

MUSEUM SERVICE

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Rochester Museum of Arts and Sciences — *Dedicated to a Better Understanding of the Laws of Nature and the Cultural Achievements of Mankind* — is administered by the Municipal Museum Commission for the City of Rochester.

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Cover Picture . . .

The exhibition of more than 300 entries in the 28TH KODAK INTERNATIONAL SALON OF PHOTOGRAPHY will be on view at the Museum from February 15 through March 5. Contributors of monochrome prints, nature prints and color prints from Africa, Australia, Asia, Europe, and North, Central and South America are represented in the salon which is sponsored annually by Kodak to encourage photographic achievement on the part of company employees all over the world.

"PLENTY OF BOUNCE" is the title of the cover picture by Grant Haist of Kodak Research Laboratories. This print, which will be on display, won the Donald McMaster Award in the salon last year held in Melbourne, Australia.

THE DIORAMA METHOD

For many years to come future generations of Rochesterians will have new vistas opened to them by a new diorama. This is an admirable scale model of one of the characteristic mills which flourished in this city from the 1820's to the time of the Civil War. Through this miniature, though realistic, representation visitors will be able to visualize quickly not only the mechanical processes of milling, but also may easily comprehend the role of the milling industry. The production of flour established Rochester and its surrounding wheat belt as a strategic locality in the pre-Civil War economy of the nation. Jon H. Alexander, senior museum exhibits designer, contributed the laborious historical research and thousands of hours of creative artistry in building the machine parts, sculpturing the figures and in the scene painting. This exhibit, which will find a welcome home in the Hall of Culture History and may eventually be placed in a future industrial exhibits wing, is the twelfth diorama constructed by this artist.

According to Dr. Leonard Carmichael, secretary of the Smithsonian Institution, the explosion in museum attendance throughout the world comes from the success of modern display techniques. It is not an exaggeration to say that the diorama lies at the core of some of the finest museum exhibition presentations. This name derives from a mode of scenic representation originated in Paris in 1823 by Daguerre and Bouton. By this method a picture, illuminated from above was viewed through an aperture. It was a device which developed from the panorama but it was not a three-dimensional scene. Today, the word is used in museums in a different sense to denote both full-size and miniature groups of figures in the round presented against painted backgrounds.

The historian of the diorama, the late Ned J. Burns, formerly of the National Park Service, wrote that Montague Brown in Great Britain, taking a method of mounting animals in naturalistic poses, produced the first habitat group in the British Museum in 1877 or 1878. Meanwhile, there had been exhibited in America in 1869, a full-scale display of an Arab riding a camel and attacked by two lions. Soon, other habitat or lifelike museum groups appeared in New York and Washington. It was not until the 1920's that the miniature diorama, similar to those in our Hall of Man, began to appear commonly in this country.

We are proud to say that the dioramas and habitat groups of the Rochester Museum of Arts and Sciences maintain such a high standard of perfection, they are considered paragons by museum experts from many nations.

W. STEPHEN THOMAS, *Director*

Diorama of the Flour Milling Industry

BEFORE THE BUILDING was razed at the west end of the Platt street bridge, in 1960, Jon Alexander, senior exhibits designer, made a complete study of its physical characteristics and museum photographer, William G. Frank, recorded many of the details of construction in color slides and on film. This was once the Granite Mills producing one of the brands of flour that made 19th Century Rochester famous.

Thus marked the beginning of a new diorama depicting the flour milling industry in Rochester. The gray stone building was originally built in 1836 as the Eagle Mills and through the years it changed hands many times. However, the year 1850 was selected for the diorama since this was the peak year in the growth of the milling industry. And the Granite Mills was selected as a typical mill building.

Every detail of construction throughout the entire building when it was still standing was measured and photographed. There were four floors, two basements and a power pit seventy feet below the race level. The penstock, flume, tub wheel pit and some chute and many openings through the floors and ceilings were still intact, or at least afforded an opportunity to locate the position of each machine as it related to another in correct sequence throughout the building.

