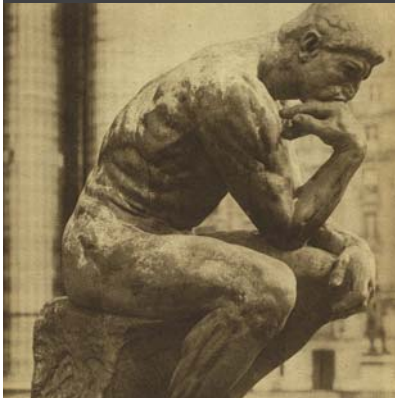


WINTER 2014

INSIDE: FEATURING ART AND ARTISTS
OF THE SMITHSONIAN LIBRARIES

CONNECT

SMITHSONIAN LIBRARIES



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DIRECTOR'S CORNER

Dear Friends,

When we reflect back on 2013, we realize that our accomplishments definitely outweighed our challenges. Budget sequestration, government shutdown, the sad and unexpected passing of staff member Rita O'Hara – were balanced with much we can celebrate. Just to name a few:

- Launched the OneSearch capability for Smithsonian staff to be able to search across all of the Libraries' offerings (online catalog, electronic databases and journals, etc.) in a single search;
- Hosted 10 events, raised 125% of the annual fund-raising goal;
- Answered nearly 25,000 reference questions, circulated 32,000 library items for the first time (not counting renewals), handled 8,200 interlibrary loan items, and supported 157,000 database searches;
- Launched a new strategic planning effort and began work on a pilot project to offer e-books to Smithsonian research staff;
- Completed renovations in the Botany, Fishes and Mammals Libraries in the Natural History Museum, moved the SERC Library into interim space, moved Libraries Administration and Central Services into newly renovated spaces;
- Launched BHL Africa and began work on BHL Singapore; increased numbers of digital books in the Libraries Cultural Heritage Library by 31%;
- Placed 10 educational courses on iTunes U and opened exhibition "Whales: Bone to Book;" touched 6,487 people with educational tours, workshops and presentations.



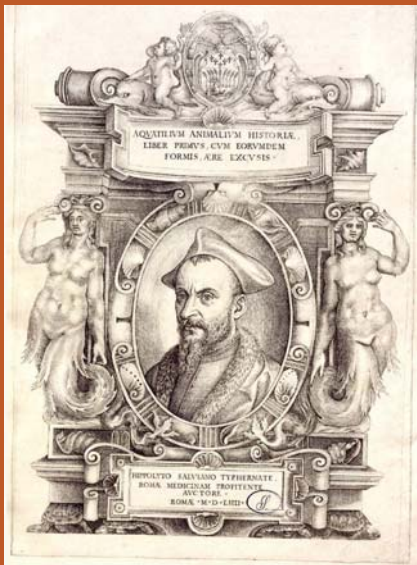
In this issue, you'll meet some of our Resident Scholars and Interns. Scholars research and inform us about the specialities of our collections and interns develop and apply their skills to expand our programs. These young people continue to amaze us and we're delighted to give them extraordinary experiences. Our librarians locate valuable items to add to our collections as they serve our users, and our digitizing efforts are sharing our collections with the world (over one million visitor website sessions last year!). Our public programs and events expand our audiences. None of this would happen without the support of our many donors and friends, for which we are overwhelmingly grateful.

The Smithsonian Libraries wishes you happy reading experiences and good fortune in 2014!

Nancy E. Gwinn
Director

(Below: Haru no Fuji by Hokusai Katsushika, 1760-1849 (Suehiroan, 1803). Courtesy of Smithsonian Libraries Freer & Sackler Library.)





LIBRARIES ACQUIRES SALVIANI BOOK

The Joseph F. Cullman 3rd Library of Natural History recently acquired Ippolito Salviani's *Aquatilium animalium historiae* (Rome, 1554), a classic, foundational work on fishes. The book is one of three 16th-century works that established ichthyology as a modern science. The Libraries holds the other two – Belon's *De aquatilibus* (1553, a Latin translation of his *Histoire de la nature des estranges poissons marins*, 1551) and Rondelet's *Libri de piscibus marinis* (1554) – and has now completed the trio. The *Aquatilium animalium historiae* is a tremendous asset for the National Museum of Natural History's curators in the Division of Fishes, who advised on the purchase.

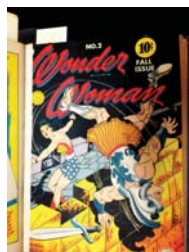
A professor of medicine at the University of Rome and physician to several Popes, Salviani (1514-1572) collected fishes in Roman markets and incorporated anatomical notes to support his systematic studies, correcting and expanding the works of the ancient authors (Aristotle, Pliny, et al.). The book first presents synoptic tables of fish species – their characteristics, names in multiple languages, and source information in the classical authors; the main text provides in-depth descriptions of the fishes Salviani examined, with illustrations. Ninety-three species of fishes and cephalopods are depicted in the plates, with 18 of them new to the science of the time. Unlike Belon and Rondelet, Salviani was the first to limit the concept of fish to solely aquatic vertebrates, excluding beavers, otters, and sea monsters of various kinds that had previously been included.

The work is the earliest zoological book illustrated with copper-engraved plates – drawn by Aretinus, engraved by Lafréry and Beatrizet – far more suitable than the woodcuts typical of the period for reproducing in fine, silvery lines the visual effect of fish scales and the delicate fins. The great ichthyologist Bashford Dean (1867-1928) noted that the plates exceed in accuracy and beauty any others for the next 100 years.



da Vinci's *Flight of Birds* Lands at the Libraries

One of Italy's greatest treasures, Leonardo da Vinci's *Codex on the Flight of Birds*, found safe refuge in the National Museum of Air & Space Library's rare book room until it was exhibited at the museum from September 13 to October 22. The extraordinary document, created ca. 1505, shows da Vinci's interest in human flight by exploring bird flight and behavior. It includes sketches and descriptions of devices and aerodynamic principles related to mechanical flight that predate the invention of the airplane by 400 years.



Comics Featured on Smithsonian Channel

In July, the Smithsonian Channel filmed the Libraries' collection of the first Wonder Woman comics at the Dibner Library of the History of Science and Technology. The Wonder Woman comics are one of several artifacts selected in tandem with the recently released book, *The Smithsonian's History of America in 101 Objects*, by Richard Kurin, Under Secretary for History, Art, and Culture. The Smithsonian Channel documentary series features unique items from around the Institution that tell the story of America's history, based on Kurin's book. Lilla Vekerdy, Head of Special Collections, as well as two surprised museum visitors were part of the filming.



Tumblr Takes Flight

What better way to bring hidden collections to life than through animation on the microblogging platform, Tumblr? Eight of Data Manager Richard Naples's posts on the Smithsonian Libraries' Tumblr blog, *Turning the Book Wheel*, have gone viral, leading to a dramatic increase of followers from 828 in May to over 30,000 (and counting) today! View the viral posts (which have been liked or reblogged over 75,000 times), made from captivating pages of books that are centuries old:

smithsonianlibraries.tumblr.com.

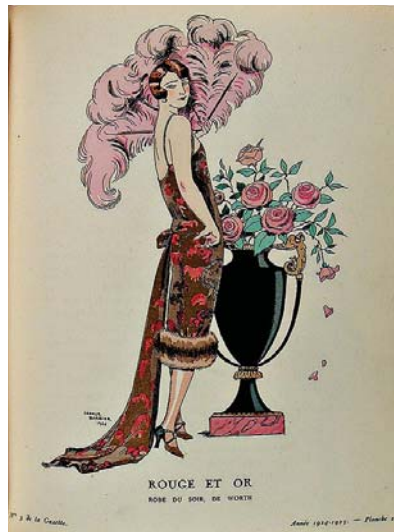
IMAGES ON ART.COM

Ever come across a Smithsonian Libraries image that you wish you could frame? Our Galaxy of Images contains thousands of beautiful images scanned from our collection. Now's your chance to own and display a treasured piece of the Libraries in your home or office!

In collaboration with Smithsonian Enterprises, Smithsonian Libraries released several images to Art.com which are available for purchase in print form. The images, in subjects ranging from early 20th century costumes and seed catalogs to natural history and aviation, vary in price from \$29.99 to \$299.99 depending on size and quality. Check them out at the Art.com website. Happy shopping!



John Gardiner & Co.,
Seed Annual, 1896



Gazette du Bon Ton, 1924-1925, Plate 20: Rouge et Or, Illustration by George Barbier (1882-1932)



John A. Salzer Seed Co., Spring 1898

Introducing OneSearch

The Smithsonian Libraries is always working to improve our users' research experiences. We were pleased recently to launch OneSearch, our newest and most powerful research tool.

