



THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

No. 10, October 1968

Gala NPG Dedication Takes Place October 5

The National Portrait Gallery will dedicate its new home with due pomp and fanfare on October 5. Its opening to the public on October 7 will give the Smithsonian its second major new Washington art gallery in less than six months after a five-year renovation program at the Old Patent Office Building.

D.C. Mayor-Commissioner Walter Washington will join Secretary Ripley and Director Charles Nagel in dedicating the gallery that Mr. Ripley says should be "a grand and most fitting addition to the Nation's Capital. Here will hang the portraits of men and women who have made significant contributions to the history, development, and culture of the people of the United States. In addition, here also we hope to develop a significant

resource for research and scholarship as well as the general public."

Atmosphere will be provided by the United States Marine Band, playing for the ceremony, and the Dupont Circle Consortium, which will demonstrate six dances that were done at Lincoln's Second Inaugural Ball, held in the Patent Office Building.

The inaugural exhibition will be a provocative show of 168 paintings, sculptures and photographs entitled "This New Man: A Discourse in Portraits." Its theme is taken from Jean de Crevecoeur, who asked in his *Letters from an American Farmer* in 1782: "What then is the American, this new man?"

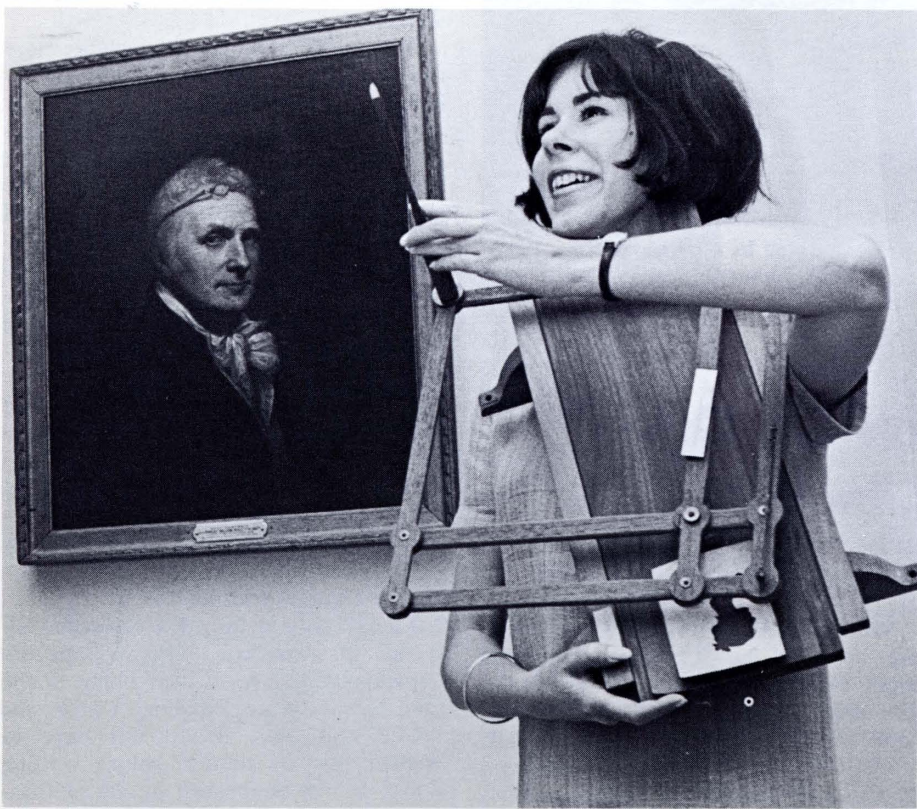
To develop this theme further, a symposium on the culture and character of the nation will be held October 4 and 5, with noted anthropologist Margaret Mead, curator of ethnology at the American Museum of Natural History; Daniel J. Boorstin, history professor at the University of Chicago, and Marcus Cunliffe, professor of American studies at Sussex University, England, as speakers. Miss Mead will discuss "Americans and Their Ancestors," Boorstin "The Mystery of the American Hero," and Cunliffe "What Is an American, or Crevecoeur Revisited." Their talks will be followed by a panel discussion.

The symposium is being financed by a grant from Time Incorporated through the good offices of Sidney James, Time Vice President.

Opening along with the special "This New Man" exhibition will be a permanent NPG feature, a sweeping Presidential Gallery with likenesses of every Chief Executive through John F. Kennedy. President Johnson has asked that no likeness of himself be put on exhibition until he leaves office.

