President Breaks Ground for New Museum

Hirshhorn Joins Ceremony For Namesake Art Gallery

by Benjamin Ruhe

President Lyndon B. Johnson joined art patron Joseph H. Hirshhorn last week to break ground for the Joseph H. Hirshhorn Museum and Sculpture Garden, an immense multi-million-dollar gift of art to the American people.

President Johnson has termed the Hirshhorn collection "the fruit of a lifetime of dedicated effort and discerning judgment" and Secretary Ridley called its acquisition "one of the most impressive and momentous features of the art history of our Capital and of our Nation.

The Hirshhorn gift constitutes more than 6,000 works of painting and sculpture and is the largest and most important art collection in private hands, to be displayed in a striking $15-million circular building and adjoining sunken sculpture garden bisecting the Mall.

Speakers at the noon ceremony were donor Hirshhorn, President Johnson, Chief Justice Earl Warren, and Secretary Ridley. Other participants included the Board of Regents, top Administration officials: Abram Lerner, director of the Hirshhorn Museum; Gordon Bustard, partner in charge of design for the architects of the new museum; Congressional leaders, and members of the art community.

The collection was given to the United States in 1966 following bidding for it from many major cities on three continents after it became known that Hirshhorn sought a permanent home for his art. Instrumental in obtaining the collection for the Nation's Capital were President and Mrs. John F. Kennedy.

Designed by the New York-based firm of Skidmore, Owings and Merrill, the sculpture garden will reflect a low cylindrical building with an outer diameter of 231 feet. Together with the sculpture garden, it will be constructed on the Mall site bounded by 7th and 9th Streets, Pennsylvania Avenue and Madison Drive.

Secretary Ridley, in his remarks at the ceremony, said:

"In this setting there is more than a new symmetry of the spaces in which our buildings, the greatest library in the nation next to the Congress, buildings representing vast areas of policy and decision making next to museums, offices next to laboratories and all the busy life that is mirrored in the goals of the Mall, the 'finest drive in the world,' a place to be made a delight by the very necessities of existence. No building presently planned could add more to the spirit of the place than this one. It is a fine up and humanistic gesture of Joseph Hirshhorn, and our enlightened government."

A traversee-faced building will be supported by four hollow piers and will appear to float 15 feet above a broad, paved plaza. At its core will be an open sculpture court 115 feet across. Extending northward across the Mall from the museum will be the sunken sculpture garden with a reflecting pool 50 feet wide and almost 500 feet long. The sculpture will be placed in a sunken garden in a setting chosen from the steps of the Capitol to the Washington Monument and the Lincoln Memorial.

The complex of museum and garden will place the Mall with a new cross axis that was first suggested more than a half century ago, which stretches from the Joseph H. Hirshhorn Museum and Sculpture Garden on Independence Avenue to the National Mall at 5th Street. Together they should add immeasurably to the beauty and the meaning of our Nation's Capital.

Wilton Dillon Will Direct SI Seminars

Mr. Wilton S. Dillon has been appointed Director of Seminars for the Smithsonian. The appointment, under the Office of Academic Programs, was effective January 6.

An anthropologist experienced in education and international affairs, Mr. Dillon will be primarily responsible for organizing an international symposium on comparative social behavior, tentatively entitled "Man and Beast," scheduled for May 1969. He will also be involved in a program of interdisciplinary seminars and conferences within the Smithsonian, setting up academic meetings for the Foreign Service, and assisting the Smithsonian with program development.

Formerly Special Studies Director in the National Academy of Sciences' Office of the Foreign Secretary, Mr. Dillon has just completed the direction of a study of selection and placement of United States academic personnel in higher education posts abroad. He has held positions with the Phelps-Stokes Fund of New York; Overseas Training and Research Inc., of Washington; the Society for Applied Anthropology; and the Japan Society of New York, Inc., and is a former university teacher.

A native of Yale, Oklahoma, Mr. Dillon has studied at the University of California, Berkeley (B.A.), abroad at the University of Paris and the University of London, and received his Ph.D. in anthropology from Columbia University in 1961.

(Continued on page 2.)

George Watson Fleming Award Semi-Finalist

Dr. George E. Watson, chairman of the Department of Vertebrate Zoology, is one of twenty semi-finalists for the annual Arthur S. Fleming Awards honoring the ten outstanding young men in the Federal Government for 1968.