OneSearch opens the digital front door to the Libraries' resources and beyond. It offers a single search box that taps into a wide range of our research materials – the library catalog, journal and newspaper articles (many in full-text), databases, and much more. It even provides access to records and data from

sources outside the Libraries' collections. By bringing so many resources together in one place, OneSearch helps users easily find and access extensive research materials, saving time and increasing efficiency. OneSearch is available to all Smithsonian staff, including researchers, curators, visiting scholars, fellows and interns, as well as library visitors.

Visit one of our library branches to use this comprehensive new tool: library.si.edu/about/visiting-libraries.

COURSES PUBLISHED ON iTunes U

The Libraries completed ten courses for iTunes U that focus on topics in early aviation and space history. Three courses are available now: *The Great Moon Hoax*, *Early Aviation and the Media*, and *How Things Fly: Parts of an Aircraft in the World War I Period*. More courses will be rolled out during the first half of 2014 with additional topics related to transportation: *Women in Aviation*, *Worldwide Aircraft Design and Experimentation in Pre-World War I*, *Ballooning and Airship Dirigibles: Lighter-than-air Aircraft History*, *Military Aviation in World War I*, *Early Rocketry Development*, *The Development of the Automobile in the 19th and 20th Centuries*, and *Railroad Development in the 19th and 20th Centuries*.

For students, the courses include vocabulary and guided questions to help them process more difficult materials. For teachers, the courses include learning goals, common core standards for grades 6-12, national history standards, and a guided-inquiry section that suggests how the courses and materials can be effectively used in the classroom or school library. They are designed to be self-paced experiences, and it is up to the teacher or student to decide which parts of the course they use.

The courses are built around library materials from the Galaxy of Images and the Smithsonian Digital Library, supplemented with additional resources from the Smithsonian Channel, *Smithsonian* magazine, *Air and Space* magazine, and NASA materials.

Congratulations to interns Maggie Lisman and Kari Dalane who developed the courses!

STRIKE A POSE: LIBRARIES CELEBRATES FALL FASHION WEEK



Highly stylized illustrations by Enrico Sacchetti.

Robes et Femmes

Elizabeth Broman, Librarian | Cooper Hewitt National Design Library

New York Fashion Week is held in February and September of each year in New York City. The Special Collections of the Cooper- Hewitt National Design Library in New York have always been a great research resource for people working in the fashion and related industries. One example is a rare fashion title *Robes et Femmes*, published in 1913 by the Italian designer Enrico Sacchetti (1877-1967).

Sacchetti was an illustrator, writer, fashion designer, caricaturist, and commercial artist. Sacchetti collaborated with Marinetti, the Father of Futurism, on his magazine *Poesia*, in Paris, where he worked as a fashion illustrator immediately before World War I. At the outbreak of the war he returned to Italy, where he worked as a propaganda artist, magazine and book illustrator, and designed postcards and posters. In his long career, he is well known for an illustration and graphic style that often crossed the borders between portraiture and caricature.

Robes et Femmes was a satirical look at the avant-garde designs of Paul Poiret and Paul Iribe's iconic *Les Robes de Paul Poiret racontées par Paul Iribe* (1908). Note the exaggerated poses and figures of the models, and the elongated necks and shoulders shown here. Sacchetti's illustrations, which depict feathers, furs, turbans and tunic dresses, resemble Poiret's designs of the time. The cover and 13 plates are hand-colored lithographs which were published in limited edition portfolios of 300 numbered copies.



LIBERATING FASHION: POIRET'S PLATES

Jen Cohlman Bracchi, Librarian | Cooper-Hewitt National Design Library

This fashion plate from *Les Robes De Paul Poiret* (1908) is one of eleven illustrations, all recently scanned and now available for your viewing pleasure. Poiret is often credited with liberating women from the body-constricting corsets popular during the Victorian and Edwardian eras (1837-1910).

Dress reformers had advocated for classical-style high waistlines as early as the 1880s, but it was Poiret's beautifully commissioned album that most successfully promoted this idea, inspiring a revolution in fashion. Designing free-flowing silhouettes that hearkened the neo-classical style of late 18th-century France and using innovative fabric-draping techniques, his designs conformed more to natural body shapes that continue to characterize fashion to this day.

Illustrated by artist Paul Iribe using the labor-intensive hand-stenciling technique of *pochoir*, this book was expensive to produce and only 250 copies were published. Poiret distributed them for free to select clients as unique marketing tools.

Poiret inscribed the Cooper-Hewitt Library's copy with these words: "A Monsieur Max Meyer, un Américain bien pausière, qui aime et comprené tous les belles choses. Paul Poiret." This Max Meyer was likely the later fashion industry leader and president of New York's Fashion Institute of Technology, who would have been a young designer at the time of Poiret's gift, working for high-end American womenswear companies like A. Beller and Co.



Les Robes De Paul Poiret racontées par Paul Iribe. (1908)

TURNING HEADS IN 1916 AND 1917

Alexia MacClain, Library Technician

National Museum of American History Library



Image 1

Wondering what the styles and trends were almost a century ago? This Bellas Hess & Co. trade catalog gives us an idea of what fashion was like ninety-eight years ago. *The Bellas Hess & Co. Fall and Winter Catalogue No. 74* is from the seasons of 1916-1917. It includes a variety of clothing and accessories such as dresses, blouses and skirts, suits, hats, and more.

Illustrated on the first few pages are ladies' suits. According to its description on the opposite page, it had a flared skirt and a semi-fitted coat flared below the waist. The coat was lined with satin and fastened with velvet buttons and loops. Priced at \$32.95, it was available in several colors—wine, plum, black, or green (Image 1).

The catalog also illustrates dresses and evening gowns. The evening gown was made of Satin Charmeuse. As described on the opposite page, "the corsage has a surplice drapery of Brussels net with a touch of net embroidered in gold and pastel colored threads, and a spray of pastel rose buds and velvet foliage." The sleeves matched the front and were made of gold embroidered net. There was a cluster of rose buds at the waist, and the skirt fell in "full graceful folds" with a ruffle of gold embroidered net at the bottom. It was priced at \$16.98 and available in light blue, pink, or black (Image 2).

Also advertised in this catalog are hats. Some are trimmed with roses and green foliage while ribbon or ostrich plumes decorate others. Many of the hats have one thing in common—velvet (Image 3).

Fall and Winter Catalogue No. 74 is located in the Trade Literature Collection at the National Museum of American History Library. Interested in more fashion from the 1916-1917 seasons? Visit our Galaxy of Images for more pages from this catalog: sil.si.edu/imagegalaxy.



Image 2



Image 3

SMITHSON AT THE SMITHSONIAN

LIBRARY HOLDINGS CONNECT GENERATIONS OF SMITHSON'S FAMILY

A Smithsonian Visit to the Smithsonian | Sophie Enstone (née Smithson)

Smithson: such a simple surname. The surname I have had for the vast majority of my life. My British school students found the pronunciation particularly tricky when preceded with a 'Miss' in my unmarried days. Every booking would be awkward and I often heard the clarification clause: "How do you spell that?" The number of times I had to explain that I was the "son" of a "smith" – but to no avail.

Yet, I was alerted to the significance of my surname by my paternal grandmother, Susanna Smithson, the family genealogist. She mentioned the Smithsonian Institution and how we were directly, yet somewhat distantly, related to the founder, James Smithson. From a young age, it became a life-time ambition of mine to visit the Institution and personally witness the legacy that my distant relative had left behind.

My husband and I took it upon ourselves to visit Washington D.C. at the end of August this year, and if I were to choose just one word to describe my feelings towards all that I observed, it would have to be: sensational. Walking through what I can only describe as a Smithson microcosm suddenly made me feel so proud of my family history, no matter how difficult some may find the pronunciation of my former surname.

An exclusive tour allowed us to examine copies of James Smithson's Will, in the flesh, and we viewed a large number of the founder's possessions in the libraries and the archives. An architectural walk-through of the Smithsonian Castle allowed for a historic excursion to the early days of the Institution. Although I had read on the internet that the Smithsonian Institution is the largest group of museums in the world, I only appreciated the scope of what this meant by personally visiting Washington D.C.

Though there are several questions left unanswered relating to James Smithson's choices and decisions, one thing is for sure: he wanted to create, in his words, "an establishment for the increase and diffusion of knowledge." Walking through the many museums in Washington D.C., one certainly concludes that his ambition has truly been fulfilled. Now back in the U.K., at the start of a new academic year, I can only hope to continue to achieve what my ancestor began: "increase and [diffuse] knowledge" among the next generation of my students. I just wish I had kept my paternal surname.