The Presidential Gallery will include a special tribute to George Washington, with five masterwork portraits of him on display. Among them is a full-length painting by Gilbert Stuart on loan from Lord Primrose of West Lothian, Scotland. The actual life mask from which Houdon made his famous bust will also

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Museum aide Betsy Heck, who helped gather associative items for the NPG opener, demonstrates the use of Charles Willson Peale's physiognotrace under the watchful eye of the artist himself.

Performing Arts Will Take Folk Company to Olympics

The Smithsonian will produce and stage two programs for presentation in Mexico City during the forthcoming 19th Olympic Games.

The Games will return to the ancient Greek tradition of including cultural and artistic events and exhibitions.

Training Officers Honor Pouliot With Top Award

Personnel director Leonard Pouliot was recipient of the Individual Award at the third annual Joint Awards Ceremony of the Training Officers Conference and the Washington Chapter, American Society for Training and Development.

Pouliot was cited "for his exceptional creativity, public dedication, and expertise in organizational development and behavioral sciences application to organizational effectiveness, and his outstanding leadership in such pioneer programs as ACORD in the Department of State."

The award was presented by Assistant Secretary James Bradley, who stated that "I particularly appreciate being able to join with you in honoring the distinguished panel's selection of the outstanding person in the field of human and organizational development"

"The Smithsonian's charter is to promote the 'increase and diffusion of knowledge among men,' by presenting exhibitions, by publications, by conducting research, and by providing learning experiences for the public and the scholar, alike. The Smithsonian Institution is indeed fortunate to have Mr. Pouliot as a senior associate. In the short time Len has been with us, he has displayed a sensitive appreciation of this charter and great ability to respond to its challenge."

Judges were Mrs. Allie Latimer Weeden, attorney, General Services Administration and president of Federally Employed Women; Dr. Eugene R. Magruder, dean of George Washington University's College of General Studies; and Dr. Carl Stover, director of the National Institute of Public Affairs.

Under a contract with the U.S. Department of State the Smithsonian will produce a Festival of American Folklife Company, with participants drawn from performers who have been part of the Institution's annual Folklife Festival. The company will include Anglo-American, Afro-American and Cajun musicians and dancers. This will be the first folk company ever produced in the United States, offering an integrated program of the roots of traditional American folk culture.

The performers include Tex Logan, fiddler; Doc Watson, guitar; Don Stover, banjo; Jean Ritchie, dulcimer player and ballad singer; the Sea Island Singers; Ed Young and the Afro American fife and drum band; Booker White, guitar; and a three-piece Cajun band. Dancers include the Blue Ridge Mountain Clog Dancers and the Afro-American Folk Dance Company.

The program will be staged to present the historical development of folk music and dance developed in the United States, and will play daily performances in a variety of locations in Mexico City following the opening ceremonies of the cultural program on October 9th.

The Smithsonian also will produce a program in traditional New Orleans jazz featuring the Preservation Hall Band with Billie and DeDe Pierce and the New Tuxedo Band.

(Continued on page 2.)

Book, Show Will Recall Perry Trip

Just over a century ago Commodore Matthew C. Perry opened Japan to the United States and the rest of the world. The Smithsonian is commemorating that historic event with a special exhibit opening on October 11 and the first publication of Perry's personal journals of the voyage.

The three hand-written volumes of Perry's journals have been edited by Roger Pineau of the Smithsonian Institution Press, and will be published as *The Japan Expedition, 1852-1854: The Personal Journal of Commodore Matthew C. Perry*.

It includes an introduction by the distinguished Naval historian Admiral Samuel Eliot Morison, and is illustrated with 48 full-color plates including five watercolors by William Heine, the leading artist of the expedition. Publication is scheduled for November.

The original volumes are the focal point of the special exhibition being presented in the Museum of Natural History. The exhibition is entitled "The Japan Expedition of Commodore Matthew C. Perry, 1852-1855."

The first 448 objects accessioned by the Ethnology department, back in 1856, were items that Perry brought back from his Japan expedition. A number of them will appear in the show, along with objects on loan from individuals and organizations in the United States and Japan.

The Heine watercolors will be on view, along with Japanese art work of the period and a spectacular 165-foot hand-painted Nineteenth Century map of the entire Empire.

Other items on loan from Japan include one of the two telegraph sets Perry presented to Japan and, from the Japanese National Museum, a lock of Perry's hair and his wedding ring, given to the nation by his widow and the Japan-American Society.

The show was designed by Lucius E. Lomax of the MNH exhibits staff. It will continue through December 10.

Theatre Festival To Introduce New Mall Tent Design

A novel concept in tent theatre design will be tested on the Mall next spring as the Smithsonian co-sponsors the national finals of the American College Theatre Festival.

