproduction as good as you can get in the studio, he says.

Editing and final tape are prepared in the MHT TV studio. Mr. Gray and Mrs. Helms edit for continuity and interest and to clean up the "ums." "Um rates," notes Mr. Gray, "vary from three to 20 a minute."

The show opens each week with its own original theme music and a reading of the "increase and diffusion" quote from James Smithson's will. The music is a 12-minute composition called "Theme and Variations" by Washington composer David Berry. It was featured on the September 28 program.

Before coming to the Smithsonian this summer, Mr. Gray was an announcer, broadcaster, and technician with RKO-General radio in Washington.

## Carnegie Mansion To House Cooper Hewitt Museum

Secretary Ripley and Alan Pifer, president of the Carnegie Corporation, formally signed a lease last month that will turn New York's historic Carnegie Mansion into the new home of the Cooper-Hewitt Museum of Decorative Arts and Design within a year.

The ceremony took place before a distinguished group of museum directors and officials of New York's civic and cultural world. Mrs. Jacob M. Kaplan, chairman of Cooper-Hewitt's advisory board, introduced the museum's new director, Mrs. Lisa Suter Taylor (see story this page).

The elegant 64-room house, covering five floors with sub-basement, was built in 1901 at a cost of about \$1.5 million. With its gardens, it occupies the block from 90th to 91st Street on Fifth Avenue and will at last provide adequate space to display the museum's collections. Portions of the house will be restored to their original appearance as much as is possible, including the entrance hall, the dining room, the library, the conservatory and the gardens.

An unusually interesting room, originally Andrew Carnegie's dressing room, is paneled in wood, was intricately carved by hand in India and brought to this country by Lockwood de Forest—a personal friend of Mr. Carnegie and a founding trustee of the Metropolitan Museum of Art. This room will provide an ideal setting for the Cooper-Hewitt's collections of Far Eastern material. An adjoining room, formerly the billiard room, is planned to serve as a treasure room for jewelry and other precious art objects.

Another fascinating part of the house is the old heating plant and utility area (Continued on page 2)

### TORCH Suspended

With this issue, publication of the TORCH will be temporarily suspended. This action is dictated by budget and manpower considerations. While no specific plans have been made, it is expected that publication will resume after a short period.



Public Affairs Director Frederic M. Philips, right, and Smithsonian Radio producer Fred Gray ready a broadcast tape in the radio studio in the basement of MHT.



## Research Ship Phykos Sails To Yugoslavia

The Phykos, the Smithsonian's marine research vessel, sailed across the Atlantic this month to take part in the International Cooperative Investigation of the Mediterranean.

It was manned by a 14-man crew of volunteers rounded up from the Smithsonian, the Bureau of Commercial Fisheries and the U.S. Navy. They were expected to have a rolling deck beneath their feet during the voyage because the 134-foot-long Phykos has a flat bottomed hull and was not designed as a sea-going vessel.

The Phykos was built originally as a freighter for Navy Yard work before being taken over as surplus five years ago by the Smithsonian's Office of Oceanography and Limnology.

The ship reached Halifax on the first leg of the trip on September 10, reportedly "surfing in" just in advance of Hurricane Gerda.

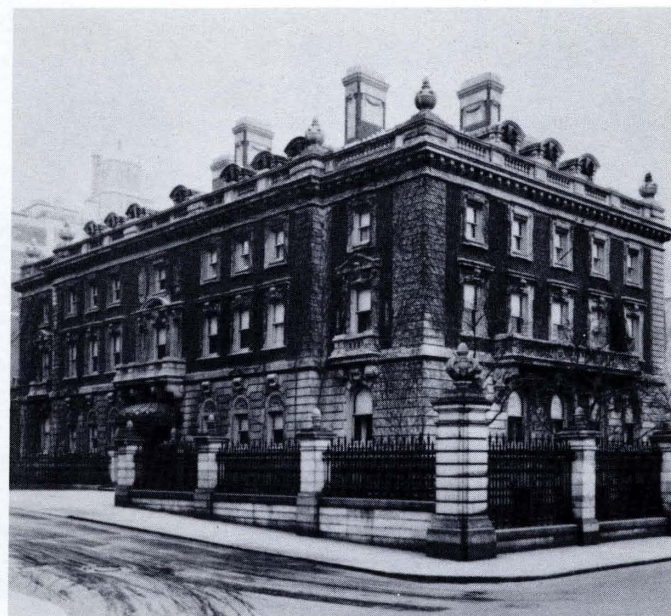
Phykos is expected to make a valuable contribution in the Mediterranean area. It will be the only American government ship taking part in the five-year investigation, joining American research ships from private institutions including the University of Washington and Woods Hole Oceanographic Laboratories. Dr. Eugene Wallen, Director of the Smithsonian's Office of Oceanography and Limnology, is American coordinator for the International Cooperative Investigation.

