

RECEIVED

NOV - 2 1979

SMITHSONIAN  
ARCHIVES

No. 79-11

The Smithsonian Institution, Washington, D.C.

November 1979



THE SMITHSONIAN

# TORCH

## 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 preserve in the Panama Canal waterway, and the adjacent peninsulas of Bohio, Buena Vista, Frijoles, Pena Blanca and Gigante.

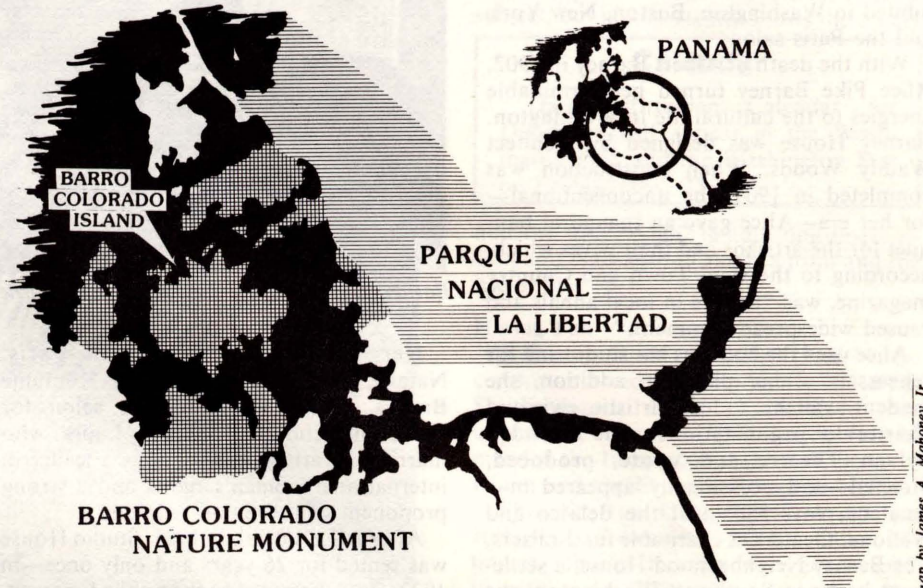
The island itself, formed in 1914 when the Chagres River was dammed to create Gatun Lake during construction of the

Canal, has been used for tropical scientific research for more than 57 years. "This makes it one of the most thoroughly studied environments in the world," Dr. Ira Rubinoff, STRI director, said.

The forested island contains 1,300 species of vascular plants, 465 species of birds, 65 species of mammals, 58 species of reptiles and 32 species of amphibians. "The Nature Monument provides a means for preserving these unique flora and fauna," Rubinoff said. "The additional area—nearly 9,400 acres—will provide a pathway for migratory species on both sides of the Canal and increase the area for a greater genetic reservoir of rare and endangered animals."

The Republic of Panama also has established a new 32,000-acre national park, the Parque Nacional la Libertad (Liberty National Park), adjacent to the Nature Monument, which will act as a further buffer in protecting wildlife.

STRI has been working closely with the National Park Service of Panama to (See 'Nature Monument,' Page 5.)



Dotted lines on small map illustrate the position of the old Panama Canal Zone. Within that area is Barro Colorado Nature Monument, indicated by cross-hatch marks on larger map.

## 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, macho Panamanians, and everyone knows that they could take the steps at a dead run and not even pant. 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 acquiring under an agreement that rides on the coattails of the canal treaties. I had started early from Panama City, had

(See 'Panama,' Page 2.)

## Parking Fees Set To Begin Nov. 1

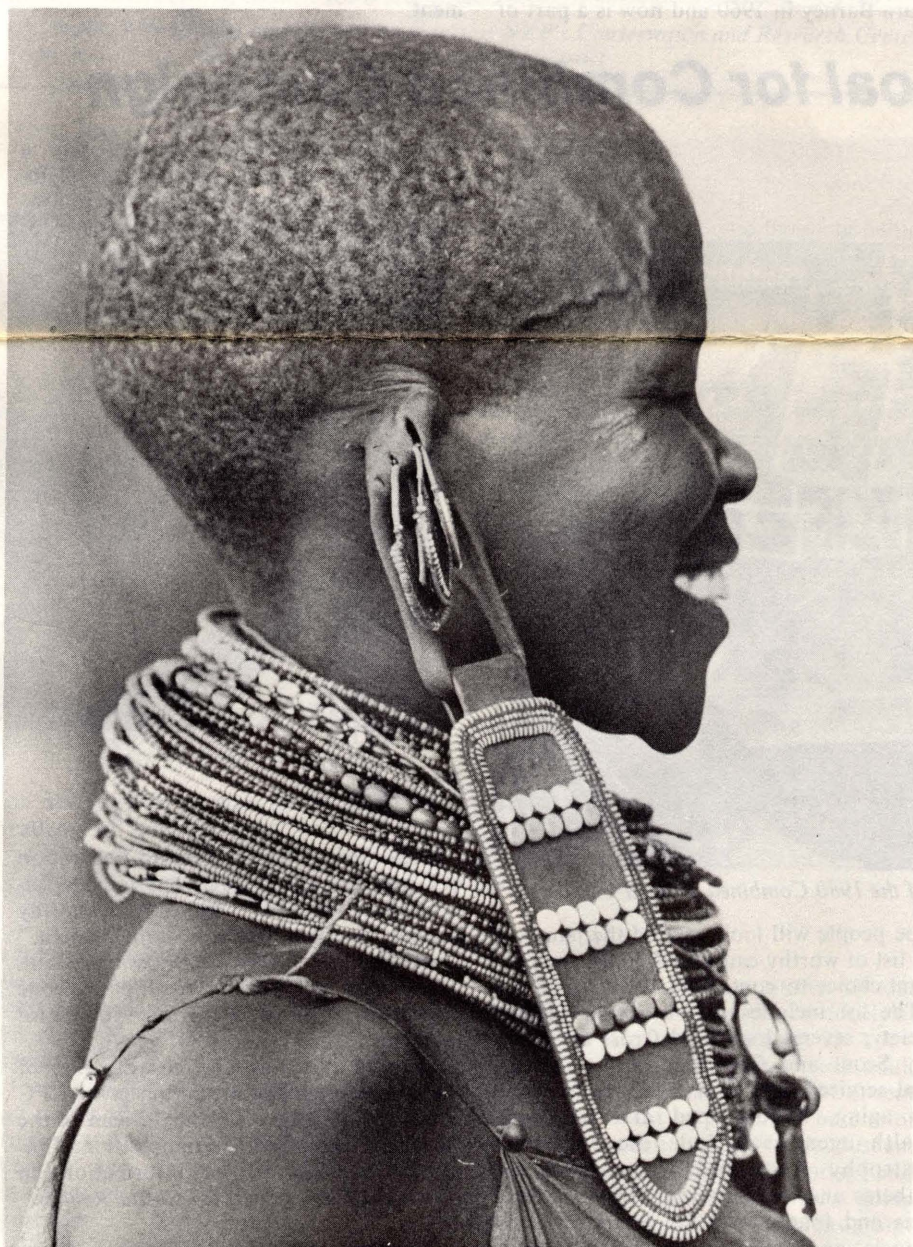
By Kathryn Lindeman

Paid parking begins Nov. 1 at 13 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 employee 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 Plant Services will continue to allocate spaces and will manage the carpool program. A Parking Committee, under the director of Facilities Services, will review and advise on

(See 'Parking,' Page 6.)



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.

## Barney House Open to Public

By Margery Byers

"What is capital life at all? Small talk and lots to eat, an infinite series of teas and dinners. Art? There is none."

That was Alice Pike Barney's blunt assessment of Washington in 1902. Determined to elevate the taste of the capital's residents, she decided to provide a cultural center with the atmosphere of a salon. So, she built Barney Studio House, the first home on Sheridan Circle, and filled it with her paintings and those of her friends, carved furniture, Oriental rugs and European decorative bibelots.

