

President Breaks Ground for New Museum



Architect's model shows the Joseph H. Hirshhorn Museum with its rectangular reflecting pool bisecting the Mall. Behind the Hirshhorn is the Department of Transportation headquarters. Ezra Stoller photograph

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, a magnificent 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 Ripley 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. It is 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 Ripley. Other participants included the Board of Regents; top Administration officials; Abram Lerner, director of the Hirshhorn Museum; Gordon Bunschaft, partner in charge of design for the architects of the new museum; Congress-

sional 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. Lyndon B. Johnson.

Designed by the New York-based firm of Skidmore, Owings and Merrill, the Hirshhorn Museum will be a handsome 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, Independence Avenue and Madison Drive.

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

"In this setting there is more than mere symbolism to the juxtaposition of 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 itself mirrored in the pools 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, a fortunate and humane partnership of Joseph Hirshhorn, and our enlightened government."

The travertine-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 order to preserve the vista from the steps of the Capitol to the Washington Monument and the Lincoln Memorial.

The complex of museum and garden will provide the Mall with a new cross axis that was first suggested more than a half century ago. The axis, which stretches from the Joseph H. Hirshhorn Museum and Sculpture Garden on Inde-

(Continued on page 2.)

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 special academic meetings for the Washington area, and assisting the Smithsonian Associates 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 Leyden, and received his Ph.D. in anthropology from Columbia University in 1961.

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THE SMITHSONIAN TORCH

Smithsonian Institution, Washington, D.C.

No. 1, January, 1969

SI Offices Beginning Move Into Old Pension Building

by Mary M. Krug

Another architecturally and historically significant building enters the Smithsonian sphere this month as selected offices move from the Mall into the old Pension Building, at 5th and F Streets, N.W.

Touted—probably inaccurately—as the largest brick building in the world at the time of its construction, it will house the National Armed Forces Museum Advisory Board, the Division of Performing Arts, the SI Press, Joseph Henry Papers, a part of Academic Programs, and the Architectural Archives.

Reduced space in SI, expanding administrative needs, and the future renovation of A&I necessitated the acceptance of space in the uniquely picturesque building.

Twenty thousand square feet of space on the second floor have been allotted to the Smithsonian, which will share the building with other Government operations, including the Inaugural Committee for the present. If further space is made available, the Publications Distribution Section will be brought back from 24th Street to centralize the operations of the Press. Some form of transportation will be provided to connect the building with the Mall complex. Operation of a minibus on a schedule throughout the day is being explored.

Architecturally, the building is notable for several reasons. Dr. Richard Howland, special assistant to the Secretary, points out. Italian Renaissance in design, it closely resembles the Farnese Palace in Rome. A major difference is the clere-

story which rises three stories above the Pension Building's roof.

An outstanding feature of the post-Civil War building is its brickwork, "both the extraordinary skill with which the bricks are placed and the multiplicity of molded bricks," Howland says. Some 15 million of them, in a variety of forms, were used—"a technically great achievement in both making and laying."

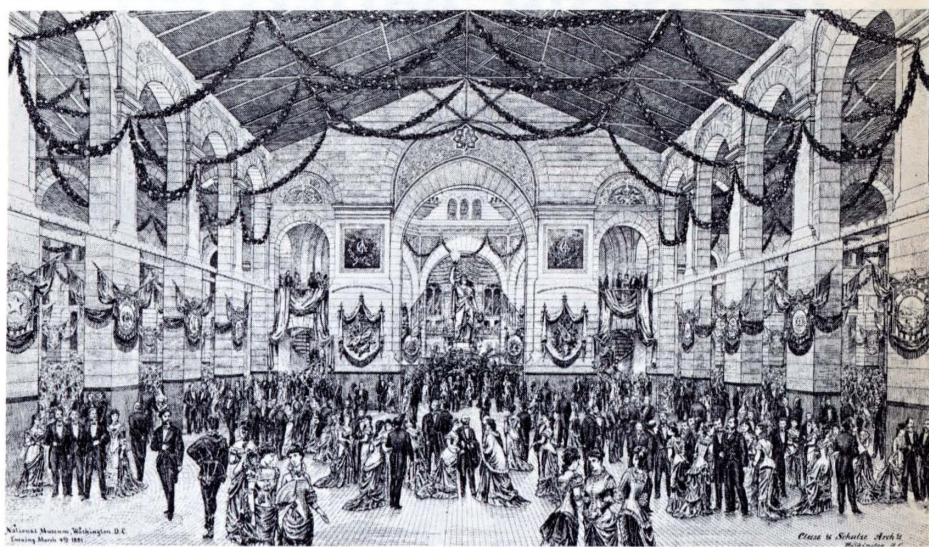
Another distinguishing mark is the terra cotta frieze that extends around the building between the first and second floors. It depicts Union forces on the march and is in keeping with the theme of the building, which was a memorial to the soldiers and sailors of the Civil War.