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The diorama is an exact scale model, one-half inch to the foot, of the mill, as well as the various gears, shafts and machines. A study of the millwright's handbook, printed in 1840, enabled Mr. Alexander to understand the methods and materials used in the construction of the machines. Also a study of old maps and engravings, records of the number of grinding stones each mill contained, accounts of how much flour was ground each day and by searching out intimate bits of information made it possible to reconstruct with a great degree of accuracy a typical early Rochester flour mill and the surrounding area in which it was located.

Through painstaking effort and careful analysis of minute details, the model itself, the foreground and the painted background of the diorama reflect the atmosphere of the milling industry in Rochester in 1850.



Artist Jon Alexander places flour barrels in model.

Flour Milling—Key to Rochester's Early History

By Blake McKelvey, F.R.M., City Historian

AS THE FLOUR CITY, not only in name but in fact, Rochester before the Civil War owed much of its character to the special requirements of the milling industry. Blessed with an abundant supply of water power, the site of Rochester attracted mills from the date of settlement. Although the first such structures were relatively small and crude, in the 1820's, when the building of the Erie Canal assured easy access to markets, the Rochester mills increased in number and size and gave constant employment to skilled millwrights, masons, carpenters, blacksmiths and a great host of coopers, as well as to perhaps a hundred millers and apprentices. Moreover, as the shipments of flour mounted from 64,000 bbl. in 1823 when the canal first opened, to 202,000 in 1826 and to 300,000 by 1833, Rochester became a center of boat building, too, as a dozen local boat yards produced packets and freighters for the canal trade.

Several of the mills erected at Rochester in the 1820's and 1830's were described as among the largest in the world. The mills of Hervey Ely and Ebenezer Beach bordering the aqueduct at the upper falls, with eleven and ten run of stones respectively, and the Granite Mill at the main falls, which also had ten run of stones, were the three largest. Robert M. Dalzell, the master millwright, equipped the first two with the latest milling machinery. Visitors arriving by canal marveled to see a chain of buckets dip down into a canal boat berthed alongside the Ely mill and carry the wheat up to the top of the five-story structure where it was dumped into a bin to descend through successive stages of cleansing, grinding, cooling, sifting and packing until the product rolled out in sealed barrels onto the dock without once having been touched by the miller's hand. Henry B. Williams, who built the Granite Mill, equipping it with similar machinery, soon doubled the depth of his wheel pit in order to install a second 30-foot mill wheel below the first and thus doubled the power value of his water rights.

Other Rochester mills installed many of these improvements, and with twenty-one mills in operation in 1837, equipped with 96-run of stone, Rochester increased its output to 500,000 bbl. that year and to 700,000 a decade later. It was the more efficient use of the water power that accounted for these gains, as several mills at the main falls sunk their wheel pits to install two, three and, in at least one case, four overshot wheels vertically beneath them and thus took advantage of the full 90-foot fall. By the 1840's as the Flour City's activities expanded, other industrial uses were appropriating a larger share of the water rights to turn the wheels of lumber and furniture mills, machine shops, shoe factories and printing presses. Boat yards now produced some 200 boats annually, many of them for the western canals whence they sometimes returned with loads of grain to help keep the Rochester mills busy. But by the late forties some Rochester millwrights were mov-