It became the scene of tableaux,

*Beginning this month, NCHA docents will lead informal tours of Barney House each Wednesday and Thursday at 11 a.m. and 1 p.m. Admission is free, but reservations—with a limit of 25 per visit—must be made by telephoning ext. 6541*

musicales, theatrical and poetry readings, lectures and dance performances, and it was a congenial setting for the social and artistic life of the city. Members of the diplomatic corps were frequent visitors. And among the guests were Sarah Bernhardt, Ruth St. Denis, Mr. and Mrs. Cabot Lodge, Alice Roosevelt Longworth and noted opera singer Emma Calve.

Born into a prominent Ohio family deeply involved in cultural affairs and free spirits for their time, Alice Pike Barney always was surrounded by wealth. The

(See 'Barney House,' Page 2.)

## Pope John Paul II Receives Smithsonian Medal

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 Krakowska," a 13th-century fanfare which is sounded four times every hour, 24 hours a day, from the tower 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 Ripley 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 Elford Cederberg.

After signing the Smithsonian guest register ("Joannes Paulus II") 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. Pausing to read the captions for the nine portraits, he stepped closer to examine the likeness of Elizabeth Ann Bayley Seaton,

(See 'Pope,' Page 5.)



## 'Barney House'

(Continued from Page 1)

family moved to New York when she was a child, and there she studied voice, drama and art. At 17, she married Albert Barney—as stuffily proper and decorous as she was not. 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 Waddy Woods. When construction was completed in 1904, the unconventional—for her era—Alice gave an inaugural banquet for the artisans and their wives which, according to the staid *Town and 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 artistic, civic and charitable organizations. She founded Sylvan Theatre and wrote, produced, directed—and occasionally appeared in—amateur plays shown at the Belasco and National theaters as charitable fund-raisers. For Barney Neighborhood House, a settlement house in Southwest Washington, she not only donated four buildings but gave her own time by directing plays for children and teaching art and fabric dyeing to adults.



Barney House studio with Alice Pike Barney's self-portrait on left.

Her daughters remained in Paris. Natalie, a long-time friend of Romaine Brooks, established a famous salon for French literature and the arts; Laura, who married a Parisian lawyer, was a leader in international women's rights and a strong proponent of the Bahai religion.

After Alice's death in 1931, Studio House was rented for 26 years and only once—in 1932—was it opened to the public for an exhibition of her paintings before they were lent to various museums. The house was given to the Smithsonian by Natalie and Laura Barney in 1960 and now is a part of

the National Collection of Fine Arts.

Over the years, the Barney sisters also gave an extensive collection of paintings by Alice and her friends—an exhibition of some of these was held at NCFR last year—as well as a large number of decorative objects, photographs and family records.

The house has until recently been used for Smithsonian offices. Now, after careful renovation under the supervision of Barney House Assistant Registrar Jean Lewton, the public may see it restored to the original mood as a place intended for artistic enjoyment.

## 'Panama'

(Continued from Page 1)

climbed over the Naos Island facility which the Smithsonian leases from the Army—and will continue to use after the Army moves out in 1999. I had been driven along the canal by the STRI director, Dr. Ira Rubinoff, and Environmental Officer Dr. Nicholas Smythe. I had been plopped into a small outboard for the voyage to Barro Colorado. I was famished. The new "Nature Monument," as the Panamanian government calls it, is on several peninsulas that jut out from the mainland toward the island, effectively surrounding it and providing a wild buffer for it. Panama apparently wants to preserve these jungle areas and appreciates STRI's experience in maintaining such places. The government is also aware of the importance of Smithsonian research. So we're designated the logical caretaker, as long as we can get the necessary game wardens and facilities to do the job. The scientists on Barro Colorado are mightily pleased because now their base will be broadened, the number of species that they study enlarged and variegated.

To carry out a proper report of the new lands, I got myself boated, towed, dragged and prodded through two of them. Guided by Pedro Acosta, STRI game warden, Ira, Nick and I (you get to first names fast when you sweat and swat flies together) nosed the boat silently into a glassy stretch of jungle waterway within one of the acquisitions. The still water, littered with leaves and bugs, wound between vine-hung walls of jungle, right out of all your Tarzan memories. The noises were all there: shrieks and crashes in the trees, footsteps and snuffles in the undergrowth. Slithers? Don't ask.

At another section of the new STRI property, reached only by navigating around giant trees looming up through the clear water to rupture the boat, we tackled the romantic jungle on foot. We plodded up precipitous banks and stumbled down sudden gullies. We sloshed across trickles and waded through bogs while I recalled Humphrey Bogart picking up a cargo of leeches in "The African Queen."

It rained, and we loved the thundering drops, bathing our gasping bodies in them. The sun came sizzling out again and we steamed and panted.

We found old clearings where rice farmers had perhaps raised a crop, farming from some distant village. Most of the jungle was untouched. There were tracks in the mud. I think you would hear a jaguar scream in the evening, but I don't especially want to know. It is good to walk through a little of such a place. It is very good to go back to Barro Colorado and know that it's all over.

Strength restored, I explored part of the island, noting where these rugged young men and women have netted bats, sifted through the litter from giant fig trees, followed the clannish meanderings of howler monkeys and done a hundred other things that probe into the competition of life forms in a strange environment, the interaction of species.

I interacted by getting out of the way of Alice, the tapir, who now is about the size of a small hippo and who shows up every evening with her youngest progeny (she has one baby a year—she must be irresistible to boy tapirs) to cadge for food.

Life is all around you on the island trails. Stand perfectly still and you'll see an agouti or maybe an armadillo. You'll smell pig, and sure enough, there's a family of jungle pigs darting off ahead of you. If you sit on the ridged buttress root of a tree, you may be in the way of some inch-long ants. After they bite you, lifting out a sort of trapdoor of flesh, they pump in a shot of poison from their own innards. About four bites can send you into shock—maybe kill you.

Watch out for them if you go down to the new Barro Colorado with all its new, wild lands. And don't be discouraged if the scientists with the great legs pay little attention to you. You're just another visitor, eating their chow and using up a bunk. But when they start to talk with each other in the evenings, haltingly at first, trying out their ideas on their peers, stop munching your salad and listen well to what they're saying.

You may hear the answers to every question that has been raised about research in such a place, about what good close-focus scientific investigation does. These young people, you will realize, are tentatively filling in the fabric of man's understanding of life itself. That involves us all.

## SI Sets \$60,000 Goal for Combined Campaign



Richard Hofmeister

Michael Collins signs pledge card for the kick-off of the 1980 Combined Federal Campaign.

There's still time to make your contribution to the 1980 Combined Federal Campaign, to help any of the 192 voluntary agencies that will benefit from the targeted \$12,875,000 to be raised from the federal employees in the National Capital Area. The Smithsonian has set its own goal of \$60,000, and during the first 2 weeks of this month, CFC workers will be making the rounds of offices, explaining the campaign and making all-out efforts to meet that goal.

The CFC coordinates the solicitation for 173 voluntary health and social service agencies in the United Way of the National Capital Area (including the agencies of the United Black Fund), 12 national health agencies and seven international service agencies, making it possible for federal employees to contribute to all of these agencies with one donation.

"'Combined Federal Campaign' might seem rather impersonal-sounding," Under Secretary Michael Collins, the Institution's chairman for the 1980 CFC, said, "but I

### Bargain

All Smithsonian employees and volunteers are invited to subscribe to the *Wilson Quarterly* at a reduced rate of \$6 for four issues, instead of the usual \$12. The discount applies to personal and gift subscriptions. Orders accompanied by checks should be sent to Melanie Davis, SI-457.

hope people will look beyond the name to the list of worthy causes and make the personal choice to contribute."

The list includes the American Cancer Society, several local Red Cross chapters, Boy Scout and Girl Scout Councils and legal services, as well as agencies to assist the aging, handicapped and retarded. Health agencies include the Muscular Dystrophy Association, the American Diabetes and the American Heart associations and foundations for arthritis, cystic fibrosis and hemophilia. International organizations extending assistance to poverty-stricken peoples in developing countries are also included, but the focus is on the National Capital Area.