THE JAMES SMITHSON LIBRARY

Leslie K. Overstreet, Curator of Natural-History Rare Books | Joseph F. Cullman 3rd Library of Natural History

James Smithson (c.1765-1829), a gentleman-scientist and founder of the Smithsonian Institution, included his library in his bequest to the United States, and those books now reside in the vault of the Smithsonian Libraries' Joseph F. Cullman 3rd Library of Natural History.

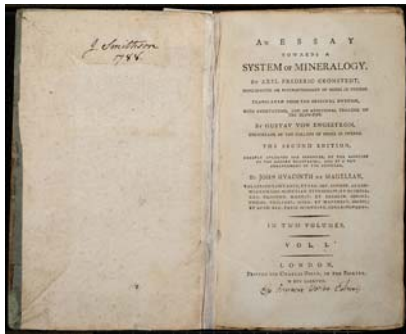
When Sophie and Michael Enstone visited in August 2013 we were delighted to welcome them with a display from her distant relative's library. We filled the four reading-room tables with books and journal articles reflecting Smithson's interests in the chemical analysis of minerals and mineral collecting, including many that were inscribed to him by their authors, and we discussed the ways in which they illuminate the science and the intellectual networks of the period. On the more personal side we included a variety of Smithson's books of travel narratives, guides for tourists in Holland and the Alps, pamphlets about popular museum exhibitions, auction catalogues, and his copy of the best-selling cook-book of his day that bears a list of favorite recipes in his own hand.

We also showed her that most of Smithson's books have only a "temporary" sewing structure with paper wrappers, just as he bought them from booksellers, rather than being properly bound in hard covers. Even as late as the early 1800s, books were not commonly sold in what we consider a finished form; the material and style of the covers were up to the purchaser to select (and pay extra for). Gentlemen of his social class and wealth typically had their books bound in elegant, gilt-decorated leather, but Smithson seems usually to have chosen not to bother, as if he considered his books a working library rather than a show-piece collection.

Having Sophie visit was a treat, allowing us to connect in a very personal way with the man whose books we care for and whose bequest has made such a permanent impact on the increase and diffusion of knowledge in the United States and throughout the world.

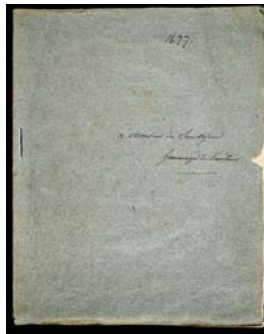
For more information about the Smithson library, see our website at sil.si.edu/DigitalCollections/SmithsonLibrary, with links to the SIRIS catalog and images of the books.

JAMES SMITHSON'S PERSONAL LIBRARY



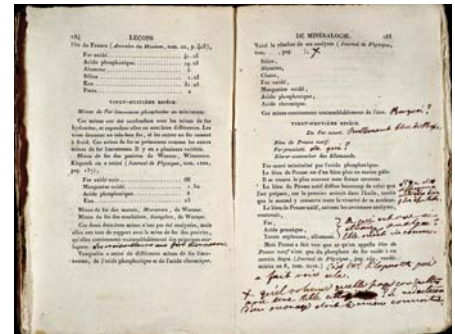
Axel F. Cronstedt. *An essay towards a system of mineralogy*. London, 1788.

One of the few books in his library that James Smithson signed, this English translation of Cronstedt's classic work on mineralogy bears an inscription at the bottom of the title page ("Ex Munere Votivo Editoris") indicating that he received it as a gift from the editor, John Hyacinth de Magellan, the same year that it was published. Smithson would have been just 23 years old and newly arrived in London after completing his studies in chemistry and mineralogy at Oxford, but he had already become a member of the Royal Society and connected with fellow scientists.



Pierre Louis Antoine Cordier. *Mémoire sur la montagne de sel gemme de Cardonne en Espagne*. Paris, 1816.

Another publication inscribed by its author to James Smithson ("à Monsieur de Smithson / hommage de l'auteur" = for Mr. Smithson, with the author's compliments), this work is one of many in Smithson's library that provide evidence of his engagement with scientific colleagues in England and Europe. The library includes 13 copies of one of Smithson's own publications that he would have exchanged with these colleagues in the informal scientific communication network of the period. (The number "1677" is an accession number noted on the paper wrapper when the library was received in the U.S.).



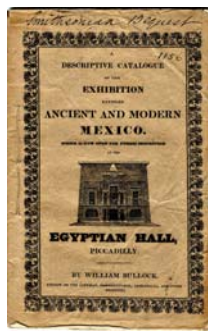
Jean-Claude de la Métherie. *Leçons de minéralogie*. Paris, 1812.

James Smithson's copy of La Métherie's two-volume work is heavily annotated by him in both pen and pencil; his own studies in the subject of mineralogy prompted him frequently to question or even challenge the information in it. This page opening also reveals the single stitch through the gutter fold that holds the text-block together in a temporary sewing structure (with paper wrappers, not shown, as a temporary cover); both were meant to be replaced when the purchaser took the book to a bookbinder for a stronger spine sewing and permanent hard covers. Intriguingly, Smithson did not often do so, and his library consists largely of books left in wrappers "as issued."



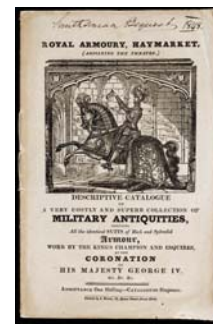
Hannah Glasse. *The art of cookery made plain and easy...by a lady*. London, 1770.

These are notes by James Smithson on the inside back cover of a cookbook, listing some of his favorite recipes. ("Scotch collops" are what we call veal cutlets.) One of two cookbooks in the Smithson Library, Hannah Glasse's was one of the first to be written by a woman and intended for household use (as opposed to earlier ones by men for elaborate specialty cooking). It was extremely successful and became a standard source for cooks well into the 1800s, both in England and America.



William Bullock. *A descriptive catalogue of the exhibition entitled Ancient and Modern Mexico*.... London, 1824.

Several ephemeral items in James Smithson's library reveal an interest in public events and cultural exhibitions. This one is a catalog of artifacts from Mexico exhibited by William Bullock in his gallery called "Egyptian Hall" in the heart of London. Bullock, an antiquarian and entrepreneur, traveled to Mexico shortly after it gained its independence from Spain in 1821; following a visit of several months, he returned to London and mounted the first exhibition in England of Mexican artifacts, costumes, and animals.



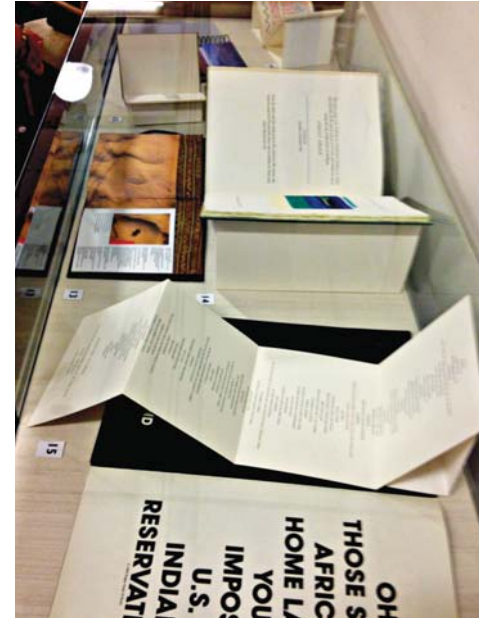
Royal Armoury, Haymarket...*Descriptive catalogue of a very costly and superb collection of military antiquities*.... London, 1825.

This slim pamphlet is another indication that Smithson enjoyed the public life of London when he was there – he seems to have paid a shilling (plus sixpence for the catalog) to visit the Royal Armoury's collection of arms, armour, and artillery, including the "suits of rich and splendid armour" worn at the coronation of King George IV in 1821. Smithson's library also contains a guide to the exhibitions at the Louvre, as well as traveller's guides to Paris, Holland, and the Alps.

EXHIBITIONS

FIELD OF VISION EXHIBITION OPENS

Field of Vision: Landscape in the Artist's Book is on display at the Smithsonian American Art Museum & National Portrait Gallery Library. Timothy Vermeulen, Smithsonian Libraries summer intern and Katzenberger Internship award recipient, curated the exhibition. On display are over 15 artists' books from the American Art & Portrait Gallery Library, Hirshhorn Museum & Sculpture Garden Library, and Warren M. Robbins Library (National Museum of African Art).