Inside is one of the most monumental rooms in the world, scene of seven inaugural balls. Once centered by a fountain, it has eight massive brick columns, 75 feet tall and painted to resemble Sienna marble. Galleries ring the court at each floor level, provide access to the rooms, and eliminate corridors.

U.S. Army General Montgomery C. Meigs was architect of the building, which became known as "Meigs' old red barn." By using brick and metal Meigs was able to achieve what he called a "perfectly fire-proof" building, a quality widely heralded at the time.

Union forces march around the Pension Building in a frieze by Casper Buberl. 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 in 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 based 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, first and second floors 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 occupants of four buildings 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 Chancellor 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 Howard Hanson.

While happy Republicans celebrate the inaugural present downstairs, the ghosts of inaugurals past will be 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 spectacle from the time George Washington took the first Presidential oath to the present.

A sequel to "The Quest for the Presidency," the exhibit will be on display in the same spot through March 31.

Organized into three major sections covering the oath-taking, parade, and ball, the show features such treasured memorabilia as the balcony railing from the New York building where George Washington stood and pledged to uphold the Constitution on April 30, 1789. All that remains of the building where he took the oath, it is on loan from the New York Historical Society.

The sections on oath-taking and parade will be presented in panorama fashion, with items specifically related to individual Presidents but representative of all Inaugurals. A platform like the one erected in front of the Capitol will have on it an iron table, built from material left over from the Capitol dome, on which Abraham Lincoln took his second oath. The chairs used in the Rutherford Hayes inaugural, the Buchanan Bible, Chief Justice John Marshall's robe, and the poem read at the Kennedy ceremony will be included.

The inaugural ball will be presented chronologically, beginning with the first, staged, appropriately, by Dolly Madison. Of special interest in that section will be three gowns worn to inaugurations of different eras—by a guest 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 recreate the inaugurals of Presidents from McKinley to Coolidge. Background music by the Marine Band is typical of the selections that group has played through the years at the Capitol, in the parades and at inaugural balls.

Hirshhorn Ceremony

(Continued from page 1.)

pendence Avenue through the proposed adjoining National Sculpture Garden to the National Archives, will parallel the Mall's other major cross axis which connects the White House, Washington Monument, and Jefferson Memorial.

The garden level of the museum will include a gallery for rotating exhibitions, a sales shop, a restaurant, and an auditorium. Two floors will consist entirely of spacious exhibition galleries, while the top floor will house administrative offices and research facilities.

Part of the site of the museum is presently occupied by the Armed Forces Institute of Pathology, formerly located on a portion of the site. It will be moved to new quarters at the Walter Reed Medical Center.

Born of one man's unique passion for art, the Hirshhorn Collection is committed to major developments in painting and sculpture. The scope of the sculpture section is international, ranging from antiquity through Benin bronzes of the 16th to 19th centuries to the work of today's young creators. A focal point is its outstanding monumental sculptures, both European and American, from the 19th and 20th centuries.

More than 100 of these, including such world-renowned sculptures as Rodin's "The Burghers of Calais," Matisse's four bas-reliefs "The Backs," and Moore's "King and Queen" will be on view in the museum's open court and along the broad walks bordering the reflecting pool of the sculpture garden.

The painting collection focuses on the current century. From the works of precursors such as Thomas Eakins and Winslow Homer to the canvases of the 1960's, the course of painting in America

is covered in depth.