Among the crew on the trip over were Peter Copeland, an illustrator with the exhibit section of the Museum of History and Technology, and a former merchant marine seaman; Jack Goodwin, a librarian at MHT who worked his way through college as a cook on a seagoing tug; and Henry Jones, a Marine Sorting Center employee.

When the Phykos arrived at its destination at Rijeka, Yugoslavia, the crew was to fly back to the United States, and a new crew will be found to man the ship for the duration of the investigation.

Since 1967, Phykos had been loaned for five months of the year to the Southern Maine Vocational Institute. The Institute returned the ship in June, and it spent the summer at the Navy Yard here undergoing repairs. A great deal of surplus equipment was obtained to outfit the ship through the generosity of the Coast Guard and Navy.

Mel Jackson, an MHT historian who had served for 16 years in the Merchant Marine, was originally going to skipper Phykos. Because of repair delays he relinquished the job to Gerald Hood of the Bureau of Commercial Fisheries in Miami, Fla.



Handsome Scottish oak paneling, carved and prepared in Scotland, provides a suitably impressive background for the Carnegie Mansion's large wooden staircase (left). It is typical of the elaborate detail in the sturdy home (above), which has outer walls three feet thick and pavements all around of Vermont granite that will last indefinitely.

## Carnegie Mansion

(Continued from page 1)

located in the sub-basement two flights under the street. It gives the appearance of an engine room in a great ship. Nothing like it can be found elsewhere in the city. Cooper-Hewitt plans to include this area as an exhibition in itself, an example of engineering at the turn of the century.

The lease is for a 16-year period, rent free, with option to purchase July 1, 1981 at fair market value, less the amount spent on permanent improvements. The Smithsonian will have three years to exercise this option at the price established on July 1, 1981. It will pay costs of occupancy and will be responsible for all maintenance, alteration and repairs including preparation of the building for use. It will also be responsible during occupancy for all taxes and for adequate insurance of the premises.

## Lisa Taylor

(Continued from page 1)

Alone or with other components of the Smithsonian, the Associates staged avant garde musical and play productions, sponsored ballets and folk performances, and played host to Japanese theatrical troupes. Weekend study tours to private homes and private collections on the East Coast were held, as well as highly popular field trips to hunt mushrooms and fossils and study industrial archeology, among other pursuits. Fashion shows, Zoo sketching trips, and an annual kite carnival on Washington's Mall were other activities that helped to establish the Associates in these formative years.

## Popular Film Theater Starts 4th Season of Weekly Shows

From the mysteries of Easter Island to the last commercial sailing fleet in North America, the Smithsonian Institution Film Theatre is once again bringing the Washington public weekly movies to suit a broad range of interests.

October 1 marked the beginning of the fourth fall season in a series that has grown increasingly popular. In addition to the traditional Wednesday night showing, the films are now screened on Wednesday afternoons at 2 p.m. and Thursdays at noon. Nearly 20,000 people attended last year's programs.

Each week's film theatre includes one or more films on related subjects whose running time totals about one hour. A specialist in the subject matter of the film, most often someone from the Smithsonian staff, introduces the Wednesday evening programs.

The film theatre is a public service of the Office of Public Affairs. OPA staff member Mary Ann Friend is responsible for selecting the films and booking the speakers for the evening programs.

Coming up in October and November are:

October  
22, 23

A fascinating expedition led by Thor Heyerdahl, to uncover the mystery of the giant stone heads on Easter Island: *Aku-Aku*.

29, 30

The David Humphreys' polar expedition that changed the map of the

November  
5, 6

world: *Arctic Odyssey*. Life is religion to a small group of Appalachian people: *The Holy Ghost People*.

12, 13

A partial history of America is seen in the history of railroading in *Movin' On*. Analysis of American society from a book by John Steinbeck: *America and the Americans*.

19, 20

## Training Program A First for SI

The Smithsonian is participating in a unique management program that marks the first time the Institution has developed and presented an inter-agency training course.

The workshop was put together by employee development officers from the U.S. Army at Ft. McNair, GSA Region 3, and SI. Harold Cohea was course director for the Smithsonian.

Designed to help middle managers adapt to rapid changes in administrative techniques, the first session was held at MHT. The program will be repeated at the other agencies during the fiscal year and will involve a total of about 40 participants from SI.

## MHT Seaman Recounts Rollicking Ride

The Phykos (see story this page) has safely reached port after an eventful voyage described in a semi-official dispatch from crew member Peter Copeland of the MHT exhibits staff. Following are excerpts from that missive:

News Flash of the month!

That madcap pleasure barge, the fun ship Phykos, has, at last, after fun filled weeks afloat, reached safe harbor at Rijeka, Yugoslavia. The jolly cruise, enjoyed thoroughly by all hands, was enriched by the charm, vivacity, and sparkling wit of our host and commander Captain Gerald Hood of the Bureau of Commercial Fisheries, Miami, Fla.

