SI Joins Panama in Nature Monument Partnership

By Madeleine Jacobs

The Republic of Panama and the Smithsonian Institution became partners last month in one of the most ambitious environmental conservation projects in Latin America. The unique partnership is the Barro Colorado Island Nature Monument, a 13,000-acre, newly created nature preserve in the Republic of Panama.

The Smithsonian Tropical Research Institute will serve as custodian of the Nature Monument, a role that will enable STRI to expand its research in one of the most diverse tropical environments in the world. The Nature Monument was officially established Oct. 1, the same day that the Panama Canal Treaty became effective. The monument consists of Barro Colorado Island, a 3,600-acre nature reserve in the Panama Canal waterway, and the adjacent perimeter of Bocas, Buenas Vistas, Frijoles, Pena Blanca and Gigante.

In Panama Be Prepared

By Edwards Park

Don't go to the Smithsonian research station on Barro Colorado Island, Panama, unless you have fantastic legs. They needn't necessarily look fantastic, though that always helps. But they must be ready for service above and beyond. No sooner do you disembark at this 6,000-acre island in Gatun Lake than you're faced with about a quarter-mile of concrete steps climbing straight up a steep hillside to the little compound where labs, dormitories, kitchen and mess hall come together. If you can't make it up there, you can't eat or sleep. There is, of course, a small cargo tram that is hauled up the hill by cable. But only the maintenance staff can use that and get away with it. I mean, they're really tough, mucho Panamanians, and everyone knows that they could take the steps at a dead run and even be a bit ahead. But the scientists and their visitors had better prove that they can. Hunger drove me up the steps. I had come to Panama to see what new lands the Smithsonian Tropical Research Institute was ready to sound like an agreement on the coasts of the canal treaties. I had started early from Panama City, had

Parking Fees Set To Begin Nov. 1

By Kathryn Lindeman

Parked beginning Nov. 1 at 1 at Smith­sonian parking areas: Arts and Industries, Barney House, Cooper-Hewitt, Fine Arts and Portrait Gallery, Hirshhorn, L'Enfant Plaza, African Art, Air and Space, History and Technology, Natural History, the Zoo, the SI Building and the SI Service Center.

The Business Management Office, now responsible for the overall parking program, has given permanent space holders the opportunity to retain their permits by paying a daily cash rate of $2 or by paying reduced rates through coupons and passes. Peggy Gildea has joined the office as parking manager. In addition to the employees parking areas involved, Gildea also manages public parking in the NASM garage, which the Institution took over Oct. 1.

The Parking Office in the Office of Public Services will continue to allocate spaces and will supervise the Parking Review Committee, under the director of Facilities Services, who will review and advise on the

AFRICAN ART... jewelry worn by this Masai woman is representative of objects in a new exhibition, "The Useful Arts of Kenya," opening at the Museum of African Art on Nov. 9.

By Sheila Reines

At approximately 3:35 p.m. on Sunday, Oct. 7, a group of trumpeters and trombonists on the balcony above the Castle's main entrance burst into the "Hejnal" (hi-skah-ney), a 17th-century fanfare which is sounded four times every hour, 24 hours a day from the top of St. Mary's Church in Cracow, Poland. Of the tens of thousands of people on the Mall at that moment, perhaps only one recognized it, the man in whose honor the piece was played: former Archbishop of Cracow Karol Cardinal Wojtyla, now Pope John Paul II. Greeted by Secretary Riplcy and Chief Justice Warren Burger, as chancellor of the Smithsonian, the pope was escorted into the Great Hall where he was applauded by a group of dignitaries including three Regents—James Webb, Sen. Henry Jackson (D-Wash.) and Rep. Frank Thompson Jr. (D-N.J.)—and former Regents William Fulbright, Frank Moss and Effer Cederberg.