"The direct relation of this campaign to the Washington metropolitan area is what makes it so important," according to Assistant Secretary for Administration John Jameson, who is helping to organize the Institution's campaign efforts. "We all live or work in the area, and if local individuals are helped, the whole community is enhanced." According to CFC studies, almost a third of the people in the National Capital Area received services from the United Way agencies last year.

CFC planners for the Institution's fund-raising drive are hoping to achieve the increase over last year's \$45,278 total by encouraging a larger degree of employee participation through the payroll deduction plan. By having a fixed amount deducted

from each paycheck, you can pay a generous donation in relatively small installments spread over the year. The following guidelines have been suggested for determining an appropriate payroll deduction:

Annual Income	Suggested Biweekly Payroll Deduction
\$ 4,000	\$ .50
6,000	1.25
8,000	1.75
10,000	2.75
12,000	3.50
14,000	4.25
16,000	4.75
18,000	5.50
20,000	6.00
22,000	7.50
24,000	8.25
26,000	8.75
28,000	9.50
32,000	11.00
36,000	13.00
40,000	15.25
44,000	17.00
47,500	18.25

Local 2463 of the American Federation of Government Employees has voted to fully support the CFC. "The CFC is worthy because everyone derives some benefit," Local President Dwight Bowman said. "The union feels that we're all part of one community, and we have to stand together."

Detailed planning and coordination of the Smithsonian's participation in the CFC is being directed by Dorothy Glenn of the Office of Personnel Administration. Employees who want in more information can contact her at ext. 4024.—Sheila Reines

### Giving Blood

Smithsonian staffers proved their support of the Red Cross blood program on Sept. 27 when 105 people signed up to give blood.

The Office of Personnel Administration, encouraged by this response, has arranged three dates in 1980 when the Red Cross will again set up a donation center in classrooms B and C of the Natural History Building Learning Center.

If you're eligible to give blood (you must be in good health, weigh at least 110 pounds and be 18 to 66 in age), plan to visit the donation center between 9 a.m. and 3 p.m. on Friday, Jan. 11; Monday, March 24, or Friday, June 6. Remember that everyone—you, a family member or a friend—is a potential blood user. Your donation helps assure that there will be sufficient blood supplies on hand when you need them.



# The Archives of American Art: Guardian of the Past

By David Maxfield

There are 50 boxes. The unsorted contents tell the life story of Charles Green Shaw (1892-1974), a *New Yorker* magazine writer-turned-artist, a relatively unknown abstract painter. The contents are valuable because they will give a good picture of what life was like in the arts in New York during the 1920s and '30s.

A technician begins to examine the material: there's a letter from Cole Porter urging Shaw to come to Venice, notes from Anita Loos and F. Scott Fitzgerald and a small white card from Lillian Gish with the simple message, "I miss you at Christmas."

\*\*\*\*\*

The Archives of American Art is celebrating its 25th 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 exists to assist writers, scholars and researchers by assembling and preserving the records of the nation's artists, dealers, critics, galleries and museums.

Its collection of letters, diaries, notes and business papers allows one generation to understand what was important to its predecessors, to discover what was valued earlier and what was controversial. These resources, the Archives' information officer, Emily Nathan, says, "make it possible to gain a direct view of the personalities and past events and fill out, with rich detail, the known outlines of history."

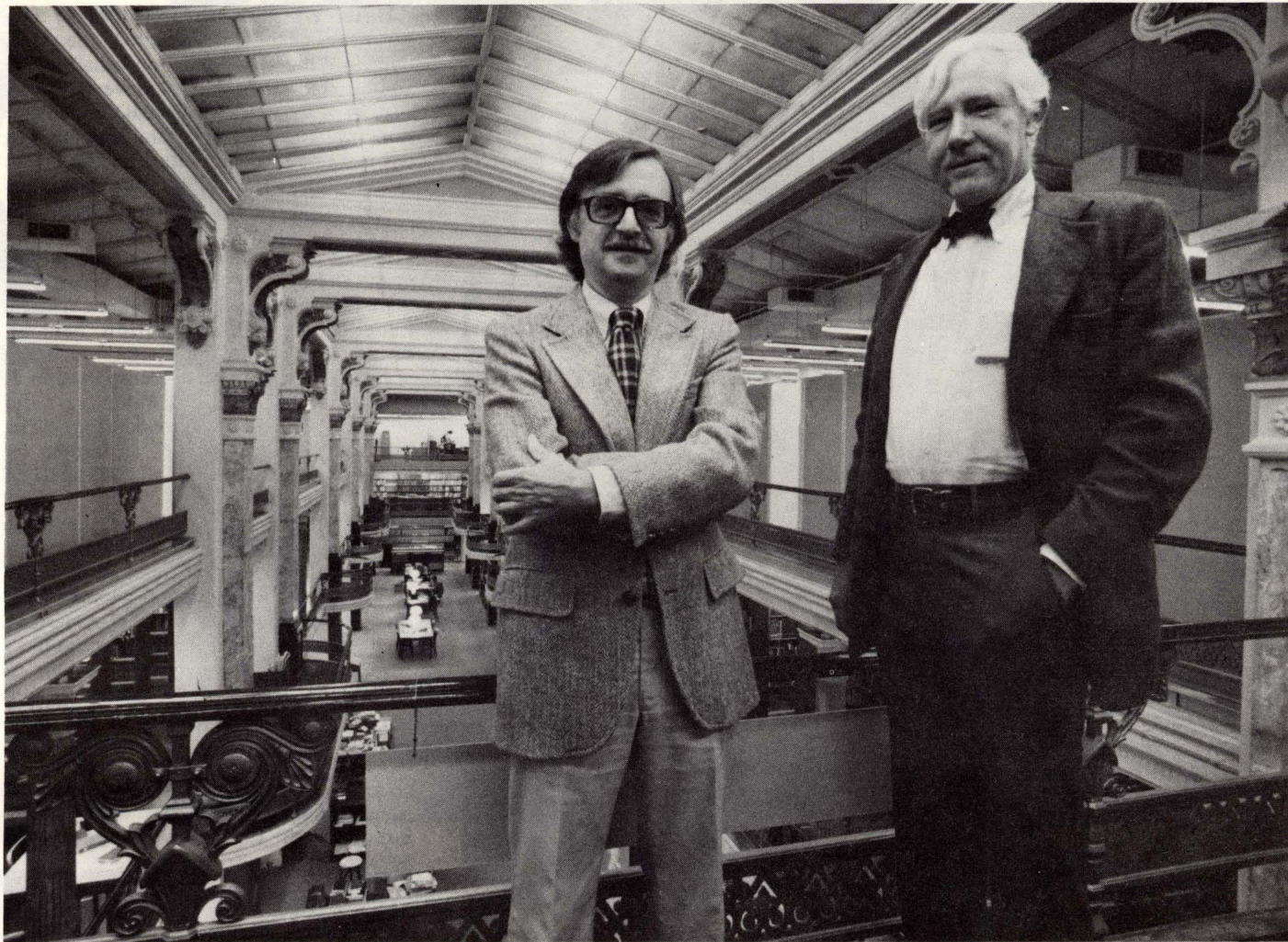
The end result, the goal, Archives Director William E. Woolfenden says, is "effective and widespread service to scholars."

Among the works completed in the past year have been a major survey of American art since 1900, a book on the Mark Rothko estate lawsuit and a catalog of the works of Jackson Pollock.

At the Archives, one can retrace the turns of an artist's life and career, sitting in as he or she airs complaints, observations, desires, concerns and achievements in letters and diaries.

Here, for example, can be found a letter (one of the Archives' earliest) written from London in 1783 by Pennsylvania expatriate Benjamin West to his former pupil Charles Willson Peale. In a cheerful tone that now seems odd—West had become George III's court painter and a member of his inner circle—the artist offered congratulations to Peale "and my Countrymen in general, on the event of the Peace and fortitude they have shown during the unhappy war." Continuing, West remarked: "You have given me great delight in saying you would by the next Opportunity, send me a whole length portrait of that greatest of all Charectors, General Washington."

