The National Portrait Gallery will dedicate its new home with a drop of 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 Orphanage, which will demonstrate six dances that were done at Lincoln's Second Inaugural Ball, held in the Patent Office Building.

The inauguration will be the first event of a pro-

Gala NPG Dedication Takes Place October 5

vocative show of 188 paintings, sculpt-

performances entitled "This was a New-

place and a spectacular 165-foot hand-

mome nt of the special exhibition being pre-

A mock-up of the Smithsonian Theatre on the Mall

stage two programs for presentation in Mexi-

came "Samantha." The program has been

Torches of the artist himself.

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 va-

descriptive work of the period and a spectacular 165-foot hand-

Touring Officers Honor Pouliot With Top Award

The Smithsonian will produce and

The award was presented by Assistant Secretary James Bradley, who said: "I particularly appreciate being able to join with you in honoring the distin-

ted panel's selection of the outstanding

formance in the field of human and organiza-

tions came to ACORD in the Department of States."

Over a century ago Commodore Matthew C. Perry opened Japan to the United States and the rest of the world. The Smithsonian is commemorating the historic event with a special exhibit opening on October 11 and the first publi-

cation 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 In-

Orchestrations will supply the background.

Under a contract with the U.S. Depart-

The show is to be seen first in Washing-

The performance includes a scenic and sound accom-

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 va-

The show was designed by Lucius E. Stover, and the 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 cul-

ture.

The performances 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; Jean Ritchie, guitar; and a three-piece Cajun band. Dancers include the Blue Ridge Mountain Clog Dancers and the Afro-American Folk Dance Company.

Ever since Commodore Matthew C. Perry opened Japan to the United States and the rest of the world, the Japanese have been fascinated with Commodore Perry and his expedition. Another manifestation of this interest is to be seen in the exhibition, "Commodore Perry, 1852-1855." The first 448 objects accessioned by the Ethnology department, back in 1954, will go on view with other items from Japan in an exhibit entitled "The Japan Expedition, 1852-1854: The Personal Journal of Commodore Matthew C. Perry," on view in the Smithso-

The first annual Festival, sponsored by SI with American Airlines and the Friends of the Kennedy Center and pro-

The inaugural exhibition will be a pro-

Also during the show, portraits will be on view, along with Japanese art work of the period and a spectacular 165-foot hand-

painting Nineteenth Century map of the entire Empire. Other items on loan from Japan in-

A sweeping President's portrait will be on view, along with sixty portraits of men and women who have made their mark on history, development, and culture of the people of the United States and the rest of the world.

The show was designed by Lucien E. Stover, director of the National Institute of Public Affairs.
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 Smoky 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 teaming 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 Vietnam. 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, Curator of Crustacea, training technicians at the Indian Ocean Biological Centre, Eritsamiak, and con­ferring with Dr. R. B. Steinitz, Hebrew University, Jerusalem.

Henry W. Setzer, Manulins, in Ghana, Ivory Coast, Upper Volta, Kenya, South Africa to confer with colleagues on long­range programs and a scientific study of mammals and associated ecosystems.

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, Megaceros guereza, in Uganda.

Sidney Paper, in Munich, Germany, 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: Collecting Past—Present—Future. “

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

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

NPG Opens

(Continued from page 1.) be shown, along with a bust 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 episodes in the lives of the individuals on display or to a general theme. Among them are alcohol, hic­cornic’s reaper, Morse’s telegraph, and Howe’s sewing machine, Daniel Web­ster’s sideboard and a sink from the chambers of the House of Representa­tives.

Charles Willton Peale, portraitist and amateur naturalist, had in his museum a physicsnograph, 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 worry 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 preap­ring for its October 7 opening, the Gallery will have a task just as big 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.

Olympic program

(Continued from page 1.) Both programs will be part of the World Folklore Festival in which 56 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 Randolph Rinfider, with Timothy Herbst as stage manager and Marjorie Carr as unit manager.

The Institute 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 chosen by Dr. Alfonso 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 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 Carl Brayfield.

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 Raphel and Isaac Soyer, George Constant, Louis Lozowick, and Louis Schanker.
Underwater Art Added to Shipwreck Study

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 delineate 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.
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 Dunlap 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 says. And photographer Leo Boitn, who produced 72 spectacular full-page color illustrations for the book, has 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.

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 Engineer, 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.

Davis Named Assistant for NCF

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 Duke County (Florida) Art Museum, and for establishing the pens. 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.

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Dr. Evans Reverses Migratory Pattern

Victor Núñez 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 Núñez 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. Núñez' scientific career" by giving him a research associateship in the Brazil Program. Now he and his entire family are in Argentina.

The only man in the world doing archeological research in the Raza 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 roofful 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.

Cesar Fonseca

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.

Núñez 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.