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. The 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 Ryley 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 Ryley. Other participants included the Board of Regents; top Administration officials; Abram Lerner, director of the Hirshhorn Museum; Gordon Buell, chairperson 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 all 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 Johnson, President B. Johnson. Designed by the New York-based firm of Skidmore, Owings and Merrill, the sculpture garden will reflect 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 Ryley, in his remarks at the ceremony said the Mall with 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 1968. The appointment of a former and humane partnership of Joseph Hirshhorn, and our enlightened government.

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

-Toured—probably inaccurately—as the largest brick building in the world at the time of its construction, it will house the National Armed Forces Museum, the National Art Gallery, and the Metropolitan Police headquarters. Ezra Stoller photograph

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. By Mary M. Krug

SI Offices Beginning Move Into Old Pension Building

No. 1, January 1969

Mr. Wilton S. Dillon has been appointed Director of Seminars for the Smithsonian. The appoint­ ment, under the Office of Academic Programs, is 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 annual academic meetings for the Federal Government for 1968.

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 Philip-Stokes Fund of New York: Overseas Training and Research, Inc.; the U.S. Government for 1968.

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

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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 Smith­ sonian since 1963. He served as assistant curator, associate curator, and curator and supervisor of the Division of Birds before becoming department chair­ man in 1967.

The ten winners will be announced at 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 nomi­ nation was chosen in the scientific cate­ gory from a large number submitted by the heads of more than 30 government departments and agencies.
The Arts and Industries building was an elegant gathering place for John Garfield's inaugural 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 housed in the Museum of History and Technology.

The inaugural ball will be presented chronologically, beginning with the first, staged, appropriately, by Dolly Madison. Of special interest is that section which will be three gowns worn to inaugurations of different presidents—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 re-create the inaugural 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.

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 Governor of Maryland. A special exhibit will be devoted to those topics which have hosted inaugural balls—MHT, A&I, the Old Patent Office, and the Pension Building.

While happy Republicans celebrate the inaugural present downstairs, the ghosts of inaugurations 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. Richly illustrated, the show documents the first Presidential oath to the Constitution.

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 Capitol building where George Washington presided, 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 a weather vane and individual Presidents but representative of all. A platform like the one erected in front of the Capitol will have it on an iron table, built from material left over from the Capitol on which Abraham Lincoln took his second oath. The chairs used in the Rutherford B. Hayes inaugural, the Buchanan Bible, Chief Justice John Marshall's robe, and the poem read at the Kennedy ceremony will be included.

**Hirshhorn Ceremony**

(Continued from page 1.)

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Paul Desautels tagged 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 Alexandria 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 probably in stock," 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 securing 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 ounces of stones in earrings, tie tacks, and cuff links, priced from under $50 to $250. 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 offers for tanzanite.

The gem's origins remain cloudy. The only certainty is its discovery last year in Tanzania. "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 purchased the 123-carat gem. The Smithsonian is reported to have paid a bargain $6,000 for it.

For all the excitement, one factor tempts the tanzanite enthusiast: the known extent of the lode. The mineral consists, 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 flake of nature.

Such flakes 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 rough 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 E. Brayman

Reprinted from National Observer

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.

**Homer, Lebrun Exhibitions At NCFA 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 figural draftsman and painter in California until his death in 1957.

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 signed 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 arrived for our poetry—he made it naive 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. Containing 200 works, which covers Lebrun's entire output, with emphasis on the colorists, the exhibition includes paintings, including his sculpture which had never been publicly exhibited before.

Henry McBride, the internationally known art critic, writes of Lebrun: "Being his sheets of蛋白 gracefulness, his 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, Meggs introduced double-glazed windows with separated panes, a fore-runner of similar modern forms of insulation, and put only vertical (no horizontal or sloping) glass in the clerestory.

The building has evolved 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 effective buildings."

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.
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 in 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 showing this month, and is working on a pilot for a monthly science "newsletter". For the Institution.

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, and the desires of the various subject-matter people, will determine how much of this work will get done.

"The Smithsonian," Director of Public Affairs Frederic M. Phillips 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 forms. And the more the Smithsonian has been here, the more we have done with it."

John O'Toole, one of the two partners, adds, "We have an opportunity now 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 "very much 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 money. We 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 now under discussion.

The major current effort is "Threshold," a monthly science series designed once again for public television and various types of educational audiences. This time, however, the series includes the space program, meteorites, endangered species, 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 O'Toole and Hellwell call "public affairs broadcasting." Eli does all the Washington filming for the Public Broadcasting Laboratory of National Educational Television. In this capacity they produced a film on the Anacostia Neighborhood Museum that S.J. 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—they have done considerable work for the armed services, government agencies, and corporations.

The Motion Picture Unit is now in the early stages of moving into quarters near the MHT TV studio to shoot, O'Toole says, "We not only will be close to the action but perhaps be considered a part of it."

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 College in London, will be air lecturer for the subscription series.


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 conditioned.

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 both he was the first to complete a flight. Eight years before, the "Lone Eagle" landed in Paris the Lafayette touche touched down in Plymouth, England, after putting down in the Azores and at Lisbon. 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-leaves clover, made the first crossing of the Atlantic by air aboard the NC-4 flying boat.

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