The value of this and other papers, Deputy Director Garnett McCoy noted, is that "when we see this nearly 200-year-old letter, the frayed paper, the firm hand, the quaint spelling, the elegant expression both West and the 18th century take on a reality



Deputy Director Garnett McCoy (right) and curator Arthur Breton on balcony of Old Patent Office Building, the Archives' headquarters.

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" (1899). "I regret very much that I have painted a picture that requires any description," Homer complained to an art dealer. "The subject of the picture is comprised in the title. I have crossed the Gulf Stream ten times 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, grandly wrote his wife: "I'm simply in heaven with delight at 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 mankind and 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, stashed in the attics of heirs—or, worse, inadvertently destroyed. The idea of creating the collection grew out of a personal experience of E. P. Richardson, director in 1954 of the Detroit Institute of Arts.

"I had been asked to write a one-volume history of American painting and soon discovered that there was an up-to-date, useful book on only one out of 10 of the artists whom I wished to discuss," Richardson once explained. Sometime later, the idea struck both Richardson 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 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 establishment of state committees, such as one in Texas, to survey local art-related records and to preserve them for research. The Archives continues its oral history program by taping interviews with collectors, critics, curators and artists to add to the 2,000 already on file.

Strongest in its 20th-century records, the Archives nevertheless holds valuable assets

from the 18th century, including the West correspondence and letters from other major painters, such as John Smibert, John Singleton Copley and Charles Willson Peale. Among the 19th-century holdings is the correspondence of Thomas Cole, Winslow Homer, Mary Cassatt, J.A.M. Whistler and John Singer Sargent. And the 20th century is represented by Joseph Cornell, Rockwell Kent, Louise Nevelson and David Smith, to name a few.

The records of pioneering American galleries, the influential Macbeth for one, as well as art institutions also have found a home at the Archives. Newest additions (1978) to the Archives are the papers of Alfred Frankenstein, Perry Rathbone, John Storrs, the Seligman Gallery and the Phillips Collection. Now under negotiation for acquisition are the papers of Barnett Newman, Gene Davis and Erwin Panofsky.

One concern shared by McCoy and others at the Archives is the decline in the quality of correspondence, particularly in recent years. These days, communications are largely by phone, curator Arthur Breton said, and "we're getting material with less information than in the past. You just can't compare today's letters to the level and style of 19th- and early 20th-century writing."

The boxes arriving from the regional centers—a truck goes to New York and Boston three or four times a year, bringing back about 200 or so cartons each time—often contain more than correspondence and related papers. There are photographs, of course, but also old invitations, invoices for supplies, catalogs, canceled checks and mountains of press clippings.

Found among sculptor Joseph Cornell's papers, for example, were a number of things he may have intended for his creations: ping pong balls, clay pipes, cheap marbles, wine glasses and a bird's nest. Among the papers of painter Thomas Buchanan Read, author of "Sheridan's Ride," were hairs from the mane of the Civil War general's horse.

Acquiring all this is an art in itself. It's also a matter of salesmanship and diplomacy. Each regional Archives office handles the collecting in its own area, initiating contacts with an artist or his estate, negotiating an acquisition and taking care of all the details involved in the transfer to the Archives.

"Persistence is probably the most important quality needed," Julie Hailley, area collector for the Washington office, said, and "a sense of timing is also important." Sometimes an artist's heir, usually a widow, will offer all the papers the Archives would like at first contact, but others need gentle prodding as well as help in sorting and boxing the materials. "One widow told me later, she never could have done this by herself," Hailley remembered.

Luck also seems to play a rather large

role in the acquisition process. McCoy said that shortly after Rockwell Kent made arrangements for giving his lifetime files to the Archives, a fire devastated his Ausable, N.Y., home. "We wish the whole house, with its now irreplaceable contents, had been sent to the Archives," Kent said later.

And then there are the surprises. Called to Vermont after the death of Robert G. McIntyre, the last owner of the Macbeth Gallery, McCoy found "great mounds of exhibition and auction catalogs, stacks of photograph albums, all scattered through the premises in a wild state of confusion. One inconspicuous little bundle sitting on a table turned out to include 12 Winslow Homer letters."

But sometimes what turns up is a negative surprise—for example, the papers of a prominent artist and social activist during the 1930s that reflect none of his creative work but only the sort of business correspondence that every artist sends and receives. On the other hand, there are the papers of little-known artists, such as Charles Green Shaw, who kept diaries and records and carried on rich correspondence with more prominent figures of their day.

## Festivities

The Archives of American Art is celebrating its 25th anniversary with special events in Washington, New York, San Francisco, Detroit and Boston. A schedule follows:

- Washington: An invitational dinner will be held Nov. 8 at the National Portrait Gallery.

- Detroit: Documents and photographs from the Archives will supplement an exhibit of paintings and drawings by John Singer Sargent, Oct. 12 through Dec. 9, at the Detroit Institute of Art. A dinner and preview for Archives members will precede the opening.

- New York: The Whitney Museum will devote a section of its exhibition, "Tradition and Modernism in American Art, 1900-1930," (through Nov. 11) to the Archives collections.

- At the Metropolitan Museum of Art in December and January, a case of Archives material will be displayed relating to the Museum's paintings by Winslow Homer, Robert Blum, Emanuel Leutze and Sargent.

- San Francisco: Archives letters and photographs about a number of paintings at the M.H. de Young Memorial Museum was on display through October.

- Boston: The New England Area Center is planning a conference and symposium next spring about Boston's avant garde.

## Friends of American Art

Five distinguished scholars will receive the first Archives awards, in recognition of their outstanding contributions to the knowledge of American art, at the 25th anniversary dinner to be held in Washington this month. To be honored are:

Edgar Preston Richardson, founder of the Archives of American Art and former director of the Detroit Institute of Arts;

Lloyd Goodrich, former director of the Whitney Museum of American Art;

James Thomas Flexner, noted author;

A. Hyatt Mayor, former curator of prints at the Metropolitan Museum of Art, and

Alice Winchester, former editor of *Antiques* magazine.

They were selected because, since the 1930s, all five have been writing about the fine arts, graphic arts and decorative arts in America. They have continued to publish significant books, articles and catalogs for some 50 years.





Browsing among the SI Press books now for sale in the A&I shop.

## A&I Shop Expands Inventory

Books from all areas of the Smithsonian are now on sale in the book department of the Arts and Industries Building Museum Shop, and a special section is 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 October and are being marketed through the Smithsonian Press on a 2-year experimental basis.

In the past, Museum Shops buyer Kathy Borrus 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 exhibitions, or written by Smithsonian staff members.

Among the volumes now stocked in the

A&I shop are "The Joseph Henry Papers," "The Sacred Grove," by Secretary Ripley, "The Birds of the Republic of Panama," by the late (former Secretary) Alexander Wetmore, "Capital Losses: A Cultural History of Washington's Destroyed Buildings," by SI Building curator James Goode, and "A Gallery of Presidents," by Portrait Gallery historian Marc Pachter. Current and back issues of Smithsonian magazine are available, too.

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

SI Business Manager Richard Griesel 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.

—Johnnie Douthis

## Newsmakers

**Dieter Wasshausen**, MNH Botany Department chairman, accepted the Carl Ludwig Willdenow Medal on behalf of the Smithsonian at the 300th anniversary celebration of the Berlin Botanical Garden and Botanical Museum. The Smithsonian was one of 22 donors of literature and botanical specimens given to build up the collections at the world-famous complex, which was largely destroyed in World War II.

**Martina Norelli**, associate curator of prints and drawings at NCFA, was one of three judges for the North Dakota Wildlife Federation's Art Exhibition held in Bismarck.

**Jack White**, curator of transportation at MHT, was a guest on a Baltimore radio talk show, discussing railroad history. "The Narrow Gauge Fallacy," an article by White, appeared in the Fall 1979 issue of Railroad History.