Complementing the United States section is a strong selection of paintings by modern European masters of the past three decades.

Because of the size and range of its collections, the Hirshhorn Museum will permit the study and exhibition of many major artists in a depth rarely possible. Eakins, Gorky, De Kooning, Matisse, Moore, Miro, and Giacometti are among the outstanding artists represented.

Abram Lerner, curator of the collection since 1955, was named its director in 1968. He has said that upon completion and formal opening, of the Hirshhorn Museum, scheduled in 1971, the collection will offer the public alternating exhibitions of its permanent collection, a varied schedule of educational programs, and a series of rotating exhibitions.



Seeing small things better can have many advantages, as Richard Benson pointed out in the December TORCH. It also offers pitfalls, if you don't know what you're seeing better. The TORCH didn't. Dr. Richard Eyde of the Botany Department did. The above is not an ostracod; it is a radiolarian, a one-celled creature with a siliceous skeleton. Our apologies to Dr. Benson, our thanks to Dr. Eyde.

Telescope 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 from ground-based astronomers by the earth's own atmosphere.

The 440-pound OAO-2 satellite, launched from Cape Kennedy on December 7, includes experiments from both SAO and the University of Wisconsin. The satellite will collect more ultraviolet data in three hours than scientists have so far collected in 15 years of rocket flights.

Both experimental packages, which look out opposite ends of the satellite, are designed to observe stars in the far ultraviolet range of the spectrum. The Smithsonian will conduct a general sky survey with four cameras and Wisconsin will study the spectra of individual stars with seven cameras.

As Dr. Fred L. Whipple, Director of SAO puts it: "We will be fishing with a net, and they'll be using a hook."

During the next year, the Smithsonian and Wisconsin will have control of the spacecraft for observations on alternate weeks.

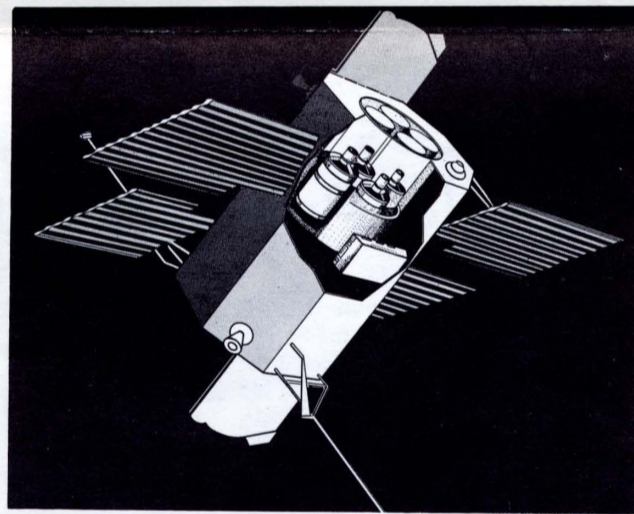
The two institutions will be seeking information on the atmosphere of young, extremely hot stars and answers to questions about the evolution of the universe.

Project Telescope was born in Cambridge more than a decade ago, just after the launch of Sputnik I and several months before the establishment of NASA.

The original concept of Dr. Whipple, Dr. Robert Davis,



Made by Telescope 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.



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

and other SAO and Harvard astronomers called for a single, 6-inch, telescope. This modest plan, however, evolved into NASA's major Orbiting Astronomical Observatory program to place a series of scientific satellites above the earth's restricting atmosphere.

The SAO Telescope, itself, became a complex miniature observatory, combining telescopes with space television tubes designed to "see" only ultraviolet light and to transmit the video pictures back to earth.

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

Indeed, Telescope could not be readied in time for its scheduled flight aboard the first OAO in 1965. In a sense, the Smithsonian was lucky! The solar batteries on that spacecraft failed after only three days in orbit.