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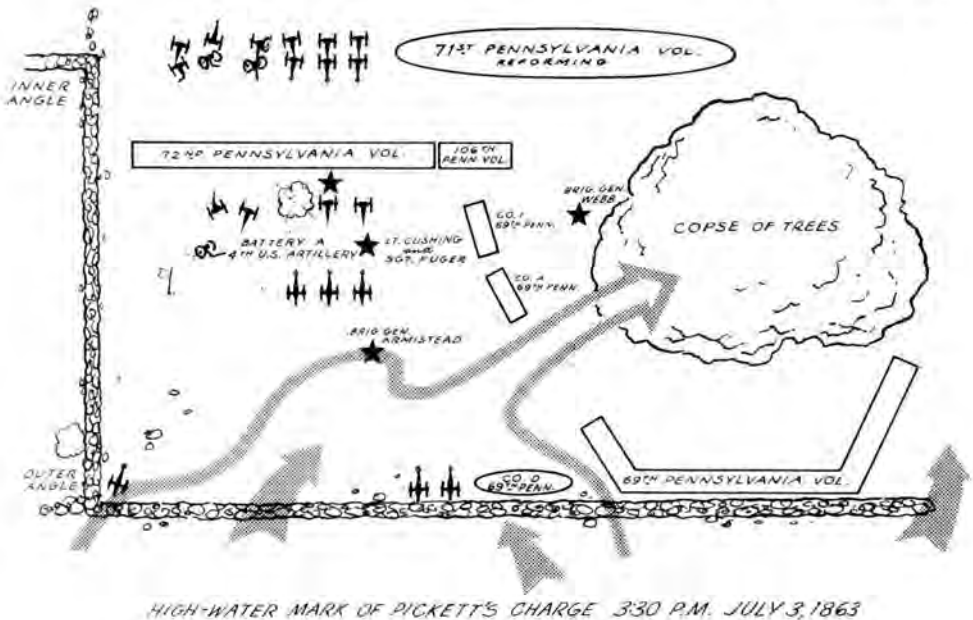
High-Water Mark of Pickett's Charge

By William S. Cornwell, *F.R.M.* and Robert L. Bartels

THE BERARDI-HARLE DIORAMA of the High-Water Mark of Pickett's Charge at the Battle of Gettysburg, 10 by 16 feet in dimension, will be on display on the second floor of the Museum from February 14 to March 1, 1963. Nearly eight years in the making, it shows in minute detail the terrain, the positions of the soldiers, both Union and Confederate, and the guns, caissons, limbers and horses of Cushing's Battery A of the Fourth U. S. artillery northward from the copse of trees to the stone wall at the climactic moment of the battle on July 3, 1863. The diorama is being sponsored at the Museum by the Rochester Civil War Roundtable who will present it to the public at a special meeting on Thursday evening, February 14, at 8 p.m.

The diorama is the creation of Mr. George Berardi and Mr. William Harle, of Philadelphia, Pennsylvania. Both men are engineers and active members of the Philadelphia Chapter of the Miniature Figure Collectors of America. The diorama was first conceived by Mr. Berardi who did the basic research, built all of the terrain features including ground, stone wall, rail fences, trees, and painted and posed all of the soldiers. Mr. Harle collaborated generally but most particularly made the elements comprising Cushing's Battery A. This was a six-gun battery composed of three-inch rifled cannon. Each gun had a limber and six horses as well as a caisson and limber drawn by six more horses. Each item had to be molded separately to achieve the realism required. The entire diorama is built to the scale of the 54-mm soldiers utilized. About 1500 miniature soldiers are shown.

The area of action and the location of various Union and Confederate units are illustrated in Figure 1. Originally the 69th and 71st Pennsylvania Volunteer Regiments were aligned along the stone wall facing west with Cushing's Battery some yards behind the 71st Pennsylvania Regiment. The 72nd Pennsylvania Regiment and the two companies of the 106th Pennsylvania Regiment were in line behind the copse of trees. All four regiments comprised the Philadelphia Brigade under the command of Brigadier General Webb. During the Confederate bombardment preceding the charge, three of Cushing's guns and some of the limbers were destroyed. Shortly after the cannonade ceased the 72nd and the two companies of the 106th Pennsylvania Regiments were oblique marched as supports for the 71st Regiment to the position shown in the diagram. Cushing's three remaining guns were moved to the wall. One was brought forward by infantrymen to a point near the outer angle and this gun was loaded with everything at hand including a bayonet. The other two were moved by the remaining artillerymen to a point near Company D of the 69th Pennsylvania. As Pickett's men came on, they were met by a fearful fire from Union artillery and infantry but were still in sufficient strength when they neared the wall to fire back with destructive effect. The 71st Pennsylvania broke and all but a few soldiers retreated around the left of the line formed by the 72nd and 106th Pennsylvania Regiments. The men of the 71st Pennsylvania Regiment were halted at the posi-



