

SUMMER 2014

INSIDE: VANISHED BIRDS OF NORTH AMERICA

# CONNECT

S M I T H S O N I A N L I B R A R I E S





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1.

*J. J.*  
*Passenger Pigeon*  
1. Male 2. Female.

*Drawn from Nature by J. J. Audubon. FRS. FLS.*

*Lith. Printed & Col. by J. T. Bowen Phil.*

# CONTENTS

DIRECTOR'S CORNER .....	4
FEATURES.....	5
The Importance of Conserving Books .....	5
Brilliant Watercolors Light Up the Dibner Library .....	6
18th Dibner Library Lecture Manuscript Published .....	7
Artwork Culled From the Collections Proves That No One Will Ever Be As Fashionable As the French .....	8
EXHIBITIONS.....	10
Once There Were Billions: A New Exhibit Puts Martha, the Last Passenger Pigeon, on Display .....	10
The Feather Trade and the American Conservation Movement .....	12
A Chat with the Libraries' Exhibitions Guru .....	13
The Lost Bird Project .....	14
Fold the Flock .....	15
WOMEN OF THE SMITHSONIAN: HISTORICAL CONTRIBUTIONS.....	16
Jane Wadden Turner, Smithsonian Librarian and Pioneer.....	16
Women in Research .....	17
TRADE LITERATURE.....	18
Trade Lit: 100+ Years of American Sales, Marketing, and Manufacturing History .....	18
STAFF ON THE MOVE.....	20
Founding Librarian Appointed at the National Museum of African American History and Culture .....	20
Polly Khater Named Assistant Director for Discovery Services .....	20
A Fond Farewell! .....	21
Libraries Shares Research .....	21
Passing of the Torch .....	21
EVENTS .....	22
FROM OUR LIBRARIES .....	24
National Postal Museum Library: Philatelic Literature Review .....	24
Biodiversity Heritage Library .....	25
GIFTS.....	26
The Rollyn Osterweis Krichbaum Memorial Program Fund for the Public Understanding of African Art and Culture .....	26
Notable Gifts .....	26

*Cover: Martha, the last passenger pigeon (Donald E. Hurlbert). Page 2: Passenger pigeons from John James Audubon's The Birds of America (1840-44). Page 4: Passenger pigeon from Mark Catesby's The Natural History of Carolina, Florida, and the Bahama Islands (1754). Page 27: Carolina parrots from John James Audubon's The Birds of America (1840-44). Book images courtesy of the Biodiversity Heritage Library (biodiversitylibrary.org).*

## DIRECTOR'S CORNER



At the center of research across the Smithsonian are the specialized branches and librarians of the Smithsonian Libraries. The contents and staff of the Libraries play a key role in helping the Smithsonian's research and curatorial staff make sense of the museums' almost innumerable, often unique, objects and their cultural and historical contexts. The Smithsonian Libraries is a national treasure, where experts come to test and expand knowledge and where America and the world can turn for authentic answers.

Behind the amazing museum exhibits and definitive writings of the Smithsonian Institution there are over 1,500 research and curatorial staff, many of whom are leading authorities in their fields of science, history, culture and the arts. Behind the walls and websites of the Smithsonian's museums these researchers and curators have access to the specialized resources they need to ensure the accuracy of their work and to advance knowledge in their fields. These essential resources are embodied in the collections and staff of the Smithsonian Libraries.

The Smithsonian Libraries are a network of 20 specialized research libraries supporting each of the Institution's museums and initiatives. The subjects comprehended by this globally unique complex of libraries and librarians are as diverse and deep as the collections, exhibits and scholarship they support. They truly span the range of scientific and cultural pursuits of humanity from aerospace, anthropology, astronomy, astrophysics and art history to biology and botany, to cultural history, portraiture, philately, zoology and much, much more.

While sharing the values, methods and efficiencies of a unified network, each library in the system nonetheless is unique in itself. Each one supports the work of its own community of interest comprising specialized researchers and curators of the museums, as well as visiting scholars, educators, students and others pursuing or advancing knowledge in their fields.

The Smithsonian Libraries and its highly qualified librarians help each of their communities by collecting, preserving and sharing the often original materials needed to source and verify facts. They also provide valuable guidance and support, directing users to the most relevant on-site or on-line sources and helping them frame and execute productive research strategies.

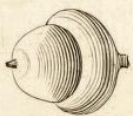
Individually, each of these libraries is among the world's greatest repositories of knowledge for the specialized fields they support. Collectively, they are among America's greatest scientific and cultural treasures. They belong to the nation, and through their expanding on-line presence and digitization initiatives, more and more people from across the country and around the world are able to access their vast resources.

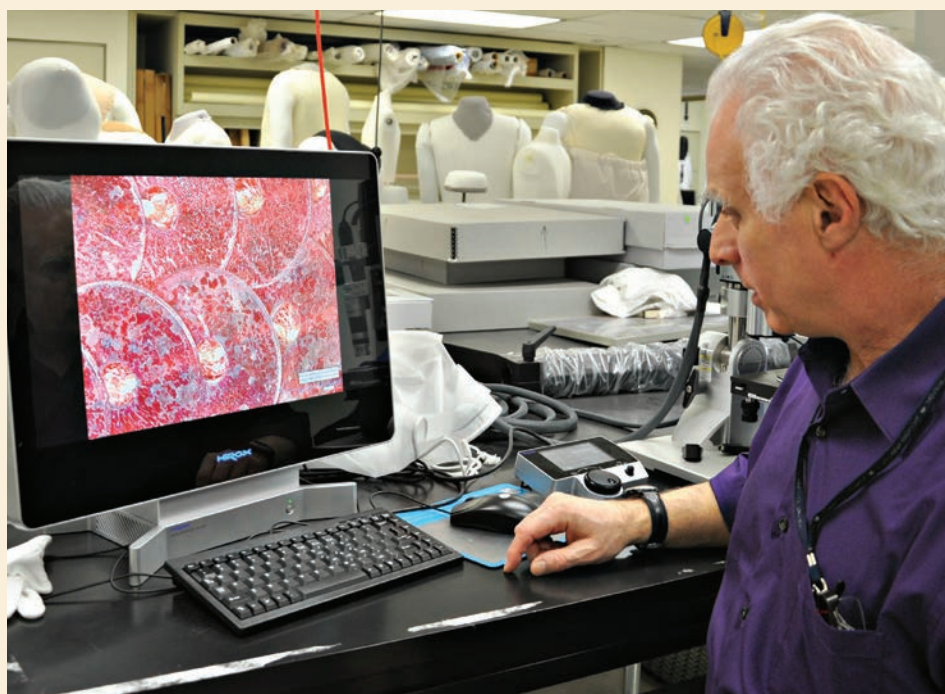
As information technologies compound the ability and need to share knowledge, the demands on this unique and valuable source of knowledge are constantly growing. However, the financial resources required to meet these demands are increasingly constrained.

We invite you to get involved and to support the Smithsonian Libraries, contributing within your capacities either to the central initiatives of the Libraries or to a specific library whose collections and work aligns with your own interests and curiosity.

Come discover and explore the amazing resources of the Smithsonian Libraries and support the important role they play in maintaining and extending America's place in the world's scientific and cultural forums.

Nancy E. Gwinn, Director, Smithsonian Libraries





Using high-tech technology, Richard inspects the condition of the sequins on the ruby slippers worn by Dorothy (Judy Garland) from the 1939 MGM movie *The Wizard of Oz*. (Liz O'Brien)



Richard examines First Lady Michelle Obama's 2009 inaugural gown in the costumes/textiles preservation lab. (Liz O'Brien)

## The Importance of Conserving Books

Richard Barden, Manager, Preservation Services | National Museum of American History

I oversee and direct the work of the National Museum of American History's three conservation laboratories (Costumes/Textiles, Objects, and Paper) and direct the preservation activities of the museum. This year, I was selected to participate in the Smithsonian Institution's Palmer Leadership Development Program. As part of the program, I was required to work at another Smithsonian museum or research center for 20 to 30 days while performing my normal duties.

One of my goals is to raise dedicated funds for Preservation Services at the Museum of American History. As I searched around the Smithsonian for a rotation in fundraising, I was fortunate to learn that the Smithsonian Libraries' Office of Advancement was looking for assistance in developing materials to further their fundraising efforts for conservation. A perfect fit!

One of my first assigned tasks was to write about the importance of funding conservation at the Libraries. After more than twenty years of working in conservation at the Museum of American History, I thought this would be easy. In truth, it proved much more difficult than I imagined. I never gave much thought to the larger reasons of why we save artifacts. I've always appreciated historic objects and art and innately wanted to keep and save them. Since almost all of my work at the museum involves the conservation and preservation of three-dimensional objects, costumes, textiles, and paper-based artifacts, to concentrate only on books and manuscripts was different

for me. So I asked myself, "Why do we save books?"

Libraries hold our thoughts, the way we think, how we express ourselves, our knowledge, feelings, our art and science, how and why we love. More than any other artifacts, books and documents explicitly reveal our thoughts. They disclose who we were, what we did and why. Books are the surviving and tangible evidence of our past thoughts. As author Bettina Drew has written: "The past reminds us of timeless human truths .....and is the basis for self-understanding."