After signing the Smithsonian guest register ("Farnese Paukts I") and studying a special exhibit of portraits of eminent American Catholic religious figures, Pope John Paul was presented with the Smithsonian Medal, the Institution's highest award. The gold medal was given in honor of the pope's contribution to "expanding the knowledge of men," bringing to a total of five the number of outstanding individuals to be thus honored since the award was established in 1965.

"Fascinating...wonderfully interesting..." was the Pope's reaction to the exhibit of nine "Eminent Figures from the American Catholic Religious Tradition" organized by the National Portrait Gallery. Posing to read the captions for the nine portraits, he stopped to examine the likeness of Elizabeth Ann Bayley Seton, (See Pope. Page 5.)
family moved to New York when she was a child, and there she studied voice, drama and acting. Alice married Albert Barney— as stufily proper and decorous as she was neat. They had two daughters and, for 13 years, the family divided its time between the United States and Europe. Although a prominent member of Washington society, Alice was drawn to France and its avant-garde artistic and literary life. She studied with Whistler and Carolus-Duran and exhibited in Washington, Boston, New York and the Paris salons.

With the death of Albert Barney in 1902, Alice Pike Barney turned her formidable energies to the cultural life in Washington. Barney House was designed by architect Waidly Wools. When construction was completed in 1904, the unconventional— for her era—Alice gave an unannounced, uninvited, un-quiet for the artisans and their wives which, according to the staid and up-country magazine, was "unique in local annals and caused widespread comment."

Alice used the house as her studio and for rehearsals of her plays; in addition, she made it available to local artists, civic and charitable organizations. She founded Sylvan Theatre and wrote, produced, directed, and sometimes appeared—amateur plays shown at the Belasco and National theatres. She gave plays to have strength.
The Archives of American Art: Guardian of the Past

By David Maxfield

The Archives of American Art is celebrating its 50th anniversary this month. From a small, independent institute established in Detroit in 1954, the Archives has become the nation's largest source of manuscript material on the history of art in the United States. Its holdings now include more than 7 million documents and some 200,000 photographs.

A bureau of the Smithsonian since 1970, the Archives assist writers, scholars and researchers by assembling and preserving the records of the nation's artists, dealers, critics and museums. Its collection of letters, diaries, notes and business records allows one generation to understand what it predecessors, to discover what was valued earlier and what was controversial. These resources, the Archives' information officers say, "make it possible to gain a direct view of the personalities and past events, in each case, with rich detail, the known outlines of history."

The end result, the goal, Archives Director Gordon. "To grow, to be effective and widespread service to scholars." Among the works completed in the past year, there are a major survey of American art, 1900 to the Mark Rothko estate lawsuit, the works of Jackson Pollock. At the Archives, one can retrace the turns of an artist's life and career, sitting in his he air complaints, observations, desires and accomplishments in letters and diaries.

Here, for example, can be found a letter (one of the Archives' earliest) written from London in 1833 by Pennsylvania expatriate Benjamin West to his former pupil Charles Willson Peale. "I have regretted," says, "the rash of a wild state, or the unpardoned incivility of a young lady."

The value of this and other papers, Deputy Director William H. G. Bucy says, is that "when we see this nearly 200-year-old letter, the frayed paper, the firm hand, the quill spelling, the elegant expression both West and the 19th century take on a reality not found in books about the period."

Letters in the Archives' collections from later periods include a note written by Winslow Homer about his painting, "The Gulf Stream." "I regret very much I have painted a picture that requires any description," Homer commented to an art dealer, that is, "I have turned the Gulf Stream on its side and I should know something about it."

Still later, in 1912, on the eve of the New York Armory Show that was to alter the American art world, Walt Kuhn, one of the organizers, wrote his wife: "I am simply in heaven with delight in the coming certain success. This show will be the greatest modern show ever given anywhere on earth." And in 1964, Louise Nevelson looked back on the WPA's Federal Art Project: "At that period, people in our country didn't have jobs and the head of the government was able so intelligently to use manpower. I think it's a highlight of American history."