HIGH-WATER MARK OF PICKETT'S CHARGE 3:30 P.M. JULY 3, 1863

Diagram of terrain features and the location of Union and Confederate Units (Figure 1)

tion shown in the diagram.

In the meantime, the Confederates in greatly reduced numbers in regiments and brigades badly mixed stormed over the wall and because of the steady fire of the 72nd Pennsylvania tended, as shown in the diagram, to bear to the right toward the cope of trees. Earlier the right of the 69th Pennsylvania had been refused and the Confederates drove into it capturing the men of Company F. At the same time, Brigadier General Armistead commanding one of Pickett's three brigades continued forward, hat on the tip of his sword, to a point near one of Cushing's guns. Brigadier General Webb was only a few yards away. At this point the 72nd Pennsylvania began to advance forward with Lieutenant Frank Haskell leading them. He was the only mounted officer on that part of the field at this time (see Figure 2). These were the events of the High-Water Mark, which occurred at about 3:30 p.m. A few minutes later General Armistead was shot down mortally wounded, and soon after those Confederates that remained of the three or four hundred crossing the wall retreated or surrendered. The Battle of Gettysburg had been won and as evidence proved the Union had been saved.

Many interesting details are carefully portrayed in the diorama. Mr. Berardi has located the position of each commissioned and noncommissioned officer of the 69th and 72nd Pennsylvania Regiments. The 72nd Pennsylvania was originally a Zouave regiment. As the war progressed and the men's clothing wore out, the men of this regiment accepted Union blue except that whenever possible they obtained or acquired the red pants of the original uniform. Haskell and others have left written comments of seeing dead and wounded of the 72nd wearing red pants and many of them are so dressed in



Limbers of Cushing's Battery A, 4th U.S. Artillery. (Figure 2)

the diorama. The familiar stars and bars of the Confederacy, the battle flag, was first used at Gettysburg but on the first day and by a North Carolina regiment. The regimental flags of several Virginia regiments reached and crossed the stone wall, and true to fact it is their blue regimental flags that are shown.

In the opinion of many, Gettysburg was the decisive battle of the Civil War and Pickett's Charge was the climactic event of this battle. It was also an example of the sheer courage in battle so often shown by American soldiers. Between ten and eleven thousand Confederates began the ascent of the gentle slope toward the Union position about a mile away. They were directly opposed by about half that many Union troops. The Confederates advanced steadily in the face of the heaviest artillery and musket fire. They paid a dreadful price in dead and wounded, about 6,500 men. Loss among Union troops directly engaged in defeating Pickett's Charge numbered about 1,500.

The men on both sides died for principles they believed in deeply. It was partly to commemorate the gallantry and fidelity of the men in both armies that Mr. Berardi and Mr. Harle created this diorama. It is in this spirit also that they agreed to cooperate with the Museum and the Civil War Roundtable to make the diorama available for viewing in Rochester. We hope that many Rochesterians will take advantage of this opportunity to see this useful contribution.

WILLIAM S. CORNWELL, Research Fellow of Rochester Museum, is editor of *Medical Radiography and Photography* published by Eastman Kodak Company. ROBERT L. BARTELS is an artist associated with Printing Reproductions, Inc.