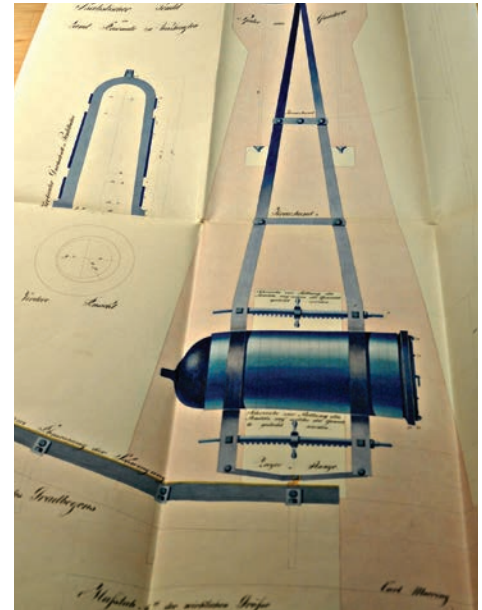
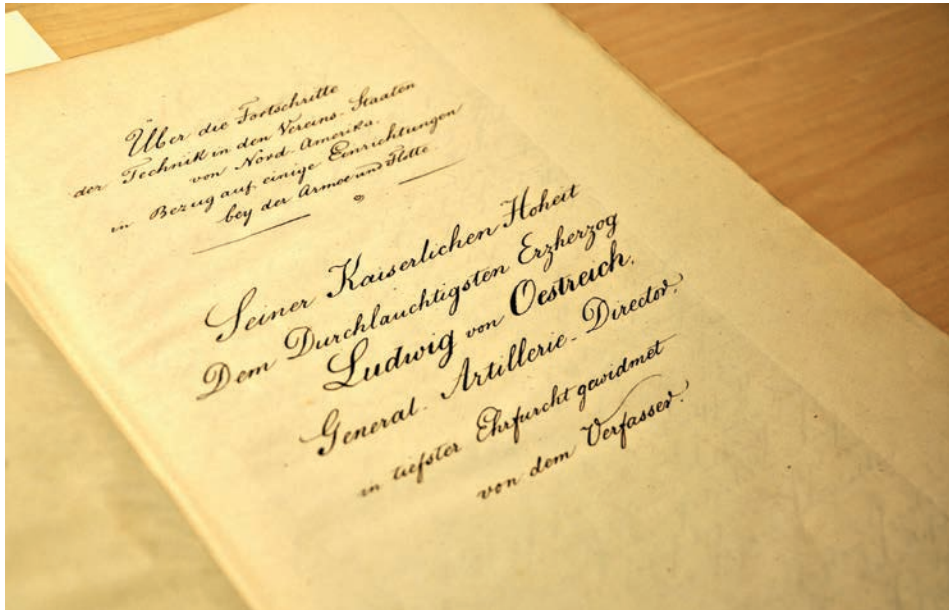


Richard poses with a Jim Henson trifecta (L-R): Uncle Traveling Matt (*Fraggle Rock*), Elmo (*Sesame Street*), and J.P. Grosse (*The Muppets*). (Liz O'Brien)

Everything changes and fades; nothing lasts forever and that includes books. The materials that books are made from deteriorate; leather, paper, ink, glue, and the media that make up the words and images face a myriad of factors causing them to crumble. Leather can become brittle or have red rot; paper becomes weak, tears, and discolors; media can separate from its paper support and flake away; and the glue of bindings dries out, shrinks, and becomes stiff and brittle.

Sometimes, if you're paying close attention you might notice these almost imperceptible changes: tiny flakes of loss from a word or image, the slow stiffening of paper as you turn a page, the change of color as paper ages, or the sound of the binding glue cracking as you open a book that you haven't visited in a while.

Conserving books is saving the past: who we were, where we came from, how we lived, what we did, and how we did it. We should not forget; we should not lose the past. *This* is why it is so important that we conserve books.



From *Über die Fortschritte der Technik in den Vereins-Staaten von Nord-Amerika in Bezug auf einige Einrichtungen bei der Armee und Flotte*. (Liz O'Brien)

## Brilliant Watercolors Light Up the Dibner Library

Lilla Vekerdy, Head | Special Collections

The Dibner Library of the History of Science and Technology has acquired a nineteenth-century manuscript with artistically and scientifically outstanding watercolor illustrations.

Karl Möring's *Über die Fortschritte der Technik in den Vereins-Staaten von Nord-Amerika in Bezug auf einige Einrichtungen bei der Armee und Flotte* [On technological progress in the United States of North America with regard to some mechanisms in the army and navy] is a signed handwritten book in German, created in 1844-45. It contains 135 numbered pages and 12 large folding and exquisitely colored watercolor and ink engineering drawings. According to a note in the author's hand on the flyleaf, this is one of two extant copies of this extraordinary manuscript (the other, which Möring donated to Archduke Ludwig of Austria, is now in Austria's Kriegsarchiv).

An Austrian lieutenant field marshal, diplomat, and journalist, Karl Möring (1810-1870) played a significant role in the Revolution of 1848 as it played out in the Habsburg Empire and the neighboring countries. He graduated at the Ingenieur-Akademie in Vienna in 1829 and was a member of the Austrian army's engineering corps, participating in military building projects in Milan, Split, Venice, and Vienna. Möring also partook in the Austrian invasion of Syria. While serving in the army, he became increasingly disenchanted with the Austrian Empire's corrupt and reactionary regime, headed de facto by Prince Metternich, and risked the disapproval of his superiors by expressing his liberal ideas on the political, social, and economic questions of his day.

In 1841-43, Möring was sent on a tour of Western Europe and North America in order to learn about engineering and technological advances in these regions. While visiting American

military bases and arms factories, he recorded his observations of technological innovations in the present manuscript. The content of this work was also published in print in 1848 under the same title.

During the 1848 revolution in Vienna, Möring wrote several pamphlets under the pseudonym "Cameo," and published his best-known work, the two-volume *Sybillinische Bücher aus Oesterreich* (1848), in which he attacked the Metternich government and called for the formation of a new Austria. Another two political writings were published with the titles *Entweder - oder!* (1848) and *Offener Brief an das Wiener Ministerium* (1848).



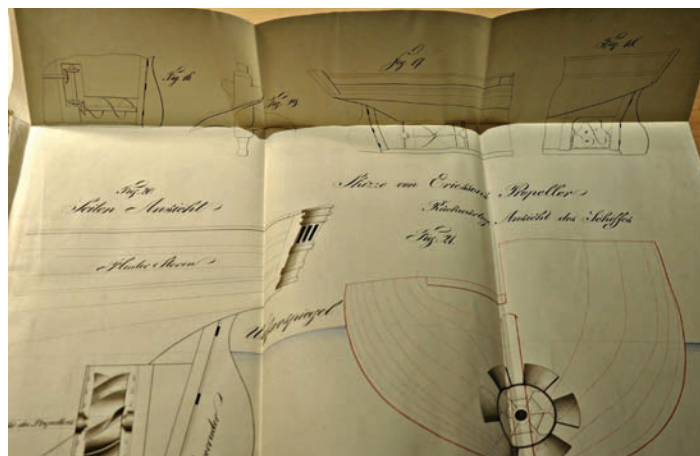
From *Über die Fortschritte der Technik in den Vereins-Staaten von Nord-Amerika in Bezug auf einige Einrichtungen bei der Armee und Flotte*. (Liz O'Brien)

Möring also served briefly as a delegate to the Frankfurt national assembly. After the collapse of the revolution and the restoration of the monarchy, Möring continued to serve in the army engineering corps. In 1868, two years before his death, he was appointed a governor of Trieste.

The remarkable colored drawings in Möring’s manuscript contain several details bringing the total number of illustrations to more than sixty, most with captions. According to Möring’s foreword in his manuscript, most of the drawings of the original equipment or machinery were made on site. Five of the images depict innovations made by the United States Navy (Ericsson’s steam engine and ship’s propeller, and W. W. Hunter’s steam frigate “Union”). The remaining seven show technological improvements made by the American Army. The precision and high artistic value of these illustrations pulls together science and art in a wonderful merger providing a fertile research resource for scholars of diverse disciplines.

The Möring manuscript will become a prized item in Dibner Library’s unparalleled scientific manuscript collection which was donated to the Smithsonian by Dr. Bern Dibner (1897-1988), noted engineer, science historian, and book collector, in 1974.

*Thanks to Jeremy Norman for providing information for this article.*



From *Über die Fortschritte der Technik in den Vereins-Staaten von Nord-Amerika in Bezug auf einige Einrichtungen bei der Armee und Flotte.* (Liz O'Brien)

## 18th Dibner Library Lecture Manuscript Published

In March, the Smithsonian Libraries published a new Dibner Library Lecture manuscript, *The Philosophical Breakfast Club and the Invention of the Scientist*, by author Laura J. Snyder, associate professor of philosophy at St. John’s University in New York City. Begun in 1992, the Dibner Library Lectures feature a distinguished scholar who has made significant contributions to his or her field of study. Since 2000, the Dibner Library Lecture has become available in published form and online. The lecture series and its publication are made possible by the support of the Dibner family.

In 1833, when the poet S.T. Coleridge stood up at a meeting of the British Association for the Advancement of Science and demanded that its members stop calling themselves “natural philosophers,” one man was ready with an alternative title: “scientist.” In inventing the name for the modern man of science, William Whewell was continuing a task he and three of his friends had set for themselves two decades earlier. After meeting at Cambridge University in 1812, Whewell, Charles Babbage, John Herschel and Richard Jones discussed the sorry state of science at “philosophical breakfasts” held on Sundays after the compulsory college chapel services. They vowed to bring about a new scientific revolution.

Each of the four would go on to accomplish great things: Babbage invented the first computer, Herschel was a great astronomer who also co-invented photography, Jones became an economist of note who influenced Karl Marx, and Whewell spearheaded international research on the tides. But their influence goes farther: by the end of their lives these four had succeeded, even beyond their wildest dreams, in transforming science. The amateur natural philosopher—the country curate collecting beetles in his spare hours, or the industrialist studying the chemistry of flax-bleaching—became the professional scientist, who was trained at the university, belonged to specialized societies, published in scientific journals, and, eventually, could earn a living by scientific work. The invention of the modern scientist was brought about through the decades-long friendship of four remarkable men.

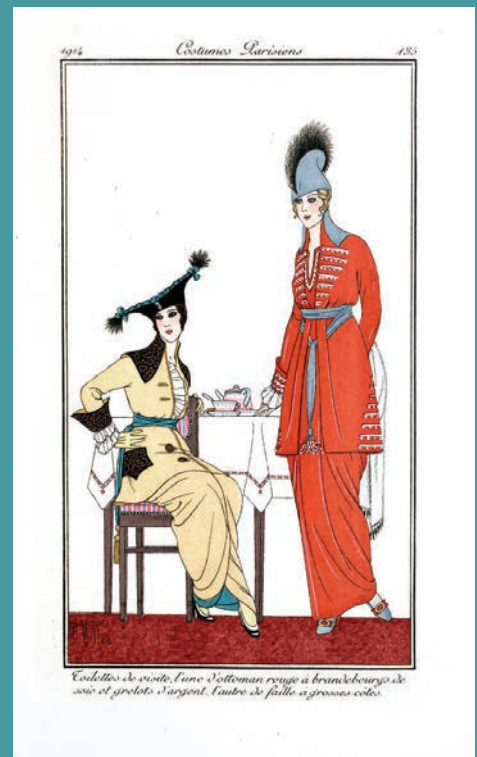
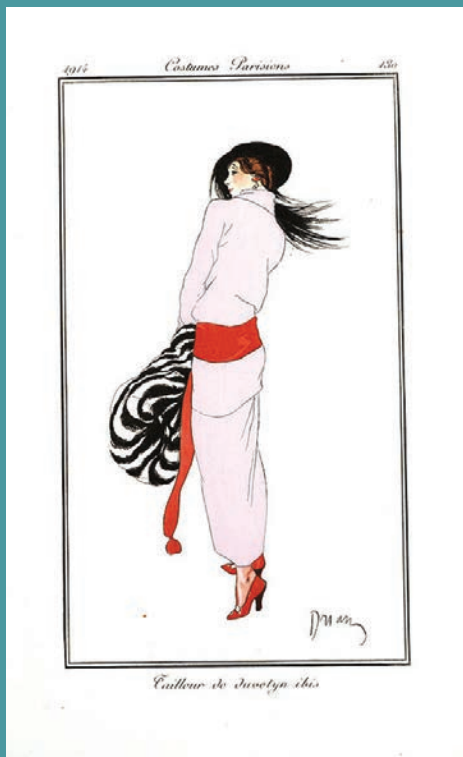
*To download a free copy of The Philosophical Breakfast Club or earlier issues of the Dibner Library Lecture manuscripts, visit [library.si.edu/libraries/dibner](http://library.si.edu/libraries/dibner).*



The Philosophical Breakfast Club



Laura Snyder. (Byba Sept)



Costumes Parisiens from *Journal des dames et des modes*, 1912-14.