An Art Library Internship

Timothy Vermeulen, Student and Katzenberger Internship Award Recipient



Tim Vermeulen (center) with Librarians Anna Brooke, Doug Litts, Anne Evenhaugen, and Janet Stanley (L-R).

Originally from Green Bay, Wisconsin, I came to DC after finishing the spring semester of my fourth year at the University of Wisconsin-Stevens Point, in Stevens Point, Wisconsin. I was the recipient of the Smithsonian's Katzenberger Foundation Art History Internship, and was based at the Smithsonian American Art Museum & National Portrait Gallery Library (AA/PG).

For me, the internship at the Smithsonian Libraries seemed like the perfect opportunity to learn more about the expansive field of artist-made books. I primarily researched artists' books in the library collections of the Hirshhorn Museum & Sculpture Garden, the National Museum of African Art, and the Smithsonian American Art Museum & National Portrait Gallery. As such, the breadth of the collections was far flung, and incorporated works published from the 1960s up through present day. I was most looking forward to exposure from different types of artists' books, examples, and aesthetics that would be different from what I had previously encountered in museums and special collections in the Midwest.

During my internship, I had the opportunity to curate an exhibition, *Field of Vision, Landscape in the Artist's Book*, in the AA/PG Library. My vision for the books in the exhibition's display cases originated from an environmental sculpture course I had taken earlier in the year at UW-Stevens Point. Part of the coursework included a fair amount of research into sculptors whose work incorporated or dealt with the environment. I was pleasantly surprised to find a number of these artists represented in the Libraries artists' books collections. As I handled these books, I became more and more interested in why these particular artists had responded to the environment around them, and how they had chosen to represent that relationship in book form.

Field of Vision displays 16 artists' books from the collections of the Smithsonian's African Art, American Art & Portrait Gallery, and Hirshhorn Museum Libraries, including *Nine Swimming Pools and a Broken Glass* (Ruscha, 1968), *Egyptian Green* (Allix, 2003), and *Kicking Stones: a 203 mile northward walk in six days, Cork to Sligo, Ireland, 1989* (Long, 1990). Other artists featured are Tacita Dean, Edgar Heap of Birds, Vito Acconci, and Jim Lee. The most challenging aspect of assembling the exhibition was narrowing down artists' books to include. A great number of books could have been shown under such a broad theme as landscape; however I wanted to show variety as well, and so that was one of the characteristics that helped me curate the selection.

The most fun I had assembling the exhibition was getting the opportunity to peruse almost all of the artists' books holdings in the Smithsonian Libraries. It was very motivating as a student of book arts to be able to explore these books, putting hand to page, and experiencing them in such an intimate manner that few other art forms allow. My favorite aspects of working at the AA/PG Library were the impressive windows in the reading room, and the light which they allow into the space. The positive effect they have on research cannot be understated!

Tim's other interests alongside artists' books include corresponding through the postal system, traveling, British panel shows, and Art Clokey's inimitable Gumbly. After completing his internship, Tim realized that art librarianship is his path in a future career. He is currently finishing up a Bachelor of Art in Art History (western), and plans to stay in school through the spring semester of 2014 in order to take elective art history courses, complete an artists' books internship in the academic library on campus, and continue printing books on the side.



LIBRARIES UNVEILS *WHALES: FROM BONE TO BOOK*

The Smithsonian Libraries exhibition *Whales: From Bone to Book* will be on display in the Smithsonian's National Museum of Natural History through May 2014. The exhibition is a collaboration between the Libraries and the museum's Department of Paleobiology.

The Smithsonian has been studying whales since the 1850s, and its collections of modern and fossil whale specimens in the National Museum of Natural History are unmatched in the world. Teams of Smithsonian scientists, researchers, and illustrators continue this legacy of investigation, collecting whale bones, placing them in the museum for study, and publishing their findings. The Smithsonian Libraries is part of this process, housing the world's best collection of resources about marine mammals - from centuries-old books to electronic journals that publish the latest discoveries by Smithsonian researchers.

This exhibition showcases Magnus Olaus's *Historia de gentibus septentrionalibus* (Antwerp: 1557) and Conrad Gessner's *Nomenclator aquatilibus animantium* (Zurich: 1560). Also highlighted are the graphics of Smithsonian scientific illustrators past and present, including Elaine R.S. Hodges, Sydney Prentice and Mary Parrish, and objects such as an illustrator's tools, a printer's block of an ear bone illustration, hip and thigh bones of the fossil whale *Basilosaurus cetoides*, and the original specimen of the recently discovered *Bobasakaia monodontoides*.

Accompanying the opening of the exhibition in June was a symposium, *Whale Research at the Smithsonian: Past, Present and Future*, at the National Museum of Natural History. Four distinguished speakers - Prof. R. Ewan Fordyce, Prof. D. Graham Burnett, Dr. Stephen Godfrey, and Dr. Nicholas D. Pyenson - discussed the origins of this legacy, its scientific value, and its future.

INTERNS & SCHOLARS MAKE A DIFFERENCE

SUMMER INTERNS

We hosted over 15 interns this summer at several library locations. A brief listing of the interns' projects includes: traveling exhibition marketing, graphic design, and social media outreach for the Libraries' Advancement Office; a Chinese codex project for the Freer & Sackler Library; and developing iTunes U courses for students and teachers (Grades 6-12) at the National Air & Space Museum Library.

We enjoy having interns year-round at our library locations. For opportunities, see library.si.edu/about/internships-and-fellowships.



Nancy Gwinn, Director; Mary Augusta Thomas, Deputy Director; and Martin Kalfatovic, Associate Director of Digital Services, host a session with the 2013 summer interns.

Jennifer Himmelreich

Elizabeth O'Brien, Public Affairs Specialist | Office of Advancement & Public Affairs



Intern Jennifer Himmelreich arrived at the Vine Deloria, Jr. Library at the National Museum of the American Indian from her home on the Navajo Nation in Beclabito, New Mexico. Her task: to organize the Native American artists' files in the library – exhibition catalogs, postcards, slides, correspondence, CVs, and other ephemera – into an organized, succinct file system. Jennifer sorted through thousands of pieces of material, developing and editing a collection that will encourage study and research in the library for years to come. The internship, along with her current studies, has inspired Jennifer to think of ways to bring what she is learning back home.

The Navajo Nation, spread across Arizona, New Mexico, and Utah, is roughly the size of West Virginia. Yet despite its breadth, the reservation is often lacking in resources compared with many places in the United States. The reservation has only one Navajo Nation Library, located in Window Rock, Arizona - a long distance for many Navajos living on the reservation. Life on the reservation is intricately woven to the family unit: many families still live in clusters where one's neighbors are his relatives. These close familial ties give Navajos an innate sense of who they are and where they came from; traditions and customs are the way of life. However, outside of the reservation, their voices often are not heard. Jennifer envisions a future where Navajos utilize technology and social media to raise awareness in order to elevate their voices beyond the reservation's borders.

A determined visionary, Jennifer's goal is to build community centers on the reservation with ample space for libraries and archives. She wants to teach the value of preservation and archival work, including recording familial oral histories for future generations. Jennifer imagines buildings full of exhibits where Navajos can cultivate their history and reflect themselves to the larger world.

Jennifer is currently working on her Master of Library and Information Science online from San Jose State University (San Jose, Ca.) from her home on the reservation. She earned her Bachelor of Arts in Art from Fort Lewis College in Durango, Co. She views her internship with the Smithsonian Libraries as a fusion of two of her interests: art and American Indian history. She has enjoyed learning about the history of the artists and working to make information accessible for scholars and information seekers.

Joseph Dimuro

Baird Society Resident Scholar | Elizabeth O'Brien, Public Affairs Specialist | Office of Advancement & Public Affairs



When asked about his summer research on the Ferris wheel, Resident Scholar Joseph Dimuro's eyes gleamed like a child who had just ridden one for the first time. He replied, "Not just any Ferris wheel - the 1893 World's Columbian Exhibition Ferris Wheel in Chicago: the major engineering feat and symbol of America at the end of the 19th Century."

Joseph, an 11-year continuing lecturer in the English department at the University of California, Los Angeles, dove into the Smithsonian Libraries' World's Fair materials this summer at the Dibner Library of the History of Science and Technology in the National Museum of American History. The library holds one of the nation's most extensive archives of World's Fair materials he's ever seen. Joseph became fascinated with the original Ferris Wheel of 1893 while completing his doctoral degree in English Language and Literature at the University of Chicago, a close distance from where the Wheel debuted on the Midway Plaisance over 120 years ago.