Growth of Accessions

By Florence A. Taylor, *Registrar*

IN THE FIFTY YEARS of the Museum's existence the accessions have been an outstanding factor in its growth, making it possible to have more exhibits and constantly changing ideas. The contributors have increased from a few interested people to hundreds; not only locally, but from all parts of the country, and even from outside the United States.

The first entries in the book of accessions were recorded on January 19, 1914. The Museum was associated prior to this, in 1912, with the Rochester Historical Society, at Edgerton Park, and the Society's collections comprised almost the entire display with the exception of a few things from the Museum. The first entry was a gift of New York State reports going back to 1911-1912, which were given by a former State Senator. Following this, people began to bring in other books and photographs, (some pertaining to the Civil War), and programs of local theatrical interest. Our first contribution of toys was also received at this early date.

In 1915 gifts were more varied and included ceramics, clothing, utensils for table settings, ethnological objects from foreign countries, a few minerals and maps and miscellaneous household objects. A continuous gift of historical books marked the beginning of a reference library for the use of the staff and the public.

The Museum relied on friends for donations; however, early in 1915 a few ethnological and archeological specimens were purchased. This, indeed, was a rare opportunity since funds for purchasing material was a "dream" rather than a reality.

It is well that the Curator, Mr. Edward D. Putnam, was interested in history and research, and because of his untiring efforts a real start was made in acquiring Civil War material which has continued throughout the years. Many of the local families had swords, guns, clothing and even ammunition that they were glad to contribute to such a new educational venture as the Museum presented.

Our first gift of fine arts came in 1915 when an interested lady brought in a few things which she had collected while traveling abroad. Most of the items were for my lady's adornment.

Again, in 1916, there was an opportunity to purchase a large collection of guns, swords and many historical objects. This was accomplished through the efforts of Mr. Edward D. Putnam. This stimulated a wider recognition of Museum needs and the collections reflected more interest on the part of the public. The Historical Society still received many objects which spirited public-minded citizens wished them to have.

The culture history section benefitted from the majority of gifts and one or two might be mentioned: The Albion Pioneer Society gave a fine collection of early Almanacs and household items; Mrs. George M. Forbes donated her Russian collection of costumes, ceramics, paintings and some furniture.

From 1920 to 1925 many collections were acquired. Conchology, Geology



Miss Florence A. Taylor, Registrar, assembles gifts for a special exhibit.

and Ethnology formed the basis for new areas of presentation. This was an outgrowth of the Museum's collections.

With a change in administration in 1925, (due to the death of Mr. Edward D. Putnam), and upon the appointment of Dr. Arthur C. Parker, a definite plan for the exhibition of material was inaugurated. A number of rooms including a drugstore, weaving attic, kitchen and an early telegraph office were planned for the culture history division. The introduction of dioramas on the first and second floors became a reality in the new building on East Avenue.

A program administered by Dr. Arthur C. Parker, made available a remarkable collection of Iroquois Indian arts, including objects of ceremonial masks, wooden utensils, silver ornaments, baskets and costumes. These were made on the Indian reservations under Dr. Parker's supervision and today the collection is considered one of the most outstanding in the country. The program provided a means of employment for the Indians during the depression era and revived many almost "lost" arts in this section of the country.

Individual collections and objects too numerous to mention were accessioned over the period of years. Often many items were obtained through the valuable assistance of the Rochester Museum Association that otherwise the Museum would not be able to acquire, because of a limited budget. This widened the scope of the Museum field.

There are still many things to be desired in the Museum, not only for exhibition, but in the school service division. May we suggest that you call us, or telephone the Registrar at BR 1-4320, whenever you have something you think we could use.

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Flour Milling

Continued from page 25

ing west, too, and with mill machinery manufactured in Rochester machine and woodworking shops, they were equipping rival mills there that soon outdistanced Rochester in output of flour.