**Lillian B. Miller**, editor of the Peale Papers at NPG, served as chairperson of a session entitled "Three Communities: Artists, Writers and Inventors" at the recent Biennial Convention of the American Studies Association held in Minneapolis.

**Richard P. Hallion**, NASM curator of science and technology, presented a paper on lifting re-entry technology to the International Astronautical Federation in Munich, Germany. During his stay, he co-chaired the 13th International History of Astronautics Symposium with V. N. Sokolsky of the Soviet Academy of Sciences.

**Harry Lowe**, assistant director of NCFA, was a juror for the 56th Annual Rockford and Vicinity Jury Show at the Burpee Art Museum in Rockford, Ill.

NASM staffers **Dominick Pisano**, reference librarian, and **Mimi Scharf**, technical information specialist, hosted the U.S. Military Librarians Workshop tour of the NASM library in October.

**Nathan Reingold**, editor of the Joseph Henry Papers, wrote "Clio's Handmaidens Uncovered?" for a recent issue of Reviews in American History.

Four NPG staffers participated in the 10th Annual American Print Conference held at the Gallery. **Wendy Wick**, curator of prints, organized the conference and delivered a lecture on Albert Newsam and American portrait lithography; **Ellen Miles**, associate curator, painting and sculpture, delivered a paper entitled "Saint-Memin,

place of the late Alex Hrdlicka, the Smithsonian scientist who founded MNH's Division of Physical Anthropology in 1904. Angel, St. Hoyme and Stewart were among those who delivered papers on paleopathology.

**Melvin B. Zisfein**, NASM deputy director, has been appointed to the Franklin In-



Wide World Photos

**LAUREATE . . . Dr. Steven Weinberg** is one of three scientists who last month won the Nobel Prize in Physics for work in developing a theory that unifies two of the four basic forces in nature. Weinberg, who is Higgins professor of physics at Harvard, is also a member of the Smithsonian community—he has been a staff member of the Harvard-Smithsonian Center for Astrophysics since its foundation in 1973.

stitute's Committee on Science and the Arts, which researches and submits recommendations for recipients of the Franklin Institute medals. Zisfein was the keynote speaker for the First National Experimental Aircraft Association Fall Fly-In in Tulsa, Tenn., in September.

A Science magazine article on how earthquake-caused landslides disturb tropical rainforest ecology included a report by **David Janos** of STRI.

**Margaret B. Klapthor**, curator in MHT's Division of Political History, delivered a lecture on the history of Charles County, Md., at a workshop sponsored by the Charles County Community College. In late October, she spoke to the Arizona Historical Society on "White House China."

**Lynda Hartigan**, NCFA assistant curator of 20th-century painting and sculpture, delivered a paper at the Southeastern College Art Conference in Atlanta about William Christenberry's "Southern Wall," a recently completed commission for GSA's Art-in-Architecture Program.

Members of the staffs of the Multiple Mirror Telescope at the University of Arizona and SAO appeared on a special public affairs program broadcast on Boston's KGUN-TV. **Fred Chaffee** of SAO; **Steve McArthur**, **Chad Poland**, **Wes Potts** and **J. T. Williams** of MMT, and **Wesley Salmon** of the University discussed the telescope, the philosophy of astronomy and basic research.

**Claudia Oakes** of NASM's Aeronautics Department was interviewed on WAMU-FM's "Kaleidoscope," along with **Blanche Noyes**, former racing pilot and Federal Aviation Administration executive, on the subject of women in aviation.

Recent papers published by Conservation Analytical Laboratory personnel include: "Problems of the Museum Laboratory," by Chief **Robert M. Organ**, in the Proceedings of the Second International Symposium on the Conservation and Restoration of Cultural Property, Tokyo, November 1978; "The Case for Scientific Furniture Conservation," by conservator **Walter Angst**, in Museum News, and "Choosing Materials for Prolonged Proximity to Museum Objects," presented by chemist **Walter Hopwood** at the 1979 annual meeting of the American Institute for Conservation held in Toronto.

**Edwin K. Robinson**, an electrical engineer in MHT's Department of Exhibits, presented a paper, "Protection of Art and Other Objects from Deterioration Due to Light," at the Illuminating Engineering Society of North America Annual Technical Conference, held in Atlantic City.

—Johnnie Douthis

## 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 the Board, review of the Institution's financial status and appointment of a 10-member Board of Trustees of the Museum of African Art.

The Regents' by-laws describe the Board's powers and responsibilities, its rules of operation and the relationship between the Regents and officers of the Institution, such as the Secretary, under secretary, assistant secretaries, general counsel and treasurer. Soon to be printed and distributed, the by-laws represent the Board's first attempt in more than 100 years to codify its practices and to relate them to the charter provisions of the Institution's statutory authority.

The Regents reviewed the 1979 federal and trust fund budgets, approved the 1980 federal and trust fund budgets and authorized the Secretary to expend 1980 federal appropriations as approved by the president. The Board also approved the FY 1981 budget for presentation to the Office of Management and Budget.

The 5-year prospectus of Smithsonian plans and programs was submitted to the Regents.

The 10 members appointed to 3-year terms as Museum of African Art Commis-

sion members are: former Sen. Frank Moss, John B. Duncan, Robert Nooter, Franklin Williams, Thomas Schwab, David Driskell, Sen. S. I. Hayakawa (R-Calif.), Lee Bronson, Carl Freeman and Frances Humphrey Howard.

A survey of Smithsonian property was given in draft form to the Regents, as were status reports on the Museum Support Center, Smithsonian Science Information Exchange and the special allocation of \$2 million of trust funds for acquisitions, scientific research and public service.

The Regents agreed to the presentation of the James Smithson Medal to Pope John Paul II on the occasion of his visit to Washington. They adopted a resolution of appreciation for the services of Dorothy Rosenberg, who is retiring as the executive assistant to the Secretary. They also voted to name NASM's Silver Hill facility "The Paul E. Garber Preservation, Restoration and Storage Facility" in honor of Garber, who is historian emeritus of the Museum and who will mark, in 1980, the 60th anniversary of his coming to the Smithsonian.

During the meeting, Secretary Ripley discussed the status of the South Quadrangle. He advised the Regents of his plans to travel to Japan and Korea in connection with the project.



Vic Krantz

**ECOLOGY EXPERT . . . F. Raymond Fosberg**, a botanist emeritus at MNH, last month received the 1979 Edward W. Brown Award for "Conserving the Environment."

