



The Antarctic Society

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CONTENTS

BRASH ICE	cover	WEBSITE UPDATE	6
ANTARCTIC GATHERING	2	VOSTOK REMAINS COLD CHAMPION	6
ART OF STEWARDSHIP	2	JASON ANTHONY'S JACKPOT	7
RATIONALE ART OF STEWARDSHIP ..	3	BERNIE LETTAU DIES	7
PRESIDENT'S LETTER	5		

BRASH ICE. As we enter into 2014, may I say up front that this is going to be a big transitional year for the Antarctic Society. There are going to be many changes, hopefully all for the better. Starting with myself, who now finds said self in his nineties. I am hanging up most of my efforts in behalf of the Society. The Newsletter will be taken over in the near future by a professional editor who should take it to new, unknown zeniths. I have been at this for over thirty-five years, nearly all of which have been labors of love, some 185 Newsletters, some 1820 pages of diatribe. I should have quit long ago, but my ego would not let me. But lately it has become much more difficult to get input from my sources, and when it becomes more work than fun, then it is time to hang it all up.

My farewell as I go out the door is to write this coming spring a composite of what I feel are the most interesting Newsletters of the past thirty-five years. Through my long and close friendship with our second Honorary President, Ruth J. Siple, I developed a very close personal relationship with many of the men who went south with Admiral Byrd, particularly with Henry Harrison, Bud Waite, Al Lindsay, Charlie Murphy, Dick Black, Steve Corey, and Larry Gould. How they all have enriched my life! Thank God I knew these people when communication was by mail, not by e-mail, as I am sitting on a treasure of letters, many of which are now on the Society's web site. And to have wintered over with Bert Crary, what an experience, non pareil. Plus being at the Pole when first Ed Hillary and then Bunny Fuchs arrived there as part of the British Commonwealth Transantarctic Expedition!! But I also had a life outside of Antarctica, on the North Atlantic Weather Project for three stormy years, on the airborne phase of the International Indian Ocean Expedition flying out of Bombay and Aden, on Project TREND on the Khorat Plateau of Thailand, at Dye 2 on the Greenland Ice Cap, on the top of Mt Washington, N.H., at the National Defense University at Ft. McNair, and, yes, even in the Pentagon! And how fortunate I was to work alongside the very first man to ever fly in Antarctica, to be the first ever to take a submarine below the polar ice, Sir Hubert Wilkins. I have seen a lot, experienced much, met the nicest people, and now is the time to sit back and reflect on my past, and enjoy my many wonderful memories.

ANTARCTIC GATHERING AT PORT CLYDE, MAINE, JULY 17-20, 2014

In recent summers I have hosted mid-summer gatherings of many of my Antarctic friends at my retreat on mid-coastal Maine. I have decided, for better or worse, to have one more gathering, but this one will be a bit different, open to all members of our great Society who just might want to venture by and take part in the festivities. It will be a three-day affair, July 18th thru the 20th. The locale is on Marshall Point, Port Clyde, a small fishing village at the southern end of Penobscot Bay, half-way between Portland, Maine and Acadia National Park at Bar Harbor, Maine. Nearest major airport is in Portland, Maine, ninety miles away; nearest local airport is Rockland, Maine, fifteen miles away. The 18th will feature a series of talks by prominent members of our Society who will talk about some interesting phases of their Antarctic careers. The second day will be at one of my nearby neighbors, a nationally known artist by the name of Greg Mort, who with his wife Nadine, will host an all-day Antarctic Artists and Writers Tribute under the guise of Guy Guthridge, chaired by Barry Lopez. The third day will, shall we say, be spent partying under a tent back at my place, a lobster feast being put on by a local lobster man. If interested in taking in the events, in hearing more about the affair, please let me know, and I will keep you informed as things develop.