Until the Archives was established, such material often was scattered across the country—stored in libraries and museums at distant points, stuffed in the attics of homes or, worse, inadvertently destroyed. The idea of creating the collection grew out of a personal experience of E. P. Richard's, director of the Archives since 1954 of the Detroit Institute of Arts. "I had been asked to write a one-volume history of American painting and sculpture, covered that was an up-to-date, useful book on only one of 10 artists of the 10 artists whom I wished to discuss," Richardson once explained. Sometime later, the idea struck him, Richard's and an energetic Detroit collector, Lawrence A. Fleischman, that it might be possible to search out this material, microfilm it and bring it together in one central location. "If this could be done," Richardson said, "it would enormously reduce the expenditures of time and money that scholars may make in searching for basic source material in this vast country."

Today, the Archives' collections are available on microfilm in Boston as well as Washington, Detroit, New York City and San Francisco. The original documents, if deeded to the Archives, are preserved in Washington in fireproof, atmospherically controlled stack areas at the Old Patent Office Building. Otherwise, the material is returned to the lender after filming.

The Archives is also encouraging the sale of the collections of living artists. For example, one in Texas, to survey local art-related records and to preserve them for research. The Archives is also encouraging the sale of the collections of living artists. For example, one in Texas, to survey local art-related records and to preserve them for research. The Archives is also encouraging the sale of the collections of living artists. For example, one in Texas, to survey local art-related records and to preserve them for research. The Archives is also encouraging the sale of the collections of living artists. For example, one in Texas, to survey local art-related records and to preserve them for research.
Regents Adopt By-laws

The Board of Regents at its meeting on Sept. 17 took action on a number of proposals, including adoption of by-laws for future meetings, and a special section was devoted to an expanded choice of books published by the Smithsonian Press.

Included are six books published by the Freer Gallery of Art and previously available only at the Freer sales desk. They have been sold in the A&I shop since Oct. and are being marketed through the Smithsonian Press on a two-year experimental basis.

In the past, Museum Shops buyer Kathy Borris said, books in each shop reflected collections areas of the shop's host museum. Under the new arrangement, a shopper at A&I can select from a wider variety of works about SI collections, research and exhibits, or written by Smithsonian staff members.


Offerings also include "The Smithsonian Experience" and other Exposition Books publications and a wide selection of exhibition catalogs and books written by Smithsonian staff members.

SI Business Manager Richard Grisel plans to continue the new emphasis on Smithsonian books, but noted that it was still too early to determine the financial success of the arrangement.

ECOLOGY EXPLORER . . . F. Raymond Fosberg, a botanist emeritus at M&H, last month received the 1979 Edward W. Brown Award for "Conserving the Environment: Last of the Wilds".

Valdeni, Lemat: Federal Profiles, William Stapp, curator of photographs, spoke at a meeting of the National Association of Federal Photographers and Katherine Ratzenberger, assistant librarian for F&PG, delivered an address on "Portrait Prints of John Sartain.

Giuseppe Calomino, a celestial mechanician at SAO and professor of celestial mechanics at the Scuola Normale Superiore in Pisa, has been named the Jerome Clarke Haskaker Visiting Professor of Astronautics and Astronautics at MIT. He will teach a graduate course in "Dynamics of Large Structures in Space" during the spring academic term.

MNH anthropologists J. Lawrence Angel, Lucile S. Heyme and T. Dale Stewart attended a congress in physical anthropology sponsored by the Anthropological Society of the American Association of Colleges. More than 250 physical anthropologists from Europe, Asia, Africa, South America and the United States attended the congress in Honolulu, birthplace of the late place of the late Alex Hedrick, the Smith­sonian's Division of Physical Anthropology in 1904. Angel, S. Heyme and Stewart were among those who delivered papers on paleoanthropology.

Newsmakers

Laureate . . . Dr. Steven Weinberg is one of three scientists who last month won the Nobel Prize in Physics for establishing a theory that unifies two of the four basic forces in nature. Weinberg, professor of physics at Harvard, is also a member of the Smithsonian board of directors.