## Artwork Culled From the Collections Proves That No One Will Ever Be As Fashionable As the French

Amy Henderson, Curator and Cultural Historian | National Portrait Gallery

This collection of early 20th-century fashion plates reveals how women used their wardrobe for empowerment. The Smithsonian Libraries has made available an exclusive selection of the plate reproductions for sale on Art.com.

Fashion and identity are inextricably entwined. At the turn of the 20th century, fashion in America took shape as a democratic art with the rise of the “ready-to-wear” industry. At the same time, Paris in the Belle Époque was the birthplace for a fashion industry that served an established social hierarchy. For the upper echelons, the advent of Parisian fashion magazines in the early 20th century affirmed the importance of appearance.

“If it were simply a matter of clothing oneself, fashion would certainly not exist,” wrote one critic in the Parisian *Journal des Dames et des Modes* in 1912. “But it is above all a matter of attiring oneself, and whoever says ornament says art... So, ladies, be stylish. It is a great civic duty.”

While haute couture, as depicted in these charming fashion plates, flourished in Paris until the outbreak of war in 1914, in America, women’s rising ability to create their own identity took on a wholly different shape. Drawn to cities by economic opportunity, America’s “New Woman” worked, lived, and shopped with increasing independence. The advent of department stores—“palaces of abundance”—allowed them to select clothes that expressed their newly-achieved independence. Increased economic empowerment sped the fight for woman’s suffrage, culminating with the ratification of the 19th amendment in 1920 that secured women’s right to vote.

Culled from the library collections of the Cooper Hewitt, Smithsonian Design

Museum, these plates were originally published between 1912 and 1914 in the French *Journal des Dames et des Modes* and have recently been made available online. The journal was a compendium of poems, fashion reports, and reviews of both theater and literature. The vivid stencil prints of dramatic couture outfits of the era, many drawn by the artist and foremost fashion illustrator of the time George Barbier (1882-1932), depict the opulent fabrics, bold patterns, and rich embroidery in crepes, and silks, and exotic plumage and provide a vivid record of high fashion in the Paris prior to the outbreak of World War I.

Originally published on [Smithsonian.com](https://www.smithsonian.com).





Robe et Toque de velours de soie  
vert de mer bordées d'hermine

## EXHIBITIONS

# Once There Were Billions: A New Exhibit Puts Martha, the Last Passenger Pigeon, on Display

Helen James, Curator, Division of Birds | National Museum of Natural History

Martha, the last passenger pigeon, is back on public display for the first time since 1999, this time in an exhibition titled *Once There Were Billions: Vanished Birds of North America* that opened in the Smithsonian Libraries Exhibition Gallery of the National Museum of Natural History on June 24. Martha died on September 1, 1914, in the Cincinnati Zoo; she was immediately frozen into a 300-pound block of ice and shipped by fast train to the Smithsonian in Washington. There her body was carefully preserved as a taxidermy mount and an anatomical specimen. She had been recognized in the last years of her life as the only surviving individual of a species that was the most abundant bird in North America only decades earlier. In death, she has become one of the Smithsonian's most treasured specimens. Martha's story was a wake-up call for our nation regarding its unregulated harvesting of natural resources and contributed to the development of our modern conservation ethic and laws protecting wildlife.

Martha was taken off display when our Birds of the World Hall was displaced by the new Behring Family Hall of Mammals. As the Curator-in-Charge of the Smithsonian's scientific collection of birds, I knew that we had to get her back before the public in 2014, the centenary of her death. But where to put her? Thankfully, Susan Frampton of the Smithsonian Libraries and Gilbert Borrego of the Biodiversity Heritage Library (BHL) recognized the opportunity for public education about recent extinctions that Martha's centenary represents. They proposed to integrate the story of the passenger pigeon and other recently extinct species into an exhibition about BHL. This was a natural fit, because the extinct birds featured in the exhibition had all been well described and illustrated in natural history books before their respective extinctions. And those books are aged enough not to be protected by copyright any longer. The exhibition features beautiful, rare natural history books dating back to the 1700s, the scans of which have been made freely accessible on the BHL website ([biodiversitylibrary.org](http://biodiversitylibrary.org)). We were able to interweave the story about bird extinctions with the revelation that the old knowledge in natural history books is now readily available online.

We settled on four iconic species of extinct birds from eastern North America to feature in the exhibit: the great auk (extinct in the 1840s or 50s), passenger pigeon (extinct in 1914), heath hen (actually a distinctive subspecies of the Greater Prairie Chicken, extinct in 1932), and the Carolina parakeet (extinct in the 1920s or 30s). Along with written accounts and illustrations of these birds from first-hand observations before they became extinct, we displayed rare specimens of them from the Smithsonian's scientific collection. A theme of the exhibition is that extinction doesn't just affect far-away tropical species but has removed species that our forebears took for granted, right in this region. Another theme is that extinction can happen to widespread, abundant species, not just rare ones with limited ranges. Accounts of these species in life made by luminaries like the artist and naturalist John James Audubon serve well to drive home those themes. Audubon



Martha, the last passenger pigeon.  
(Donald E. Hurlbert)



Helen James opens the container storing Martha, the last passenger pigeon, and male passenger pigeon George. (Liz O'Brien)

wrote that in 1813 he observed a day-long flight of migrating passenger pigeons in Kentucky that obscured the light of the noonday sun as if there was an eclipse. Although he judged that the passenger pigeon could not become extinct owing to its vast numbers and, as he perceived it, high reproductive rate, he did issue an early warning about the Carolina parakeets, which tended to disappear soon after Western settlement of new regions.

Archives of human encounters with these extinct birds are not limited to natural history books. As examples, ships logs recorded sightings of great auks, newspapers reported large nestings or roostings of the pigeons, early explorers reported seeing flocks of colorful parrots in the southeast, and hunters kept journals recording their annual take of heath hens on Martha's Vineyard. To show some of the ways that people depleted the populations of these birds, *Once There Were Billions* features illustrations of great auk and passenger pigeon hunts and a photograph of a parrot adorning a lady's hat. It also displays *Mrs. Rorer's Philadelphia Cook Book* by Sarah Tyson Heston Rorer (1886) and *Mrs. Lincoln's Boston Cook Book* by Mary J. Lincoln (1904); the two cookbooks contain pigeon recipes.

When it became clear, around 1895-1900, that passenger pigeons were no longer nesting in the wild, a fevered correspondence took place among ornithologists and pigeon fanciers trying to locate any birds surviving in captivity and unite them in hopes that they would breed. The search turned up very few surviving birds, and soon a small flock at the Cincinnati Zoo contained the only ones left. For a time Martha had two male companions, but they passed away in 1910. She lived on for four more years as a lonesome celebrity at the zoo, the last known individual of her species.

*Once There Were Billions* will be on display through October 2015. Read more about the exhibition and associated programs at [library.si.edu/OTWB](http://library.si.edu/OTWB).



Great auk in the exhibition. (Donald E. Hurlbert)



Carolina parakeets in the exhibition. (Liz O'Brien)



Intern Jae Ra Lee poses next to the National Mall billboard sign she created for *Once There Were Billions*. (Liz O'Brien)

# The Feather Trade and the American Conservation Movement

Joan Boudreau, Curator, Graphic Arts Collection | National Museum of American History

Theodore Roosevelt wrote author Herbert K. Job, a fellow Harvard graduate, in about 1905, saying, “I desire to express ... my sense of the good which comes from such books as yours and from the substitution of the camera for the gun. The older I grow the less I care to shoot anything except ‘varmints.’ I do not think it at all advisable that the gun should be given up, ... but there is altogether too much shooting, and if we can only get the camera in place of the gun and have the sportsman sunk somewhat in the naturalist and lover of wild things, the next generation will see an immense change for the better in the life of our woods and waters.”

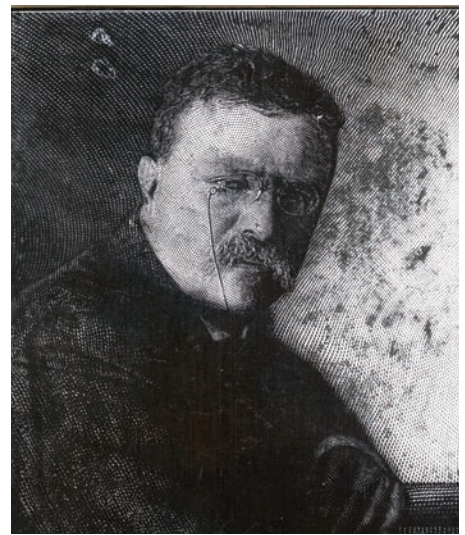
It is now more than one hundred years since Roosevelt’s time in office and his support of the revolutionary ways of thinking about nature. His efforts assisted more than a few pieces of legislation enacted through the years pertaining to the protection of the natural world.

One reaction to overhunting which probably influenced Roosevelt’s thinking was the movement to establish private conservation organizations. The inception of one of the first of these organizations, the Massachusetts Audubon Society, was promoted in the late 19th century by Boston socialites who objected to the fashionable use of bird feathers as adornments on ladies’ hats. These women had become aware that the fashion and millinery industries had at that time already caused the wholesale slaughter of thousands of birds for that purpose.

The use of bird and animal parts as clothing decoration had dated back centuries and was traditionally associated with wealth. The contemporary fashion statement presumably allowed an entry into or status in a high social circle which interestingly and ironically commented on a tradition of admiration for the beauty and intangible qualities of nature.