As the chief producers of an export surplus, the early Rochester millers had often reaped huge fortunes. Justly proud of their gains, they erected sumptuous mansions, such as those of Hervey Ely and Benjamin Campbell (which are still standing), only to lose them in the late thirties when the price of flour suddenly dropped far below the cost of the wheat they had bought and stored to grind. Several of these men later recouped their fortunes, but with most of the second generation of millers they became less venturesome than in the past.

By the late 1850's, Rochester, unable to keep pace with the improvements installed in new mills at Cincinnati, St. Louis and Milwaukee, saw its title as *Flour City* pass to the west. Fortunately the recent rise of the nursery industry made it possible by a slight change in spelling (of Flour to Flower) to retain the fine-sounding title for a least another half century. And as fate would have it, several of the old mills, by installing new turbine wheels in the late seventies and by making other improvements, managed to carry on deep into the Twentieth Century, outlasting most of the nurserymen and shoe factories that had taken the lead in the sixties.

Thus the Rochester millers who early contributed such traits as venturesomeness and ingenuity, and later conservatism, to the Rochester character, also in the end added a dash of stubborn perseverance.

Illustrated Lecture

Wednesday, February 20, 8:15 p.m.
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Worlds of Science Adult Series sponsored by the Rochester Museum Ass'n

Youth Programs

Audubon Screen Tour • Saturday, February 9, 10:30 a.m.

WILDERNESS TRAILS by Charles Hotchkiss

Naturalist-Photographer

Rugged Rockies, steaming geysers in winter, tundra, mangrove swamps and golden glades . . . snowy egrets fighting over choice fishing spots . . . hike and pack trip to the glacier peaks in Wyoming.

Youth Series sponsored by the Rochester Museum Ass'n

Treasure Chest of Science • Saturday, February 23, 10:30 a.m.

REPTILES AS FRIENDS by Mr. and Mrs. Robert H. Wilson

Mr. Wilson, president of Seneca Zoological Society

How and when to feed reptiles . . . how to keep them alive and healthy in captivity.
Demonstrated with pet reptiles.

SPECIAL EXHIBITIONS

- Library — **MEDALS AND DECORATIONS** — from the J. Warren Cutler collection.
On exhibit through March
- 2nd Floor — **THE COLOR OF WATER IN NATURE** — Photographs by Jeannette Klute, research photographer in the Color Technology Division of Eastman Kodak Company.
On exhibit through February 12
- FLORAL PAINTING: A Family Heritage** — Reflecting four generations of painting. On loan by Virginia Jeffrey Smith.
On exhibit through February 12
- HIGH-WATER MARK OF PICKETT'S CHARGE AT THE BATTLE OF GETTYSBURG** — diorama by Mr. George Berardi and Mr. William Harle, of Philadelphia, Pa.
On exhibit February 14 — March 1
- 28th KODAK INTERNATIONAL SALON OF PHOTOGRAPHY** — monochrome, nature and color prints by Eastman Kodak Company employees around the world.
On exhibit February 15 through March 5
- 3rd Floor — **THE MUSEUM'S FIFTY YEARS OF COMMUNITY SERVICE** — Featuring collections, researches, exhibits and educational programs — 1912 - 1962.
On exhibit through February 17
- EYE GLASS COLLECTION** — Dating from 1700 - 1950.