Jonathan Douthit
Pope John Paul II Visits the Smithsonian

‘Pope’
(Continued from Page 1)

the first native-born American saint, as NPG Director Marvin Sadik explained that it was a life portrait executed 7 years before her conversion to Catholicism, when she was still a New York housewife.

The pope spent about a quarter of an hour in the Castle and there vested for the Mass on the Mall. Garbed in his ceremonial vestments, John Paul stopped briefly to look at the “Lupi Washington” panel of the “Plains and Realities” exhibit in the Great Hall before joining the procession of assembled cardinals moving out of the building. The Smithsonian Castle provided a backdrop for the altar on which the 2-hour Mass was celebrated.

Prior to the pope’s arrival, the assembled crowd—which, despite overcast skies and chill winds, grew to an estimated 175,000—was entertained by a concert bringing together America’s diverse religious traditions. The 2-hour performance was sponsored by the National Council for the Traditional Arts with the assistance of the Smithsonian and the Archdiocese of Washington. The program, introduced by Smithsonian Folklife Program Director Ralph Rinzler, included the Islamic call to prayer, the blowing of the traditional Jewish “shofar” or ram’s horn, a Native American ceremonial Buffalo Dance and gospel singing.

The Smithsonian’s six Mall museums and the National Gallery were on extended hours during the weekend of the papal visit, open from 10 a.m. until 9 p.m. The Castle was closed, except to Pope John Paul II and those who gathered to welcome him on behalf of the Smithsonian.

Efforts Underway to Conserve Energy

A Smithsonian task force on energy conservation has been set up, under the direction of Assistant Secretary for Administration John Jameson, to re-examine the Institution’s energy policy, which was established in 1975.

In the past 4 years, the Smithsonian has seen a 6 percent increase in electrical consumption, accompanied by a 12 percent rise in costs. As a result, bureau and major offices are being required to curtail expenditures for current programs to make up a projected $1 million deficit in utility funds.

The task force is expected to develop energysaving policies for individual functional units as well as for SI as a whole. Regular reports of progress will be submitted to the Secretary and the Executive Committee.

The task force includes David Lellingue of the MNH Botany Department, Eleanor McMullen of the Council of Conservators, Jim Mahoney of the Office of Exhibits Central, Don Wilhelm of the Conference of Administrative Officers, Jerry Caution of the Buildings Managers Council, Don Dormsitter of the Office of Facilities Planning and Engineering Services, Fran Rooney of the Treasurer’s Office and Richard Friedman of the Office of Public Affairs. Representatives of the Council of Bureau Directors, the Association of Curators and the National Zoo will also be appointed.

Light-Saving Devices

Museum of History and Technology Lighting Engineer Ed Robinson and his staff have been redesigning lighting around the Museum with an eye to energy conservation. The new systems, which Robinson says require less maintenance and include less-expensive lamps, will “in no instance” compromise the mission or appearance of MHT. New features include:

- Replacement of some 1200 watts of obsolete lighting with about 600 watts of new lighting in the two entrance vestibules;
- Replacement of 44- to 150-watt lamps with 22- to 75-watt lamps in the outdoor canopy of the Constitution Avenue entrance;
- Replacement of obsolete 150-watt units with 14- to 75-watt units throughout the second floor, and
- Replacement of more than 200 outdated fixtures with modern sodium vapor lights in the parking lot, reducing electrical usage by 80 percent.

These improvements represent a saving of about 12.75 kilowatts per year and are helping to reduce MHT’s 1979 electric bill by about $2,500.

‘Nature Monument’
(Continued from Page 1)

develop a visitors’ center and environmental education literature for the Park and the Nature Monument.

During the past year, Rubinoff noted, the STRI Office of Conservation and Education, under the direction of Dr. Nicholas Smythe, has been conducting environmental courses for school teachers and preparing local guides to the flora and fauna of Panama for use by various educational and conservation groups. These activities are expected to increase during the coming months.