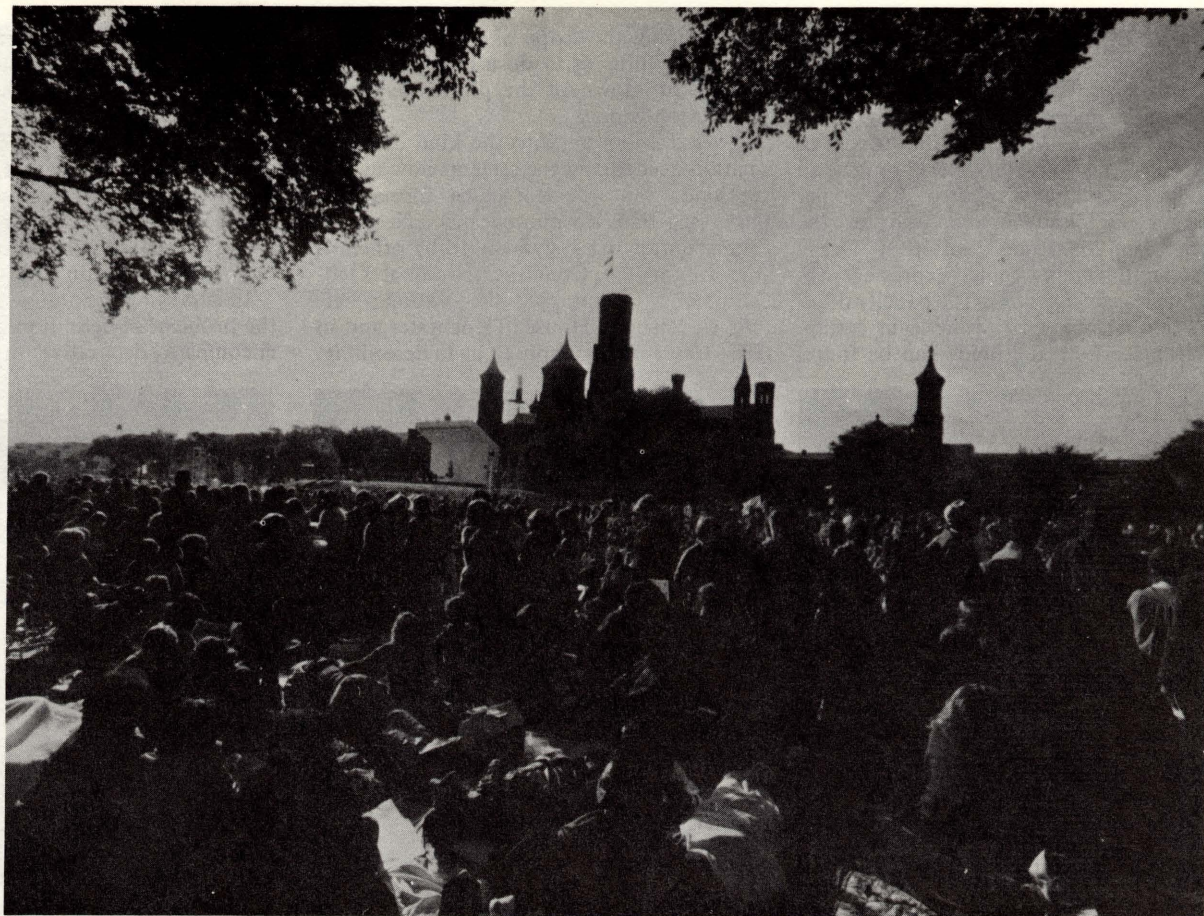
Valdenuit, Lemet: Federal Profiles"; **William Stapp**, curator of photographs, spoke on the life and work of Francis D'Avignon and **Katharine Ratzenberger**, assistant librarian for FA&PG, delivered an address on "Portrait Prints of John Sartain."

**Giuseppe Colombo**, a celestial mechanic at SAO and professor of celestial mechanics at the Scuola Normale Superiore in Pisa, has been named the Jerome Clarke Hunsaker Visiting Professor of Aeronautics 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 St. Hoyme** and **T. Dale Stewart** attended a congress in physical anthropology sponsored by the Anthropological Society of the Czechoslovak Academy of Sciences. More than 250 physical anthropologists from Europe, Asia, Canada and the United States attended the congress in Humpolec, birth-



# Pope John Paul II Visits the Smithsonian . . .



Richard Holmeister

## '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 "Lost Washington" panel of the "Plans 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.



Richard Holmeister

Clockwise from upper left: It was a gusty October Sunday when Pope John Paul II celebrated Mass on the Mall; with the Smithsonian Castle as the backdrop, hundreds of thousands participated; the rubble was cleaned up by 2,000 Girl Scouts and Boy Scouts the morning after the Mass; Secretary Ripley chatted with the pope after John Paul received the Smithsonian Medal from Chief Justice Warren Burger (center).



Diane Wooterton

## '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.

## 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, bureaus 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 energy-saving 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 Lellinger of the MNH Botany Department, Eleanor McMillan of the Council of Conservators, Jim Mahoney of the Office of Exhibits Central, Don Wilhelm of the Conference of

Administrative Officers, Jerry Conlon of the Buildings Managers Council, Don Dormstetter 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.



# Sorting Out the National Collections

By Kathryn Lindeman

If you need a photograph of Charles Lindbergh, would you begin looking in the Air and Space Museum, 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

By widening the scope of his original survey, Szary intends to do a much more extensive run-down of the photos available Institution-wide.

"We are looking into the kind of information needed and the systems now used," he said, "and developing a format for gathering data on photograph collections. We are studying systems used by others—the Library of Congress, National Geographic, the Pentagon, the National Archives, Eastman House in Rochester and so on—to see if they apply to us in describing,

as works of art on paper, will encompass rare illustrated books, posters and scientific illustrations, reflecting the Smithsonian's diverse collections.

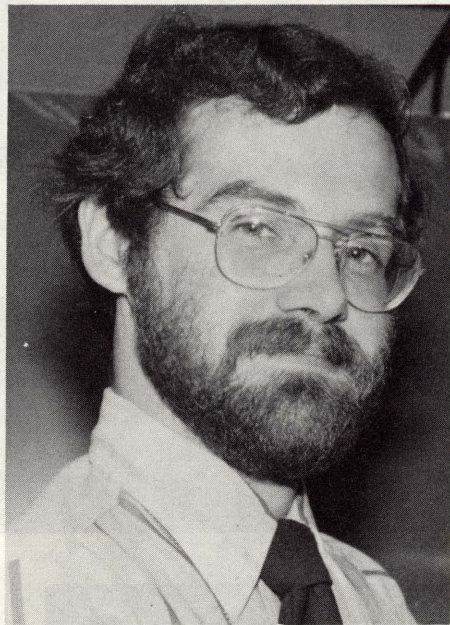
"The committee curators in each museum are superb liaison," Claassen said. "Something is tucked away in every museum that no one but the curator knows about, so I really do have to check collections which I might think wouldn't have graphics."

In surveying decorative arts, Dowd faces the problem of definition. All the museums encompass decorative arts, but the in-

The techniques Dowd uses vary in each department: "I look at the objects themselves, catalog cards and photos, or pick the curator's brain." Negative information is valuable, too—if a particular department has no such items, the surveys will determine this.

The end result of Elaine Eff's survey of folklife materials will not be a finders' guide but rather a 1981-82 exhibition, filling both floors of the Renwick Gallery, and an accompanying catalog.

"This survey will open a lot of drawers



Left to right: Lynda Claassen, Richard Szary, Elaine Eff, Christine Dowd

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 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 Szary, 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." Szary is also checking into the possibility of integrating an item-by-item index with the collection-level system.

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 Institution since mid-January working on the 2-year project that will result in a finders' 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

interpretation is different for each. "Decorative arts has traditionally been furniture, metalwork, ceramics, textiles, needlework, etc.," Dowd said. "But scientists view decorative arts differently from art historians, and in Natural History, for example, items are grouped by culture areas or tribes."

Dowd's survey and resulting finders' 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."

but cannot be completely comprehensive. I'm looking throughout the Institution's collections specifically for folklife and traditional objects used in celebrations around the world, and these will be the basis for the exhibition entitled 'Celebrations.'

Eff has been working on the survey for about a year and a selection of her findings will form the core of the exhibit, a cooperative effort of the National Collection of Fine Arts and the Folklife Program.

## 'Parking'

(Continued from Page 1)

requests for administrative, temporary handicap or other exceptions to the policy.

Assignment of permanent permits is made in one of three ways: point/carpool system, handicapped and administrative.

The point system encourages car pooling by allowing additional points for a pool and for each member. The space holder for a car pool is the person with the highest number of points, computed on the following basis: one point for each GS, IS or adjusted wage grade, one point for each year of continuous Smithsonian employment, five bonus points per car pool, plus three points for every car pool member in excess of the driver. Pools must include at least two members working at SI or a tenant organization. For those not in car pools, permanent space assignment is based only on grade and years at SI.

Employees with a permanent handicap can qualify for space if they have state or D.C. handicap designations on their vehicles. Temporarily handicapped individuals with certification from their personal physicians and the Smithsonian physician will also qualify for limited time periods.

Members of the Executive Committee, bureau directors and heads of organization units automatically retain their parking spaces but are required to pay the fee.

As part of the new program, limited reserved parking is possible on a pay basis for temporary or day-at-a-time requests. Reserved advance guest parking on a pay basis may be arranged through the Parking Office, ext. 5484, and short-notice, same day guest parking on a pay basis may be arranged through the respective lot attendant.

