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 outstanding environmental conservation projects in Latin America. The unique partnership is the Barro Colorado Nature Monument, a 3,600-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 portions of Bocas, Bueno Vista, Frijoles, Pena Blanca and Gigante.

The island itself, formed in 1914 when the Chagres 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 museum for 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)

Parking Fees Set To Begin Nov. 1

By Kathryn Lindeman

Fees for parking begin 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 Gilders has joined the office as parking manager. In addition to the employees parking areas involved, Gilders 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 Advisory Committee, under the director of Facilities Services, will review and advise on (See Parking, Page 6.)


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," a 19th-century fantastical 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.

Pope John Paul II received the Smithsonian Medal, 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 Erford 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 1945.

"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 stepped closer to examine the likeness of Elizabeth Ann Bayley Seaton, (See Pope, Page 5.)

Barney House Open to Public

By Margery Byres

"What is capital life at all? Small talk and lots to eat, an infinite series of teas and dinners, Art? There is always something going on."

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 hibiscus.

It became the scene of tableaux, 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 Calvé.

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 Banbury House. (See Page 2.)

Beginning this month, NCFA 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.
family moved to New York when she was a child, and there she studied voice, drama and acting. She then married Albert Barney—as stuffy 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 Waddy Woods. When construction was completed in 1906, the unconventional—for her era—Alice gave an open house for the mayor and his wife, and for the artisans and their wives which, according to the said and often repeated Country magazine, was "unique in local antiques 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 you can see it in the amateur plays shown at the Belasco and National Theater, which still have strong support. For Barney Neighborhood House, a settlement house in Southwest Washington, she not only took steps to help the buildings but gave them their own time by directing plays for children and teaching art and fabric dying to adults.

Barney House remains one of the major landmarks in D.C. when the Red Cross will open a chapter office in a new building near the home. The house has until recently been used as a place intended for artistic enjoyment.

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:

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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 1932, Studio House was rented for 26 years and only once—in 1926—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 is now 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 NCA’a 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.

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 payroll. 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 170 voluntary health and social service agencies in the United Way of the National Capital Area, and the agencies of the United Black Fund, (2) national health agencies and seven international service agencies, making it possible for federal employees to contribute to all of these agencies.

"Combined Federal Campaign" might seem rather impersonal-sounding. "Under agencies that will benefit from the targeted campaign, to help any of the 192 voluntary agencies last year. According to CFC studies, almost a third of the employees who gave an amount of $60,000, $29,000, $16,000, $11,000, $6,000, $1,750, $1,250, $1,000, $600, $250, $200, $150, $125, $100, $75, $50, $25, $20, $10, $5, $2, $1, we were going to have a greater benefit. The production of new films is what it's all about, 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 $45,378 total by enlisting 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:

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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, 457.

**Bargain**

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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 class-rooms 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.

**SI Sets $60,000 Goal for Combined Campaign**

Compared to the 1979 goal of $45,378, the new goal is more than doubled. 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.
Friends of American Art

Five distinguished scholars will receive the 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.

Edgar Preston Richardson, founder of the Archives of American Art and former director of Art.


James Thomas Flexner, noted author.

Alas Mayor, former curator of prints at the Metropolitan Museum of Art.

Alice Winchester, former editor of Antiquum magazine.

They have, because, since the 1930s, all five have been writing about the archives, collecting material, and promoting decorative arts in America. They have continued to publish significant books, articles and catalogs for some 50 years.

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 exhibition of prints 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 exhibition of Winslow Homer, Robert Blum, Emanuel Leutz and Sargent.

San Francisco: Archives letters and photographs about a number of paintings at the 25th Young Memorial was on display Sept. 26 through Nov. 11.

Boston: The New England Art Center is planning a conference and spring event, spring event, spring event the event of the Archivs.
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 15-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 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 Commission members are: former Sen. Frank Moss, John B. Duncan, Robert Neusteter, Franklin Williams, Thomas Schwab, David Driskell, Sen. S. I. Hayakawa (R-Calif.), Lee Bronn, Carl Freeman and Frances Humphrey Howard.