This summer, Joseph was researching his upcoming book, tentatively entitled *Turning American: Ferris's Wheel and the Evolution of National Feeling, 1880-1910*. To grasp the symbolic importance of Ferris's great invention, the book situates the Wheel's engineering design, spatial emplacements, historical moment, and sensational effects in the context of important spatial discourses of national identity that were circulating in the United States at the close of the 19th century. These include the *Frontier Thesis* of Frederick Jackson Turner, William James's work on spatial perception, newspaper accounts and stories about riding the Ferris Wheel, and contemporary analyses of the built environment of the Columbian Exposition.

In 1890, Congress agreed to commemorate the 400th anniversary of Columbus's discovery of America. After a hard-fought campaign waged by hometown boosters, the rough-edged city of Chicago was finally granted the right to host the Exposition, prevailing over the more established cities of New York and Washington, D.C. When Daniel H. Burnham, Chief Architect for the Columbian Exposition, challenged American engineers to come up with a symbol of the Fair that would surpass the Eiffel Tower built four years earlier for the 1889 Paris *Exhibition Universelle*, a young bridge-builder in the audience named George Washington Gale Ferris, Jr. is said to have spontaneously sketched an outline of a gigantic bicycle wheel on a dinner napkin. His resulting creation, a steam-operated machine made of an intricate web of forged steel, massive gears, wooden planks, and plate glass windows rose 260 feet above the ethnographic villages and entertainment venues of the Midway, each of its 36 passenger cars holding 60 people at a time. At once monstrous and fragile-looking, the modern Ferris Wheel fascinated fairgoers at a time when automobiles had not yet displaced horses and carriages, and before airplanes roamed the skies.

Joseph noted the enormous implications of the Ferris Wheel of 1893 – its popularity and its demise. He spoke of the intrigue of the location of the wheel in that time in history; it was situated on the Midway Plaisance near the foreign villages of the area at the time: African tribes, and Irish, German, and Egyptian villages. Joseph's research into the vast online collection of historical newspapers made available at the Dibner Library uncovered accounts of people who experienced hysteria while riding on the wheel. Using the World's Fairs Collection at the library, Joseph also consulted official catalogues for various departments of the Columbian Exposition, inventories of exhibitions, and souvenir brochures to reconstruct the spatial dimensions and arrangements of the fairground, especially with regard to the relations between white Americans and foreigners. He also looked into the building of the wheel: materials used were the same as those used for the building of the first generation of skyscrapers and the infrastructural elements of the Industrial Revolution (primarily steel) and the passenger compartments resembled Pullman railroad cars. He saw symbolism in the movement of the wheel turning westward in one rotation and coming back to the east in another, as well as the symbolic implications of its up and down movements. At the time of the Exhibition, the so-called "safety valve" of the western frontier was rapidly giving way to overcrowded cities, increasing social conflict, and, in some cases, reverse migration.

The Ferris Wheel of 1893, a figure of awe and prominence in that year, quickly went from an icon of national pride to becoming obsolete. It was reassembled one last time for the St. Louis World's Fair in 1904, and, after being left to rust when the fair was over, was blown up only two years later in 1906. The Ferris Wheel of 1893 was no longer a novelty at the beginning of the 20th century: automobiles and airplanes now captivated the national audience. Even so, Ferris wheels have enjoyed a remarkable international revival over the last few decades, rising in major cities throughout the world.



Hubert Howe Bancroft, *The book of the fair: an historical and descriptive presentation of the world's science, art, and industry, as viewed through the Columbian Exposition at Chicago in 1893, 1895.*

Aside from his insights into the history and events surrounding the Ferris Wheel of 1893, Joseph spoke of the enormity of resources in DC – in the Dibner Library, in the National Museum of American History Library, as well as at external sources such as the Library of Congress. His other interests include cooking, cartooning, graphic design, photography, and trying to keep up with his twin dachshunds, Clover and Daisy. Joseph’s long-term goals include finishing scholarly work on the Ferris wheel and its relation to the national imagination and writing a novel loosely based upon Ferris’s life. At UCLA he teaches courses on the theory of the novel, the theory of culture, American literature, and Henry James. Prior to his academic appointment at UCLA, he taught as a visiting lecturer in the English department at the University of Pennsylvania, and at Haverford College. He received a Bachelor of Arts in English and History from Assumption College.

LACEY BARADEL

Baird Society Resident Scholar | Elizabeth O’Brien, Public Affairs Specialist | Office of Advancement & Public Affairs

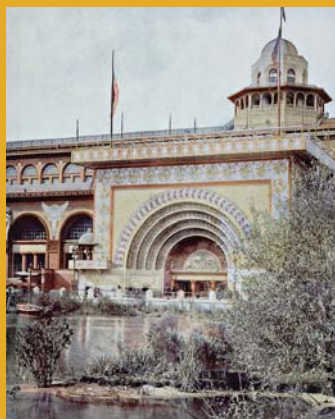


Hailing from Annapolis, Md., Resident Scholar Lacey Baradel is working on her dissertation in the history of American art at the University of Pennsylvania (Philadelphia, Pa.). Lacey earned her undergraduate degree at the University of Virginia with a double major in art history and economics. She is on track to complete her dissertation in 2014.

Lacey was attracted to the Libraries’ Resident Scholar Program for several reasons. “The Smithsonian Libraries’ collection of artifacts and primary sources relating to my dissertation topic is unparalleled,” says Lacey. “The Smithsonian has so many great secondary resources for researchers, and there is a wonderful community of curators, librarians, and scholars gathered around the Smithsonian. My research has definitely benefited from many wonderful conversations I’ve had with people I’ve met here. And finally, DC is a terrific place from which to study American art because of all of the great museums and monuments in the area.”

Lacey conducted research for a chapter of her dissertation that examines how works of art on display at the 1893 World’s Fair in Chicago engaged the Fair’s rhetoric linking Americans’ increased geographic mobility with the United States’ recent cultural and economic ascendancy at the end of the 19th century. She argues that works of art ranging from Thomas Hovenden’s painting *Breaking Home Ties* of 1890 (dubbed “the most popular picture at the Exposition”) to John J. Boyle’s sculptural panels for the façade of the Fair’s Transportation Building both supported and complicated the Fair’s emphasis on geographic mobility as a means of democratic advancement.

Lacey primarily used the collection of World’s Fairs materials held in the Dibner Library, which included many illustrated guidebooks and periodicals as well as newspaper accounts published about the Fair. In particular, she found some wonderful published images of Boyle’s sculptures, which are important because the sculptures were destroyed after the Fair closed. Notes Lacey, “These kinds of resources are invaluable, both as a way to gauge visitors’ reactions to the works of art they encountered throughout the fairgrounds but also as a visual record of what the works looked like and how they were situated at the Fair.” She was able to supplement all of the secondary research she had done on the Fair with important primary materials held at the Smithsonian Libraries, which enabled her to complete the chapter.



Picturesque World’s fair : an elaborate collection of colored views : comprising illustrations of the greatest features of the World’s Columbian Exposition and Midway Plaisance : architectural, artistic, historical, scenic and ethnological ! ! ! published with the endorsement and approval of George R. Davis. (Chicago : W.B. Conkey Co. c1894.)

Lacey especially enjoyed working with the actual materials from the Fair (rather than digital or microfilm copies). Lacey says, “For an art historian, there is no substitute for the real thing when it comes to studying the original objects. Scholars like me are fortunate that so many of these materials survive and have been made accessible to researchers at the Smithsonian Libraries.”

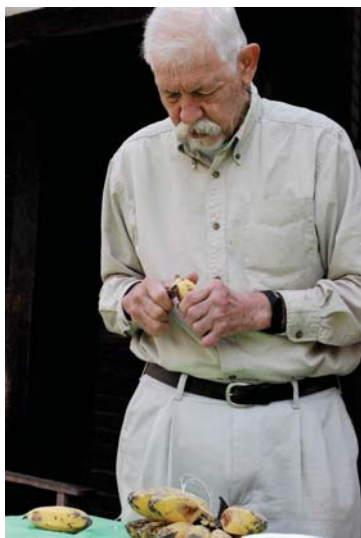
When she is not focused on her studies, Lacey loves to cook, including recently successfully making homemade ice cream. A world traveler, she cites skydiving in Namibia as one of the craziest things she’s ever done. In the future, Lacey plans to continue her research as a professor of American art and culture at a college or university.

Are the Libraries in your Estate Plans?