In a nutshell we have no set charges, but we will be putting out collection containers for donations to help defray our considerable expenses. The Antarctic Society will pay for the tents, port-a-toilets, tables, chairs, and basic hardware costs. We do not have any travel funds for anyone, and people are expected to find their own lodgings, although we encourage those who like tenting to go native. Hotels/inns, and B&Bs are at a premium, and as we go to press the only one within 20 miles with rooms is the Cragair Inn (207- 594-7644) But, mind you, Maine can be pricey in the summertime, as the state motto is to make it all in the summertime! The people who are going to show are like a Who's

Who in Antarctic Research, led by our Honorary President, Charles Swithinbank, OBE, from the UK. Then there will be Mister IGY, Charlie Bentley of the University of Wisconsin with a bunch of his traverse followers; Paul Mayewski, head of the Climate Change Institute at the University of Maine will lead a delegation of Antarctic-rich scientists from their university; Lou Lanzerotti of the National Science Board and Warren Zapol of Harvard and Massachusetts General Hospital; Polly Penhale of the National Science Foundation; Michele Raney who was first woman to ever winter-over at the South Pole; and even Rev. Bruce Lieske, who gave up polar meteorology to become a Man of the Cloth.

THE ART OF STEWARDSHIP OF THE ANTARCTIC SEMINAR AND EXHIBITION(Nadine Mort)

Shows visual and literary submissions from a select group of well-known Antarctic artists and writers. The goal of the Seminar and Exhibition is to celebrate the important contributions of arts and letters to environmental stewardship of Antarctica and the Southern Ocean. The theme of these original literary and visual works of art must reflect and build environmental consciousness of this fragile region of the Earth.

The Art of Stewardship of the Antarctic Seminar and Exhibition is sponsored by The Art of Stewardship and The Antarctic Society. The Art of Stewardship (also known as TAOS) encourages stewardship of the Earth and environmental awareness through the arts. It facilitates exhibitions and forums for artists, environmental and educational organizations to explore creative ideas, alliances and partnerships for interaction and dialogue offering resources and opportunities to artists in their role as Stewards of our Earth. The Art of Stewardship is a 501(c)(3) organization founded by Nadine and Greg Mort.
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A RATIONALE FOR THE ART OF STEWARDSHIP OF THE ANTARCTIC SEMINAR AND EXHIBITION by Guy G. Guthridge, National Science Foundation (retired)

Antarctica has the world's attention at several levels. Perhaps most broadly, scientists have learned that the Antarctic is responding to global change in unusual and amplified ways. Freon, for example, which escaped from sources worldwide into the global stratosphere, in most places increases only slightly the amount of the Sun's ultraviolet radiation reaching the planet's surface. In Antarctica, though, it causes the ozone hole, letting enough UV through to wipe out more biomass every year (mainly oceanic plankton) than the whalers removed during their peak harvests in the 1930s.

Warming of the ocean is having an unexpected effect. The warmth is worldwide, expanding the water and thus raising sea level a bit. In the Antarctic, the new warmth is rubbing against ice shelves, causing them to melt into the ocean and raise sea level that much more.

Both phenomena surprised scientists. The oceanic warming one was published only in 2013.

The Antarctic, too, is a history book that exists uniquely there. Its atmosphere is farthest from pollution sources, so the air is the cleanest on Earth. So the Antarctic record of increases in atmospheric constituents is a measure of how we humans have affected the whole planet. Lead from leaded gasoline, transported to the Antarctic in the atmosphere, is recorded backwards in time, year by year, in layers of snow and ice cored from the immense ice sheet. The cores also document our success in reducing atmospheric lead when we stopped putting lead in gasoline.

But why pay attention to these things?

"Only when we know something of these places can we begin to appreciate their interconnectedness with each other and the rest of the world," photographer Galen Rowell writes in *Poles Apart: Parallel Visions of the*

Arctic and Antarctic. "My hope is that with understanding, the reader will feel a sense of responsibility for the future condition of these most pristine areas of the Earth at the very time when they have become most vulnerable to change from without." Artists and writers joining scientists in the Antarctic have, "to a great degree, shaped the public's vision and provided the only counterbalance to scientific and governmental publications that tend to favor facts without emotional interpretation."