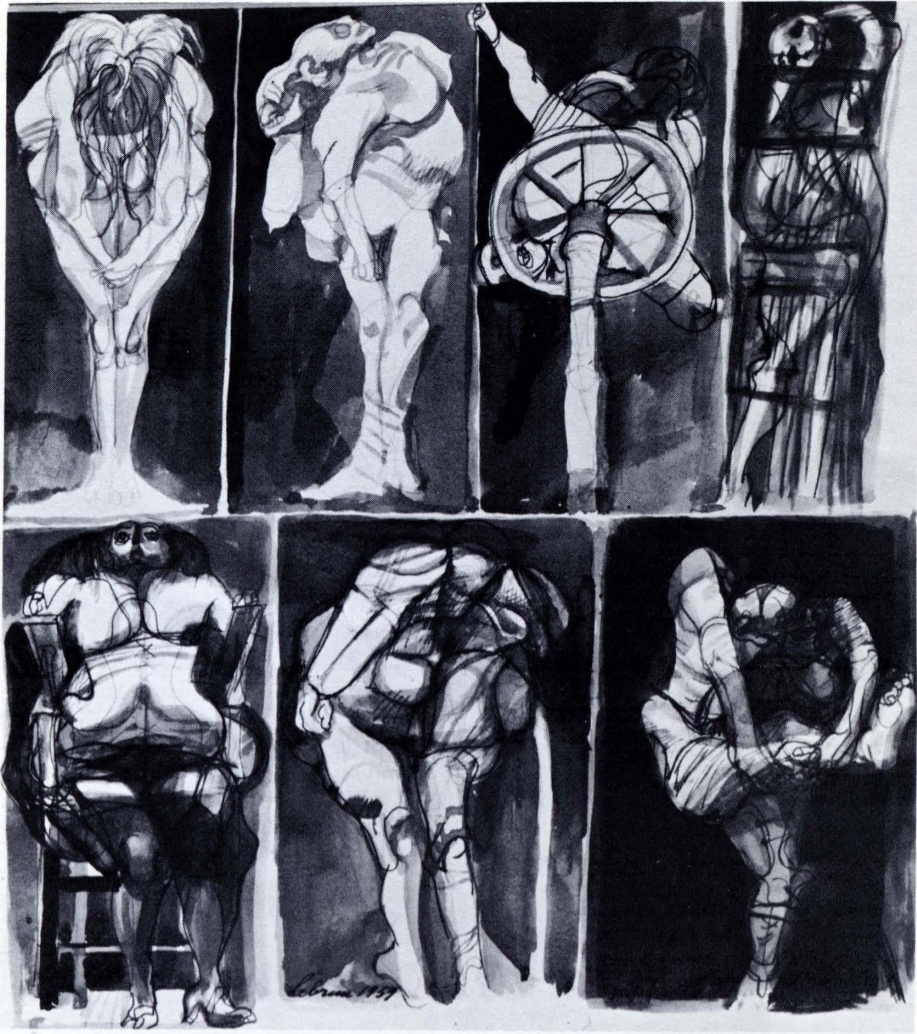
Then, this summer, NASA announced it was ready to fly again. Now SAO was ready, too, and the long countdown to launch began.

After innumerable delays—this time because of rocket problems—OAO-2 and Telescope finally lifted off Cape Kennedy's Complex 36 at 3:40 a.m., Saturday, December 7. Slowly rising straight up into the black Florida night, the satellite went into "a near perfect" orbit 480 miles above the earth.