Dr. Watson, 37, has been at the Smithsonian since 1963. He served as assistant curator, associate curator, and curator and supervisor of the Division of Birds before becoming department chairman in 1967.

The ten winners will be announced at a luncheon January 23. They are to be selected by a panel of judges chaired by U.S. Supreme Court Justice Thurgood Marshall. The awards are sponsored by the Downtown Jaycees. Dr. Watson's nomination was chosen in the scientific category from a large number submitted by the heads of more than 30 government departments and agencies.

Union forces march around the Pension Building in a frize by Casper Bubert. The three-foot terra cotta band extends 1,200 feet around the exterior between the first and second floors.
The Arts and Industries building was an elegant gathering place for John Garfield's inaugural ball on March 4, 1881. The ball is featured in "Hail to the Chief," a special exhibition on inaugurations.

**MHT Home of Inaugural Festivities—Past & Present**

A substantial part of the pomp and ceremony that will accompany the inauguration of Richard M. Nixon and Spiro T. Agnew will be housed in the Museum of History and Technology. A substantial part of the pomp and ceremony connected with past inaugurations will be there too.

One of the six inaugural balls in Mr. Nixon's honor will be held in MHT. Some 4,000 guests will throng the cafeteria and second floor to dance to the music of Guy Lombardo, Duke Ellington and two rock combos. With the current moves to the Pension Building, Smithsonian bureaus and offices are now located in the same area that have hosted inaugural balls—MHT, A&I, the Old Patent Office, and the Pension Building.

The day before, January 19, MHT will be the scene of an afternoon reception for Mr. Agnew, whose duties as Vice President will of course include being Vice-Chairman of the Smithsonian Board of Regents.

Secretary Ripley is serving as chairman of the inaugural concert to be presented the evening of January 19 at Constitution Hall. The National Symphony Orchestra, Mormon Tabernacle Choir, Metropolitan Opera soprano Anna Moffo and pianist Andre Watts will perform an all-American program, including compositions by Randall Thompson, Edward MacDowell, Richard Rodgers, Victor Herbert and Johnnny Herbert.

While happy Republicans celebrate the inaugural present downstairs, the ghosts of inaugurations past are haunting upstairs on the third floor of MHT. "Hail to the Chief," a major special exhibition prepared by the Division of Political History, chronicles the inaugural spec- ulum of Washington. President George Washington took the First Presidential oath to the Constitution on April 30, 1789. All that remains of the building where he took the oath is on loan from the New York Historical Society.

The section on outliving and pa- rad槌 will be presented in panorama fasion, with the show features such treasured memorabilia as the balcony railing from the Capitol building where George Washington sat and pledged to uphold the Constitution on April 30, 1789. All that remains of the building where he took the oath is on loan from the New York Historical Society.

The inaugural ball will be presented chronologically, beginning with the First, staged, appropriately, by Dolly Madison. Of special interest in this section will be three gowns worn to inaugurations of different eras—by a galant at George Washington's festivities, by the wife of Vice President Sherman at the Taft ball, and by Mrs. Joseph P. Kennedy at the dance following the swearing-in of her son.

The show will include several lively audio-visual touches. Silent movies re- create the inaugural of Presidents from McKinley to Coolidge. Background mu- sic by the Marine Band is typical of the day. From the works of pre- Thomas A. Eakins through Winslow Homer to the canvases of the 1960's, the course of painting in America is covered in depth.

Seeing small things better can have many advantages, as Richard Benson pointed out in "The Torches. It also offers pitfalls, if you don't know what you're seeing better. The TORCH didn't, Dr. Richard Eby of the Botany Depart- ment did. The above is not an ostracized; it is a close acquaintance with a siliconic skeleton. Our apologies to Dr. Benson, our thanks to Dr. Eby.

**Hirshhorn Ceremony**

(Continued from page 1.)

The arts and sciences-are the arts and sciences—of aPresident.

The Orbing Astronomical Observatory in a cut-away drawing to show SAO's star-gazing Celeoscope.

Made by Celeoscope aboard NASA's OAO-2 satellite, this photograph shows three sixth magnitude stars in the constellation Draco, as well as other fainter stars, all as they appear in the ultraviolet.