The early Massachusetts Audubon Society advocates held tea parties to successfully promote their conservation and education mission and to persuade their peers to use ribbons instead of feathers for their own hat decoration. This work also inspired the foundation of other private Audubon societies across the country.

The Lacey Act of 1900 and subsequent laws, including the Endangered Species Act of 1973, became important animal conservation legislation landmarks. Today the hunting, transporting, selling, and possession of any animal species, or their parts or products, considered to be endangered, threatened, or migratory – except for allowed game animals – is illegal, and national parks, refuges, and other public lands have been set aside for the maintenance and protection of natural environments and native species.



“Theodore Roosevelt,” wood engraving, ca 1920 by N.J. Quirk after a photograph by Moffett Studios, Chicago, Illinois. (Courtesy of the Graphic Arts Collection, National Museum of American History, Smithsonian Institution)



Fancy Feathers, a millinery supply catalog, 1901 New York Millinery and Supply Company, Inc., New York. (Courtesy of the Smithsonian Libraries)



The Normal School Bird Class, about 1900, Audubon Society of the District of Columbia (now the Audubon Naturalist Society). Photograph by the B. F. Johnson Publishing Company, Richmond, Virginia. (Courtesy of the author)



Stereoview from about 1870, by J. Gurney & Son, New York (1860-74). (Courtesy of the author)

## A Chat with the Libraries' Exhibitions Guru

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

When asked about her role as the Smithsonian Libraries' program coordinator, Susan Frampton humorously retorts, "Well, this week I've chased down old photos of women with dead birds on their hats." The truth is, there is no ordinary day for Susan; she's like a cook who has many pots on the burner at once, and it's a lucky day when there are no stray fires to extinguish. She regularly collaborates with Libraries staff, as well as with colleagues around the Institution and beyond.

Susan thoughtfully pauses when I ask her about why she likes working in exhibitions. "I like the organizational aspect," she replies. "I like the design and physical construction, going behind-the-scenes to look at and select specimens and objects, and forming long-lasting relationships with curators. My work allows me to move within the museums and see more, do more, and take in more than I would otherwise."

Putting together an exhibition is no small feat. The Libraries maintains rotating exhibitions in the Museum of Natural History and the Museum of American History and loans books and manuscripts for exhibitions in many other Smithsonian museums, including the Cooper Hewitt, Smithsonian Design Museum, the Air & Space Museum, the American Art Museum, and the Smithsonian Castle Building, and external venues. Additionally, Susan organizes special exhibition opportunities (such as the recent collaboration with Smithsonian Gardens to bring The Lost Bird Project to the National Mall) and oversees traveling exhibitions, online exhibitions, and public programming for the exhibitions.

A typical exhibition starts three years in advance. Susan sends out a call for proposals, library and museum staff assemble submissions, and a review panel selects the proposal based on three criteria: context, how library materials will be used, and the potential for fundraising (Smithsonian exhibitions require 100% external funding to produce). Once the proposal is selected, Susan sets up meetings with the curatorial team. They discuss and develop the "big idea," the themes, and the objects, specimens, books, and images to be used. All of this material is then used to create a script, a hefty document containing the written text of the exhibition with thumbnails of all the materials and images (the toughest part of the process, says Susan). When the script is complete, it advances to the Smithsonian's Office of Exhibits Central, who ultimately designs, edits, fabricates, installs, and eventually de-installs the exhibition.



Susan Frampton, program coordinator, sports her 1920s feathered hat near the *Once There Were Billions* cases. (Liz O'Brien)

At the heart of every exhibition are the people we want to reach: visitors, both in person and online. "Our exhibitions provoke the visitor, encourage them to explore more, and have just enough of the unexpected to delight," emphasizes Susan. "Our goal is to give museum and virtual visitors a chance to step outside their everyday life, to see something new, and to be inspired."

*Susan earned her B.A. and M.L.S. degrees from the University of Pittsburgh. In her free time, she enjoys yoga and spending time with her dog, Annie, a cairn terrier mix. Susan did eventually receive permission from The Metropolitan Museum of Art to use an image of a woman with a deceased bird on her hat; come visit Once There Were Billions to see it!*



One of the *Once There Were Billions* cases. (Donald E. Hurlbert)



Carolina parakeet (Donald E. Hurlbert)

## The Lost Bird Project

Todd McGrain, Author, Sculptor, and Creative Director of The Lost Bird Project

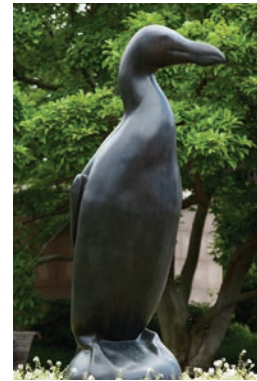
*The Smithsonian Libraries and Smithsonian Gardens present The Lost Bird Project, an exhibition by artist Todd McGrain, open through March 15, 2015. This project recognizes the tragedy of modern extinction by immortalizing North American birds that have been driven to extinction. It features large-scale bronze sculptures of the Carolina parakeet, the Labrador duck, the great auk, the heath hen, and the passenger pigeon. Four of the sculptures are located in the Enid A. Haupt Garden, a 4.2-acre public rooftop garden between the Smithsonian Castle and Independence Avenue. The fifth sculpture, the passenger pigeon, is in the Urban Habitat Garden at the National Museum of Natural History.*

The passenger pigeon, the Carolina parakeet, the Labrador duck, the great auk, and the heath hen: each of these North American birds was distinct, unique in character and lifecycle. Each had a particular relationship to the complex and

shifting habitat to which it belonged. What they came to share was the tragedy of extinction. As time passes, they slip further into a darkening past, beyond the reach of memory.

It is from direct experience that we learn to identify the birds around us. We begin with careful observations: size, shape, color, telltale behaviors and distinctive calls. Our field guides help us organize these observations. Through this combination of observation and systematic categorization, we learn to recognize each new bird and hold it in our memory. But how can we come to know a bird we can never see?

My relationship with the Lost Birds began by gingerly pressing a fist full of clay into the shape of a small preening duck. My initial efforts to find an appropriate sculptural form for the Labrador duck were hampered by a lack of knowledge of this bird's true proportions. I shortly found myself leaning over trays of preserved specimens in the back rooms of natural history museums from California to Newfoundland studying each of the extinct birds of North America that would become the Lost Bird memorials.



Great auk  
(Donald E. Hurlbert)

I soon felt compelled to travel to the sites where the last of these five species were seen in the wild. With me on these adventures was my brother-in-law and friend, Andrew Stern. A neurologist by profession, Andy's intellectual agility, forward-moving energy, and good humor made him the perfect partner. His reflections on the nature of our task cast a light of understanding over all our experiences, and I am grateful for his enthusiastic and thoughtful companionship. It was in conversation with Andy that my commitment to place the memorial sculptures permanently at sites directly related to the birds' decline first came into focus. Together we realized that my work would not be complete and that the sculptures would not mean what I intended until they were installed at those places haunted by what is missing.

Finding the most suitable location for each memorial meant identifying sites with pertinent historic significance. In some cases this meant simply locating the documented sites where the last wild birds were shot. When the history was not so definitive, a different kind of compass was needed, and we had to find places that seemed to call for the birds. I looked for sites that resonated with absence. Not that a sculpture can ever fill such a void. The memorials can only point to what is missing – to remind us of what we are not seeing – so that we may simultaneously feel the absence and presence of these lost birds.

In my efforts to place the sculptures, I was also hoping to find sites where a memorial could point to some of the positive work currently underway to prevent further species loss. This sec-

ond criterion, it turned out, was not nearly so hard to satisfy. Everywhere we went we met scientists and activists committed to preventing further extinction. Though their tasks at times looked daunting, their disciplined efforts were a constant inspiration. How often I have learned that stories of loss and sorrow find new meaning and purpose when related by a storyteller charged with hope, conviction, and the willingness to dedicate his or her life to creating positive, lasting change.

Placing finished sculptures at the site significant to the memory of a bird ended the first phase of The Lost Bird Project. The next challenge was to cast an edition of the sculptures that would act as traveling memorials. This second casting is the edition that is currently on display in the Smithsonian Gardens.

This exhibition marks a true milestone for the project. Washington, D.C. is a truly unique tourist destination. Visitors flock to D.C. to learn about this nation's heritage with itineraries that include science, history, and art. It is the array of museum experiences offered by the Smithsonian complex that make this cross-disciplinary inquiry possible. This breadth of interests also makes the D.C. visitor the ideal audience for The Lost Bird Project, as the memorials invite a complex and layered interpretation.

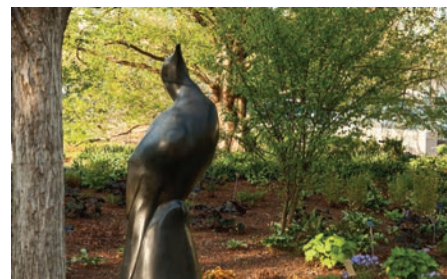
Over the past month I have made several trips to visit the Lost Bird memorials currently installed at the Smithsonian. I am inspired to see them viewed, photographed, and enjoyed by so many visitors. My hope is that those who encounter these memorials experience something similar to what occurs when one sees an unfamiliar bird: a heightened awareness of stirred curiosity. The Lost Bird memorials are an invitation to explore a part of our natural heritage and to join the effort to help fend off the callousness of forgetting. The Smithsonian Gardens are the ideal site for this thoughtful reflection. I am grateful to Susan Frampton of the Smithsonian Libraries for initiating and supporting this exhibition and to Barbara Faust and everyone at Smithsonian Gardens for their openness and support.