You've worked for a lifetime to create financial security for yourself and your family. Now you can share that legacy with the Smithsonian Libraries through your will or living trust. By including the Libraries in your estate plans you can make a difference by supporting collections, research, education, digitization, and more. Our gift planning team will work with you and your attorney to ensure that your intentions are fulfilled and that your estate receives the full tax benefits of your gift. Notifying us of your intent is easy to do and helps inspire fellow supporters and friends to think of the Libraries in their planning. Simply contact the Smithsonian Libraries' Advancement Office at 202-633-2241 or visit library.si.edu/donate/ways-to-give.



A group of Smithsonian Libraries Advisory Board members stand on steps in the Madison Building at the Library of Congress.



Dr. George Zug

- **Dr. Fred Ward**, emeritus member of the Smithsonian Libraries Advisory Board, and his wife, Anne, made a significant bequest to support rare books.
- The Dibner Library of the History of Science and Technology received three major gifts. The **Argus Fund** and the **Cascade Foundation** made donations to support the Dibner Library's endowment. The Argus Fund financially backed a new initiative, *Making Dibner Library Manuscripts Available to the World*, an annual project to digitize and make accessible the critically important collection of manuscripts of early scientists to scholars and students around the world for research. The Argus Fund and the Cascade Foundation are facilitated by Bern Dibner's grandsons Mark and Daniel.
- **Alice Konze** has given the Smithsonian Libraries a Charitable Gift Annuity for the Libraries Futures Fund. Alice and her husband Bill have been longstanding visitors and supporters of the Smithsonian since 1966.
- The Libraries received a planned gift from **Dr. George Zug**, emeritus research zoologist with the National Museum of Natural History's Division of Amphibians and Reptiles. Zug established The Zug Family Amphibian and Reptile Endowment in 2008, which expands the Libraries' annual subscriptions of periodicals for Smithsonian researchers and visitors in subjects such as biology and evolution.
- **Fred M. Young, Jr.** has provided support for rare book acquisitions in the Dibner Library of the History of Science and Technology.
- **David and Patricia Jernigan** established a planned gift to create a new endowment to support the Libraries.
- **Robert and Judith Snyder** (ProQuest) sponsored our third annual dinner for authors, *Celebrating Authors & Art Libraries of the Smithsonian*, at the Hirshhorn Museum & Sculpture Garden.
- **Frank and Betty Quirk** made a bequest to increase the Frank J. and Betty M. Quirk Endowment, which will be used for digitization and new technology.
- **Brandlogic** began creating a new branding plan for the Libraries.
- The Libraries received a gift from **Karl Pribram and Katherine Neville** to fund, create and administer mid-career visiting professional awards known as the Neville-Pribram Mid-Career Educators.
- **Lockheed Martin** created two promotional videos highlighting our Adopt-a-Book Program and the Biodiversity Heritage Library.



SPOTLIGHT: ART & ARTIST FILES

Doug Litts, Supervisory Librarian

Anne Evenhaugen, Librarian

Smithsonian American Art Museum & National Portrait Gallery Library



One of several rows of artist files at the AA/PG Library.

The Art & Artist Files in the Smithsonian Libraries are a special and unique collection serving as an important source of information that may not be found anywhere else. Over 150,000 files of material are spread between seven different branches. These files primarily contain ephemera – written matter typically not meant to be saved or preserved. This material may include exhibition announcements, newspaper and magazine clippings, press releases, brochures, reviews, invitations, illustrations, résumés, artists’ statements, and exhibition catalogs. With over 50,000 individual artists represented, the Smithsonian Libraries Art & Artist Files house materials from well-known artists and lesser-known artists and art movements. Indeed, for many artists that never achieved renown, files such as these may be the only documentation of their work. Since most of this material was meant to be discarded, much was lost over the years. Ironically however, this lost material can now be of exceptional significance for researchers. Accordingly, notable document “vertical” file collections are often a crucial resource for study and research.

This is certainly the case for the largest Smithsonian Libraries’ Art & Artist Files collection which is held at the Smithsonian American Art Museum & National Portrait Gallery Library (AA/PG). The library has been continuously collecting ephemera since the early part of the twentieth century, providing unique insight into the history of American art, collectors, collections, museums, exhibitions, and galleries. Half of the collection consists of folders dedicated to American artists and are indexed online. Many well-known artists may have multiple folders, such as Edward Hopper and Andy Warhol, and the files are especially useful for documenting their early careers before they achieved prominence. The Files are also an important resource for lesser-known artists—those artists that may not have had more than local or regional prominence. In addition to artists, the AA/PG collection also contains files on Art Institutions, Collectors, and subjects related to American art.

The Files have been used by researchers from abroad, and quite close to home. The AA/PG Library was recently able to assist a staff member at a local DC museum who needed a 1920 catalog from her own institution, but was unable to access the museum’s archives, and the Smithsonian Libraries was the only other repository. Often, the Art & Artist Files are full of surprises, and because these objects were not meant to be retained, a lot of them are very rare. A visitor working on a catalogue raisonné, a comprehensive scholarly compilation of all



Ephemera from the John Andre artist file at the AA/PG Library.

artworks by an artist, for a prominent African American artist found previously unknown titles and images of prints by this artist—without the Art & Artist File material, knowledge of these artworks had been lost. Sometimes, the Art & Artist Files provide services in usual ways, as in the occasion when an FBI Art Crime Team using the AA/PG Files and library collections to research an artist and particular artwork (but that is about all they could tell the library staff!).

In addition to the collection held at the AA/PG Library, other branches have files focused on their subject areas. The Warren M. Robbins Library at the National Museum of African Art maintains a growing collection of almost 4,000 African artists, a unique repository. The Cooper-Hewitt National Design Library houses an archived collection of over 400 artist’s files, consisting of ephemera that document the work of contemporary African-American and Latino designers.

The Art & Artist Files at the Anacostia Library consist of ephemera collected over almost half a century, documenting the work of innovative Americans in the creative arts, including architecture, painting, sculpture, photography, music, theatre, film, dance, and poetry. Marian Anderson and Maya Angelou, Lou Rawls and “Duke” Ellington represent some of the artists that are found within the Anacostia Library’s Files. In support of the Anacostia Community Museum’s mission, the Library frequently collaborates with the museum’s Archives to give researchers a “one-stop shop” on items related to the Anacostia area and prominent African Americans, because both collect complementary “vertical” file material.



John Hoover’s file at the Vine Deloria, Jr. Library.

The Vine Deloria, Jr. Library of the National Museum of the American Indian features over 450 Native American, First Nation, Alaska Native, and Indigenous contemporary artists, performers, and some filmmakers from the Western Hemisphere and Hawaii. Many of the artists represented have creative works in the museum collections or have been exhibited at NMAI. The collection scope aligns with the museum’s Modern and Contemporary Native Art Initiative strategic plan, which aims to “build the NMAI Library with materials on modern and contemporary Native art” to support research and scholarship.

The Freer Gallery of Art and Arthur M. Sackler Gallery Library’s Art & Artist File Collection consists of ephemera on Asian art and culture. An interesting part of the Freer-Sackler’s Files are the “working files” of a former FSG American Art curator, Ken Myers, which he left to the library when he left the Institution. He is a James Abbott McNeill Whistler specialist and the working files are a cabinet full of Whistler-related articles and associations. Apparently, Whistler was noted to be heard singing “And his heart was true to Poll” often while working in his studio. Myers made inquiries about this song and found the sheet music for this tune. It turned out it was wordless piece, and Whistler was singing the title of the song over and over. Ken Myer’s printed correspondence related to this subject, as well as the sheet music for the tune are both in the Freer-Sackler’s Files.

The Hirshhorn Museum and Sculpture Garden Library collects ephemera related to artists who have art work in the Hirshhorn Museum or who have had their work shown in Hirshhorn Museum exhibitions. There are 41 drawers of files on over 2,000 individual artists. A recent visitor working on Tanguy drawings used the Library’s Tanguy artist file and was thrilled to find a photocopy of a rare 1927 Tanguy exhibition catalogue, only otherwise owned by a handful of libraries and too exceptional to lend. Young artists do not always have major publications on their work, so their artist file becomes a chief resource documenting their exhibition history and gallery affiliations. Contemporary art exhibition invitations can come in three dimensions or odd shapes, and some of the more unusual examples at the Hirshhorn include a ping pong ball in a box from the Gagosian Gallery, a cardboard horse in three pieces from the Anders Tornberg Gallery in Sweden, and an orange foam bird “It’s for the Birds” from Bernice Steinbaum Gallery in Miami.



Artist Vito Acconci sifts through his own file at the Hirshhorn Library.