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**SMITHSONIAN TORCH**

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**Celescope Gives Heavenly View**

by Jim Cornell

At 2:49 a.m., Saturday, December 14, the Smithsonian Astrophysical Observatory opened a new window on the Universe.

Celescope, SAO's television-telescope system aboard NASA's second Orbiting Astronomical Observatory, had photographed three 6th magnitude stars in the head of Draco, the Dragon.

Now, for the first time, man has an opportunity to make detailed observations of celestial objects in ultraviolet light, a form of radiation usually blocked by the atmosphere of the earth's own atmosphere.

The 440-pound OAO-2, launched from Cape Kennedy on December 7, includes experiments from both SAO and the University of Wisconsin. The satellite will collect and trans- mit the video picture back to earth.

Both experimental packages, which look out opposite ends of the telescope, have so far collected in 15 years of rocket flights.

Ten years of research, design, engineering, and manu- facturing, fraught with all the problems associated with the creation of something completely new, went into making Celescope a reality.

Indeed, Celescope could not be reached in time for its scheduled flight aboard the first OAO in 1965. In a sense, the Smithsonian was lucky! The solar batteries on that satellite finally lifted off Cape Kennedy on December 14, the day before, January 19, MHT will be the scene of an afternoon reception for Mr. Agnew, whose duties as Vice President will of course include being Vice-Chairman of the Smithsonian Board of Regents.

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Paul Desautels tagged open the doors to the safe. He picked up a peace of folded brown paper and opened it to reveal the largest Tanzanite gem in existence, a 123-carat stone of dark, velvety blue.

"This may be the first commercially important stone to be discovered since the discovery of the Smithsonia in 1830," declared Mr. Desautels, supervisor of the division of mineralogy for the Smithsonian Institution in Washington, D.C., and probably the first person to identify the gemstone as a previously unknown gem. He reached again into the safe and drew out a 98-carat sapphire set into a diamond necklace. "The Tanzanite compares favorably with this $140,000 gem, which is also of the same color, and we are now confident in our appraisal of its value."

Mr. Desautels had first seen his stone in the spring of 1967, when a South African sapphire dealer brought him for identification a pebble-sized piece of uncut Tanzanite. Held to the light in one way, the stone holds a deep, purple-blue color; rotated slightly between the fingers, it takes on a rose coloring. By cutting or heat treating, jewelers can accentuate the blue and eliminate the less desirable rose.

"I talked him into selling it to me," Mr. Desautels said. "That was the same day I bought the necklace. It's the only one ever seen, and you grab at something unique. It cost us so much for the necklace because it was unique, the only one ever seen, and the price we paid for it was less than its worth, but it got us into Tanzanite." The Smithsonian, familiar with the stone, was thus ready before other buyers to grab several lots that later came on the market. Some of the lots were sold by a New York department-store executive, who had received the mineral from his son. "My son was doing a water survey when a native came in and handed him the stone," recalls the executive.

"We Wanted More" By last winter news of the gem sent some gem buyers rushing to Tanzania to buy up supplies. Mr. Desautels calls it a "real stampede." Buyers representing Tiffany & Co., the posh New York jeweler, this week is showing at its San Francisco store its first piece of Tanzanite jewelry, a pin with a floral design of diamonds surrounding a 50-carat stone.

"Tanzanite is a relatively new gem," proclaims Henry B. Platt, head of Tiffany's diamond department. "It's got the beautiful blue color that has never been seen before except in a sapphire. Next to diamonds, blue is the most popular color in jewelry. It's the favorite color of most men, and they buy blue stones for their wives." Mr. Platt takes credit for joining the word Tanzanite.

Interest isn't limited to the Tiffany trade, with its prices on diamond-and-Tanzanite jewelry ranging up to $50,000. Later & Co., a Newark, N.J., jewelry manufacturer, added Tanzanite to its catalog last month and has sold 100 one-carat stones in earrings, tie tacks, and cuff links, priced from under $50 to $500. Though the uncertainty of supplies makes it tough to peg a price on Tanzanite, the average price for an unset stone seems to run around $150 a carat.

Supply Is Small "Anyone who likes fine gems will love this stone," says one importer. "If I could get a box of it, I could sell it right away." He has actually received few Tanzanite treatments in the New York market.

