

speculations and discusses the relative positioning and stability of the main species clusters.—G.D.S.

- TRAYLOR, M. A. 1970. Notes on African Muscipidae. *Ibis*, 112: 395–397.—Presents classification for the African flycatchers to be used in Peters' Check-list: Muscipinae including *Melaenornis*, *Fraseria*, *Muscicapa*, *Myioparus*, *Humblotia*, and *Newtonia*; Platysteirinae including *Bias* (*Megabyas*), *Pseudobias*, *Batis*, and *Platysteira* (*Dyaphorophyia*); and Monarchinae including *Erythrocercus*, *Elminia*, *Trochocercus*, and *Terpsiphone*. *Hyltiota* and *Stenostira* are removed to the Sylviinae. *Dioptornis*, *Bradornis*, *Empidonis*, *Melaenornis* and *Sigelus* are lumped in *Melaenornis*.—R.W.S.
- TRAYLOR, M. A. 1970. East African *Bradornis*. *Ibis*, 112: 513–531.—Examination of over 500 adult muscipids indicates that two species or species groups exist: *B. pallidus* (9 races) and *B. microrhynchus* (5 races). Field studies, especially on behavior and ecology, are needed to elucidate further the relations within the genus.—R.W.S.
- WOLTERS, H. E. 1970. On the generic classification of the weaver-birds of the *Malimbus-Ploceus* group. *Nat. Hist. Bull. Siam Soc.*, 23: 369–391.—The ploceine weaver-birds of the *Ploceus-Malimbus* group (Group A of Moreau, *Ibis*, 102: 298–321, 443–471, 1960) are redistributed among 16 genera and 20 subgenera based primarily on morphological and ethological differences.—G.E.W.
- ZUSI, R. L., AND J. T. MARSHALL. 1970. Comparison of Asiatic and North American sapsuckers. *Nat. Hist. Bull. Siam Soc.*, 23: 393–407.—The Asiatic Rufous-bellied Woodpecker, *Hypopiscus hyperythrus*, is placed in the genus *Dendrocopos* on the basis of pterylography, tongue and hyoid structure, voice, and color pattern. Differences from other members of this genus are attributed to feeding on sap and resemble specializations found in *Sphyrapicus*.—G.E.W.

OBITUARIES

JOHN TREADWELL NICHOLS was born at Jamaica Plain, Massachusetts on June 11, 1883 and died at Garden City, Long Island, New York on November 10, 1958. He lived on Long Island and loved the sea and shore. To friends he sent a privately published little collection of "Sea Rymes" he had written. His wife, a descendant of one Flood, a signer of the Declaration of Independence, inherited a venerable place at Mastic, Long Island, with former slave quarters still standing; the family often visited this shore estate.

Though of substantial means, Nichols' tall, weatherbeaten, Lincolnesque figure, clad in comfortably old clothes and topped by a battered felt hat, long buffeted by wind, sand, and salt brine, astounded his socialite relatives. He was generous to a fault and made gifts to the A.O.U. totaling hundreds if not thousands of dollars, but refused to be listed as a Patron during his lifetime.

Nichols, an all around naturalist, favored birds, but his friend, Frank Chapman, told him he could foresee no opening in that field at the American Museum of Natural History, to which institution both young men had been attracted. Nichols accordingly specialized in ichthyology, wrote many papers and a major work on the fresh water fishes of China, and founded the journal "Copeia" along the way, at his own expense. Yet he never lost his interest in birds. He ran a banding station for many years and published dozens of ornithological short notes and articles. He was the editor of a series "Birds of Long Island," which appeared, eight issues in all, from 1939 to 1954. Number 7, 1953, by Nichols entitled "Shorebird memories," provides many vignettes of the man in his chosen haunts. All in all, Jack Nichols,—a man to remember!—D. AMADON.