The first annual Festival, sponsored by SI with American Airlines and the Friends of the Kennedy Center and produced by the American Educational Theatre Association and the American National Theatre and Academy, will be staged in Washington April 27 through May 12. Eliminations to select the 10 finalists from among nearly 200 entrants will take place regionally throughout the fall and winter.

SI's Division of Performing Arts initiated the design of the tent as one of two theatres to be used in the finals. Ford's Theatre will be the other.

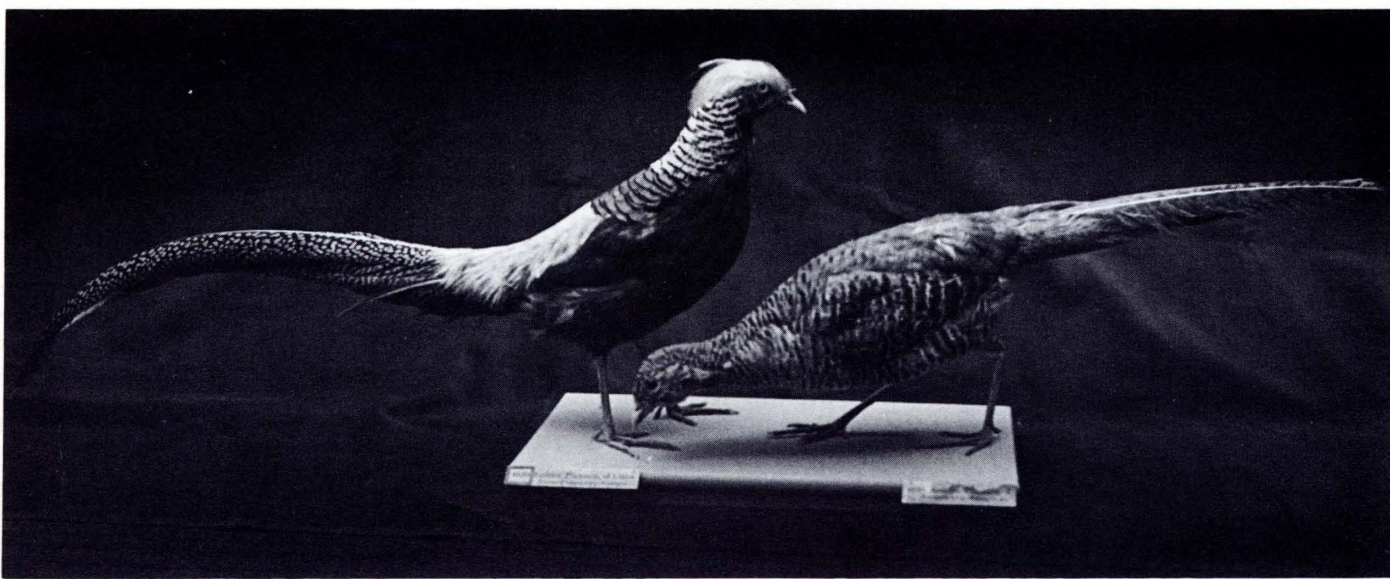
Designed by sculptor Bill Moss, the tent will seat 900 without any view-obstructing poles. It will be supported by a U-shaped aluminum frame 50 feet high and feature a thrust stage. HDO Productions, which has supplied tents for other Mall events such as the Folklife Festival, will have the theatre constructed and rent it to the Institution.

During the Festival each of the productions will be presented three times. Participating theatre companies will stay in Washington for six days in order to see other Festival productions and to attend special seminars and conferences on drama.

In addition to the theatres SI is providing production facilities and facilities for the seminars and conferences.



A mock-up of the Smithsonian Theatre on the Mall



VERSATILITY—A pair of golden pheasants, given by Lafayette to George Washington, were mounted by Charles Willson Peale, artist and amateur naturalist, for his museum. The birds are on display with Peale's portrait in the "amateur and versatilis" section of the NPG opening show.

Photo by Harry B. Neufeld

MARCHING THROUGH GEORGIA

Phenomena Center Studies Migrating Army of Squirrels

by Jim Cornell

Virtual armies of grey squirrels are marching across parts of the Great Smokey Mountains in North Carolina, Tennessee, and Georgia, according to reports received by the Center for Short-Lived Phenomena.

Sections of North Carolina previously uninhabited by squirrels are now teeming with the animals, which are even invading buildings on the path of their migration. Thousands of squirrels already have been killed on highways and by drowning in reservoirs and lakes as they move westward for no apparent reason.

Clendening Joins Vietnam Combat Artist Program

John R. Clendening this month becomes the second MHT exhibits specialist to participate in the combat artist program in Viet-Nam. He will be with the U.S. Marine Corps there from October 15 through the end of November.