ECONOLOGY... F. Raymond Fedarb, a botanist emeritus at MHN, last month received the 1979 Edward W. Brown Award for "Conserving the Environment.


Giuseppe Colomba, a celestial mechanist at SAO and professor of celestial mechanics at the Scuola Normale Superiore in Pisa, has been named the Jerome Clarke Hamsaker 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, Lucie St. Heyme and T. Dale Stewart attended a congress in physical anthropology sponsored by the Anthropological Society of the California Academy of Sciences. More than 250 physical anthropologists from Europe, Asia, Canada and the United States attended the congress in Hamburg, birthplace of the late place of the late Alex Hadlicka, the Smithsonian's Division of Physical Anthropology in 1904.

Angel, St. Heyme and Stewart were among those who delivered papers on paleopathology.

Dr. M. Zidora, NASM deputy director, has been appointed to the Franklin In-
The first native-born American saint, as NPG Director Marvin Sadik explained, it was a life portrait executed 7 years before her conversion to Catholicism, when she was still a New York housewife.

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 expenses. As a result, bureaus and major offices are being required to curtail expenses.


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

During the past year, Robinson 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 funding, 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 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 and who is collecting what. To help sort it all out, four curatorial committees were formed, each under the guidance of a curator-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—museum materials 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 Scary, special 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.

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

The 28-minute color film, which documents collection-level surveys of other items, was co-produced by Ted Offret and Mary Ann Thompson has assumed duties directed by Alex Hankocy, both of the Smithsonian Institution. The film is currently in distribution to the Library of Congress, National Geographic, the Pentagon, the National Archives, European Museums and so on—to see if they apply to us in describing indexing and retrieving on the collection level.

Lynda Claassen and Christine Dowd are doing collection-level surveys of other items. Claassen, working outside 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 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. "They can tell us what curators there are, what they think we should be doing. Dowd's survey and resulting finders' guide will take about three years. "We can't get very specific with numbers but hope to give a head 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."

"Parking"

(Continued from Page 1)

requests for administrative, temporary handicapped 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 OS, or adjusted wage grade, one point for each year of continuous Smithsonian employment, five bonus points per car for three persons in excess for every car pool member in excess of the driver. Points must include at least two members working at SI or any tenant organization. For those not in carpools, permanent space assignment is based on grade and years at SI.

Employees with a permanent handicapped designation can qualify for space if they are D.C. handicapped 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 visitors. Reserved advance guest parking on a pay basis may be arranged through the Parking Office, ext. 5484, and short-term, same day guest parking on a pay basis may be arranged through the respective department.

Exempt from the fee are two-wheeled vehicles, hand-pushed equipment used for personal use of individuals who are 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.

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(Continued from Page 1)

requests for administrative, temporary handicapped 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 OS, or adjusted wage grade, one point for each year of continuous Smithsonian employment, five bonus points per car for three persons in excess for every car pool member in excess of the driver. Points must include at least two members working at SI or any tenant organization. For those not in carpools, permanent space assignment is based on grade and years at SI.

Employees with a permanent handicapped designation can qualify for space if they are D.C. handicapped 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 visitors. Reserved advance guest parking on a pay basis may be arranged through the Parking Office, ext. 5484, and short-term, same day guest parking on a pay basis may be arranged through the respective department.

Exempt from the fee are two-wheeled vehicles, hand-pushed equipment used for personal use of individuals who are 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.

Left to right: Lynda Claassen, Richard Scary, Elaine Eiff, Christine Dowd

Comings and Goings

Mary Ann Thompson has assumed duties as an associate curator for American achivities instruction in NASM's Education Division. Before coming to the Smithsonian, she lived in Montgomery, Ala., where she worked as an assistant administrator at the St. James School and as an adnecnt faculty member at Troy University.

Margaret P. Anderson has been appointed to the position of special assistant in the Director's Office at SAQ. During her 14 years at SAQ, Anderson has worked as a mathematician in the Geosystems 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 archeology.