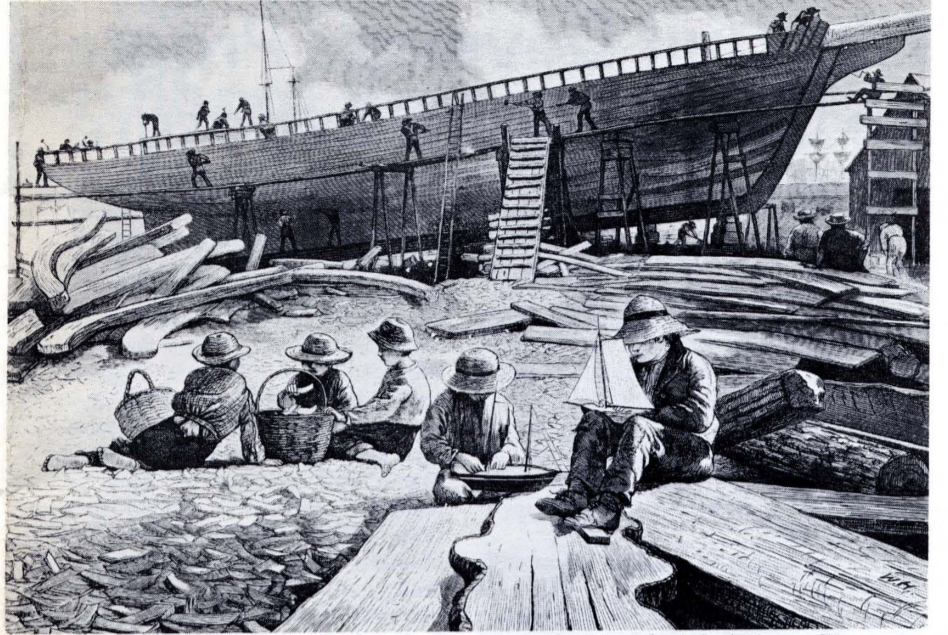
Almost exactly one week later, as the spacecraft passed over the NASA receiving station at Rosman, North Carolina, SAO turned on its first camera. During the next three days each of the cameras was tested out successfully. All systems operated perfectly. The ten years of waiting had been rewarded with a new view of the heavens. During the year ahead, SAO should observe more than 100,000 stars and produce a map of 60 percent of the sky.

SMITHSONIAN TORCH

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"Page for a Lottery Book," an ink wash by Rico Lebrun, part of a retrospective exhibition coming to NCF.A.



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

Homer, Lebrun Exhibitions At NCF.A 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 our 19th century artists. Rico 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 1964.

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.

Lloyd Goodrich, the foremost authority on Homer, writes in the catalogue prepared for the exhibition: "Winslow Homer did for our art what Walt Whitman did for our poetry—he made it native to our own earth and air. In his day he was an innovator 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. Constituting 200 works, it surveys Lebrun's entire output, with emphasis on the achievements of the last five years, including his sculpture which had never been publicly exhibited before.

Henry J. Seldis, the internationally known art critic, writes of Lebrun: "Beyond his shouts of protest against man's ever-recurring inhumanity to man, Rico Lebrun celebrates the human potential and indomitable spirit of man."

On January 29, the day before the Lebrun exhibition opens, Seldis will lecture on Lebrun and his works at 5 p.m. in the Lecture Hall at the National Collection of Fine Arts.

Pension

(Continued from page 1.)

To avoid excessive summer heat in the building, Meigs introduced double-glazed windows with separated panes, a forerunner of similar modern forms of insulation, and put only vertical (no horizontal or sloping) glass in the clerestory.

The building has evoked widely differing views. General William Tecumseh Sherman is reputed to have commented that "It's too bad the damn thing is fireproof," but the General Services Administration chose it as the subject of its first historical study, and *The Guide to Washington Architecture, 1791-1957* stated that it "is still, particularly in its interiors, one of the city's most interesting and evocative structures."

Seventy-five-foot columns support the roof over the Pension Building's center court, one of the most monumental rooms in the world and scene of seven inaugural balls.

SI Gets Largest of Rare New Gem

Paul Desautels tugged open the doors to the safe. He picked up a piece 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 gemstone discovery since Alexandrite 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 tanzanite 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 sapphire. While the sapphire has a steely blue color, the tanzanite has a richer, velvety blue. This tanzanite is a fantastic material, really beautiful stuff."

The new gem has swept excitement through the gem business in recent months, sending buyers and prospectors stealthily scouring the African nation of Tanzania for more crystals. 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.

"It's a most exciting stone," 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 coining the word tanzanite.

Interest isn't limited to the Tiffany trade, with its prices on diamond-and-tanzanite jewelry ranging up to \$50,000. Larter & Co., a Newark, N.J., jewelry manufacturer, added tanzanite to its catalog last month and has used 100 small stones in earrings, tie tacks, and cuff links, priced from under \$50 to \$200. 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 bushel of it, I could sell it right away." He has actually received four small stones.