The voyage got off to a rather slow start, in that necessary repairs to our somewhat archaic vessel (welded by housewives in Indiana for the U.S. Navy in 1944) forced us to linger about the vicinity of Washington and then Norfolk, Va., from late July through early September.

After sailing from Norfolk on September 5, we exhilarated in the keen adventure of racing hurricane Gerda up the east coast of the U.S. through gales, heavy seas and blinding fogs, to reach safe harbor at Halifax, Nova Scotia, a step ahead of that menacing holocaust.

We sailed from Halifax September 11. Across the Western Ocean from Halifax to the Azores our crew experienced all the interesting phenomena which occur aboard a small harbor craft like ours when exposed to an open sea. Our Phykos is a very small vessel, and, having not much cargo in her, she treated her crew to a daily (and nightly) exhibition of pitching, rolling and otherwise gyrating which never failed to elicit from them the keenest appreciation.

After passing Gibraltar (we never saw the rock due to mist and rain) we discovered that the proverbially sunny and calm Mediterranean Sea can sometimes be quite otherwise, and for the next several days our tiny iron boat was buffeted about

quite hilariously by weather only a little worse than that we had experienced in the Atlantic.

We arrived in Tunis September 20, and after two days in port we tore ourselves away from this legendary and enchanting metropolis, having in the meantime taken aboard as passengers Dr. Richard Cifelli, Department of Paleobiology, and Dr. Louis S. Kornicker, Division of Crustacea.

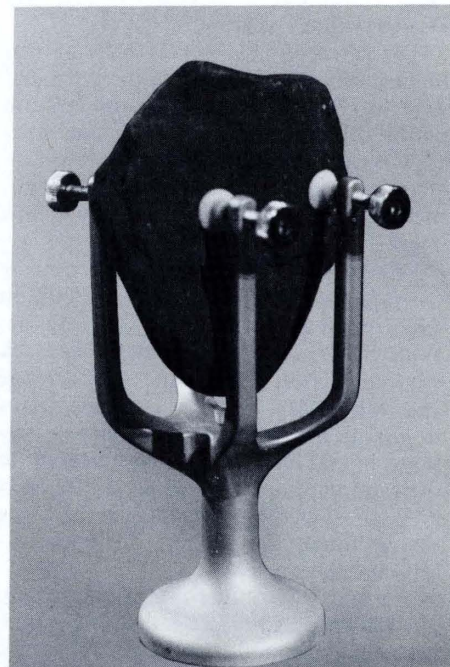
Our brief passage through the Straits of Messina was beautiful and calm, but, upon rounding the lower end of Italy and entering the Adriatic we were delighted to again perceive gales and high seas and were soon pitching, rolling and staggering in such a fashion as to instruct our passengers upon the pleasures that they had missed, having joined us so late in the voyage.

Dodging gaily about the spray-whipped pitching well deck, attempting to get forward for breakfast without being either drenched or washed over the side, our passengers soon found their sea legs and heartily entered into the adventure of staying alive, sane and uninjured aboard our well beloved sea-bourne home.

As I write, we are pitching wildly into a head sea, crossing the Adriatic. We will be in Rijeka tomorrow (October 6) about 3 pm, and we are planning a party dinner ashore, at which, I am sure, the wine of the country will flow in abundance, and many of the men of our dedicated crew will utter a few heartfelt words in expression of their gratitude at having been privileged to have participated in this high adventure.

I'm sorry that I shall probably not be able to transcribe these latter words to you, but feel sure that you will understand.

Sincerely,  
Peter Copeland, of Department of Illustration,  
Exhibits, MHT, and Sometime Able Seaman



**DRAW**—This undistinguished looking object is packing them in at the Arts and Industries Building. You have to remind yourself that this dull hunk of rock is the single most valuable object within the Institution, and that it has often been the object of man's aspirations and even worship throughout history. About a quarter of a million people came to see the first lunar sample placed on public display during its first month on exhibition. It is on indefinite loan from NASA to the National Air and Space Museum.



# Ceylon Lures Soderstrom From Green Grass of Home

by Tom Harney

Dr. Thomas R. Soderstrom, associate curator in the National Museum of Natural History's Botany Department, left here the first week in October for a three-month expedition to Ceylon.

When a visitor dropped by Soderstrom's office on the fourth floor of the National Museum of Natural History's west wing, he found him getting together working equipment for air shipment or hand carrying to Ceylon. Among the baggage were a microscope, binoculars, bags of plastic specimen vials, an altimeter, hundreds of seed envelopes, a Nikon camera, a knapsack, a plant press, and a pair of field boots and old tennis shoes.