Heath hen (Donald E. Hurlbert)



Labrador duck (Donald E. Hurlbert)



Passenger pigeon (Donald E. Hurlbert)

*The Smithsonian Libraries will screen **The Lost Bird Project** documentary at the National Museum of Natural History Nov. 20. It tells the story of the five bird species and follows McGrain's efforts to install his sculptures in locations where the birds were last seen. The film showing is free and open to the public, and will be followed by a brief talk by the artist and a book signing. For more information, visit [library.si.edu/events/upcoming](http://library.si.edu/events/upcoming). Read more about **The Lost Bird Project** at [lostbirdproject.org](http://lostbirdproject.org).*



The Lost Birds are installed on March 27. (James Gagliardi/Smithsonian Gardens)

## Fold the Flock

2014 marks the centennial anniversary of the extinction of the passenger pigeon. To help remember the passenger pigeon, we are folding origami pigeons to symbolically recreate the great flocks of 100 years ago. An origami pattern for the passenger pigeon is available in printed and downloadable formats. Participants fold origami passenger pigeons and are encouraged to add their birds to an ever-growing virtual flock. *For a free origami passenger pigeon, stop by the Smithsonian Libraries' Director's Office or Q?rius on the ground floor of the National Museum of Natural History, or download a free version online: [foldtheflock.org/download](http://foldtheflock.org/download). Don't forget to add your folded pigeon to the online count!*

*Joel Richard, lead web developer, and Mary Augusta Thomas, deputy director, fold origami pigeons at a staff event. (Liz O'Brien)*



# WOMEN OF THE SMITHSONIAN: HISTORICAL CONTRIBUTIONS

## Jane Wadden Turner, Smithsonian Librarian and Pioneer

Pamela Henson, Supervisory Historian | Smithsonian Institution Archives

Did you know that the first woman to secure a paid position at the Smithsonian was a librarian? Jane Wadden Turner (1818-1896) was appointed a library clerk in 1857 after being trained by her brother. The Robert Wadden and Elizabeth Jameson Turner family immigrated from England in 1818, with three children: Susan, then ten; William Wadden, then seven; and Jane Wadden, only three months old. The family had some resources, but their father died in 1821 of yellow



Library in the U.S. National Museum, c. 1890. (Photographer unknown, photographic print, Smithsonian Institution Archives, Record Unit 95, Box 32, Folder: 18, negative # mah-3666)

fever and their mother died in 1828, leaving the children to fend for themselves. Despite the challenges, the close-knit family stayed together and made a remarkable life for themselves in their new home. Susan, the oldest at 21, always stayed at home and kept house for her two younger siblings, giving them the freedom to pursue intellectual careers and a life devoted to books. William Wadden Turner (1811-1859) became a noted philologist and was trained as a librarian at Columbia College in New York City. After his parents' deaths, he became a printer because this work would allow him to be around books and feed his intellectual curiosity. In 1852, William moved to Washington, D.C. to organize the library of the U.S. Patent Office and soon became a close friend of the Smithsonian's Assistant Secretary Spencer F. Baird. His sisters soon followed and William married Mary Meade Randolph in 1885. The growing Turner

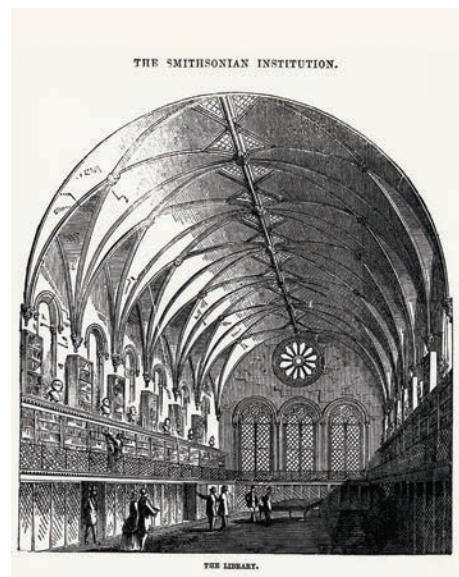
family spent their Sundays and holidays with Spencer and Mary Churchill Baird, part of the warm network of young scholars that the Baird's created in their home. At the Patent Office, William amassed the most complete technical library in the world. In 1857, Baird asked William to assume responsibility for the Smithsonian library, and William delegated the task of preparing the catalog to his sister Jane.



William Wadden Turner, c. 1850s. (Photograph by T. W. Smillie, photographic print, Smithsonian Institution Archives, Record Unit 95, Box 27E, Folder: Turner, William Wadden, negative # SIA2014-01823)

Family connections were one of the ways women were able to enter professional positions in the 19th century, and Jane Turner is a great example of that pattern. She was appointed a library clerk in February 1858, and after her brother's early death in 1859, was placed in charge of the library. She was known for the accuracy and clarity of her library records, her devotion to assisting researchers, and a quiet sense of humor. Secretary Joseph Henry wrote of her that she "vindicates by her accuracy and efficiency the propriety of employing her sex in some of the departments of the government."

**Citations:** *In Memoriam. Susan Wadden Turner. Professor William Wadden Turner, Librarian of the Patent Office Washington, D.C. Jane Wadden Turner, Recorder of Scientific Collections and Exchanges at the Smithsonian Institution for thirty years and for twenty years Assistant Librarian to the Library of Congress, by Caroline Healey Dall, November 1896, privately printed. See [archive.org/stream/inmemoriamsusanw00dall/page/n0/mode/2up](https://archive.org/stream/inmemoriamsusanw00dall/page/n0/mode/2up).*



Library in the Smithsonian Castle, 1857. (Artist unknown, engraving, Smithsonian Institution Archives, Record Unit 95, Box 31A, Folder: 22, negative # SIA2011-2392)

After a devastating fire in the Smithsonian Castle in 1865, Henry transferred the Smithsonian Library to the Library of Congress in 1866. Jane Turner then served as assistant to A. R. Spofford, Librarian of Congress. She also was clerk in charge of the Smithsonian's International Exchange Service from 1866 to 1869. Turner oversaw the distribution and exchange of scientific publications with 1,744 institutions in twenty-six countries. Turner's position, however, did not entail supervising men. When the Institution recruited another person to handle the ever growing International Exchange Service in 1885, one Smithsonian administrator wrote: "I have a full appreciation of the merits, business capacity, and efficiency of women, as is shown by the fact that our present librarian is a 'female of that sex'; but the place I refer to may grow to be a controlling



A group of young women at Spencer and Mary Churchill Baird's home at 1445 Massachusetts Avenue in Washington, c. 1870s. (Photograph by Alexander Gardner, photographic print, Smithsonian Institution Archives, Record Unit 95, Box 26, Folder: 4A, negative # SA259)



one, covering several extensive departments which could not well be subordinated to a woman.” The glass ceiling was clearly put up early in Smithsonian history.

After Henry’s death in 1878, the Institution’s library began to grow again and Ms. Turner resumed the duties of Smithsonian Librarian in 1882 until 1887 when she resigned after a reorganization of the Library by the new Secretary, Samuel P. Langley. It has been reported that she never took a single sick day during her years of employment. After Turner’s retirement, a woman was not appointed Chief of the Smithsonian Library until 1942, during World War II, when Leila Gay Forbes Clark was placed in charge.

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## Women in Research

Richard Naples, Data Manager | Digital Services

As part of my duties in wrangling data for Smithsonian Research Online, I worked on a project to collect and ingest the historic legacy of published scholarship produced by Smithsonian researchers since the Institution’s inception in 1846. The main focus of my participation is cleaning and preparing the data, but I find it hard to resist not paying attention to its historic significance. Here are three remarkable women I found while preparing the last batch of 18,000+ citations from the United States National Museum’s (now the National Museum of Natural History) Annual Reports (1863-1964):



Mary Agnes Chase, c. 1960. (Photographer unknown, Smithsonian Institution Archives, #SIA2009-0712)

### Mary Agnes Chase

A botanist whose passions expanded beyond the natural world, Mary Agnes Chase was not only an expert on grasses but also a passionate suffragette. The women’s vote was a passion that landed her in jail on a number of occasions, and even led her to go on a hunger strike. An employee of the U.S. Department of Agriculture (USDA), she came to the Smithsonian when the Collection of Grasses was transferred here. While retired from the USDA in 1939, she continued as custodian of the U.S. National Museum’s grass herbarium until her death in 1963.



Mary J. Rathbun, c. 1930s. (Photographer unknown, Smithsonian Institution Archives, #SIA2009-0710)

### Mary J. Rathbun

Mary J. Rathbun was curator of crustaceans at the U.S. National Museum, where she described 1,147 new species, 63 genera, and six higher categories. She wrote at least 166 articles and books, many of which are in our digital repository. There is even a 2,100 volume collection in our Museum Support Center Library that bears her name. The Mary J. Rathbun Memorial Library covers shrimps, lobsters, crabs, and ostracods. Born in Buffalo, NY in 1860, Rathbun never attended college, but was granted an honorary master’s degree by the University of Pittsburgh and qualified for a Ph.D. at George Washington University.



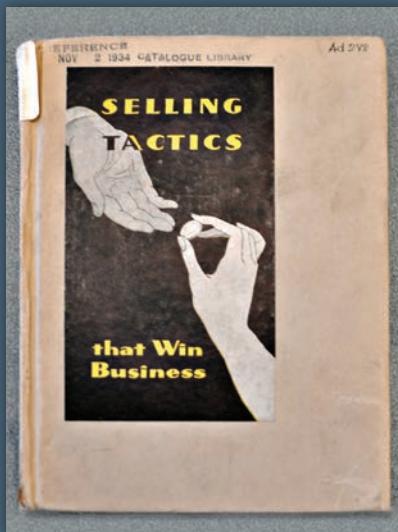
Harriet Richardson-Searle (Courtesy of the Department of Invertebrate Zoology, National Museum of Natural History.)

### Harriet Richardson-Searle

Less well-known is Harriet Richardson-Searle, whose contributions to isopod systematics are still cited today. She graduated from Vassar College in 1896 and quickly started researching isopods, beginning a prolific, if short, career until her marriage to Washington lawyer William D. Searle in 1913, and the birth of a son with health problems. She continued an association with the Smithsonian into the 1950s.

*Smithsonian Research Online (SRO) is an ever-expanding collection of published research from Smithsonian scholars. The Smithsonian Libraries collaborates with research and curatorial staff from the Smithsonian Institution’s 19 museums and nine research centers to ensure the preservation of this legacy and to provide world-wide access to this intellectual output. To learn more about SRO, visit [research.si.edu](https://research.si.edu).*

# TRADE LITERATURE



*Selling Tactics That Win Business* (1933).



Kodak ad from the early 20th century.



Kodak ad from the early 20th century.

## Trade Lit: 100+ Years of American Sales, Marketing, and Manufacturing History

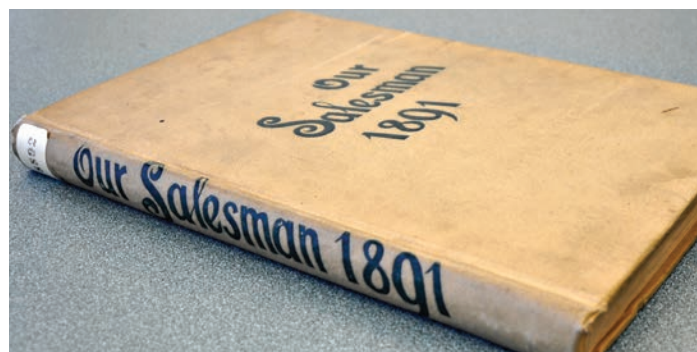
Liz O'Brien, Public Affairs Specialist | Office of Advancement & Public Affairs

Even amongst the Smithsonian's 137 million objects, the Libraries curates one of the most fascinating collections – trade literature – the catalogs and books that were once part of the merchandising of American business. The trade literature collection of the Smithsonian Libraries is internationally known as an important source for the history of American business, technology, marketing, consumption, and design. Trade literature includes printed or handwritten lists, usually illustrated, of items offered for sale, ranging in size from small pamphlets to oversized folios of several hundred pages. Manufacturers of all sizes and types issued trade catalogs to promote and sell their products. The present collection contains more than 500,000 catalogs, technical manuals, advertising brochures, price lists, company histories, and related materials representing more than 30,000 companies.