The gem's origins remain cloudy. The only certainty is its discovery last year in Tanzania, where the stone seems to run around $150 a carat.

Typical of Winslow Homer's wood engravings is his "Ship-building, Gloucester Harbor," which is included in the exhibition of Homer's graphics at NCFAR.

Homer, Lebrun Exhibitions At NCFAR Offer Contrasts

by Ruth Oviatt

The works of two American artists whose lives overlapped but whose artistic output represented two different centuries will be shown at the National Collection of Fine Arts in January.

Winslow Homer, whose graphic art will be exhibited from January 9 to February 23, lived from 1836 to 1910 and was one of the greatest of the 19th-century artists. Ricco Lebrun, whose works will be shown from January 30 to March 16, belonged to the 20th century. Born in Italy in 1900, he became an American citizen and was the most influential figurative draftsman and painter in California until his death in 1969.

The Homer exhibition, which was organized by the Museum of Graphic Art in New York, shows for the first time all of this artist's etchings, his important lithographs and wood engravings, and includes paintings and drawings used as sources for many of his prints. In all, there are about 130 items in the exhibition.

Loyal Goodrich, the foremost authority on Homer, writes in the catalogue prepared for the exhibition: "Winslow Homer and Ricco Lebrun were both innovators who saw things in nature and in American life that no other artist had, and pictured them in new ways.

The Lebrun exhibition was organized by the Los Angeles County Museum of Art and is the most comprehensive exhibition of this artist's works ever assembled. Containing 200 works, it shows Lebrun's entire output, with emphasis on the color lithographs included in his sculptures which had never been publicly exhibited before. Homer and Lebrun, internationally known art critics, write of Lebrun: 'Besides his sheets of protean art, Lebrun's ever-reckoning inhumaity to man, Ricco Lebrun celebrates the human potential and indomitable spirit of man.'

On January 29, the day before the Lebrun exhibition opens, Solids will lecture on Lebrun and his works at 5 p.m. in the Lecture Hall at the National Collection of Fine Arts.
Film Unit Develops Program To Give SI More Exposure

We ought to be in pictures. And will be, on a regular basis, through the efforts of the new Smithsonian Institution Motion Picture Unit established within the Office of Public Affairs. The film unit, set up by the Washington motion picture firm, Eli Productions, is working under an unusual contract arrangement with the Institution. It has already completed a half-hour movie on the FolkFest, being given its first showing this month, and is working on a pilot for a monthly science "news-letter" on film.

Eli's contract with the Institution calls for the film unit to produce films for public television and general distribution on a wide variety of Smithsonian-related topics in the arts, sciences, and history. Eli Productions will invest the funds and conception-to-completion film production capabilities of the firm. The Institution will invest time and intellectual resources in terms of collections and staff cooperation, and share in possible profits. Approval of all productions, in form and subject matter, will be exercised by SI.

The agreement also provides for the Motion Picture Unit to do films and other shooting for the Smithsonian as directed, in addition to the previously agreed-upon, discipline-oriented films such as the forthcoming science newsletters. As always, budgetary and other practical limitations will obviously become more and more an integral part of the operation. It is possible that future productions, in form and subject matter, will be on a wide variety of Smithsonian-related topics in the arts, sciences, and history. Our very limited in-house resources... 

Zoo Friends Present Talks On Man's Primate Roots

"The Roots of Mankind," man's evolution in relation to the primates, will be the subject of a lecture series sponsored by the Friends of the National Museum. John R. Napier, director of the Smithsonian's Primate Biology Program and director of the Unit of Primate Biology at the Royal Free Hospital Medical School in London, will be air lecturer for the subscription series. The six talks will cover: "World of Primates," "Habit and Habitat," "Monkeys in Motion," "Apes in the Attic," "Man in the Oiling," and "Man and Forum."

With the series the Friends hope to initiate a continuing program of lectures, seminars, and field and laboratory workshops in those areas of zoology and animal behavior of relevance to the conditions of man and wildlife in the late twentieth century. The lectures will take place Tuesday evenings in the Zoo Elephant House. Cost of the series is $25 for POFN members and $25 for non-members.