Exempt from the fee are two-wheeled vehicles, handicapped employees who use specially equipped vehicles, rotating shift workers with permits (only while assigned to evening and night tours of duty), docents or other volunteers, Regents, board members, members of Congress, visiting dignitaries or employees and Resident Associates using lots on weekends and evenings.

Employees who wish to be considered for assigned parking permits can apply through form SI-340, available from the Parking Office in NHB-79M. The waiting list also is available for inspection there.

## 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 business-industry-government category of the 1979 Information Film Producers of America competition.

The 28-minute color film, which describes the conception and construction of the new Multiple Mirror Telescope on Mt. Hopkins, Ariz., was co-produced by the Smithsonian Office of Telecommunications and the University of Arizona Radio-TV-Film Bureau.

The film was produced by Ted Offret and

### Telecast

"Mirrors on the Universe: The MMT Story" will be broadcast locally on Wednesday, Nov. 14, at 10:30 p.m. on WETA, Channel 26.

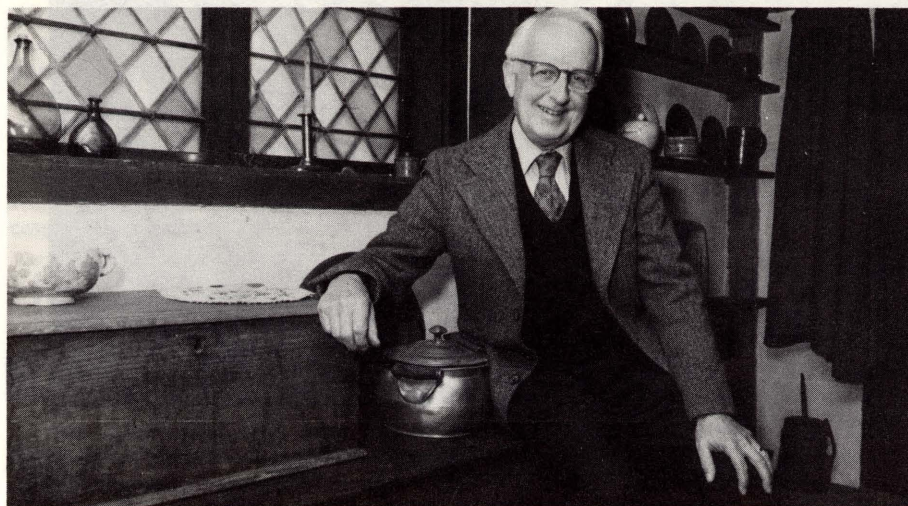
directed by Alex Hankoc, both of the University, and written by James Cornell of the Smithsonian Astrophysical Observatory. Nazaret Cherkezian and William Grayson of OTC were co-producer and executive producer, respectively, for the Smithsonian.

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

### SMITHSONIAN TORCH

November 1979

Published for Smithsonian Institution personnel by the Office of Public Affairs: Alvin Rosenfeld, Director; Susan Bliss, Editor; Kathryn Lindeman, Editorial Assistant.



Malcolm Watkins in the colonial kitchen he put together for MHT's 'A Nation of Nations'.

## Comings and Goings

Mary Ann Thompson has assumed duties as museum coordinator for curriculum 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. James School and as an adjunct 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 Geoastrometry Division. She has also served as the Women's 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 NCFA to become a painting conservator at the U.S. Park Service headquarters in Harpers Ferry, W.Va. Carter had worked in the NCFA conservation laboratory since 1967.



## SI in the Media

By Johnnie Douthis

The Soviet decision to close on Sept. 22 "The Art of Russia, 1800-1850" exhibit, originally scheduled to run through Nov. 12 at the Renwick, was reported at length in the two Washington dailies and the New York Times. The papers viewed the closure as an apparent reaction to the scheduling of a gallery recital involving the participation of a member of the Bolshoi Opera, mezzo-soprano Renata Babak, who defected in 1973. The papers also reported that the concert was held as scheduled on Sept. 23 before a capacity audience.

### Science

Recently, television fans have had a chance to tune in on two reports about research at the Smithsonian. Public Broadcasting station WETA (Channel 26) showed a 30-minute film on STRI called "Life in a Tropical Forest," which was prepared by Time-Life Productions. WJLA (Channel 9) broadcast "The Last Chance," on NZP's Conservation and Research Center at Front Royal, Va.

A New York Times article focused on the Smithsonian's salvage of the steam engine of the 1850s freighter Indiana. The article was developed around interviews with John Stine, manager of the salvage project, and Martin Burke, who will be responsible for the engine's restoration.

A National Geographic news service feature about insects quoted the Smithsonian's Sheila Mutchler, manager of the Insect Zoo, and Gary Hevel, MNH insect collections manager. The article reported that the Insect Zoo has been used in a therapy program to rid a young woman of her fear of insects.

The Potomac News of Dumfries, Va.,

discussed the MNH inventories currently being taken at the Museum by biology graduate students from George Mason University.

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

### Personalities

Sarah Booth Conroy, writing in the Washington Post, recorded the visit of Rosalynn Carter for the opening of the Red Room in MHT's First Ladies Hall. Conroy

quoted Mrs. Carter as calling the setting warm and becoming to the gowns.

Under Secretary Michael Collins reviewed Tom Wolfe's new work, "The Right Stuff," in the Washington Post's Book World. The book explores the relationship between test pilots and astronauts.

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

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



Jill, Sheba, Flo, Susana and Shirley, residents of NZP's Conservation and Research Center, Front Royal, Va., the focus of a recent Channel 9 telecast

### Art

A Washington Star round-up of art shows for the 1979-80 season included an interview with Hirshhorn Museum Director Abram Lerner to the effect that the art scene in Washington has improved. "The art is presented better, there's more of it, the works of art are more interesting and more younger 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 Friday, 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 unpleasant weather. The writer recommended the Insect Zoo, MNH's Discovery Room and the Explore Gallery at NCFA.

The Kansas City Star carried an enthusiastic review of DPA's Duke Ellington albums. Readers were encouraged to 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.

## Obituaries

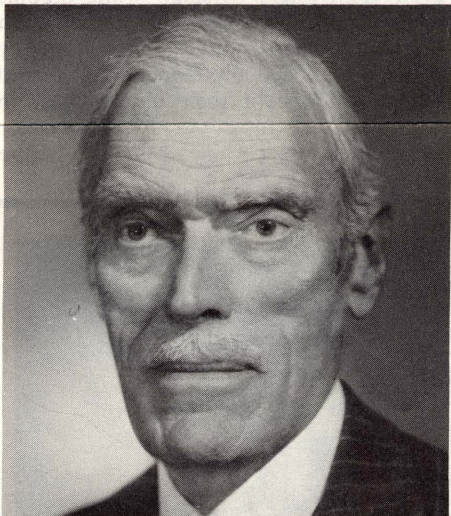
### John Nicholas Brown

John Nicholas Brown, a citizen Regent of the Smithsonian since 1957, died in Annapolis on Oct. 10 at the age of 79.

Brown's death, Secretary Ripley said, "is both a personal loss to me and a sorrowful event for the Smithsonian. . . . We shall miss his wise and compassionate advice."

Brown, a banker, philanthropist and public servant, was awarded the Joseph Henry Medal in 1975 in recognition of his "devoted service to the Institution and to the nation." In a citation accompanying the medal, Secretary Ripley praised Brown for his "perceptive and unassuming leadership in matters of taste and human culture."

As chairman of the National Portrait Gallery Commission, Ripley noted, Brown had helped to "create the nation's iconography of American biography." Brown, assistant secretary of the Navy for air in 1946-1949, had also served as chairman of the Providence (R.I.) Preserva-



John Nicholas Brown

tion Society and treasurer of the Medieval Academy of America.

reviewing manuscripts and handling public inquiries and requests for information.

Arnold was a member of the Geological and the Paleontological societies of Washington. Her diverse interests included helping educational groups to arrest environmental deterioration and furthering educational opportunities for American Indian college students. She was a connoisseur of Indian handicrafts.