"I'm really excited about the trip," Soderstrom said. "I stopped over in Ceylon in July on my way back from a trip to India and found it a great place, beautiful, cool and tropical."

British writer Arthur C. Clarke, incidentally, once warned about the seductive effect Ceylon could have on a visitor: "A short visit—say one or two weeks is probably harmless, and may even be an effective antitoxin if customs officials and weather are uncooperative; but anything over a couple of months may have serious consequences. Though I have never discovered any lotus blossoms in the famous Botanical Gardens at Kandy, the mountain capital of Ceylon, I suspect that they are there."

The Royal Botanic Gardens at Peradeniya, near Kandy, happen to be where Soderstrom is heading—but he will have too much pressing botanical business to have time for lotus eating.

The objective of his trip is to help produce a revision, family by family, of Henry Trimen's "Handbook to the Flora of Ceylon," a project under the direction of the Smithsonian's Dr. F. Raymond Fosberg. Trimen was director of the Ceylonese Botanic Gardens in the late 19th Century. His handbook, according to Fosberg, is "magnificent, but out-of-date."

"Let's just say that he had only 10 blocks available to construct the foundations of his study, but because we're doing our study on such an intensive scale we'll have hundreds of blocks to build ours," Soderstrom said.

Soderstrom is a grass expert, an agrostologist, and his primary concern while in Ceylon will be collecting and classifying specimens of the island's estimated 400 grass species. He will be assisted by three other grass men, Dr. W. Derek Clayton of England's Royal Botanic Gardens (Kew), Dr. F. W. Gould of Texas A & M University, and Michael Lazarides of Australia. Each man will spend a different season of the year on the island to make sure that all grasses are collected regardless of the season in which they bloom.

Accompanying Soderstrom will be Mrs. Niki Threlkeld of the University of Alaska. She will make illustrations of the bamboo grasses that are collected.

Soderstrom, a native of Illinois, came to the Smithsonian nine years ago after taking his PhD at Yale. He had become fascinated with the grass family at Yale under the influence of his major professor, John R. Reeder. Later Soderstrom was able to honor his professor when he discovered a new grass genus on a collecting trip in Mexico. He named the thin, stringy grass, *Reederochloa* and still keeps two pots of it on his office windowsill.

His office in a manner of speaking is lush with grass. There are hundreds of grass books, framed sketches of grass by artists, maps of the world's grasslands, portraits of famous agrostologists, cabinets full of dried grass specimens, and pots of living grasses. On top of a cabinet is a philodendron with giant leaves that he brought back from a Guyana collecting trip with National Museum of Natural History Director Richard Cowan.

Grasses are "the most important of all plants to man. The noble grasses are the staff of life upon which man depends, the most important constituent of the earth's

green mantle," Soderstrom wrote recently for an encyclopedia article. However, there is at least one limit to his enthusiasm for the stuff.

"I don't have a lawn. I live in an apartment. I don't want to cut grass. I'd rather collect and study it," he said.

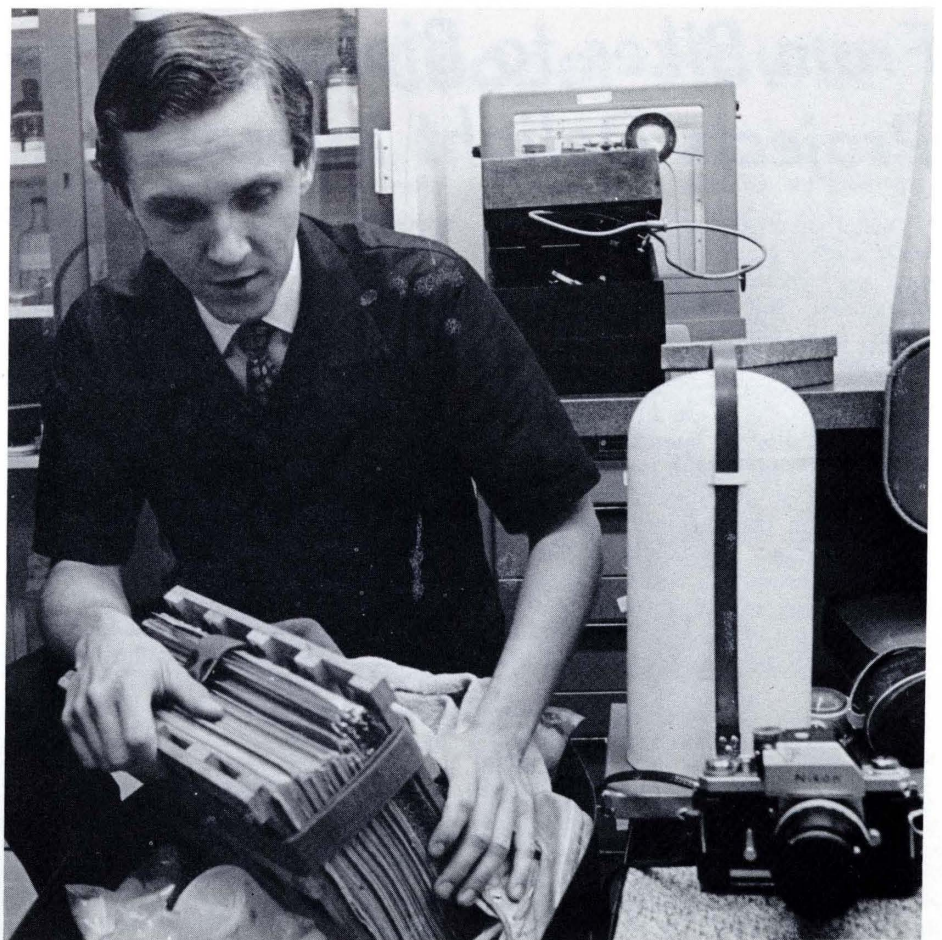
When Soderstrom arrives in Ceylon he will take a jeep into the field with Ceylonese guides, concentrating his work in the rain forest areas of southern Ceylon. He is especially interested in bambusoid grasses that grow in the rain forests of the Old World because he is currently at work on a monographic study of bambusoid grasses of the American tropics and the relationships are of great interest.