Other SI employees abroad this month include:

Thomas E. Bowman, Crustacea, training technicians at the Indian Ocean Biological Centre, Ernakulam, and conferring with Dr. H. Steinitz, Hebrew University, Jerusalem.

Henry W. Setzer, Mammals, in Ghana, Ivory Coast, Upper Volta, Kenya, South Africa to confer with colleagues on long-range programs of scientific study of mammals and associated ectoparasites.

George Switzer, Gems and Minerals, in Colombia, Brazil, Argentina, Peru, Bolivia, Uruguay, and Venezuela to examine gem deposits, visit mines and view mineral collections.

John A. Pope, Freer Gallery, attending the opening of the Tokyo National Museum.

Theodore Reed, Zoo, in Tanzania, Uganda, and Kenya to capture, field study and research the Bongo antelope.

Nathan Reingold, Henry Papers, in Leningrad, West Berlin, Munich, Geneva, Brussels, and the United Kingdom to hunt for Henry materials in archives and libraries.

Biological Society

The Smithsonian will host the fall meeting of the Biological Society of Washington Friday, October 11, at 9 a.m. in the MHT Auditorium. Interested staff members are invited to attend.

Theme of the meeting is "Natural History Collections Past-Present-Future."

Speakers from the Smithsonian staff include: Philip Ritterbush, Nicholas Hotton III, Richard Zusi, William Sturtevant, Donald Duckworth, Raymond Manning, Stanwyn Shetler, and Richard Cowan.

The Smithsonian Center is coordinating the efforts of biologists and mammalogists in the area who are attempting to learn the extent and the causes of the strange migration.

Early reports from the Great Smokey Mountains indicated that the squirrels were starving and seeking new feeding grounds because frost had killed off their usual sources of food.

The North Carolina Wildlife Resources Commission, however, now reports that the squirrels seem healthy, well fed, and fat. Walter Edmundson, District Game Protector in western North Carolina, suggests the squirrel migration may be due to "population stress."

At the request of the Smithsonian Center for Short-Lived Phenomena, professor Vagn Flyger of the University of Maryland's Natural Resources Institute has gone to the area. He will be joined by Professor George Hayes of the University of Georgia's Department of Biology. Scientists from the Institution's own Department of Mammals also may join the research efforts.

Although mass migrations of squirrels and other small mammals have been noted in the past, this is the first time that biologists have had an opportunity to observe the phenomenon while it is still occurring.

The researchers will attempt to discover: 1. What causes squirrels to migrate, 2. What specific event, or action, triggers the start of a migration, and 3. How do different and widely separated populations of squirrels communicate the signal to migrate.

NASM Offers Lunchbox Talk On Space Race

With NASA's tenth anniversary coming up, and the Russians' spectacular lunar orbit just past, the National Air and Space Museum is offering a timely topic for their October 9 lunchbox talk.

Dr. C. S. Sheldon III, of the Library of Congress Legislative Reference Service, will speak on "USSR/USA—How They Stand in Space Today" at noon on the second floor of A&I.

Other talks, all at Wednesday noon, include:

October 16—Dr. R. K. Smith, NASM historian, "The Zeppelin and History."

October 23—Col. R. M. Calland, director, Project Tecumseh, NAFMAB, "USS Tecumseh—A Short Progress Report."

October 30—R. K. Preston, NASM, "The Man Behind the Swiss Institute of Transport."

Olympic program

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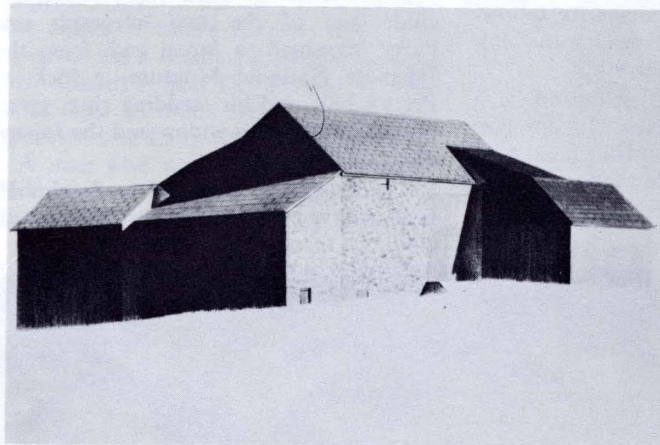
Both programs will be part of the World Folklore Festival in which 26 nations will take part. The Festival has been designated by the Mexican Organizing Committee as the most important part of the multi-faceted cultural program because "it will display the unique and individual creative expression of each nation, and thus contribute most directly to world peace and understanding."