Symposia Draw Travelers to Colombia, India

Two symposia account for most of the Smithsonian travelers for January. The second Symposium on the Flora of the Amazon Basin in Colombia will be held jointly by the Smithsonian Institution, MNH; W. Donald Duckworth, Entomologist; and Thomas R. Sederstrom, Botany. Duckworth will also visit Venezuela and Guyana to collect and rear for study microlepidoptera.

In February, the Folklife Festival, being given its first showings this month, and is working on a pilot for a monthly science "news-letter" on film.

John O'Toole, one of the two partners, believes the opportunity to make an ideal use of motion pictures, for public education in the broadest sense as well as in a more specialized sense depending on subject matter. The important thing now, of course, is to make it work—make it a practical success—which I am sure we can do."

Jim Hellwell, the second partner, recalls that when he first came to Washing­ton some years ago he was "deeply and really astounded at the Smithsonian—and I still am. There is a great, great deal to be said on film. In the short time we have been here now, I have been especially happy at the enthusiastic re­ sponse and welcome we have received from the substantial number of profes­sional staff members we have been able to meet. Most staff members, I believe, really have a dual interest. In addition to this new channel opening to them, there is the obvious question of what this may mean in terms of time and money. I think everyone has been happy to learn that we've come here to do a real job with professional and administrative guidance, not just to help increase every­body else's problems. We're developers, not exploiters."

"Festival in Washington," the film on the 1968 Festival of American Life, will be shown on public television in the near future. Other distribution plans, including overseas television, are being con­ firmed.

The major current effort is "Threshold," a monthly science series designed once again for public television and various types of educational audiences. The filmed newsletter will include several seg­ ments on a variety of non-necessarily-related science subjects. The pilot National Science Foundation. The first six talks will cover:

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F. R. Foxberg, MNH director's office, and Klaus Ratzer, Ethnoiders, are ad­ tending the Coral Reef Symposium in India. Foxberg is also conferring in Cey­ lon on an ecology project, and Ratzer is con­ ferencing with the National Science Ma­ rine Sorting Center staff on marine re­ search programs.

Also concerned with marine research are William I. Aron, Oceanography, and Richard H. Benson. Panama,Israel and India to develop programs in that field in the future.

David Challinor, International Activi­ ties, and Peter H. Wood, OAP, are in Panama to confer with the STRI staff, with Organization for Tropical Studies offi­ cials, and with University of Panama staff.

RBL to Stage Graduate Series On Environment

The Radiation Biology Laboratory will present its third annual graduate semi­ nar with the Consortium of Universities beginning next month. The series of programs will be on the general subject of environmental biology. Lectures will be given on Tuesday eve­ nings from 7.30 to 9.30 in the MHT Auditorium.

The February schedule includes:

February 6— "Patterns and Processes in Competition," Richard S. Miller, School of Forestry, Yale University.


February 20— "Fish: Their Water Produc­ tivity," David G. Frey, Department of Zoology, Indiana University.

First Across Atlantic, NC-4 in Golden Year

May 28, 1919—the NC-4 rests in Lisbon Harbor the day after completing the first transatlantic flight.

Who made the first transatlantic flight?

Charles Lindbergh in "The Spirit of Saint Louis."

Wrong, although he was the first to complete a flight. Eight years before the "Lone Eagle" landed in Paris the Llume Duck touched down in Plymouth, England, after putting down in the Azores and at Lisbon, Portugal. It had departed from Rockaway, Long Island.

The flight took 23 days—May 8, 1919, but a six-man U.S. Navy crew, each carrying a four-leaves clover, made the first crossing of the Atlantic by air aboard the NC-4 flying boat.

Now the property of the Smithsonian's National Air and Space Museum, the 14-ton NC-4 will be exhibited on the Mall in May of 1969 to commemorate the 50th anniversary of the flight.

Over the past five years, technicians at the SI's Silver Hill Restoration and Storage Center have been refurbishing the giant craft—126-foot wingspan, 400-horsepower Liberty Engine—for the May commemoration.

The flight was the first use in aviation of the radio compass, air-to-ground, air-to-air and intercom radio systems, the bubble sextant, the wind-and-drift indicator, and the Great Circle air route to Europe.

Restoring the NC-4, NASA mechanics rig the left vertical stabilizer.