Researchers use the trade literature collection to determine the history of companies or individual industries, describe styles from furniture to machinery, analyze marketing and management techniques, and examine illustrations of every product imaginable. Since the trade literature collection covers a wide variety of American manufactured goods, it is invaluable in documenting objects in the Smithsonian's and other museums' collections. The collection is frequently consulted by historians, collectors, historical preservationists, authors, industrial designers, home renovators, and patent lawyers. One Smithsonian curator estimates that fully half the information in this collection is unavailable elsewhere.

Each year, hobbyists, collectors, historians, and scholars from around the U.S. and world flock to D.C. to study our trade literature collection. Libraries resident scholar Luci Marzola dove into the collection at the National Museum of American History Library for her one-month fellowship in

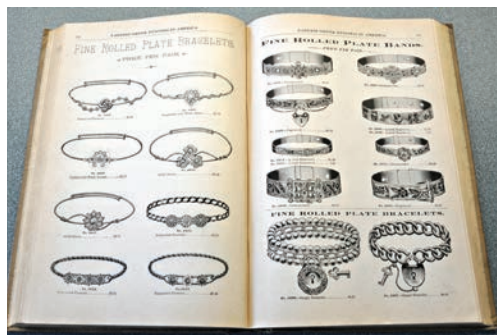
February. Luci is working on her Ph.D. dissertation, *The Factory Dream: Technology, Craftsmanship, and the Industrialization of Hollywood, 1915-1930*, at the University of Southern California's School of Cinematic Arts (Los Angeles). She is studying the formation of the Hollywood Studio System from the perspective of American industrialization and technology and business history, showing how it was not just an important producer of American culture, but also an innovator in merging industry with creativity.



*Our Salesman* (1891)

The American History Library's trade literature collection comprises many companies that made products for the motion picture industry. Some are well known, such as Eastman Kodak, Bell & Howell Camera, and Mitchell Camera, but there are several companies that most people don't associate with Hollywood. Bausch & Lomb made camera lenses, reflectors, and prisms, while General Electric and Westinghouse manufactured studio lighting. Most interesting of all, Dupont became the biggest competitor to Kodak in the making of film stock starting in 1926.

Luci also researched materials at the Smithsonian Libraries Research Annex (Landover, Md.), such as 1920s guides to motion picture work and the Kodak Monthly Abstract Bulletins. These publications were generated by the Kodak Research Laboratory and summarized the month's literature and patents in all areas of photochemistry and motion picture technology. They are an incredibly valuable source for studying motion picture technology from the mid-1910s all the way to the 1950s.



Trade catalog selling bracelets

For Luci, trade literature not only gives us factual information about products and companies, but also tells us how companies positioned themselves within the market and the cultural moment. It shows us what the companies wanted consumers to believe about them and their wares. Luci says, “We can use trade literature to mark changes in advertising and marketing over time as well as gain insight into the companies and their larger industry. We can better understand not only what innovations and inventions were introduced when, but also why they were developed and how they were sold in the marketplace.”

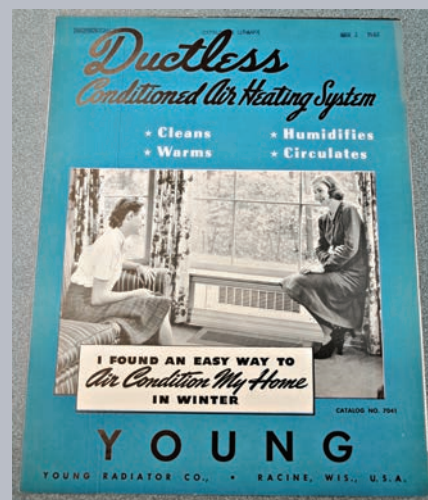
Also arriving at the Smithsonian in February, resident scholar Jessica Burch came to the National Museum of American History Library for research on her Ph.D. dissertation at Vanderbilt University, entitled *‘Soap and Hope’: Direct Sales and the Cultures of Work and Capitalism in Postwar America*. Direct sales is a form of person-to-person exchange that takes place away from a fixed business location – businesses like Tupperware and Avon. Jessica was specifically interested in the Libraries’ trade literature collection on the history of door-to-door and traveling salesmanship in the late nineteenth and early twentieth centuries.

Jessica’s dissertation explores the history of direct selling in postwar America as a window into the changing nature of work, and ideas about work, in advanced capitalism. Bringing attention to the evolution of direct sales across the twentieth century and the resurgence of such work after 1970, she aims to show that the low-pay, casual, often “feminized” work of direct sales prefigured what many have come to see as the hallmarks of a post-industrial economy. A cultural history as much as an economic one, she’s exploring how changes in the economy reconfigured the boundaries among work, class, and selfhood, thus offering a concrete case through which to explore the relationship between capitalism and identity and to think through the ways Americans have experienced major transformations in work, culture, capitalism, and selfhood in post-1945 America.

Although her dissertation is a post-1945 project, Jessica discovered that the Libraries’ sources also offered her the opportunity to establish a “pre-history” of direct selling. She aimed to contextualize the more recent story of direct selling by placing it within a longer history of independent salesmanship in America, which goes back as far as the Yankee peddlers of the colonial era.

For Jessica, trade literature is “one of the most important sources we have on the relationship between culture and capitalism.” Mail order catalogs, the illustrated postcards salesmen left as calling cards, order forms, and even some of the material objects themselves, all mark the places and ways in which Americans engaged with commerce in the ages before TV commercials.

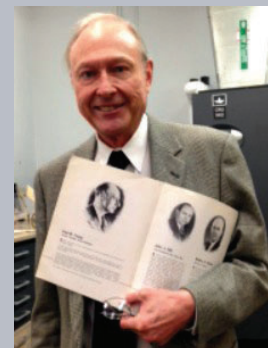
From catalogs and other ephemera spanning everything from locks and keys to bikes and automobiles, the Smithsonian Libraries is dedicated to preserving our trade literature collection for the nation. The throw-aways of yesteryear provide amazing insights into the life, culture, gender, class, and issues of the time. So take a second glance at the ads and catalogs you receive in the mail; next time you toss that “junk mail,” remember how fascinating studying it will be hundreds of years from now.



Trade literature from the Young Radiator Co.

Recently longtime Libraries donor Fred M. Young Jr. visited the Dibner Library of the History of Science and Technology and was treated to a display of trade literature from his father’s business, Young Radiator Co. Fred M. Young Sr. founded the Young Radiator Co. in 1927. It built radiators for vehicles ranging from race cars to rockets, including Glen Martin airplanes, Duesenberg race cars, and the B-25 bomber used in Doolittle’s Raid on Tokyo in World War II. Under his leadership, Young Radiator Co. also built radiators for early tractors, passenger cars, trucks, and other vehicles.

*Fred M. Young, Jr. is the retired CEO and former owner of Young Radiator Company. He served on a number of boards in the private and public sectors and had prior work experience at Daimler-Benz in Germany and Cummins Engine Co. in the U.S. He earned bachelor’s and master’s degrees in engineering and business administration, all from Cornell University. He is a sponsor of academic research in astronomy, economics, and great ape conservation; a director of the Cato Institute and the Reason Foundation; and a member of the international Mont Pelerin Society.*



## STAFF ON THE MOVE

### Founding Librarian Appointed at the National Museum of African American History and Culture

Shauna Collier has returned to the Libraries as the founding librarian of the National Museum of African American History and Culture Library. Collier's new responsibilities include building the library's collection, developing an archival collection and a genealogy program, and providing research, outreach, and instructional services and programming.

Shauna has demonstrated outstanding leadership in her 17 years of librarianship. Prior to this appointment, Shauna was the Sonja Hayes Stone Center Librarian for Black Culture and History at the University of North Carolina, Chapel Hill, where she developed and maintained the collection with particular focus on African American studies and the African diaspora. Her previous positions include branch librarian for the Smithsonian Libraries' Anacostia Community Museum Library (Washington, D.C.), reference librarian with the Live Oak Public Library (Savannah, Georgia), records librarian for EPA Region IV (Atlanta, Georgia), and archivist for The Herndon Home Museum (Atlanta, Georgia).



Shauna Collier stands at the construction site for the National Museum of African American History and Culture. (Liz O'Brien)

A Mississippi native, Shauna received her bachelor of arts in marketing from Jackson State University in Jackson, Miss. and a master of information and library studies from the University of Alabama. Her research interests include African American culture, family history, community history, and the history of African American education.

*The National Museum of African American History and Culture was established by an Act of Congress in 2003 making it the 19th museum of the Smithsonian Institution. Scheduled for completion in late 2015, it is under construction on the National Mall in Washington, D.C., on a five-acre tract adjacent to the Washington Monument. To view a film interview of Shauna Collier produced by videographer intern Olivia Pearson, visit [youtube.com/SmithsonianLibraries](http://youtube.com/SmithsonianLibraries).*

### Polly Khater Named Assistant Director for Discovery Services

Polly Khater is the Libraries' new Assistant Director for Discovery Services. Polly has served as Discovery Services Manager since 2011 and was the Serials Cataloging Coordinator from 2008 to 2011.

In her new position, Khater will direct and coordinate the efforts of the Discovery Services Division. She will provide oversight and support for resource acquisitions and work with her staff to provide access to the Libraries' rich collections and resources. She will also continue leading the efforts to implement and develop the Libraries' discovery service, OneSearch.

Khater has demonstrated exceptional management in distinctive library positions over the course of her career. Prior to the Smithsonian, Khater was the Director of Technical Services at George Mason University (Fairfax, Va.), where she won an Outstanding Achievement Award in 2003. Previously, she was the head of cataloging and bindery in the Himmelfarb Library at George Washington University Medical Center (Washington, D.C.), Distance Learning Librarian for Booz Allen Hamilton (Tysons Corner, Va.), and adjunct faculty at the School of Library and Information Science at The Catholic University of America (Washington, D.C.).