Smithsonian programs will be produced by the Division of Performing

Arts, staged by James Morris, artistic direction by Ralph Rinzler, with Timothy Jecko as production stage manager and Marjorie Carr as unit manager.

The Institution also will provide an exhibition of traditional American crafts that have been selected by the Museum of Anthropology in Mexico. The crafts chosen for showing were part of the exhibition collection of the Smithsonian Museum Shops and were purchased by Dr. Alfonso Soto Soria for the permanent collection of the Mexican museum.

NCFA to Open Sheeler, WPA Shows



"Bucks County Barn" by Charles Sheeler

While its sister gallery presents its opening show, the National Collection of Fine Arts will not be resting on its laurels. NCFA opens two important exhibitions of its own early this month.

The largest show ever assembled of the work of artist Charles Sheeler goes on display October 10 for six weeks. The retrospective includes 135 paintings and drawings and 35 photographs. Among the paintings are many of his famous industrial scenes and five of the six works he exhibited in the Armory Show in New York in 1913.

"Charles Sheeler" is the first special exhibition originated



"Aftermath of a Storm" by Jacob Kainen

by NCFA since it opened its new quarters in May.

Also on display is a selection of prints from the NCFA collection of graphics done under the Works Progress Administration. The 35 "WPA Prints: 1935-1943" were chosen from among hundreds by NCFA curator Jacob Kainen and his aide Caril Dreyfuss.

Kainen himself participated in the WPA project and is represented in the show by a lithograph executed in 1936. Other artists whose work is on display include Raphael and Isaac Soyer, George Constant, Louis Lozowick, and Louis Schanker.

NPG Opens

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be shown, along with a Stuart from the National Gallery of Art, the NPG's own Rembrandt Peale, and a miniature by John Ramage.

An American Indian stamp featuring a portrait of Chief Joseph from the NPG collection will be issued in honor of the opening. The stamp will be released November 4.

The opening show will include more than just faces. Helping to bring the exhibition themes to life will be carefully selected genre paintings such as "The Oregon Trail" by Albert Bierstadt and objects that relate either to one of the individuals on display or to a general theme. Among them are models for McCormick's reaper, Morse's telegraph, and Howe's sewing machine, Daniel Webster's sideboard and a desk from the chambers of the House of Representatives.

Charles Willson Peale, portraitist and amateur naturalist, had in his museum a physiognotrace, a wooden device for tracing a person's silhouette in miniature. Also on display from his museum are a pair of golden pheasants mounted by Peale. The birds were a gift from Lafayette to George Washington.

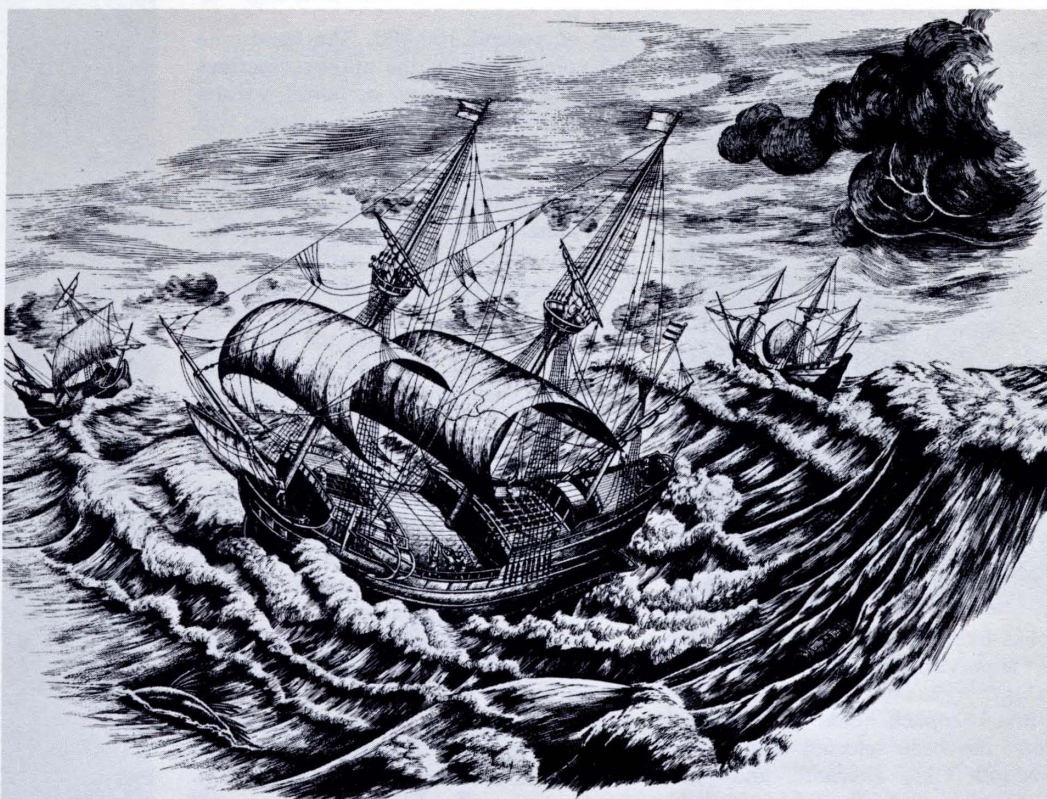
Like its sister gallery, the National Collection of Fine Arts, NPG will be occupying its first permanent home in the Old Patent Office Building. Unlike the NCFA, however, it did not have to wander for a century before settling down. It was established by act of Congress only six years ago and used the Arts and Industries Building as its quarters until moving to 8th and F Streets.