"Many of the forest areas are critical because they are being cut over for timber by the Ceylonese, and this may be our last chance to collect some of the species before they vanish," Soderstrom said.

The specimens he collects will be preserved temporarily by wetting with alcohol in the field and later pressed and dried with heaters in Kandy, before shipping back to the United States. When Soderstrom returns he will have the specimens mounted on rag paper and attach a typed label which provides such information as the habitat and altitude where the specimen was collected. The specimen will then be ready to become a part of the Smithsonian's grass collections.

The Smithsonian and the Royal Botanic Gardens at Kew, England, have the largest grass collections in the world. The English collection has the edge in grasses from Africa and Asia and the Smithsonian is stronger in North and South American grasses. Some 7,000 different species of grasses are known to exist.

Soderstrom has been one of the most active travelers on the Smithsonian staff in the past year. In January, he was in Colombia for a conference on the Ama-



Botanist Thomas Soderstrom packs the equipment needed for a plant-gathering expedition in Ceylon.

zon biota. The Amazon, an area where there are still many species of grass that are unknown to science, is one of his interests. In April he went to Tunisia, to study grasses in connection with a proposed project of FAO, UNESCO, and other organizations. In June he flew to Puerto Rico for a symposium sponsored by the Association for Tropical Biology, of which he was Executive Director, and then in July he went to India to reorganize a project in which he is collaborating with Dr. Cleofe Calderon of Argentina and Professor V. Puri of India.

"When I get back from Ceylon I'm going to stay put for awhile," Soder-

strom said. The phone rang as he talked, and it was a caller who wanted to know if the Smithsonian could identify what appeared to be a funny grass growing on his farm. The caller said he was afraid it might be marijuana.

"You'll have to bring it in for us to tell," Soderstrom told him.

"But if I get caught with it, and it is marijuana, the police might arrest me," the caller said. The conversation ended with it looking as if the man's "grass" was going to remain unidentified by the Smithsonian.

"Anyway, marijuana isn't really a grass botanically," Soderstrom said.

## —From Homestead to Carpentry—

# Severtson Takes It All in Stride

by Steve Saffersone

Albert Carl Severtsen rebuilt demolished docks in the Pacific during World War II, worked for a mill works company on wooden fixtures, homesteaded in Idaho in the '50s while working part-time for a construction firm, and ultimately ended up at the Smithsonian Cabinet Shop. He doesn't know who at the Institution first became aware of his carpentry skill. Severtsen himself is not one to boast—he doesn't have to. There is a scrapbook in the shop that is filled with compliments and thank-you notes. Assistant Secretary James Bradley, the artist Ray Winfield Smith, the Smithsonian Guard Force, and former NCFA Director Thomas M. Biggs—these are just a sampling of the sources of praise on Christmas cards, engraved stationery, and autographed art show programs, all wedged in among blank giant picture post cards of Severtsen's native Washington State.