The Smithsonian Libraries Art & Artists Files continue to serve as an important resource for researchers worldwide. Staff will continue to maintain and add new artists and items so that scholars will benefit from the same foresight that saved ephemera from disappearing forever. The Libraries’ efforts today to collect and digitize will provide future researchers a valuable resource when today’s ephemera becomes tomorrow’s historical record.

To read more about the Smithsonian Libraries’ Art & Artists Files, visit sil.si.edu/digitalcollections/art-design/artandartistfiles.



From 2001-2013, Alice Clarke managed and carefully stewarded the AA/PG Art & Artist Files collection. During her tenure, Alice increased the collection by adding over 5,000 new artist files while reorganizing and maintaining the collection. In January, Alice took a well-earned retirement and while we are sorry to see her go, the files collection will be a continuing testament to her years of care.

EVENTS



A Celebration of Authors

We hosted our third annual dinner for authors, *Celebrating Authors & Art Libraries of the Smithsonian*, at the Hirshhorn Museum & Sculpture Garden. The event, which traditionally falls on the weekend of the National Book Festival, welcomed authors Fred Bowen, Jean Cohen, Eleanor Harvey, Donna Lucey, Kerry McAleer-Keeler, Katherine Neville, Daniel Stashower, James Swanson, Marcia Talley, and Henry Wienczek. The dinner featured our art libraries located at the Smithsonian American Art Museum & National Portrait Gallery, the Freer Gallery of Art and Arthur M. Sackler Gallery, the Hirshhorn Museum & Sculpture Garden, the National Museum of African Art, and the Cooper-Hewitt National Design Museum. Authors and guests mingled with our knowledgeable art librarians and perused a display of books from each of the five art libraries.



Wikipedia Loves Libraries 2013

The Smithsonian American Art Museum & National Portrait Gallery Library hosted Wikipedia Loves Libraries Editathon, highlighting American artists at the World's Columbian Exposition. Librarians Anne Evenhaugen and Diane Shaw organized the event, which drew in 40 participants.

With almost 1,200 American artists participating in the 1893 World's Fair in Chicago, it was the largest exhibition of American art ever assembled at the time. Many artists are well-known today - Thomas Eakins, Winslow Homer, Mary Cassatt, John Singer Sargent - but many do not have such recognizable names, much less quality Wikipedia articles. Participants were invited to mine library books, journals, curatorial files, Art & Artist Files, and other online Smithsonian Libraries resources to expand and improve information on Wikipedia.

The Editathon was part of Wikipedia Loves Libraries (WLL) 2013, the third annual continent-wide campaign to bring Wikipedians, librarians, and archivists together with on-site events. Running throughout October and November, WLL coincided with the celebration of Open Access Week and American Archives Month.

Understanding Asian Papers and their Applications in Paper Conservation Workshop

The Libraries hosted a three-day workshop on the theoretical and practical understanding of the history of East Asian papers (Chinese, Korean, and Japanese) and their applications in Western paper conservation practice today. The aim of this workshop was to equip conservators with the skills to identify different East Asian papers, to appreciate their individual traits, and to show the great contribution that Eastern papers can make to modern Western conservation practice. The workshop – featuring guest instructor Minah Song – took place at our Book Conservation Lab in Landover, Md.



Preservation Matters!

Almost 100 participants joined us for *Preservation Matters!: Stories of Disaster Response and Recovery* in conjunction with the American Library Association's National Preservation Week. The Smithsonian Libraries is committed to the preservation, safe exhibition and long-term access to its collections, many of which are irreplaceable.

New York Times bestselling author Steve Berry gave the keynote lecture at the event, which also featured talks and a Share Fair with representatives from the Smithsonian Libraries, Library of Congress, National Archives and Records Administration, Smithsonian Institution Archives, National Portrait Gallery, American Institute for Conservation, and the Association for Library Collections and Technical Services.

(Steve Berry is pictured (R) with Tuke Klemmt, Reference Librarian at the Defense Acquisition University Knowledge Repository & Acker Library.)



Ghana Night

The Warren M. Robbins Library, National Museum of African Art, hosted Ghana Night, featuring a hand weaving demonstration by Bobbo Chappuci, master weaver of Ghanaian Ewe strip woven cloth. On display were books on Ghanaian and other African woven cloth, including *Listen, Listen*, an artist's book by Ghanaian Atta Kwami, whose work is influenced by Ewe strip woven cloth. Dr. Johnnetta B. Cole, Director of the National Museum of African Art, and head librarian Janet Stanley spoke at the event, which had over 60 guests in attendance.



Unlocking Taxonomic Literature II using Linked Open Data

The Smithsonian Libraries kicked off another series of lectures with our Lead Web Developer Joel Richard, who spoke on *Unlocking Taxonomic Literature II using Linked Open Data* in the S. Dillon Ripley Center. Using Linked Open Data, the Smithsonian Libraries is bringing the Taxonomic Literature II guide to botany literature to the web in a searchable, shareable form. After an overview of linked data, Joel showed how the Smithsonian Libraries is creating Taxonomic Literature II online on its Drupal-based digital library website.



BHL AT THE AMERICAN LIBRARY ASSOCIATION ANNUAL MEETING 2013

As the oldest and largest library association in the world, the American Library Association (ALA) Annual Meeting draws approximately 20,000 librarians. This year, BHL was strongly represented at ALA with both a presentation and a poster session at the conference held in Chicago, IL. Martin Kalfatovic, BHL Program Director, and Nancy E. Gwinn, BHL Chair, delivered a presentation, *Innovative Library Services and Programs in Digital Era – An International Perspective*, to a group of nearly seventy librarians at the International Relations Round Table pre-conference.

The BHL poster, *The Power of Crowdsourcing: A Use Case from the Biodiversity Heritage Library*, was also showcased at the meeting. Authored by BHL staff Gilbert Borrego and Grace Costantino, the poster presented the work BHL has done to crowdsource species identification and tagging for the thousands of BHL Flickr images. Martin Kalfatovic, Diana Duncan, and Suzanne Pilsk attended the poster on behalf of Gilbert and Grace.

The Power of Crowdsourcing: A Use Case from the Biodiversity Heritage Library
 Gilbert Borrego, Library Technician, Biodiversity Heritage Library
 Grace Costantino, Program Manager, Biodiversity Heritage Library

Process

How can a library with limited staff efficiently improve the discoverability and interoperability of digital assets? Answer: Crowdsourcing outside enhancement. BHL utilizes Flickr to provide access to over 75,000 images (and counting) extracted from its digital collections. While bibliographic records are associated with these images at the time of upload to Flickr, identification of the species illustrated within each image is absent. Without these identifications, users are unable to efficiently search within image collections. Crowdsourcing offers a promising solution.

BHL encourages users to add species name tags to images in Flickr. To facilitate this crowdsourcing, BHL has hosted three tagging parties during which users gather together to process and add tags to images. Process demos, instructional materials, and capabilities for tagging are provided during these events. Instructional materials are also provided online and promoted via social media to encourage ongoing virtual crowdsourcing. The principles guiding BHL crowdsourcing activities can be adopted by any library seeking creative ways to improve the relevance of their resources in an increasingly digital world.

Uploading Images to Flickr

The Flickr Tagging Process

Results

Tagging images not only allows them to be more easily discovered within Flickr, but allows BHL to automatically share those images with external databases like the Encyclopedia of Life. As a result of tagging parties, BHL experienced a 53% increase in the average number of images tagged and an 84% increase in the average number of images added to the Encyclopedia of Life. As of March, 2013, 15% of BHL's Flickr collection has been tagged.

Crowdsourcing Advice

- Partner with other Departments
- Provide Instructional material and Documentation with Structure
- Provide Equipment and Test it
- Provide assistance
- Discussions afterwards to assess what did and didn't work

70,977 IMAGES IN FLICKR **↑ 15%** OF FLICKR COLLECTION TAGGED BY USERS (SINCE APRIL, 2012)

FLICKR FOLLOWER GROWTH **↑ 330%** (SINCE APRIL, 2012)

1,021 NEW FOLLOWERS (MARCH 2013) **667** NEW FOLLOWERS (MARCH 2012) **956** NEW FOLLOWERS (MARCH 2011) **519** NEW FOLLOWERS (MARCH 2010)

2,568 NEW FOLLOWERS (MARCH 2013) **464** NEW FOLLOWERS (MARCH 2012)

Learn more about BHL's presence at ALA:

View slides from Nancy Gwinn and Martin Kalfatovic's presentation at the International Relations Round Table: slideshare.net/Kalfatovic/20130628-irrt-bhl.