After meeting the challenge of preparing for its October 7 opening, the Gallery will have a task just as big still ahead of it—finding more men of the caliber of those who have seen it through its infancy. Director Nagel, who came out of retirement to head it up in 1964, plans to retire permanently and move to Mexico sometime next year. And Assistant Director J. Benjamin Townsend departs immediately after the opening to resume his position as professor of English at the State University of New York at Buffalo.

Underwater Art Added to Shipwreck Study



Mendel Peterson and photographer Ed Reinard examine the wreckage of the Saint Joseph. Artist Peter Copeland recorded the scene underwater using grease pencil on plexiglass.



Shipwrecks are getting to be pretty old hat to Armed Forces History curator Mendel L. Peterson—he has explored some 200 of them—but the latest offered some firsts and some surprising discoveries. And one of those firsts involved a fellow MHT staffer, artist Peter Copeland.

The Saint Joseph was part of a Spanish treasure fleet devastated in the Florida Keys in 1733. The most perfectly camouflaged wreck Peterson had ever investigated, it was in about 25 feet of water, covered with sand and obscured by a thick growth of sea grass. It was located by a proton magnetometer, a hypersensitive sounding device.

If the ship was the best camouflaged Peterson had ever investigated, it was the first Copeland had ever explored. He was in the expedition to try a new approach to shipwreck study, the combination of photography with underwater drawing to document more accurately the expedition's discoveries.

"My task," Copeland explains, "was to draw underwater, upon plexiglass with grease pencils, the various portions of the wreckage thus far uncovered, which had been marked with numbered markers by Mr. Peterson. I had to draw these sites positioning myself facing South to North on each site and maintaining a relative scale and elevation in each drawing, where possible. The purpose of these drawings was not only to indicate details of wreck structure, but also, when put together, to attempt to de-

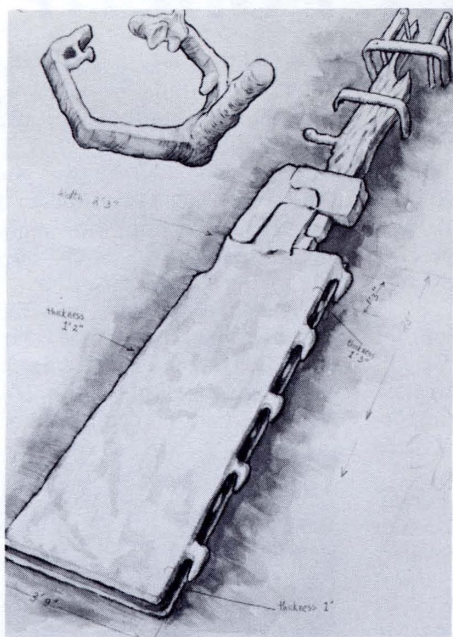
lineate the position in which the vessel lay, or to determine whether she had broken up in sinking."

Another job was to do more detailed drawings using watercolors, of the more perishable specimens recovered by the divers, principally wooden pieces that Peterson feared would not long survive out of water. His fears were confirmed when the inscription on a wooden tray disappeared shortly after Copeland completed his drawing.

Details of ship construction of this period are scarce, Copeland points out, and the Saint Joseph added to the store of available knowledge. Among the mysteries it helped solve was the question of how the rudder could be turned without the resulting pressure fracturing the long wooden shaft that led to the steering gear. The Saint Joseph revealed that the shaft was surrounded by metal cages that absorbed the strain.

Among the other finds was the first human skull ever discovered in a Western Hemisphere shipwreck. Sliding bar shot, a kind of ammunition that lengthened in flight to make it far more destructive, was another surprise that turned up. It had not been known that this type of shot was used as late as the 18th century. Two compasses, extremely difficult to find from this time period, were discovered. They are being restored in MHT.

Some of the finds will be shown in a special exhibition in MHT next year.