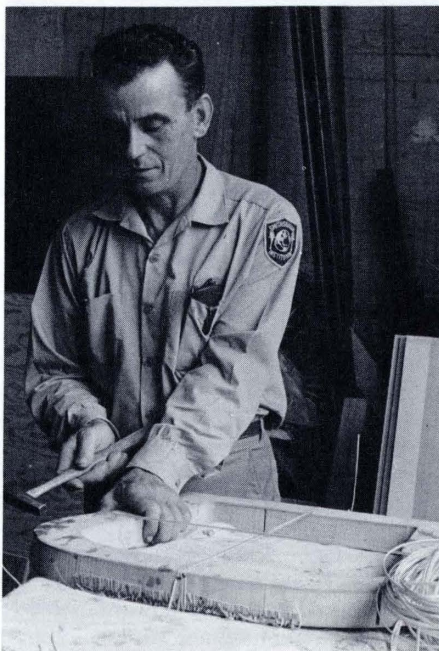
Severtsen began his apprenticeship in 1935 and completed it four years later, enabling him to take a job with Pacific Mill Works at Tacoma, Wash. He went from there to Tacoma Mill Supply where he worked on fixtures and did cabinet work. Along came World War II and Severtsen served with the Army Engineers in the Philippines and New Guinea. Now, some 20 years later, he repairs Manila chairs, rather than bridges, for Dr. Richard Howland, special assistant to the Secretary.

From 1950 to 1954 Severtsen worked as a joiner at the Puget Sound Naval Shipyard at Bremerton, Wash. In 1954 his family was one of several chosen in a lottery sponsored by the Department of the Interior to be granted an Idaho

farm to homestead. He farmed during the warm months and in the winter the climate took him from sugar beets, grain and potatoes to employment as a carpenter for a construction firm.

He was contacted by the Smithsonian and subsequently hired. How did the Smithsonian become aware of him? "Gosh, this is a real mystery, but our family was interested in this move." He sold his improved homestead and moved east.

"First I was assigned to a man doing a lot of exhibit work. . . . Then they put me on small carpentry work," Severtsen said. "It wasn't long before I was repairing antique furniture."



Albert Severtson tackles the patience-testing job of recaning a chair.

In restoring furniture Severtson said, "We want to retain the original. We try to retain the finish . . . the looks . . . the originality." He said this restoring may include gluing, matching veneer and strengthening joints. After he has done his part, the furniture is sent to the paint shop for the final touches.

A number of important pieces of furniture that he has restored have been put on display in the Museum of History and Technology. These pieces of furniture include the 18th-century Ramsey Desk, a Pennsylvania Dutch Chest and an Early American Bed. Other items are scattered throughout the Institution.

Severtson's talents were recently tried in the task of reweaving two rosewood chairs for Dr. Howland. The chairs were woven with minute strands of cane. More than a century of wear and tear made the seats of the chairs look as if they had weathered at least one nuclear holocaust. Severtsen looked around first for someone to do the caning and was refused everywhere he turned. Finally he decided to do the work himself.

Pointing to the original weave and speaking in a soft, slow manner, Severtson explains that the cane was woven so tightly that it took 44 plaits to produce one square inch for the back or seat of the chair, in the over-two-under-two weave that duplicates the original workmanship.

The work involved in restoring an 1850 chair by duplicating the original cane pattern would try most men's patience, but for Albert Severtsen it's just part of a day's work. After all, he has a background full of training, a shop full of tools, canes, woods and glues, a disposition full of kindness, and that bulging scrapbook full of compliments.



## From Bikes to Biology, SI Projects Delight Interns

One group created an entire exhibition, while another group studied ways to evaluate and increase the educational impact of exhibits. Still others mapped bicycle routes, made clinical studies of bacteria, or wrote press releases.

Those disparate projects all had one common tie—they were all conducted by the 80-odd summer interns who worked at the Smithsonian until last month.

A group of five Fisk University students offered their summer's efforts for public scrutiny. The young art students earned six academic credits for a special training program in museum exhibits techniques put together for them by Gene Behlen and Carl Alexander of the Office of Exhibits.

After brief apprenticeships in every phase of exhibit-making from script writing to silk screening, the five tackled their "final examination," a complete exhibit conceived, designed, and produced by them. The result was "Color Me Man-kind," a display on contemporary ghetto life including photographs, continuous slide and film shows, and a ghetto environment complete with garbage cans and freeze-dried rats. Designed to travel, the show moved to Fisk this month.

Looking for ways to measure and increase the effectiveness of museum exhibits, 15 individuals ranging from undergraduates to a junior college instructor participated in the Office of Academic Programs' "Summer Institute in Display Systems: Principles and Practice." Francis Wuest, chairman of the Lehigh University psychology department, ran the institute. Co-directors were Philip Ritterbush and Peter Welsh.

Institute participants were given a three-week introduction to the Smithsonian, its history, the philosophy and purpose of the national museums, and individual exhibits and halls. They also visited other local museums. Then each did an individual project in some exhibits-related area. Among them were short guides to MNH suggesting tours that could be taken if a visitor had only a certain amount of time to spend, and attempts to measure what visitors did in a given hall.

The group presented their project reports to each other in a three-day seminar at the end of the institute. Their suggestions and observations will, hopefully, lead to ways of measuring and increasing the effectiveness of the exhibits program.