As custodian of the Nature Monument, STRI will oversee use of the lands for scientific research and investigation, provide fencing, posting and security forces to protect the environment, maintain the trails and boat channels that allow access to the Nature Monument and provide environmental education services for visitors to the Monument. In addition, STRI will continue to administer the research station on Barro Colorado Island.

Initially, STRI will be custodian for 5 years, with provisions to extend the arrangement for additional 5-year periods as long as both governments agree. The agreement establishing the Institution as custodian of the Nature Monument is a result of the Convention on Nature Protection and Wildlife Preservation in the Western Hemisphere signed by members of the Organization of American States in 1940. The Nature Monument agreement was signed in September 1977 along with the Panama Canal Treaty.

STRI also is being asked to provide technical advice to the Joint Commission on the Environment established under the Panama Canal Treaty. The commission is studying such topics as arresting tropical deforestation and protecting endangered species of animals and plants.
Sorting Out the National Collections

By Kathryn Lindeman

If you need a photograph of Charles Lindbergh, would you begin looking in the Air Mail Room, Smithsonian Archives or the Portrait Gallery? In fact, all three have Lindbergh photos. But sometimes it's tough knowing where to start the search when collections overlap.

The Smithsonian Council expressed concern a few years ago about the paucity of information on what is available in certain collections, where the items can be found and who is collecting what. To help sort it all out, four curatorial committees were formed, under the guidance of the assistant secretary for history and art, to study the situation and determine how to make such information more accessible.

"The most urgent areas," Special Assistant Susan Hamilton said, "seemed to be photographs, prints and drawings, decorative arts and folk art—material all collected by more than one museum. We want to make sure that, when several museums are collecting in one area, we are not duplicating some items and missing other areas entirely."

Richard Sczyr, assistant archivist of SI Archives, had already begun a survey of photos around the Institution that related strictly to SI history when he became a member of the committee on photographs. indexing and retrieving on the collection level. Sczyr is also checking into the possibility of doing collection-level surveys of other items.

Lynda Claassen and Christine Dowd are doing collection-level surveys of other items. Claassen, working out of History and Technology's Graphic Arts Division, is surveying prints and drawings, and Dowd, in the Director's Office at the Renwick, is delving into decorative arts.

Claassen has been at the Smithsonian Institution since mid-January working on the 2-year project that will result in a finding's guide to be published by the SI Press. The guide will provide descriptions of all graphics collections throughout the Smithsonian, plus an extensive index to individual artists and subject categories. Claassen's survey of prints and drawings, traditionally defined as works of art on paper, will encompass rare illustrated books, posters and scientific illustrations, reflecting the Smithsonian's diverse collections.

"The committee curators in each museum are superlative," Claassen said and determined this. Dowd said: "But scientists view decorative arts differently from art historians, in and Natural History, for example, items are grouped by culture areas or tribes."

Dowd's survey and resulting finding's guide will take about 3 years. "We can't get very specific with numbers but hope to give an idea of how many of a certain kind of item are in a particular collection, indicating whether there are six or 6,000 examples and whether they are all outstanding or of varied quality. The important thing is that these are national holdings and people should have access to them, with as much information as we can provide."

Film Award

The documentary film "Mirrors on the Universe: The MMT Story," a joint production of the Smithsonian Institution and the University of Arizona, has won a gold Cindy Award, representing first place in the Mass Media Industry-Acquat category of the 1979 Information Film Producers of America competition.

The 21-minute color film, which describes the conception and construction of the new Multiple Mirror Telescope on Mt. Hopkins, Ariz., was produced by the Smithsonian Office of Telecommunications and the University of Arizona Radio-TV Film Bureau.

The film was produced by Ted Offret and directed by Alex Hankocy, both of the Smithsonian Astrophysical Observatory. Nazaret Cherkezian and William Grayson of OTC were co-producer and executive producer, respectively, for the Smithsonian.