FRANCIS LEE JACQUES, one of America's really great bird artists, died July 24, 1969 at the age of 82. His high rank in this field of art has long been recognized by other outdoor artists as well as critics. Mr. Jaques was born September 28, 1887 in Geneseo, Illinois. At the age of 11 he moved with his parents, one brother and one sister, to a farm near Durham, Kansas. It may well have been here at this impressionable age that Lee became enamored with waterfowl. He appeared to have a photographic memory, and his remarkable knowledge of flight positions of ducks and geese doubtless stemmed from his trips afield with his father who hunted on the Kansas marshes for the markets.

In 1903 the Jaques family migrated to Aitkin, Minnesota, in a covered wagon, with Lee and his father walking much of the way. Here Lee became interested in taxidermy and eventually bought a small shop in Aitkin which he ran for several years. This work gave him the fine understanding of bird and mammal anatomy that he employed to such great advantage later in his art work.

During World War I Lee served in an artillery unit and while in France he enjoyed sketching in the picturesque French villages. Another quite unrelated interest of Lee Jaques was in railroads. This led him to take employment on the Duluth-Mesabi Railroad where as a fireman he gained a great deal of detailed information about trains which appeared later in his hobby of miniature railroad building as well as in his painting.

Lee still retained his interest in wildlife, however, and his ambition was to become a museum artist. His opportunity in this field came when he submitted some duck paintings to Dr. Frank M. Chapman, the Curator of Birds at the American Museum of Natural History in New York City. The remarkable quality of these paintings led Dr. Chapman immediately to invite him to join the staff of that great institution. Almost overnight he gained wide recognition for his first museum bird paintings, those for the huge dome exhibit of flying birds in one of the large museum halls.

On May 12, 1927 Lee Jaques took an important step in his career when he married Florence Page, then a budding writer with outdoor interests. In the ensuing years this talented team produced seven animated outdoor travel books—one of which, "Snowshoe country," won the John Burroughs Award as the best nature book of the year in 1946.

During his 18 years at the American Museum he traveled throughout the world collecting materials and ideas for the many habitat exhibits in that museum for which he was responsible. All of the Whitney Hall group backgrounds were Lee's work. The Galapagos Islands, Bering Strait, the Southwest Pacific, New Zealand, Peru, Easter and Pitcairn Islands, Switzerland, and the New Forest in England were exciting objectives on his many expeditions.

In 1953 Florence and Lee Jacques left New York City and built a pleasant home uniquely fitted for their special living in North Oaks, a suburb of St. Paul, Minnesota. Here in addition to his studio Lee designed a special room to accommodate what developed into one of the most remarkable miniature railroads in the country. All the usual model railroad facilities were installed in a high mountain setting. But the unique feature was the remarkable realism of the mountain scenery, which only Lee Jaques could paint and blend perfectly with the three-dimensional foreground after the fashion of museum habitat displays. Fortunately this unusual exhibit will be displayed permanently in the St. Paul Science Museum thanks to the generosity of Mrs. Jacques.

Francis Lee Jacques' wide recognition in the field of bird art was, I feel, due to his inherent sense of composition and to his keen awareness of light on his subjects. He preferred not to paint portraits with the bird figures dominating the compositions,

but to create a habitat with a definite atmosphere prevailing the entire scene including the birds as integral parts of his compositions. His sense of light and shade gave him the rare ability to depict objects in his scenes including birds so convincingly that details were unnecessary. You instinctively assume that the details are there. This enabled him to work much more rapidly than many artists who labor long with minute details. His bold style in handling black and white compositions on scratchboard has been widely copied, which is a great compliment to his skill and originality, though at times it was irritating to Lee personally. Although he produced many masterful paintings of large mammals and other birds, his skill was displayed at its peak with waterfowl. His work includes at least 90 large museum habitat backgrounds, the largest number of these being in the American Museum in New York and the Bell Museum of Natural History at the University of Minnesota in Minneapolis. Other museums with Jaques backgrounds include the University of Nebraska, the University of Iowa, the Philadelphia Academy of Science, Yale University, the Museum of Science in Boston, the U. S. National Museum, and the Welder Wildlife Research Station in Sinton, Texas. Much of his later work was done as paintings for individuals. He is also widely known for his illustrations of books by such well-known authors as Chief Justice Douglas, Dillon Ripley, Sigurd Olson, Robert Cushman Murphy, and Alex Sprunt, Jr. These were mainly black and white scratchboard drawings exhibiting a powerful use of strong lines and often with surprising compositions.