The gem's origins remain cloudy. The only certainty is its discovery last year in Tanzania, probably in a stream bed. Much of the supply has since been smug-

gled out of Tanzania, causing many dealers to shun discussion of their sources for the gem.

Mr. Desautels saw his first stone in the spring of 1967, when a South African 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 the Smithsonian," says Mr. Desautels. "It was unique, the only one ever seen, and you grab at something unique. It cost us far more than it's 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 stuff," 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 at the world's gem-cutting center in Germany set aside pieces for Mr. Platt's visit last January.

Slowly, more pieces filtered into the United States. By last spring, some pieces were being cut in this country. Mr. Desautels flew to Germany to look at an uncut hunk of tanzanite, then purchase

the 123-carat gem. The Smithsonian is reported to have paid a bargain \$6,000 for it.

For all the excitement, one factor tempers the tanzanite enthusiasm: the known extent of the lode. The mineral zoisite, of which tanzanite is a variety, is found by the ton in California, Tennessee, and other areas. Yet no gem zoisite had ever been found, causing some gem dealers to fear that the Tanzanian lode may be a tiny fluke of nature.

Such flukes in gems are common. A gem called taaffeite was discovered in 1945, but only half a dozen pieces have been found since. The tanzanite lode already is pounds larger than the taaffeite lode, yet it may lack the magnitude to make a popular gem. "I've seen the recent lots, and they've been cloudy and fractured," declares Mr. Desautels. "Miserable. It happens a lot with minerals; the very first batch is the best."

Tiffany's Mr. Platt, too, worries that the vein may not last. But last week he became more optimistic. "I talked to Germany this morning, and they have just received another shipment of what they think will be the same quality they received at the beginning last October," he says. "But it's hard to tell until it is cut."

The stone's commercial popularity awaits a more accurate assessment of its supply, as prospectors and traders scour Tanzania for claims and supplies. Yet like a diamond or ruby or any quality gem, the true measure is an esthetic one. By this standard, the rich blue sparkle of the tanzanite already stands as a major discovery.

—HAROLD H. BRAYMAN
Reprinted from *National Observer*



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 Folklife Festival, being given its first showings this month, and is working on a pilot for a monthly science "newsletter" 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. 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 of course be major factors in determining both types of scheduling. The Photography Branch of OPA under Albert J. Robinson will continue to produce most of the footage on SI special events and a wide variety of other activities as at present.

"The Smithsonian." Director of Public Affairs Frederic M. Philips observes in discussing the Motion Picture Unit, "will obviously become more and more involved in films. Our modern age of communications demands that museums, to serve their public function, must communicate more and more in this and other ways. The question for us in recent years has been how to do this best with our very limited in-house resources.

"Now we have an excellent production company headed by two highly capable young men willing to throw their money, time, talents, and youthful energies into a joint effort that should significantly expand our service to the public without requiring Institutional funding either on the public or private side."

John O'Toole, one of the two partners, says he considers this "an 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 Helliwell, the second partner, recalls that when he first came to Washington some years ago he was "excited 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 response 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 workloads. 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 Folklife, will be shown on public television in the near future. Other distribution plans, including overseas television, are being firmed up.

The major current effort is "Threshold," a monthly science series designed once again for public television and various types of educational audiences. Each filmed newsletter will include several segments on a variety of not-necessarily-related science subjects. The pilot for the series includes the space program, meteorites, endangered species, and the Center for Short-Lived Phenomena. Future efforts will move into art and history as well.

Eli was established in New York five years ago and has been in Washington for about a year and a half. Specialists in what O'Toole and Helliwell call "public affairs broadcasting," Eli does all the Washington filming for the Public Broadcast Laboratory of National Educational Television. In this capacity they produced a film on the Anacostia Neighborhood Museum that S.I. has been showing. The company provided the motion picture service for the Humphrey Presidential campaign. Over the past several years—and in their separate careers previously—O'Toole and Helliwell have also done considerable work for the armed services, government agencies, and corporations.

The Motion Picture Unit is now in the midst of moving into quarters in the MHT TV studio so that, as O'Toole says, "We not only will be close to the action but perhaps even may be considered a part of it."