"The humanities and social sciences," argues the American Academy of Arts and Sciences in a 2013 report on achieving a vibrant, competitive, and secure nation, "are the heart of the matter." Literature, the arts, and other humanities "help us understand what it means to be human and connect us with our global community." The report says scientific advances have been critical, but "all disciplines are essential for the inventiveness, competitiveness, security, and personal fulfillment of the American public."

The Art of Stewardship project is a private foundation that encourages stewardship and environmental awareness through the arts. It organizes and provides forums for interaction and dialogue, and it offers resources and opportunities to artists in their role as stewards of our Earth. Its *Art of Stewardship of the Antarctic Seminar and Exhibition* furthers these aims and brings attention to the special role of the Antarctic in global environmental awareness.

In her 2012 *Antarctica: An Intimate Portrait of the World's Most Mysterious Continent* (Bloomsbury, 388 p.) Gabrielle Walker writes, "there is also a deeper message, for which Antarctica is the living metaphor. The most experienced Antarciticans talk not about conquering the continent but about surrendering to it. No matter how powerful you believe yourself to be – how good your technology, how rich your invention – Antarctica is always bigger. And if we humans look honestly into this ice mirror, and see how small we are, we may learn a humility that is the first step toward wisdom."

She concludes that Antarctica “will yield warnings if we seek them. We can avert human catastrophe if we act on them. But Antarctica itself is under no threat. Antarctica is bigger than all of us, bigger than our technologies, our human strengths and weaknesses, our eagerness to build and our capacity to destroy. Enough ice could slide into the sea to turn West Antarctica into an island archipelago, and to raise the sea to heights that would swamp coastal cities, without causing so much as a flutter in the continent’s cool white heart.”

William L. Fox, who studies how the human mind transforms space into place, or land into landscapes, notes that deserts are among the emptiest spaces on land encountered by humans, and the Antarctic is the largest and most extreme desert on Earth. We should be interested in cognition and extreme landscapes, he writes, because “At the beginning of the twenty-first century, approximately one-fifth of the world’s population lives in the deserts of the world or is dependent on their resources in some way, a figure that may rise to as high as fifty percent within decades.” In his 2005 *Terra Antarctica: Looking into the Emptiest Continent* (Trinity University Press, 312 p.) he states, “The Antarctic is a relatively decipherable slate on which to examine these issues, issues that are presented in the vocabularies of both art and science, twin modes of intellectual inquiry possessed by humans.”

Stephen J. Pyne’s 1986 *The Ice: A Journey to Antarctica* (University of Iowa Press, 428 p.) suggests that Antarctica takes on the proportion of an Earth emblem, a symbol of our modern age of isolation and the strength of the natural world. Chapter 4, “Heart of Whiteness: The Literature and Art of Antarctica,” is a 58-page essay on what he calls “the most intellectual landscape on Earth.” For artists, Pyne writes, Antarctica presents special problems. “It is already abstracted, minimalist, conceptual. Here is not another case of information overload but of underload. The Ice has already filtered and

reduced the landscape to the simplest environment on Earth.”

Pyne writes that artistic success nevertheless has been achieved. Eliot Porter – considered America’s first fine arts photographer to use color – “is perhaps truer [compared with earlier Antarctic photographers] to the esthetic power of Antarctica: its role as reducer, abstractor, and mirror. . . . The result [*Antarctica*, photographs and text by Eliot Porter, 168 p., E.P. Dutton, 1978] is a portfolio of some of the most haunting of all Antarctic photos.” Walter Sullivan’s foreword calls the photographs “new, glittering perspectives on the continent at the bottom of the world at a time, as he [Porter] points out, when critical decisions that will determine its future must be made.”

Stuart Klipper, who has photographed many parts of the planet and whose Antarctic photographs are in his *The Antarctic: From the Circle to the Pole* (Chronicle Books, 175 p., 2008), calls the Antarctic “a world fraught with awe and immanence. It harbors glories known nowhere else.”