The film is currently in distribution to Public Broadcasting System member stations around the country.

Comings and Goings

Mary Ann Thompson has assumed duties as a new assistant librarian for special collections and activities instruction in NASM's Education Division. Before coming to the Smithsonian, she lived in Montgomery, Ala., where she worked as assistant administrator at the St. Luke's School and as an assistant faculty member at Troy State University.

Margaret P. Anderson has been appointed to the position of special assistant in the Director's Office at SAO. During her 14 years at SAO, Anderson has worked as a mathematician in the Geosciences Division. She has also served as the Women's Summer Intern Program coordinator and as director of the Summer Science Intern Program.

C. Malcolm Watkins, senior curator in MHT's Department of Cultural History since 1973, retires this month after 31 years at the Smithsonian. Watkins, whose special interest is historical archaeology, was a catalyst in the establishment of the society for Historical Archaeology. He also played an important part in earning recognition for the field as a sub-discipline of archaeology.

Watkins was instrumental in the Smithsonian's acquisition of the Greenwood Collection, 2,000 items of Americana which form the core of the Institution's holdings of objects from everyday life in America. He has published a number of books and articles on American cultural history and is currently working on a book about traditional hand-thrown pottery. Watkins was in charge of the colonial section of MHT's Bicentennial exhibition, "A Nation of Nations."

Senior Conservator Thomas Carter has left NCF to become a painting conservator at the U.S. Park Service headquarters in Harper's Ferry, W. Va. Carter had worked in the NCFA conservation laboratory since 1967.
discussed the MNH inventories currently being taken at the Museum by biology graduates students from George Mason University.

The Baltimore Sun article guided readers step-by-step through CBCECS family ecology sessions at Baltimore's Children's Museum. Suzanne Pogell, CBCECS public information officer, was quoted on the objectives of the program.

Personalities


The Sept. 28 issue of Science magazine carried a profile of NASM's Farouk El-Baz and focused on his current research on Mars.

Amy Kotkin, program assistant for the Washington Associate Program, gave tips on how to trace your family history, in a Newsday article.

Art

The Washington Star round-up of art for the 1978-1980 season included an interview with Hirshhorn Museum Director Abram Lerner to the effect that the art scene in Washington has improved. "The art is in better taste and human culture, for these works of art are more interesting and more young artists have greater opportunities," Lerner said.

The New York Times on Cooper-Hewitt's current glass show. "The museum may not produce the definitive study on a subject, but it consistently shows the timely:

Calendar

The Smithsonian Calendar for December will appear in the Washington Post and the Washington Star on Nov. 23 and the unexpected, re-adjusting one's vision and definition of the beautiful and the useful.

Having Fun

A Boston Globe story lists three "cozy, comfortable and entertaining nooks" at the Smithsonian in which to take refuge from an unpleasing weather. The writer recommended the Insect Zoo, MNH's Discovery Room and the Explore Gallery at NCMA.

The Kansas City Star carried an enthusiastic review of DPA's Duke Ellington albums. Readers were encouraged in petition local libraries to purchase the records or insist that youngsters hear them in music appreciation classes. "They are a part of the American musical heritage, and we owe the Smithsonian a debt of gratitude for giving them back to us," the article concluded.

Donations

A familiar sight trooping through the Museum corridors in her Carnaby Street hat and carrying a big, brown satchel, Arnold was held in deep affection and esteem by colleagues and friends at the P&S Branch and MNH Department of Paleobiology. "She was a one-woman support team for so many of us in our jobs," MHY's Mary Lawson said. "Sending an in­ tense and an appreciative eye to any project that one of us was tackling. She always seemed to have at her fingertips the hard-to-get reference or map, or knew where to find it and went to great lengths to procure it. Her knowledge and help can never be replaced."