Among other students placed in summer jobs by Academic Programs was an unusual young lady who stated in her application that "My academic career has been characterized thus far as what feels like a shaky balancing act between expediency and academic creativity." A pre-med student, Ming Ivory described her hopes of obtaining a true liberal education.

In keeping with that desire, she requested work in the American Studies Program. "Although I offer no specific preparation in the field of history, I feel I do not ask for a completely one-sided risk on your part. After three consecutive summers' work in research, I feel I have a good background in that general and hard-to-describe prerequisite which I shall call Research Appreciation."

She found her summer working on the Joseph Henry Papers under Nathan Reinhold to be even more than she had hoped.

"It is a common misconception among scientists that they could never have been historians because historians have to memorize dates and things, and a scientist's mind is not built to handle such trivia. Their method avoids all need for remembering the data. I was typically flabbergasted at Dr. Reinhold's ability to expound at great length on all the historical implications of what I thought very casual and isolated remarks. I was equally surprised to learn from another historian, James Hobbins, that this was possible without memorizing anything. I grew to realize that my own conceptions of learning by understanding, fitting pieces together into a total picture, enabled me to remember things I would have thought

impossible before. I doubt that I will ever forget the names of Joseph Henry's friends or the architect for the Smithsonian building. Almost subliminally, I have assimilated a whole 19th Century history course, and I am convinced that there is no more effective way to learn history than to work with it.

"... When I compare working at the Joseph Henry Papers with work I have done in the past, in medical research laboratories, I think the primary difference is the existence of more 'project identity' at the Smithsonian. I found an esprit, which transcended each staff member's specialty, was present in the project as a whole. The Smithsonian Institution itself was part of the environment which helped to make the summer more enjoyable."

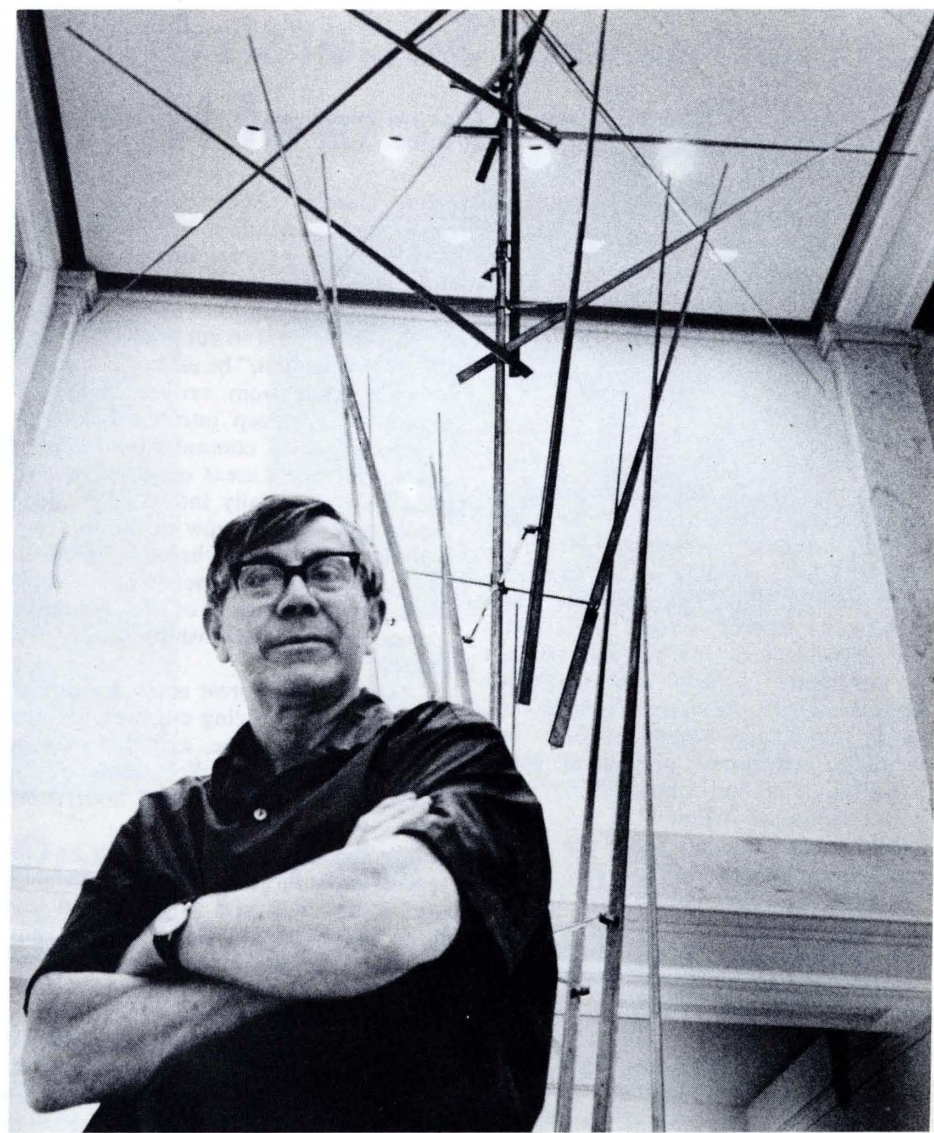
Probably the most unusual summer effort was that conducted by Cherry Maurer of Wells College and Bryant Young of Yale. The two spent the summer in what their supervising department, the American Studies Program, viewed as an exercise in solving a problem with historic roots and contemporary implications.