Watkins was instrumental in the Smithsonian's acquisition of the Greenwood Collection, 2,000 items of Americans 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 Harpers Ferry, W.Va. Carter had worked in the NCFA conservation laboratory since 1967.
The Soviet decision to close on Sept. 22 "This Week in Space" exhibit, originally scheduled to run through Nov. 12, at the Kenwick, was reported at length in the two New York dailies and the New York Times. The papers viewed the closure as a "chance at the scheduling of a gallery recital involving the participation of a member of the Bolshoi Opera, mezzo-soprano Renata Rubak, 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 the Smithsonian. The two Washington dailies and the New York Times have been carrying stories about the Museum of Natural History's "Life of the Insect" program. The National Geographic Society features the insect program in its "This Week in Space" exhibit, which was prepared by the Time-Life Productions, WJLA (Channel 9) broadcast network. 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 1855 freighter Indiana. The 17 was developed around interviews with John Stine, museum educator, and Marin Burke, who will be responsible for the engine's restoration.

A National Geographic credit feature about insects quoted the Smithsonian's Garden Department. The article reported that the garden has a role in helping the Museum's research. The Potomac News of Dumfries, Va., discussed the MNH's inventories currently being taken at the Museum by biology graduate students from George Mason University.

Gloria Whipple

Gloria Duen 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. 22.

Whipple was severely beaten while walking across the Mall toward the Metro station at Indiana Ave. She was attacked, according to Whipple, by a volunteer monitor at an Associates' puppet-making activity in the Arts and Industries Building.

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

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

The unexpected attack was followed the next day by a letter from 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 were free on bail in the alleged rape of a teenager were arrested and charged with the murder of William 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 Stratigraphic Branch, was named the Museum of Natural History, died Sept. 21.

A native of Elaic Claire, Wis., she earned her geology degree at Wellesley College in 1947 and worked for 2 years at the Army Survey at field work at the Dry Tortugas off the Florida Coast and at the Chesapeake Biological Laboratory at Solomons's Island, Md.

She is survived by her husband, Victor L. Coles, a docent at the Smithsonian Institution, and a son.

Victor Coles

Victor L. Coles, a docent at the Smithsonian Institution, died on Sept. 12 after being struck by a bicycle as he crossed Pennsylvania Avenue at 10th Street N.W. for his way home from work at the Museum.

He was a specialist in the study of American botany, and had been a member of the museum's botany staff for 25 years. Before joining the museum, he was a researcher for the U.S. Department of Agriculture.

In addition to his work at the Museum, he did field work at the Oregon State University and the Carnegie Museum of Natural History in Washington. He was a member of the American Association for the Advancement of Science, the Washington Academy of Sciences and the Physiological Society of America.

William Porter

William R. Porter Sr., 39, supervisor of the Museum of History and Technology, was killed in an accident on his motorcycle on Sept. 13.

Porter was, in the words of the Museum's then acting director, Claudia Kidwell, "adored and respected by everyone with whom he worked. The audiovisual staff, whom he worked with, grieved at his death and the Museum did its best to maintain the usual standards of performance.

"Bill 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, 9.

A native of Waukesha, Wis., Porter was a graduate of the University of Wisconsin and the University of Michigan in architecture.

He was a member of the American Institute of Architects, the American Society of Interior Designers, the American Institute of Architects and the American Society of Interior Designers.

In the Media

A Washington Star round-up of art 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 more interesting, more of 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 stated, "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.
Doug John holds a gorgone skull that has been cleaned by the Dermestid beetles.

Q. Is it true that you pamper the bugs to intimidate the 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 of our specimens.

Q. What represents happiness to a Dermestid beetle? 
A. They prefer it to be dark, the temperature around 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 AK, and we'd get complaints. I couldn't blame the people—it's a powerful smell.

Q. Just what does a Dermestid beetle 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 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 other bugs. When a meal doesn't suit them, however, they can be temperamental. They prefer gruesome specimens to ones that are dry and high cholesterol diet, so to speak. They don't relish bird feet, so we have to soak them in 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 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 shorebirds, 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, carefully boxed and placed in a bug box. 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 to rest in the research collection. The whole operation normally takes 5 months.

Blow November days are good for planting 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 blossoms 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 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 bowl 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 with plenty of indirect sunlight. 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. Blossoms 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, however, if grown regularly with bone meal, they will bloom normally after several years.

The Office of History 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.

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.