Victor Coles

Victor L. Coles, a docent at the Air and Space Museum for 3 years, died suddenly of an apparent heart attack on Sept. 22. A few weeks earlier, he had been elected chairman of the ASM docent program, an event he judged to be one of the most important of his life. The Museum has established a Victor Coles Memorial Fund in his honor, with contributions going toward the furtherance of NASM programs and objectives.

Paul Conger

Paul S. Conger, 82, a Museum of Natural History botanist emeritus, died on Sept. 12 after being struck by a bicycle as he crossed Pennsylvania Avenue at 10th Street NW. for his way home from work at the Museum.

He was a specialist in the study of the American desert flora. He was a native of Eau Claire, Wis., and received his B.A. and M.A. degrees in biology and science at the University of Wisconsin at Madison. He retired in 1962 and moved to Tucson, where he created a small greenhouse and he created a small greenhouse and he created a small greenhouse and a library of desert plants, and we owe the Smithsonian a debt of gratitude for giving them back to us," the article concluded.

William Porter

William R. Porter Sr., 39, supervisor of the Museum of History and Technology Library, was among those killed in the motorcycle on Sept. 13.

Porter was, in the words of the Museum's then acting director, Claudia Kidwell, "admired and respected by everyone with whom he worked. The audiovisual staff, in particular, is not sure who we will replace him."

“One rose to every challenge, whether it was providing a sound system for a VIP ceremony on short notice or audiovisual support for a lecture, concert or film program. Other museums often sought his advice in setting up their own audiovisual systems.

Porter, who came to MHT in 1970, is survived by his wife Cindy and two sons, William Jr., 15, and John 13. His family has indicated that the family has indicated that they would be interested in contributing to an education fund for the Porter sons can do so through Amy Barden in the MHT Office of Public Affairs (HTB-5104)."
Doug John holds a gorilla skull that has been cleaned by the Dermestid beetles.

Q: Is it true that you “pumper the bags” to clean other specimens?
A: Yes, to the extent that we control their environment carefully. Keeping them happy pays off because it promotes rapid growth. The faster they grow, the more they eat and the faster they clean the meat off our specimens.

Q: What represents readiness to a Dermestid beetle?
A: They prefer it to be dark, the temperature an outdoor constant 85 degrees and the relative humidity about 70 percent.

Q: How long have beetles been used for this work at the Smithsonian?
A: Ever since the 1940s. When I first came to work at SI in 1969, we did this work in a shed on the south side of the Castle. It was called the bug house. Some days the wind would waft the smell of decaying animal flesh into the windows of the Castle and A&I, and we'd get complaints. I couldn't blame the people—it's a powerful smell.

Q: Just what does a Dermestid look like?
A: It depends on the stage of development. The adults are black and about a half-inch long. They lay tiny eggs. In the larval stage, they turn into half-inch-long, dark, hairy caterpillars. These do most of the eating. At the end of this stage, they look around for some compact substance to bore holes in so that they can safely pupate.

The tendency of the Dermestidae to bore is responsible for a great deal of damage. The larvae have been known to nearby sink wooden ships by honeycombing their sides and bottoms with holes. That is why we line our chambers with aluminum.

Q: What would happen if they got loose?
A: We're careful not to allow that to happen. They would wreak havoc with the Museum's collections.

Q: They must have fantastic appetites.
A: They do. If deprived of food, they don't go hungry. They eat each other. When a meal doesn't suit them, however, they can be temperamental. They prefer grassy specimens to ones that have been given a high cholesterol diet, so to speak. They don't relish bird feet, so we have to keep the feet with liquid grease to tempt them. They normally won't touch feathers, fur or bone, and they'll reject specimens that have chemicals on them.

Q: Couldn't they be replaced?
A: There are other ways—ranging from vultures to chemicals—of cleansing bones, but none of them beat the Dermestid beetles. The bags do a splendid job of cleaning big whale and elephant bones. And they can just as thoroughly clean the tiniest, most intricate and delicate skeletons of showy, bats or hummingbirds, with little damage to the bones. The museum technician has never been born that can appear to the thoroughness of the Dermestids.