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," MNH's Mary Lawson said, "lending an attentive ear 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 adult tour group chairman of the NASM docent program, an event he judged to be one of the most important of his life. The Museum has established a Vic 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 N.W. on his way home from work at the Museum.

He was a specialist in the study of diatoms, an important part of the food chain for marine life. He began diatom research at the Museum in 1921, working under the sponsorship of the Carnegie Institution of Washington. In 1932, he became curator of the Museum's diatom collection.

In addition to his work at MNH, he did field work at the Oceanographic Institute at Woods Hole, Mass., at the Carnegie Laboratory on the Dry Tortugas off the Coast of Florida and at the Chesapeake

Biological Laboratory at Solomon's Island, Md.

A native of Waukesha, Wis., Conger grew up in Prairie du Sac, Wis., and took B.A. and M.A. degrees in biological science at the University of Wisconsin at Madison.

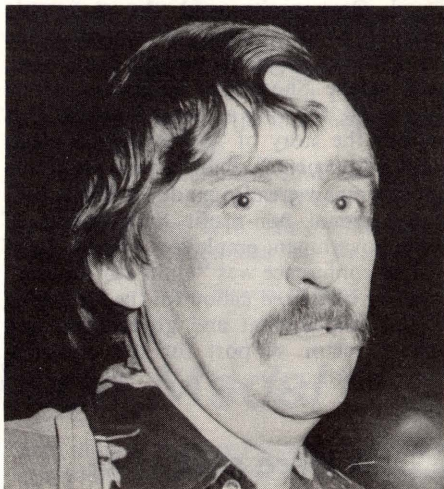
He retired in 1967 and was named a botanist emeritus. He also taught at George Washington University. He was a member of the American Association for the Advancement of Science, the Washington Academy of Sciences and the Phycological Society of America.

### William Porter

William R. Porter Sr., 39, supervisor of the Museum of History and Technology audiovisual staff, was killed while riding his 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 systems he created are in nearly every exhibit hall and are enjoyed by our many museum visitors."

"Bill rose to every challenge, whether it was providing a sound system for a VIP ceremony on short notice or audiovisual



William Porter

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 Scott, 11. Those wishing to contribute to an education fund for the Porter sons can do so through Amy Barden in the MHT Office of Public Affairs (HTB-5104).

### Gloria Whipple

Gloria Dean Whipple, 51, a graphic artist and teacher and an active member of the Smithsonian Resident Associate Program, died in George Washington University Hospital on Oct. 5 of injuries suffered when she was attacked on the Mall Sept. 17.

Whipple was severely beaten while walking across the Mall toward the Metro station around 10:30 p.m., after serving as a volunteer monitor at an Associates' puppet-making class in the Arts and Industries Building.

Born in Chicago and raised in Detroit, Whipple settled in Washington in 1975. She is survived by a daughter and a son.

A skilled calligrapher, Whipple often gave of her services in writing citations for the Resident Associates. She was considered a dedicated volunteer and, as RAP Director Janet Solinger put it, "a particularly marvelous member of the program."

The unexplained attack was followed the next day by a letter to all members of the Associate Program from Solinger and Protection Services Director Robert B. Burke Jr. pointing out that, though the program had sponsored thousands of events over 7 years, there had been a total of three incidents involving safety of members in that period. While reporting

that "additional surveillance" in the parking areas is being provided before and after scheduled events, the letter recommended that participants walk to their cars, bus or subway in groups.

On Oct. 9, two Washington men free on bail in the alleged rape of a teenager were arrested and charged with the murder of Whipple and of a Navy petty officer strangled in his Southeast Washington apartment.

Gloria Whipple's family has requested that anyone wishing to make a contribution in her name should send a check to the Unitarian Church of Arlington Memorial Fund, 4444 Arlington Blvd., Arlington, Va. 22204.

### Marjorie Arnold

Marjorie G. Arnold, 53, a geologist with U.S. Geological Survey's Paleontology and Stratigraphy Branch at the Museum of Natural History, died Sept. 21.

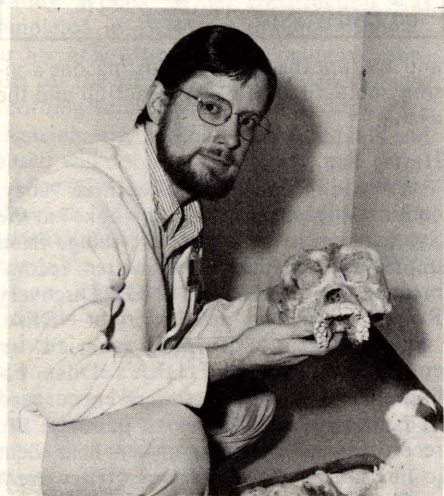
A native of Eau Claire, Wis., she earned her geology degree at Wellesley College in 1947 and worked for 2 years at the Army Map Service before beginning her career with USGS in 1949.

Over the past 30 years, Arnold's work had included screening new literature for the staff, maintaining the branch library, researching problems encountered by staff and visiting paleontologists, editing and



## Q & A

In the east courtyard of the Museum of Natural History, Douglas John oversees the care and feeding of two colonies of Dermestid beetles. "The bugs," as they are known among Museum employees, are kept in temperature- and humidity-controlled chambers, where the Department of Vertebrate Zoology uses them to clean dried flesh off the skeletons of animals which will be kept for scientific study. Ten-year veteran John calls his job "an interesting challenge," but admits that the work can be trying to anyone's sense of smell. John was interviewed by MNH Information Officer Thomas Harney.



Doug John holds a gorilla skull that has been cleaned by the Dermestid beetles.

Q. Is it true that you pamper the bugs to increase their work productivity?

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 need to eat and the faster they clean the meat off our specimens.

Q. What represents happiness to a Dermestid beetle?

A. They prefer it to be dark, the temperature a 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, brown 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 Dermestids to bore is responsible for a great deal of damage. The larvae have been known to nearly 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 could 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 greasy specimens to ones that are dry; a high cholesterol diet, so to speak. They don't relish bird feet, so we have to paint 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 cleaning bones, but none of them beat the Dermestid beetles. The bugs 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 shrews, bats or hummingbirds, with little damage to the bones. The museum technician has never been born that can approach 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 then thoroughly dried, separately 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 is removed and fumigated. The bird skeleton is given a final cleaning with a chemical solvent and then each bone is numbered and finally put to rest in the research collection. The whole operation normally takes 5 months.



Drawing by Warren R. Abbott Jr.

## FLORA SMITHIANA

By James Buckler

Bleak 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 (groups of from 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.

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 windowsill 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 kept 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 sparsely, but if you feed 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.

### Protecting Birdlife

Museum of Natural History ornithologist Dr. George Watson 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 applied to 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.



James T. Hayden

A FREER SAMPLING . . . This limestone head of a Bodhisattva, probably a fragment from a life-size figure, made by a Chinese sculptor of the Sui Dynasty (589-618), will go on display at the Freer beginning Nov. 9. It's part of an exhibition, "A Decade of Discovery: Selected Acquisitions 1970-1980," which includes 114 artifacts spanning the period from the third millennium B.C. to the 19th century and representing a wide variety of Near and Far Eastern cultures. An illustrated catalog of the exhibition can be purchased at the Freer sales desk.

### SI Goes BIG

The Smithsonian Institution Office of Equal Opportunity and the Anacostia Neighborhood Museum participated in the first "Blacks in Government" conference, held at the Shoreham Americana Hotel Oct. 18-20, showing a 25-panel exhibit that unfolds the story of "Blacks in the Westward Movement." Publications from the Smithsonian were also made available. BIG is a national non-profit organization of black government employees; the theme of its first conference was "Unite for Action," focusing on united action for the furthering of fair employment and government and private sector support for the organization's efforts.

### A Hero at NASM

Claude Russell, 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 Russell grabbed the tongue of the lift and held on, fracturing his wrist in the process, but slowing the lift and enabling an endangered employee to escape from its path.