Barry Lopez addresses the theme of reflection in “The gift of good land” (*Antarctic Journal of the United States*, XXVII (2): p. 1-4, June 1992). The agrarian virtue of his title applies “to this oddly out-of-time, obviously remote, autistic fastness that we call Antarctica. . . . Now, more and more often, Antarctica is seen as a place from which to take the measure of the planet, or the space in which the planet turns. . . . Whatever it is that occupies the majority of our time, whatever it is that we are specifically interested in, we are also, many of us, trying to understand the way in which Antarctica is different from what we already know. . . . Antarctica, if we lift our eyes from the paperwork and the sorting trays, the computer screens and the microscopes, is a place of such compelling presence, is so terrifyingly abiotic, that it urges us to consider the accident of our biology, and our responsibilities toward each other because of that.”

Legacy. Americans have had a leadership role in Antarctic affairs almost since the birth of the Nation. Following an episodic expeditionary period lasting until the 1950s, the United States hosted signing of the 1959 Antarctic Treaty in Washington, D.C., and since then has continued without interruption as a preeminent participant in Antarctic research and its operational support. A 2012 letter from the Under Secretary for Economic Growth, Energy, and the Environment, Department of State, to a U.S. Antarctic Program Blue Ribbon Panel considering the Nation's future in the South Polar region states, "The United States has critical National security, foreign policy, and scientific interest in Antarctica. . . . Hence, we must continue to send a strong signal of U.S. interest and involvement in Antarctica through our active and influential presence."

An Art of Stewardship program regarding the Antarctic thus would be consistent with America's present and future role in the region.

Resources. The United States' Antarctic Artists and Writers Program, National Science Foundation, is a principal means for U.S. scholars in the humanities to perform field expeditions to the Antarctic. NSF has sponsored artists' and writers' participation in the U.S. Antarctic Program since 1958. As of the end of the 2009-2010 Antarctic season, it had supported 98 artist and writers projects in the Antarctic. The web site includes lists of former participants, many of whom could participate in the Art of Stewardship plan.

A more extensive Antarctic Image Chronology, dating to the pre-Christian era, has been compiled by NSF Antarctic Artists and Writers Program participant William L. Fox.

The existence of NSF's program has led other national Antarctic offices to emulate it. The Antarctic Treaty, at its consultative meeting in 1996, adopted Resolution XX-2, which recommends promotion of understanding the scientific, aesthetic, and wilderness values of Antarctica through the contribution of writers,

artists, and musicians. Treaty member nations – the British Antarctic Survey, Antarctica New Zealand, and others – have established artist and writer programs based on the NSF model.

Not all U.S. Antarctic arts and letters have resulted from the NSF Antarctic Artists and Writers Program. Examples include a book and a film by James Balog, a book by scientist William Green, and a book by National Medal of Science winner Susan Solomon.

Conclusion. Art and letters from the Antarctic have much to say to those who have never been there and will never go. The U.S. tradition of leadership in the region will be complemented by an Art of Stewardship exhibition.

PRESIDENT'S LETTER (by Charles Lagerbom)

Hello from Northport. This past winter, the Antarctic Society received several boxes containing some of the personal polar collection of the late John H. Roscoe. He served as geographic, air reconnaissance and photogrammetric officer to Admiral Byrd on two Antarctic expeditions and served as Byrd's scientific advisor until the admiral's death. He was also quite active in the Arctic. The collection contains many maps, reports, papers, correspondence, images and other materials that are currently being cataloged and placed in archival-appropriate storage. The society would like to thank one of our members, Art Ford, in helping make this particular preservation effort a success.

We are approaching nearly thirty different collections of digitized images in the Antarctic Society polar image database. These collections total nearly thirty thousand individual digitized slides and photographs, all on a key-word searchable Excel spreadsheet catalog system. Many have started to appear on our website. The Society has since expanded its preservation efforts to include reel film, 16mm as well as 8mm both homemade and professionally produced. We have worked with records and other audio

materials including reel-to-reel and audiocassette tapes. If there is a way to digitize your polar memorabilia and put it into a more modern format, we will. Please contact us if you have any questions.