Q: Will you outline the procedure you follow, start to finish?
A: When we receive a specimen, such as a bird, the skin and feathers are removed by a technician along with most of the flesh. The carcass is thoroughly dried, carefully boxed and placed in a bug room. In a month or so, when the bugs have eaten the specimen clean, the box and its contents are removed and fumigated. The bird skeleton is given a final cleaning with a chemical solvent and then each bone is numbered and finally put in rest in the research collection.

The whole operation normally takes 5 months.

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**A Hero at NASM**

Claude Rossetti, NASM's assistant building manager, received a special citation from the Museum for his heroism in saving another NASM employee from serious injury.

The incident occurred while NASM workmen were setting up for the Frisbee Festival. A lift used for the public address system began to roll down a ramp, but Rossetti grabbed the tongue of the lift and held on, fractioning his wrist in the process, but slowing the lift and enabling an endangered employee to escape from its path.

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**A&I**

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**Flora Smithianca**

By James Buckler

Blink November days are good for planning bright and fragrant indoor decorations for the winter holiday season. Many flowers and bulbs, from lilies of the valley to daffodils and tulips, can be forced to bloom indoors before their normal flowering season, but the easiest and most popular is probably the pleasantly scented paper-white narcissus.

This member of the amaryllis family produces clusters of small white blooms that will last up to 3 weeks, depending upon the indoor temperature. Efforts at energy conservation actually benefit all forced bulbs, which hold their blooms best in temperatures between 60 and 68 degrees.

To force paper-whites, purchase jumbo (top size) bulbs from your garden center or florist at least 5 weeks before you want them to bloom. Choose a waterproof container that is at least three-fourths of an inch deep and wide enough to keep the bulbs one-half inch apart (up to three to 12 bulbs per container are best). Fill the bowl full of small pea gravel or pebbles. Set the bulbs on this surface with at least one-half inch of space between them. Pour in more pebbles until at least one-third of the bulb is covered. Pour in water up to the top of the gravel and place the bowl in a cool (50 to 60 degrees), dark place so the roots can develop.

![Flora Smithianca](image)

After the first watering, keep the water level low—just to the base of the bulbs—but do not allow the bulbs to dry out. When the roots are 2 inches long (about 2 weeks after starting), put the bowl in a sunny, warm place during the day. Keep the foliage and flower stalk from growing too fast by placing the bowl on a cool window-sill at night. Blooms should appear within 3 weeks.

If you want a succession of blooming paper-whites, plant a new container of bulbs every 2 weeks until the end of February in order to have a continuous display of fragrant flowers from December until April. Bulbs purchased in the fall, but held for planting later, should be planted in a cool, dark place in an open carton to prevent rot. Although it is not advisable to force bulbs a second time, you can plant them outdoors in the late spring. They will flower only sparately, but if you plant them regularly with bone meal, they will bloom normally after several years.

The Office of Horticulture will soon begin to force its own paper-white narcissus bulbs to be set out in the Arts and Industries Building during December and January.

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**Protecting Birdlife**

Museum of Natural History ornithologist Dr. George Waton served on the interagency working group that formulated the U.S. position at a conference to negotiate a new international covenant to protect wild birds and animals which migrate across national boundaries.

Sixty-three nations and a large number of international organizations were represented at the proceedings held in Bonn, Twenty-two nations, mostly European and African, signed the covenant which is expected to prove a valuable instrument in establishing protection for birds migrating across the Mediterranean and for zebras, wildebeests, impalas and other animals which migrate in Africa.

The United States, Canada, Australia, Japan, Argentina and New Zealand abstained because they were opposed to the fact that the covenant would protect all marine species. U.S. opposition was based principally on the view that the treaty could have a disruptive and complicating effect on the negotiation of a number of fisheries agreements containing conservation clauses.