Lee Jaques was a quiet, self-effacing individual with a keen sense of humor and he enjoyed life in a very genuine, nonflamboyant way. As with anyone with outstanding abilities the Jaques were often asked to talk at meetings of many kinds, but they steadfastly refused to speak in public, preferring to let their work speak for them which, of course, it did most eloquently. A posthumous tribute to the high quality of Lee Jaques' work is the fact that Doubleday & Co. Inc. is bringing out a fine volume including his biography and reproducing many of his fine museum groups, oil paintings, scratchboard illustrations, and some of his preliminary pencil sketches.—WALTER J. BRECKENRIDGE.

CLAUDE T. BARNES, a prominent lawyer of Salt Lake City, Utah, who was also a well-known naturalist and author, died on May 1, 1969, in his 84th year. He was born in Kaysville, Utah, on February 15, 1884. His affiliation with the A.O.U. began in 1908. He ultimately became an Honorary Life Member.

As regards his ornithological contributions, Mr. Barnes was a founder and the first president of the Utah Audubon Society, which came into existence on December 27, 1912, and which he formally incorporated in January 1913. While a member of the Utah State Legislature from 1913 to 1915, he was instrumental in the enactment of a law designating the last Friday in April as Bird Day with the requirement that birds be featured on that day in the public schools. He also sponsored bird protection laws of broad coverage for the state. He lectured on birds extensively to schools and clubs and contributed numerous popular articles on birds to local magazines. In 1913-14 he authored together with Joshua H. Paul, four books entitled: "Forest groves and canyon streams," "Farm friends and spring flowers," "Farm foes and bird helpers," and "Western natural resources." These served as source materials for the local schools. Items on birds figure prominently in four booklets published in later life on his observations during the four seasons in City Creek Canyon near his home in Salt Lake City. He published two distributional notes in *The Auk*. He was a member of the Cooper Ornithological Society as well as the A.O.U. and Audubon Society.

His interests in mammalogy were as strong as those in ornithology. He wrote the "Mammals of Utah" (1922) and a book on the mountain lion. He was a charter member of the American Society of Mammalogists. In addition to his work on birds, mammals, and nature-lore, he published a book on philosophy and one on poetry. His other societal affiliations were: Fellow, London Zoological Society; Fellow, Philosophical Society of England; Honorary Fellow, Eugene Field Society; Member, Society of Physical Research, London; Charter Member, Society for the Study of Evolution; Member, Ecological Society of America, Biological Society of Washington, Western Society of Naturalists and AAAS.—WILLIAM H. BEHLE.

FREDERICK VANUXEM HEBARD was born in Chestnut Hill, Philadelphia, Pennsylvania on October 15, 1900, the son of Daniel Learnard Hebard and Julia Vanuxem Hebard. After graduating from Chestnut Hill Academy, Yale University, and the University of Pennsylvania Law School, he practiced law in Philadelphia almost all his life. He died on March 29, 1961 while on a trip to Everglades National Park. He is survived by his wife, the former Elizabeth Fales, and four children.

Fred joined the A.O.U. in 1930 as an Associate, and became an Elective Member in 1951. He was also a member of the Wilson Ornithological Society, Cooper Ornithological Society, Maine Audubon Society, and a charter member of the Georgia Ornithological Society. In addition to some 35 or 40 notes in various ornithological journals, he wrote "Winter birds of the Okefenokee and Coleraine," published by the Georgian Ornithological Society in 1941. For more detailed obituaries, see *Oriole*, 26: 17-22, 1961 and *Cassinia*, 46: 19-20, 1961-62.—C. CHANDLER ROSS.

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