As my time as Society President enters its final months, I would like to thank everyone who has helped the Society during my tenure. I am proud of the fact that this society has become dedicated to historic preservation of the polar memorabilia of our members. We have also acted as a repository for collections and materials that people have decided to give us. Rest assured, these materials will be handled, housed and treated with the respect they deserve because these are the primary sources and personal connections with the Antarctic and its history. I am humbled to have worked on so many great links with the history of the continent through these polar materials and collections.

WEBSITE UPDATE (by Tom Henderson)
I have long felt that the most valuable purpose for our website is to preserve the experiences of those who have been privileged to explore or work in Antarctica. We do this through posting their stories, documents, memoirs, photos, films, and memorabilia. Contributions come primarily from our members, but other notable contributions have been submitted by Antarcticans or relatives of Antarcticans who have simply found our website and volunteered their materials.

A couple of recent examples relate to the United States Antarctic Service Expedition (USASE) of 1939-41. I was contacted last year by Matt Oppliger, grandson of Jack Ruttle who was the second officer aboard the USASE cargo ship, *North Star*. Matt graciously offered his grandfather's personal 16 mm film that he shot during his two voyages on the expedition. It turned out that some of the Ruttle's film was used for the official record of the expedition, but about 80% of it had been seen only by family and friends since 1942! Tuttle was an excellent photographer and he used color film. Some of his scenic sequences are absolutely

stunning. His entire archive was converted to digital format at Society expense and is now available for the world to see only on our website. I highly recommend that you view it; just go to the Videos page under Pack Ice. More recently, the daughter of Joseph Daigle, Janice Walz, contacted me about her father's book. Daigle, who was the radioman for Admiral Byrd on the *USS Bear*, had published his small memoir, "Little America III," in his later years but it had limited distribution. The Society scanned the memoir, with his daughter's permission, and it now appears on the Memoirs and Diaries page under Pack Ice. Like all such memoirs, it is a unique glimpse of the experience through the eyes of a first-hand participant.

These items are not the only materials on our website that are to be found nowhere else on the web. As such, they uniquely preserve aspects of Antarctic history. I encourage you to explore the website to see all of these "nuggets." And if you have your own "nugget" to contribute - or know someone who does - we encourage all such contributions.

VOSTOK REMAINS COLD CHAMPION.

In mid-winter the newscasters went into great details about how NASA's Landsat 8 had collected new all-time low temperatures at two locations in East Antarctica. It seems that chillier spots were found which lay along the gentle slopes of a ridge at an elevation of 4,000 meters. On clear winter nights, air on the ridge loses heat to space; dense cold air sinks to the ground and slides down the ridge, where it puddles in flat basins. While the pooled air rests on the ice, even more heat escapes and the ice surface cools down further. On July 31st, 2013, temperature sensors aboard Landsat 8 measured temperature of -93 C. But a still lower temperature was measured elsewhere in East Antarctica on August 10, 2010, one of -93.2C. While newscasters were celebrating the detection of new all-time world minimum temperatures, meteorologists with the World Meteorological Organization were saying that those temperatures were unofficial, that the only temperatures that they recognize

are those measured at two meters above the surface. So Vostok's temperature of July 31, 1983, one of -89.2 C remains the world's official lowest temperature ever recorded. Meanwhile back in the States, some residents of Minneapolis are considering submitting their record low for this winter to the WMO in Geneva.

JASON ANTHONY'S JACKPOT.

Once upon a time there was a true Antarctic who kept going back to the ice, time after time, in fact, for eight austral summers. And what did he do? Well he did about everything which needed to be done. He was sometimes a fuel operator, sometimes a cargo handler, sometimes a landing strip groomer, sometimes a camp supervisor, and sometimes a willing man of unlimited talents standing by for any and all calls. You may have known him or at least heard of him, his name, Jason Anthony, and now he is a school teacher who lives in the small mid-coastal town of Bristol, Maine. Jason came into fame in the past two years with his book *HOOSH*; a culinary treatise of the artistry of Antarctic cooks, featuring such off-handed products as roast penguins. The *NEW YORK TIMES* gave the book a great review, and it was his springboard into the literary world, one that was to take him this past summer to the United Kingdom. And now the Maine Arts Commission has selected Jason as the state's Literary Fellow for 2014. Along with the fellowship came a check for \$13,000, which he says will buy him and his family creative latitude while he pursues his next writing project.