The all-important rudder, left, in a detailed watercolor. Below, the artist at work. Right, a view of the wreckage with directional markings for later determination of the position in which the ship lay.



Desautels' Mineral Kingdom Book-of-Month Club Choice



It looks like a best seller for Paul Desautels, supervisor of the Division of Mineralogy.

His first hardback book, *The Mineral Kingdom*, has been selected as a Book-of-the-Month Club alternate, and publishers Grosset and Dunlop anticipate

sales of around 100,000. The handsome \$15 volume, which the author describes as "a coffee-table kind of book" written for the layman with general interest, will be the subject of a full-page ad in the *New York Times Book Review* and a double-page spread in *Natural History*.

Desautels, who was featured at a department store autograph party, is pleased but not especially surprised at the book's apparent success. "I knew there was a good story there and that the art work could be dazzling." He and photographer Lee Boltin, who produced 72 spectacular full-page color illustrations for the book, have already contracted for a volume on gems to come out in about two years.

The publishers have offered a free copy for every five books purchased by the nation's 750 rock clubs, and in addition will contribute \$2 to Smithsonian's Bosch fund for mineral purchase.

The Mineral Kingdom is available in area book stores and in the Museum Shops, where SI employees are entitled to a 10 percent discount. It will be one of four books by Smithsonian authors featured in a Shops sales exhibit in November.

Davis Named Assistant for NCFA

Robert Tyler Davis, a highly experienced museum administrator and educator, is new Assistant Director of the National Collection of Fine Arts.

Davis will assist Director David W. Scott in all phases of the Collection's operations and, in addition, will be particularly concerned with painting and sculpture until a curator for that division is named. The position as curator of painting and sculpture was vacated when Dr. Richard P. Wunder was assigned to the Cooper-Hewitt Museum in New

York.

Davis most recently was consultant with French and Company of New York. Previously he was responsible for converting a private museum into Vizcaya, the Dade County (Florida) Art Museum, and for establishing its programs. At the same time he was interim director of the Joe and Emily Lowe Gallery of the University of Miami. Prior to that he had served as the first professional director of the Montreal Museum of Fine Arts.



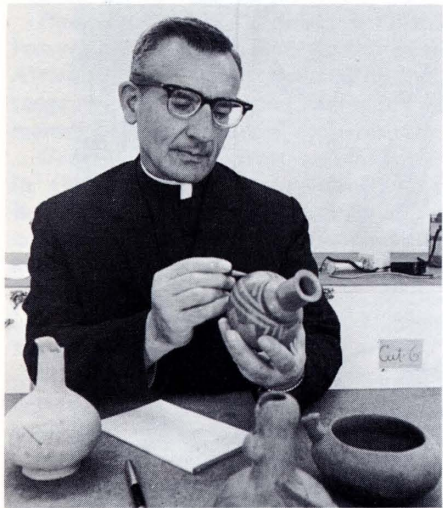
One of the displays at the Smithsonian-Department of Transportation "Cars of America—Tomorrow" show on the Mall was actually a car of yesterday, and is now a work of art. Smithsonian sculptors James Fisher, Mechanical and Civil Engineering, and Ann Rushforth, Office of Public Affairs, pose with the untitled figure they created from parts of a wrecked car as part of the day's entertainment.

Dr. Evans Reverses Migratory Pattern

by Mary M. Krug

Smithsonian forays into other countries are by now commonplace and well documented. But at least one department is finding it mutually advantageous to reverse the migratory pattern and bring foreign scientists here to work.

Three South American anthropologists have taken advantage of grants this year to work with Dr. Clifford Evans—including one "repeater" and a collaborator in Evans' and Betty Meggers' Brazil Program (see March TORCH.)



Pedro I. Porras

Peruvian Cesar Fonseca spent the summer here on a grant from the Wenner-Gren Foundation for Anthropological Research between semesters at Cornell University, mastering English and doing research on the agricultural systems of lowland and highland Peru. He also, and not incidentally, carried out a project of great value to the Smithsonian.

Fonseca, well versed in the ethnology of his own country, went through the Institution's collections of Peruvian ethnological material, gathered over the last 80 to 90 years without being properly classified. He was able to identify the objects by culture and tribal group and note other significant background material, as well as to point out the col-

lection's weak spots and suggest how they can be filled out.

The benefits of his visit from his own point of view were many fold. First of all, he had access to reference materials unavailable in Peru; he also added to his own personal library, to be shipped home, stacks of books now available in inexpensive paperback editions and articles he could not get there. He had the chance to study the anthropology of countries other than his own, and "looking at another society and culture makes it easier to understand your own," he notes.