A Pennsylvania native, Khater received her bachelor of arts in English from La Salle University (Philadelphia) and a master of library science from the University of Pittsburgh. She is a member of the American Library Association, the Association of College and Research Libraries, the Association for Library Collections and Technical Services and Beta Phi Mu, and has served on the ENDUSER Program Planning Committee, the North American Serials Interest Group and the Virginia Library Association.



Polly Khater (Samantha Schubert)

## A Fond Farewell!

With warm wishes, we said goodbye to four retiring staff members in the spring of this year:



Dave Bartlett, Supervisory Management Support Specialist, Administrative Services (*Liz O'Brien*)



Alice Clarke, Library Technician, Smithsonian American Art Museum & National Portrait Gallery Library (*Liz O'Brien*)



Ron Johnson, Supply Technician, Administrative Services (*Liz O'Brien*)



Ann Juneau, Department Head, Librarian, National Museum of Natural History Library (*Liz O'Brien*)



Richard Naples and Erin Rushing speak to visitors at the bibliometrics/altmetrics table. (*Liz O'Brien*)

## Libraries Shares Research

The Smithsonian Staff Picnic (which occurs on the National Mall every year during the Folklife Festival) gives staff the opportunity to show off their ongoing research at the Smithsonian. This year, staff from the Libraries set up three tables displaying some of the great work we do.

Richard Naples, data manager, and Erin Rushing, digital image librarian, organized a table which explored the world of bibliometrics and altmetrics. The Libraries records the research output of the Smithsonian Institution, or in other words, we keep track of all the articles, books, chapters, and other scholarly work those affiliated with the Smithsonian publish. In capturing that data, we have access to metadata that allows us to look at the impact that research is having. As more things are published online, we can gather a lot more information on how scholarship is being shared and consumed. This new arena is loosely termed "altmetrics." Our Research Online now includes altmetrics in the results, allowing anyone to see some of these data indicators.

Richard and Erin spoke with over 80 people, the majority of whom were new faces. From the Office of Management & Budget to the Office of the Inspector General, they helped staff sign up for library cards, offered a sheet exploring all the different services and opportunities at the Libraries, and even helped one volunteer track down a book written by Teddy Roosevelt's brother.

Librarians Janet Stanley (Warren M. Robbins Library, National Museum of African Art) and Anna Brooke (Hirshhorn Museum & Sculpture Garden Library) displayed a selection of artists' books from their libraries' collections spanning two tables. Several curious viewers stopped by, including a grandmother with her grandson, who paged through Nadine Gordmer's *The Ultimate Safari*, and a Smithsonian book artist from the Archives of American Art who was intrigued by a pop-up grid book by Stephen Hobbs.



Anna Brooke, Alexandra Reigle, and Janet Stanley engage visitors at the art libraries tables. (*Liz O'Brien*)

## Passing of the Torch

Four generations of librarians for the National Zoo gathered in the National Museum of Natural History Main Library in April.

(L-R): Kay Kenyon Barboza (1978-1997), Alvin Hutchinson (1997-2005), Polly Lasker (2005-2012), and Kristen Bullard (2012-Present). (*Kay Kenyon Barboza*)



## EVENTS



Best of Both Worlds Lecture (Liz O'Brien)

### Best of Both Worlds Lecture

Smithsonian Secretary G. Wayne Clough kicked off the Libraries' new lecture series, *The Open Access Future*, for a discussion on his book, *Best of Both Worlds: Museums, Libraries, and Archives in a Digital Age*. His book draws from his perspective as a museum leader, educator, and enthusiast to provide invaluable insight into how digital technologies will radically alter our existing institutions, make access to their embedded knowledge widely available, and enable learning and research anytime, anywhere. To see the archived lecture, visit [library.si.edu/webcasts](http://library.si.edu/webcasts). Download the Secretary's free ebook here: [si.edu/bestofbothworlds](http://si.edu/bestofbothworlds).



Adopt-a-Book Event (Liz O'Brien)

### Adopt-a-Book Event

Our third annual Adopt-a-Book Event was a success! Over 100 guests enjoyed a lively evening, which featured our German rare books, matched with German food, wine, and beer, and entertainment. Guests had the opportunity to browse a trove of remarkable and historic volumes and learned more about the Libraries' special collections and why they must be preserved. Local McLean High School physics teacher Dean Howarth and his "Living History" class students portraying 17<sup>th</sup> century scientists, in costume and complete with "cabinets of curiosity," entertained guests at the event. All adoptions benefited the Libraries' rare books and preservation programs.

Over 120 books have been adopted since the inception of our Adopt-a-Book Program in 2011. All book adopters in our program receive an online bookplate as well as a physical bookplate, and can come visit their "adoption" at its designated library. Also, we host special tours for book adopters at the Smithsonian Libraries Book Conservation Laboratory. For questions about our Adopt-a-Book Program, call us at 202.633.2241. To read more, visit [donate.sil.si.edu/v/Adopt-a-book.asp](http://donate.sil.si.edu/v/Adopt-a-book.asp).



Copernicus and the Astrologers Lecture (Liz O'Brien)

### Copernicus and the Astrologers

The Libraries held the 20th Annual Dibner Library Lecture, *Copernicus and the Astrologers*, in the Smithsonian American Art Museum. This year's guest lecturer was Robert S. Westman, a professor at the University of California, San Diego. Westman specializes in the cultural history of early modern science. A graduate of the University of Michigan (1971), with a Ph.D. in the History of Science, he taught at the University of California, Los Angeles, before moving to the University of California, San Diego in 1988. He has published numerous books and articles including his most recent book, *The Copernican Question: Prognostication, Skepticism and Celestial Order* (2011).



Rational Discussion of Open Access (Liz O'Brien)

### Is a Rational Discussion of Open Access Possible?

We welcomed Rick Anderson for a talk, *Is a Rational Discussion of Open Access Possible?*, in the Smithsonian's S. Dillon Ripley Center. He was the second speaker in *The Open Access Future* series sponsored by the Smithsonian Libraries, Smithsonian Institution Archives, and the Smithsonian's Office of the Chief Information Officer. Anderson is Associate Dean for Scholarly Resources & Collections in the J. Willard Marriott Library at the University of Utah.



Echoes of Their Wings Lecture (Liz O'Brien)

### Echoes of Their Wings Lecture

Joel Greenberg gave a talk, *Echoes of Their Wings: The Passenger Pigeon and its Legacy*, which accompanied the exhibition opening for *Once There Were Billions: Vanished Birds of North America*. Joel spoke about the passenger pigeons' propensity to nest, roost, and fly together in vast numbers, which made them vulnerable to an unremitting market and recreational hunting. Over 150 guests joined us for his lecture and book signing. Greenberg is author of *A Feathered River Across the Sky: The Passenger Pigeon's Flight to Extinction*. To read more about Joel, visit [joelrgreenberg.com](http://joelrgreenberg.com).

## ARLIS Open House

Our art libraries in Washington (Smithsonian American Art Museum & National Portrait Gallery Library, Freer Gallery of Art & Arthur M. Sackler Gallery Library, Hirshhorn Museum & Sculpture Garden Library, and the Warren M. Robbins Library, National Museum of African Art) hosted open houses for the Art Libraries Society of North American (ARLIS/NA) Conference in April. Librarians displayed artists' books and collection highlights at each location, offering attendees an up-close look at their rich, colorful collections.



ARLIS Open House (Liz O'Brien)

## Krichbaum Fund Reception

The Libraries hosted a reception and program celebrating the inception and initial use of The Rollyn Osterweis Krichbaum Memorial Endowed Fund for the Public Understanding of African Art and Culture. The Krichbaum Endowment, established by longtime Smithsonian employee and supporter Ruth Selig in memory of her twin sister Rollyn, will first go toward funding programming in connection with the upcoming exhibition, *Artists' Books and Africa: Unique Visions*, opening in 2015.

Ruth and Rollyn's close family and friends were invited to an exhibition preview lead by Librarian Janet Stanley, followed by a series of remarks given by Libraries' Director Nancy E. Gwinn, Susan Rossen (Rollyn's friend and former colleague), Janet Stanley, and Johnnetta Betsch Cole, Director of the National Museum of African Art, recognizing Rollyn's significant contributions to the African art community during her lifetime and Ruth's ongoing dedication to the field. Closing acknowledgments were given by Steven Krichbaum (Rollyn's son) and Ruth. A book display was also on view illustrating over 300 works that were previously purchased through Ruth's generosity and commitment to the Smithsonian's Warren M. Robbins Library of African art. To read more about The Rollyn Osterweis Krichbaum Memorial Endowed Fund, please see the article on page 26.



Pictured: Steven Krichbaum and his wife Arielle Goldman; Steven's sister Sarah Krichbaum Vaine, her husband Mark Vaine and daughters Anna and Sophie; Steven's brother Matthew Krichbaum and his wife Sonam; Ruth Selig, and Dr. Johnnetta Betsch Cole, Director of the National Museum of African Art. (Liz O'Brien)

**To view and RSVP for our future events, visit [library.si.edu/events/upcoming](http://library.si.edu/events/upcoming)**

# FROM OUR LIBRARIES

## National Postal Museum Library: Philatelic Literature Review

Michael O'Connor, Project Cataloger | National Postal Museum Library

Directly across the street from D.C.'s Union Station is the spectacular 1914 neoclassical structure that houses the Smithsonian's National Postal Museum (NPM). Since July of 2013 I have worked as a project cataloger on the NPM Library's Small Journals Project, an effort to catalog thousands of rare periodicals from the 1800s to the present.



Restored lobby of the National Postal Museum.  
(Michael O'Connor)

So far, about 1,500 titles have been cataloged. As of the last analysis in February, over 80% of the publications had original records, meaning that the NPM Library is the only place where these publications are known to exist.

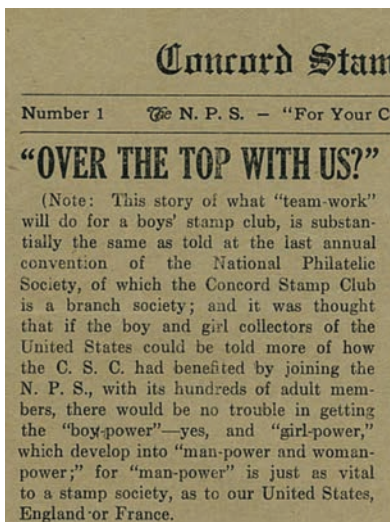
Time is a factor in managing these historic items. Often, newspapers and magazines from the 19th and early 20th century are very fragile, and I am taking basic preservation measures in addition to cataloging vital publication detail. Because stamp collectors often belong to other circles of collectors and hobbyists, many journals in the Small Journals Project cover a diverse array of subjects. For instance, this 1880s science collector's magazine featured striking illustrations of plant and animal species (below, right).