The problem is commuter traffic. Their approach was bicycle routes for suburbanites.

The young pair spent their summer driving, walking and mapping. They studied old maps and marked new ones, ran an estimate on a proposed pilot project budget (about \$15,000), designed bicycle racks for commuters' businesses, and even considered the most appropriate locales for adding policemen if the bike routes are approved.

The final report prepared by Miss Maurer and Mr. Young was presented informally to a meeting of interested citizens, including City Council chairman Gilbert Hahn, and to the D.C. highway department. The D.C. City Council planned to discuss the proposal at a forthcoming session.

Before returning to school, the pair expressed the hope that their work would not meet the fate predicted in one of the history sources they consulted *Donkey Horse, and Bicycle*, by Dr. C. E. Nash, published in 1896. Dr. Nash forecast: "A hundred years from now Arkansas will not have a turnpike in every county,



Sculptor George Rickey came to NCFA last month to install "24 Lines", an 18-foot stainless steel kinetic sculpture whose 24 blades move up and down when stirred by a slight wind. A permanent installation in the entry well on the first floor of the building, the two-story sculpture is a gift of Mrs. Susan Hilles of New Haven, Conn. Washington Daily News photo by Louis Hollis.

but long before that time the bicycle will be piled up with the old wheels and trumpery at the Smithsonian Institute, where all fads find a burial place, and serve only as monuments to a deluded age."

No matter what the project's ultimate fate, however, the pair's attitude toward their summer job here was the same delight that their peers felt, whether working at the Zoo or the Division of Performing Arts. It was an attitude summarized by Norman Dean, Yale intern in the Office of Public Affairs: "I wouldn't say this [job] is what I expected. It's what I hoped for."



Pottery excavated from an early American privy is probably not going to be in the best condition. But when Dorothy Briggs, museum specialist in MHT, gets through with it, its old design is restored and it is ready for public display.

Richard Muzzrole, museum technician in the Division of Cultural History who has been excavating Old Town Alexandria for about four years, offers high praise for the vital role Miss Briggs plays in his project. He finds the pottery and rebuilds it with dental plaster, and then it is up to her to fill in the gaps in the decoration. Above she works on a Staffordshire pearlware bowl, c. 1790, taken from the rear of Arrel's Tavern, where George Washington was a frequent visitor.

Muzzrole is written into the redevelopment contracts let by the city of Alexandria for the market square section. He follows the bulldozers, working ahead of construction crews to find and save artifacts of early Alexandria history. Many of his discoveries, including objects that have been given the talented touch of Miss Briggs, will soon be put on display in the City Hall in exhibit cases built especially for them.

## News Notes

### SAO in Israel

With the help of SAO, Israel may soon build its first astronomical observatory.

The facility, including a 24- to 36-inch general purpose telescope, will be located on Mount Ramon, which is about 100 miles south of Tel Aviv and within the "old" Israeli borders.

Under the excess foreign currency program, administered at SAO by Ron La Count, the Smithsonian will contribute the equivalent of \$330,000 in Israeli pounds—provided, of course, that the money is allocated by the Senate sometime next month. The funding will be through S.I.'s Office of International Activities. The Israeli government is contributing \$250,000 to the overall project.

According to Dr. Myron Lecar, coordinator of the SAO-Tel Aviv University project, the telescope should be installed by October, 1971.

### Bridgwater Appointed

Donald D. Bridgwater has been appointed general curator of the Zoo's Division of Living Vertebrates.

Mr. Bridgwater joined the staff of the National Zoo in March 1968. Prior to that he was scientific curator of small mammals and birds for 2½ years at the Oklahoma Zoo.

### Shannon at Corcoran

The work of Joseph Shannon, assistant chief of illustrations and graphics in MNH Exhibits, will be on display at a one-man show at the Corcoran Gallery of Art beginning November 21.

The show will include some 35 figurative works in polymer, oils and drawings.

### Library Committee

The Smithsonian has been elected to a third consecutive term of two years on the Federal Library Committee.

The Committee, established in 1965 to improve coordination and planning among research libraries of the federal government, is composed of representatives from the executive agencies and the three national libraries.