Dr. Mark Kac, professor of mathematics at Rockefeller University, talks to some of the area's outstanding high school science students on chance and regularity. The occasion was the Holiday Science Lectures put on by the Office of Academic Programs with a grant from the National Science Foundation. The annual lecture programs bring together top scientists with selected area students and teachers.

Zoo Friends Present Talks On Man's Primate Roots

"The Roots of Mankind," man's evolutionary relationships to the primates, will be the subject of a lecture series sponsored by the Friends of the National Zoo beginning in February.

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 the 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 Offing," and "Man on the Threshold."

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 condi-

tion 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 \$20 for FONZ 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 Biota of the Amazon Basin in Colombia will draw Richard S. Cowan, director of MNH; W. Donald Duckworth, Entomology; and Thomas R. Soderstrom, Botany. Duckworth will also visit Venezuela and Guyana to collect and rear for study microlepidoptera.

F. R. Fosberg, MNH director's office, and Klaus Rutzler, Echinoderms, are attending the Coral Reef Symposium in India. Fosberg is also conferring in Ceylon on an ecology project, and Rutzler is conferring with the Mediterranean Marine Sorting Center staff on marine research programs.

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

David Challinor, International Activities, and Peter H. Wood, OAP, are in Panama to confer with STRI staff, with Organization for Tropical Studies officials, and with University of Panama staff.

RBL to Stage Graduate Series On Environment

The Radiation Biology Laboratory will present its third annual graduate seminar 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 Thursday evenings from 7:30 to 9:30 in the MHT Auditorium.

The February schedule includes:

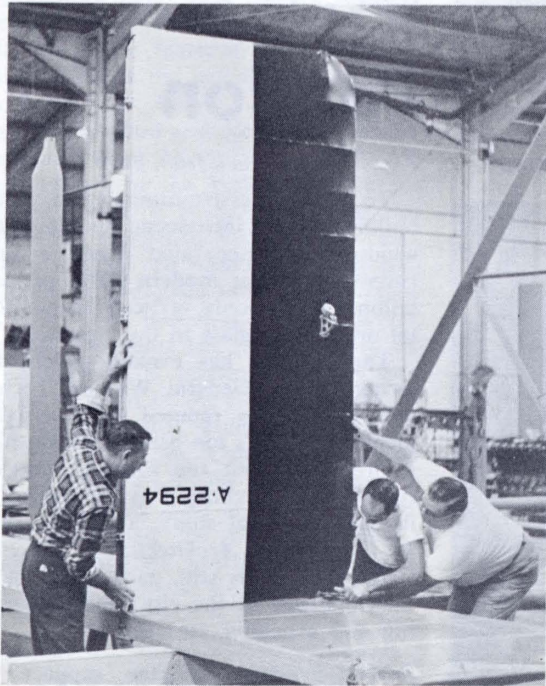
February 6—"Pattern and Process in Competition." Richard S. Miller, School of Forestry, Yale University.

February 13—"Some Aspects of Estuarine Ecology". George K. Reid, Division of Mathematics and Natural Sciences, Florida Presbyterian College.

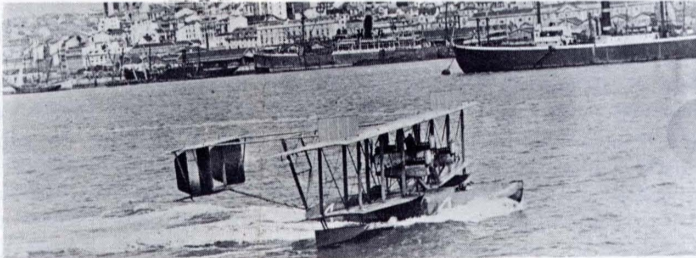
February 20—"Fresh Water Productivity." David G. Frey, Department of Zoology, Indiana University.

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.



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



Who made the first transatlantic flight? Charles Lindbergh in "The Spirit of Saint Louis."

Wrong, although he was the first to complete a solo flight.

Eight years before the "Lone Eagle" landed in Paris *The Lone 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 8-31, 1919—but a six-man U.S. Navy crew, each carrying a four-leaf 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 also marked 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.