Most important, from both his and Evans' point of view, was the chance to learn English. "It gives him a whole new series of professional contacts and opens to him many books previously unavailable because he did not read English," Dr. Evans notes.

"When I first came, I did not know enough English to ask for stamps at the post office," Fonseca reveals. "This visit has given me a wonderful chance to meet U.S. scientists like Dr. Evans. It is a good idea to build relations between American and Latin American scientists."

A man who would agree with him is Padre Pedro I. Porras, a priest with the order of Saint Joseph in Ecuador. The

only man in the world doing archeological research in the Baeza area of eastern Ecuador, he came to SI in 1965 on a grant from the Guggenheim Foundation to learn the basic techniques of archeology from Drs. Evans and Meggers. He learned so well, says Evans, that he was able to go back and do "100 percent scientific work" in conducting excavations and gathering data.

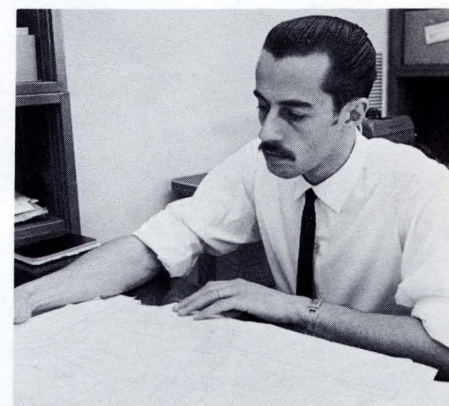
Padre Porras' Order in Ecuador did not have space for his archeological collection; therefore the Smithsonian is now caretaker of a whole roomful of important archeological objects shipped here for storage and study.

The headquarters of Padre Porras' order in Rome gave permission for him to accept a year's grant from the American Philosophical Society and a travel grant from Guggenheim. He will spend the next year here analyzing and classifying his archeological materials, coordinating them with ethno-historic data in early Spanish records he located, and hopefully finding correlations with discoveries from the adjacent Rio Napo area where Drs. Evans and Meggers themselves did research.

The third visiting scientist might be jobless were it not for the Smithsonian.

Victor Nuñez was head of the Anthropological Institute of Córdoba, Argentina, before a political upheaval in 1966 cost him his position. Drs. Evans and Meggers, who had known Nuñez since 1961 were eager to coordinate findings of the Brazil Program with similar studies in the three provinces on the Argentine side of the Paraná river.

"The Smithsonian," says Evans, "was literally able to rescue Mr. Nuñez' scientific career" by giving him a research associateship in the Brazil Program. Now he and his entire family are in

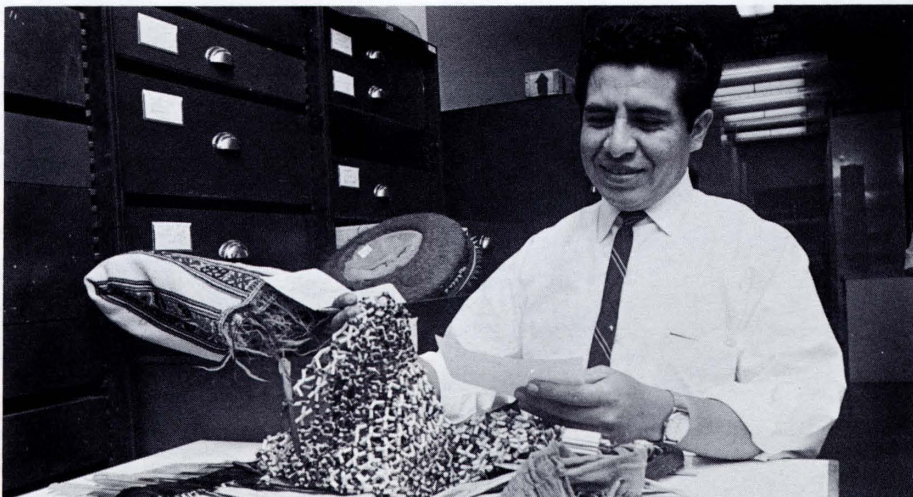


Victor Nuñez

Washington on a Guggenheim Fellowship, permitting him to classify his findings and hopefully to correlate them with the sequences obtained by the Brazilian archeologists. "Boundaries mean nothing in archeological work, but they have to be respected politically," Evans and Meggers note.

Nuñez will also use SI research facilities to complete a monograph on other field work he conducted years ago. In this way, he can continue his professional career while waiting for the scientific climate in Argentina to improve so that he can return to teaching and research.

In the meantime, he will have, along with Fonseca and Padre Porras, made a significant contribution to anthropology at the Smithsonian and in his own country as well.



Cesar Fonseca