BERNIE LETTAU DIES. The former program manager for polar ocean and climate systems in the Office of Polar Programs at the National Science Foundation died on December 14th at age 75 from sepsis and cancer of the appendix. He retired from the government in 2007, after some thirty-one years of work at the NSF. He was sort of an unusual program manager in that he was a man of few words, and it was said by some of his principal investigators that visiting with Bernie in his office was something comparable to

talking to a blackboard. Lou Lanzerotti, who had several contracts through Bernie's office, said that Bernie was a good man. This writer also knew some of his students from a bygone position he held as an assistant professor of atmospheric science at the State University of New York at Albany.

But it was my association with his most distinguished father, the world's foremost micrometeorologist, Heinz Lettau, which brought me into contact with Bernie. I hired several of Bernie's classmates in graduate school at the University of Wisconsin, and several of them even went to Antarctica, including Marty Sponholz and Tom Frostman, and another, Walt Dabbert got his PhD on wind spirals in the Antarctic. Another associate of Bernie, Joe Zabransky, became my project meteorologist on a large interdisciplinary research project (TREND) in Thailand. So in all honesty, one could say that I knew many in the overall Lettau family, but did not really know Bernie at his professional level.

Bernie's father Heinz was one of Hitler's top meteorologists, and along with many other professional meteorologists of note in Germany came to this country shortly after the end of World War II. It actually wasn't Heinz's first trip to our country, as he ended up the war as a POW in Louisiana. There was sort of a strange liaison between the two of us, although we never talked about it, but at the same time he was a POW in my country, I was a POW in his country!

Heinz played sort of a spectator role in what was to become my gateway to the Antarctic. To the best of my knowledge, for the first time, MIT offered a summer course in micrometeorological instrumentation. Heinz had recently come to this country, and even though he was not involved in the actual teaching of this course, he attended all of the outside laboratories instrumentation sessions. Always standing on the outside fringe, watching, saying nothing, while slowly drawing on his pipe. Little did I realize how

close I was to come to this giant of a micrometeorologist.

When the IGY came along, Heinz recommended to Harry Wexler, the USA's Chief Scientist for Antarctica for the IGY, that micrometeorology could not be done in Antarctica, but, fortunately for me, no one listened to Heinz at this time. Following my two years on the ice, I came back on home to Massachusetts to find a message from Harry saying that I must go to Madison to work up my data under the watchful eye of Bernie's father, Heinz. I had a few choice words for Harry, saying roughly that after leaving a wife and a young daughter in a crib for two years, that I was now home, not about to move to Madison. However, we worked out an agreement where Heinz was hired as an expert (higher category than as a consultant), and the analyses were completed under Heinz' direction.

But this was not the ending of my connection with the Lettau family. I was involved as the program manager for a large interdisciplinary

environmental program in Southeast Asia. We hired one of Heinz's graduate students to be our resident micrometeorologist in Thailand. And both Heinz and his wife, also a professional meteorologist of note, visited our research site on the Khorat Plateau. We had two instrumented micrometeorological towers 150 feet high in the dry dipterocarp forest. When I started to climb one of the masts, my legs turned to rubber. But Bernie's mother climbed all the way to the top with no problems, often taking a magazine or a book to read once she got to the top! One day after a long time in the field, we decided to forgo eating at our Thai dining hall to go to a nearby US military base and get a good American meal. Following the dinner we stayed on for a short while to watch a film being shown, *The Ten Commandments*. In the middle of the first reel, a GI yelled out "Mable, Budweiser." Instantly Heinz said loud enough for all to hear "11th commandment." I think it was the only time in my long association with Bernie's father that I ever heard him say anything funny.