BHL Launches First iBook

The Biodiversity Heritage Library has launched its first iBook, *Every Week is Shark Week*. The iBook is a compilation of articles, tweets, images, quizzes, and facts about sharks drawn from past BHL social media campaigns during Shark Week (held annually, usually in July or August). Following on BHL's participation in iTunes U, the creation of iBooks provides yet another innovative way to increase exposure to BHL material and reach new audiences.

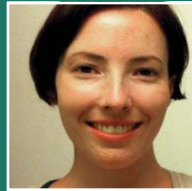


BHL Marketing and Virtual Reference Interns

The BHL hosted five interns via the Smithsonian Libraries to work on project-wide initiatives since March 2013. Interns participated in various outreach and social media activities as well as processing user feedback received to BHL's backend issue tracking system. BHL has been pleased to work with:



Irina Zeylikovitch
University of Michigan
Marketing Intern



Laurel Byrnes
Princeton University
Marketing Intern

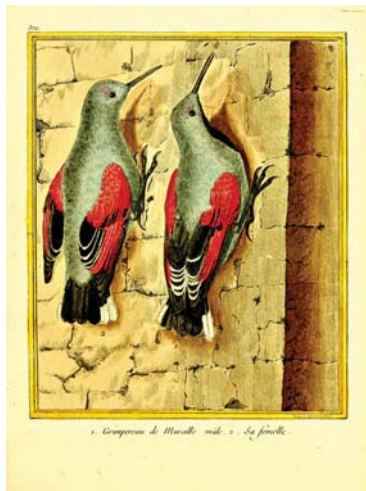


Kirsten Hostetter
University of Washington
Marketing Intern

BHL interns have contributed to social media planning documentation, over twenty blog posts, numerous Facebook and Twitter posts, user tutorials, and the reconciliation of over 250 virtual reference inquiries within BHL's issue tracking system. All interns have worked under the supervision of BHL Collections Coordinator Bianca Crowley. For information about future internship opportunities with the BHL, see library.si.edu/about/internships-and-fellowships. To learn more about our interns' experiences, please search for their posts on the BHL blog: blog.biodiversitylibrary.org. *Not pictured: marketing intern Kai Alexis Smith (Pratt Institute) and virtual reference intern Adriana Marroquin (University of Maryland, College Park).*

NEScent-EOL-BHL Research Sprint

In September, BHL co-announced the call for proposals for a NEScent-EOL-BHL research sprint. Research projects which would leverage the resources of both the Encyclopedia of Life (EOL) and the Biodiversity Heritage Library (BHL) are sought to help address questions about ecology and evolution of biodiversity. We're looking forward to seeing some exciting research grow out of this opportunity!



Digital Collections Report Features Biodiversity Heritage Library

The Biodiversity Heritage Library is profiled in *Searching for Sustainability: Strategies from Eight Digitized Special Collections*, a major study funded by the Institute for Museum and Library Services and conducted by Ithaka S+R in partnership with the Association of Research Libraries. The study shares good practices for teams planning for and managing digitized resources.

Searching for Sustainability: Strategies from Eight Digitized Special Collections is freely available at sr.ithaka.org/research-publications/searching-sustainability.

THE LIFE OF THE NATURAL HISTORY LIBRARIES



◀ A three-year-olds class from the Smithsonian Early Enrichment Center visits the Anthropology Library. Physical anthropology interns presented a skeleton to the children, before Librarian Maggie Dittmore (not pictured) showed them several books on families from around the world. (Photo: David Opkins)



▲ Natural History Library staff give a tour to students from the University of South Africa, Pretoria. (Photo: Elizabeth O'Brien)

▶ Julia Grasso (L), collections and research intern for the Department of Anthropology, and Ashley Lorenzen (R), curation and conservation intern with the Department of Invertebrate Zoology, collaborate on a project in the Natural History Main Library. (Photo: Elizabeth O'Brien)



▲ Librarian Gil Taylor leads a group of 30 federal library staff on a tour of the Natural History Main Library for a "FEDLINK Great Escapes Tour." (Photo: Polly Lasker)



▲ National Museum of Natural History emeritus curators and senior scientists Vic Springer and Bruce Collette read periodicals in the Main Library's lounge area. (Photo: Gil Taylor)

▶ Librarians Trina Brown and Kristen Bullard train Smithsonian executive staff on OneSearch, our latest research tool. (Photo: Elizabeth O'Brien)



▲ Department of Anthropology interns busy at work in our Anthropology Library! (Photo: Elizabeth O'Brien)



▲ Libraries staff in the National Museum of Natural History celebrates the 25th birthday of one of our greatest volunteers, Ana Bradley. (L-R: Polly Khater, Martin Kalfatovic, Dana Feil, Ginny Colten-Bradley, Alex Edezhath, Ana Bradley, Jeri Moriarty, Anne Graham, Lowell Ashley, Tina Morrison, Richard Naples, Doug Dunlop, and Tina Muracco). (Photo: Elizabeth O'Brien)



◀ Staff from the Department of Vertebrate Zoology examine a book at the reopening of the Smithsonian Libraries' Mammals Library. (Photo: Elizabeth O'Brien)



Librarian Robin Everly assists Deborah Bell, Department of Botany, in checking out Linnaeus' famous work *Species Plantarum*, a facsimile of the original 1753 edition, in the Botany and Horticulture Library. (Photo: Elizabeth O'Brien)



A sign in front of the National Museum of Natural History announces the federal government shutdown. All of our 20 libraries were closed from October 1-16, 2013. (Photo: Elizabeth O'Brien)

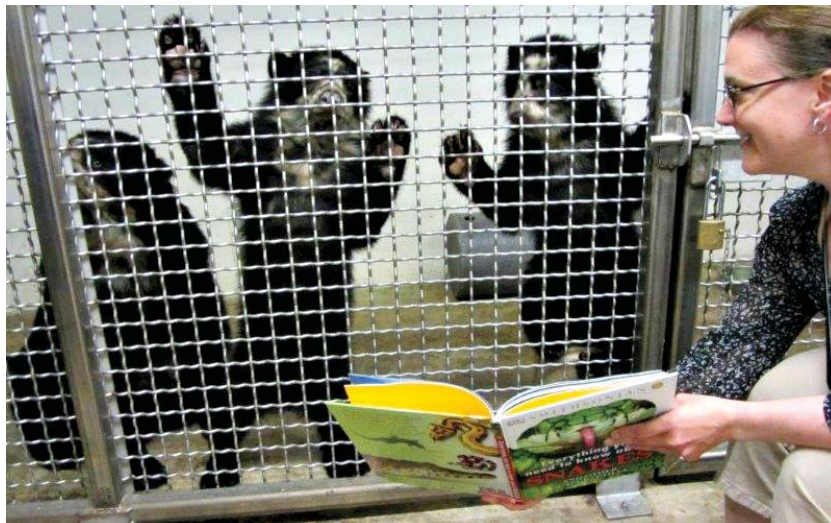


Intern Alice Doolittle peruses the periodicals at the Botany and Horticulture Library. (Photo: Elizabeth O'Brien)

A moving crew transports bookshelves from the Smithsonian Environmental Research Center Library's old location to its new digs. (Photo: Sue Zwicker)



Librarian Vielka Chang-Yau visits from the Smithsonian Tropical Research Institute Library and is greeted by the Natural History Main Library Staff (L-R; First Row: Ann Juneau, Vielka Chang-Yau, and Brandee Worsham; Second Row: Robin Everly, Polly Lasker, Sue Zwicker, Kristen Bullard, Richard Greene, and Bonnie White; Third Row: Gil Taylor). (Photo: Martha Rosen)



Kristen Bullard, librarian for the Smithsonian's National Zoo, reads to a captivated audience of Andean bear cubs. (Photo: NZP Staff)



Grace Costantino, former Biodiversity Heritage Library Program Manager, and Erin Thomas, Librarian, pack books for BHL scanning at the Library of Congress. (Photo: Elizabeth O'Brien)



Advancement intern Devon Lemire films for a Libraries video with animal keeper Lauren Augustine and a resident Aldabra tortoise at the National Zoo. (Photo: Elizabeth O'Brien)



Sara Alexander (Integrated Taxonomic Information Service), Richard Fischer (The Field Book Project), and a scholar perform research in the Botany and Horticulture Library. (Photo: Elizabeth O'Brien)



Leslie Overstreet, Curator of Natural-History Rare Books, gives Dennis Manning, Headmaster of Norfolk Academy (Norfolk, Va.), a behind-the-scenes tour of the Joseph F. Cullman 3rd Library of Natural History. (Photo: Elizabeth O'Brien)



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