National emotions were often reflected in stamp journals during times of war and national emergency. It may seem a stretch to some modern readers, however this World War I era article is earnest in tapping the "boy power" and "girl power" rising to meet the enemy on European battlefields, to strengthen the ranks of local stamp clubs (below, left). Nearly every city and country seems to have had at least one dedicated stamp club and publication. I have seen great geographic diversity represented in philatelic groups, from the Mound City Stamp Club (active in St. Louis in the 1950s) to the Mauritius-Seychelles Study Group (active in the 1960s and dedicated to studying the stamps of those tiny Indian Ocean island nations).

There are still many drawers of periodicals at the National Postal Museum Library, and I am looking forward to cataloging these treasures. If you are in D.C., make an ap-

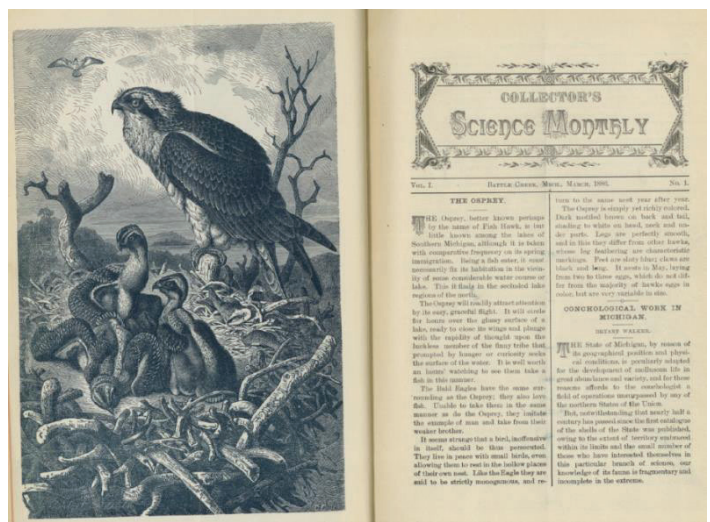
pointment to stop by the National Postal Museum Library, check out the museum's recently opened William H. Gross Stamp Gallery, and enjoy the impressive facilities of this superb philatelic museum.

*The National Postal Museum is devoted to presenting the colorful and engaging history of the nation's mail service and showcasing one of the largest and most comprehensive collections of stamps and philatelic material in the world. The National Philatelic Collection was the basis of the Library when it was established in 1993. Now, with more than 40,000 books, journals, catalogs and archival documents, the National Postal Museum Library is among the world's largest postal history and philatelic research facilities. The museum and library are located at 2 Massachusetts Avenue N.E., Washington, D.C.*



Concord Stamp Club  
Bulletin of December 1917,  
invoking WWI patriotism.  
(Michael O'Connor)

Collector's Science Monthly  
contained impressive illustrations of  
nature. (Michael O'Connor)





# Biodiversity Heritage Library

Carolyn Sheffield, Program Manager | Biodiversity Heritage Library

## BHL Adds Two New Members

The Biodiversity Heritage Library welcomes the University of Illinois (Urbana-Champaign, Ill.) and Washington University (St. Louis) as new partners. The two institutions will help identify and digitize historical science literature from their collections to add to BHL's online holdings, where all materials may be accessed for free by the public.

The University of Illinois at Urbana-Champaign Library is a campus-wide network of libraries serving programs of learning and research in many disciplines and is the largest public university research library in the country with more than 13 million volumes. The Biology Library collection alone contains more than 137,000 volumes and there are many more in related departmental libraries on campus, such as the agriculture, natural history and rare book and manuscript collections. For more information about the University Library, visit [library.illinois.edu](http://library.illinois.edu).

Founded in 1853, Washington University in St. Louis is a medium-sized independent research institution widely recognized for its teaching, research, patient care and service to society. Washington University operates seven academic divisions (art and architecture, arts and sciences, business, engineering, law, medicine, and social work and public health), served by 12 libraries whose print holdings number nearly 4.5 million, in addition to millions more books and journals available electronically. For more information about Washington University Libraries, visit [library.wustl.edu](http://library.wustl.edu).



## BHL and EOL Promote Digital Volunteerism

On May 28, the Biodiversity Heritage Library (BHL) and the Encyclopedia of Life (EOL) co-hosted an evening program on digital volunteerism. The Smithsonian Associates (TSA) organized the event, which attracted an audience of 74 people. Carolyn Sheffield, Katja Schulz, and Jen Hammock presented on BHL, EOL, and examples of how people could contribute to growing our knowledge of the planet's biodiversity. Presentations were followed by a hands-on session where attendees could try machine tagging, cropping and rating images, and exploring the iNaturalist platform. Several guests said they were delighted to learn about EOL and BHL and, by the end of the day, 129 more images in BHL's Flickr Photostream boasted machine tags. We look forward to the continued contributions of these amazing Smithsonian Associates session attendees!

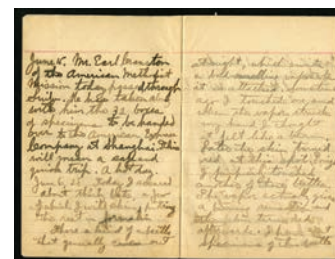


Jen Hammock presents at the Smithsonian Associates program. (Carolyn Sheffield)

## Nine Smithsonian Field Books Now in BHL

BHL is pleased to announce that nine of the Smithsonian field books that were processed as part of the Field Book Project are now available through the BHL portal ([biodiversitylibrary.org](http://biodiversitylibrary.org))!

Scientists' field notes are, in many ways, the precursors to the published literature. Journals (the unpublished kind), diaries, collecting lists, photo albums, and other primary source documentation of collecting events can enhance not only the scientific understanding of what has already been published but can also provide insights into the historical, sometimes even personal, context behind the research.



Entry from June 6, 1928 of David Crockett Graham's Diary no. III, May 27, 1928 - October 12, 1928.

The Field Book Project has cataloged over 7,000 Smithsonian field books and imaged over 400 of those which are available through the Smithsonian Collection Search Center along with additional contextual information in the form of collection records and authority files. The first nine field books chosen include item records and page scans for seven diaries created by David Crockett Graham and two photo albums from the Harriman Alaska Expedition (1899) from the collections of the Smithsonian Institution Archives. Each item not only tells its own fascinating story of exploration but also provides information and insights that complement materials already in BHL.

# GIFTS

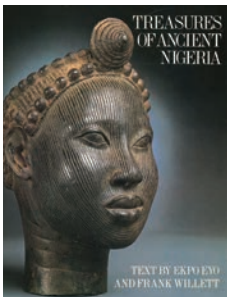
## The Rollyn Osterweis Krichbaum Memorial Program Fund for the Public Understanding of African Art and Culture

Ruth Osterweis Selig, Research Collaborator | National Museum of Natural History

*Endowments allow the Libraries to invest in print collections to preserve our collective past. So much of what the Libraries offers cannot be found elsewhere and named endowments ensure a steady and growing stream of income to acquire and preserve treasures.*

In 2012, I established the Rollyn Osterweis Krichbaum Memorial Program Fund for the Public Understanding of African Art and Culture in memory of my identical twin sister Rollyn. The endowment serves the Warren M. Robbins Library at the National Museum of African Art, supporting scholars-in-residence, public programming, lectures, and exhibitions, as well as book acquisitions.

The endowment honors the life and career of Rollyn, who was a museum professional dedicated to education, publications, and museums, working as an editor in the publications department at the Detroit Institute of Arts. Before her untimely death in 1982, Rollyn helped organize and edit the catalog *Treasures of Ancient Nigeria* (text by Ekpo Eyo and Frank Willett), which accompanied an exhibition of international importance organized by the Detroit Institute of Arts. It was the first comprehensive display of Nigerian art in the United States and the first time the Nigerian government permitted a major loan of its art treasures spanning over 2,000 years. Featuring over 100 objects, the exhibition traveled to ten major North American cities, garnering enthusiastic reviews. The catalog sold tens of thousands of copies and has been translated into several languages.



Cover of *Treasures of Ancient Nigeria*.

Rollyn considered her involvement with *Treasures of Ancient Nigeria* and especially her collaboration with the esteemed Nigerian art historian Ekpo Eyo (Director of the Nigerian National Commission for Museums and Monuments) as the most important work of her entire career. *Treasures* was on a continuum with Rollyn's commitment to civil rights, after she co-founded a civil rights group at Wellesley College. In the early 1970s, she married Dan Krichbaum, a Methodist minister at a large church located in the heart of Detroit. She and Dan shared a commitment to improving community relations in urban settings. During the 1960s

and 1970s, the world witnessed struggles in both America and Africa for greater freedom and independence, and Rollyn viewed the exhibition's importance within that dual context.

In recognition of Rollyn's commitments, values, and editorial work, I established an endowed program fund through which my twin's contribution to the field of African art will live on by supporting acquisitions and special programming at the Warren M. Robbins Library.

*Ruth Osterweis Selig is a long-time Smithsonian employee and currently a research collaborator in the National Museum of Natural History's Department of Anthropology. Similar to her sister, Ruth has dedicated her professional life to education, publications, and museums. Ruth has made gifts for over 20 years to help librarian Janet Stanley purchase volumes for the library; it now contains over 300 African art books with memorial bookplates honoring Rollyn, in addition to the new Program Fund.*



Rollyn Krichbaum with her son, Steven. (Courtesy of Ruth O. Selig)

### Notable Gifts

The **Washington Art Libraries Resources Committee** made a gift to catalog the Hirshhorn Museum & Sculpture Garden Library's Latino and Latin American exhibition catalogs.

The Libraries received a planned gift from **Richard T. Russell** to create an endowment in honor of his daughter, librarian Karen Russell, to support the National Air & Space Museum Library.

**David Gonzales** made a generous gift to support the Libraries Futures Fund.

The **Joseph & Joan Cullman Conservation Foundation** made a gift to the Joseph F. Cullman 3rd Library endowment.

The Libraries received a gift from ichthyologist **Bruce B. Colette** to support his endowment.

**James A. Painter** made a bequest to support the Dibner Library of the History of Science and Technology and the Libraries Futures Fund.



*Carolina Parrot or Parakeet*

1. 2. Males . 3. Female. 4. Young.

*Cockle bur*

*Drawn from Nature by J. J. Audubon F.R.S.E.L.S.*

*Lith'd by J. T. Bowen Phil.*

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COMING SOON, A BRAND NEW LOOK . . . .