1963 — FEBRUARY — CALENDAR

- 1 Friday Rochester Academy of Science—Astronomy—8 p.m.
Rochester Amateur Radio Ass'n—8 p.m.
- 3 Sunday **FILM PROGRAM 2:30 and 3:30 p.m. — ARTIST AND NATURE,
THE BALD EAGLE**
- 5 Tuesday Rochester Opportunity Club—8 p.m.
Rochester Rose Society—8 p.m. Optical Society of America—8 p.m.
- 6 Wednesday Genesee Cat Fanciers Club—8 p.m. Rochester Aquarium Society—8 p.m.
- 7 Thursday Rochester Academy of Science—Mineral—8 p.m.
Rochester Dahlia Society—8 p.m. Rochester Cage Bird Club—8 p.m.
Junior Stamp Club—7:30 p.m.
- 8 Friday Morgan Chapter, N.Y.S.A.A.—8 p.m.
Rochester Amateur Radio Code Class—8 p.m.
Burroughs Audubon Nature Club—8 p.m.
- 9 Saturday **AUDUBON SCREEN TOUR 10:30 a.m. — WILDERNESS TRAILS by Charles T.
Hotchkiss — Youth Series, Rochester Museum Ass'n**
- 10 Sunday **FILM PROGRAM 2:30 and 3:30 p.m. — MEET MR. LINCOLN,
FOLK SONGS OF AMERICA'S HISTORY**
- 12 Tuesday Rochester Hobby Council—8 p.m. Rochester Numismatic Ass'n—8 p.m.
Rochester Academy of Science—Botany—8 p.m.
- 13 Wednesday Rochester Academy of Science—Ornithology—8 p.m.
- 14 Thursday Rochester Philatelic Ass'n—8 p.m.
**Rochester Civil War Roundtable — 8 p.m. Opening of exhibition
"Diorama of High-Water Mark of Pickett's Charge"**
- 15 Friday Genesee Valley Antique Car Society—8 p.m.
Rochester Amateur Radio Code Class—8 p.m.
Jr. Numismatic Club—7:30 p.m.
- 17 Sunday **FILM PROGRAM 2:30 and 3:30 p.m. — A TOUR THROUGH THE WHITE
HOUSE WITH MRS. KENNEDY**
- 19 Tuesday Rochester Button Club—1 p.m. Optical Society of America—8 p.m.
- 20 Wednesday Rochester Print Club—8 p.m.
Monroe County Hooked Rug Guild—10 a.m.
**ILLUSTRATED LECTURE 8:15 p.m. — PHOTOGRAPHY FOR SCIENCE
by Walter Clark — Worlds of Science Adult Series, Rochester Museum Ass'n**
- 21 Thursday Junior Stamp Club—7:30 p.m.
Genesee Valley Gladiolus Society—8 p.m.
- 22 Friday Rochester Archers—8 p.m. Rochester Amateur Radio Code Class—8 p.m.
Burroughs Audubon Nature Club—8 p.m.
**Rochester Academy of Science Public Lecture — 8:15 p.m.
SHARKS AND SURVIVAL by Perry Gilbert, Cornell University**
- 23 Saturday **TREASURE CHEST OF SCIENCE YOUTH PROGRAM — 10:30 a.m.
REPTILES AS FRIENDS by Mr. and Mrs. Robert H. Wilson**
- 24 Sunday **FILM PROGRAM 2:30 and 3:30 p.m. — GEORGE WASHINGTON'S
RIVER, GREENWICH VILLAGE SUNDAY**
- 26 Tuesday Rochester Antiquarian League—8 p.m.
Rochester Numismatic Ass'n—8 p.m.
- 27 Wednesday Seneca Zoological Society—8 p.m. Men's Garden Club—8 p.m.
- 28 Thursday Rochester Philatelic Ass'n—8 p.m.
Genesee Valley Quilt Club—10:30 a.m.

—All bookings subject to change and substitution without notice

Special Events . . .

Rochester Civil War Roundtable — Thursday, February 14, 8 p.m.

Opening of Exhibition "Diorama of the High-Water Mark of Pickett's Charge
at the Battle of Gettysburg."

28th Kodak International Salon of Photography

February 15 — March 5

Monochrome, nature and color prints by employees around the world.

Photography For Science — Wednesday, February 20, 8:15 p.m.

Illustrated lecture by Dr. Walter Clark of the research laboratories
of Eastman Kodak Company

Sponsored by the Rochester Museum Association

Sharks and Survival — Friday, February 22, 8 p.m.

Illustrated lecture by Dr. Perry Gilbert of Cornell University.

Sponsored by the Rochester Academy of Science