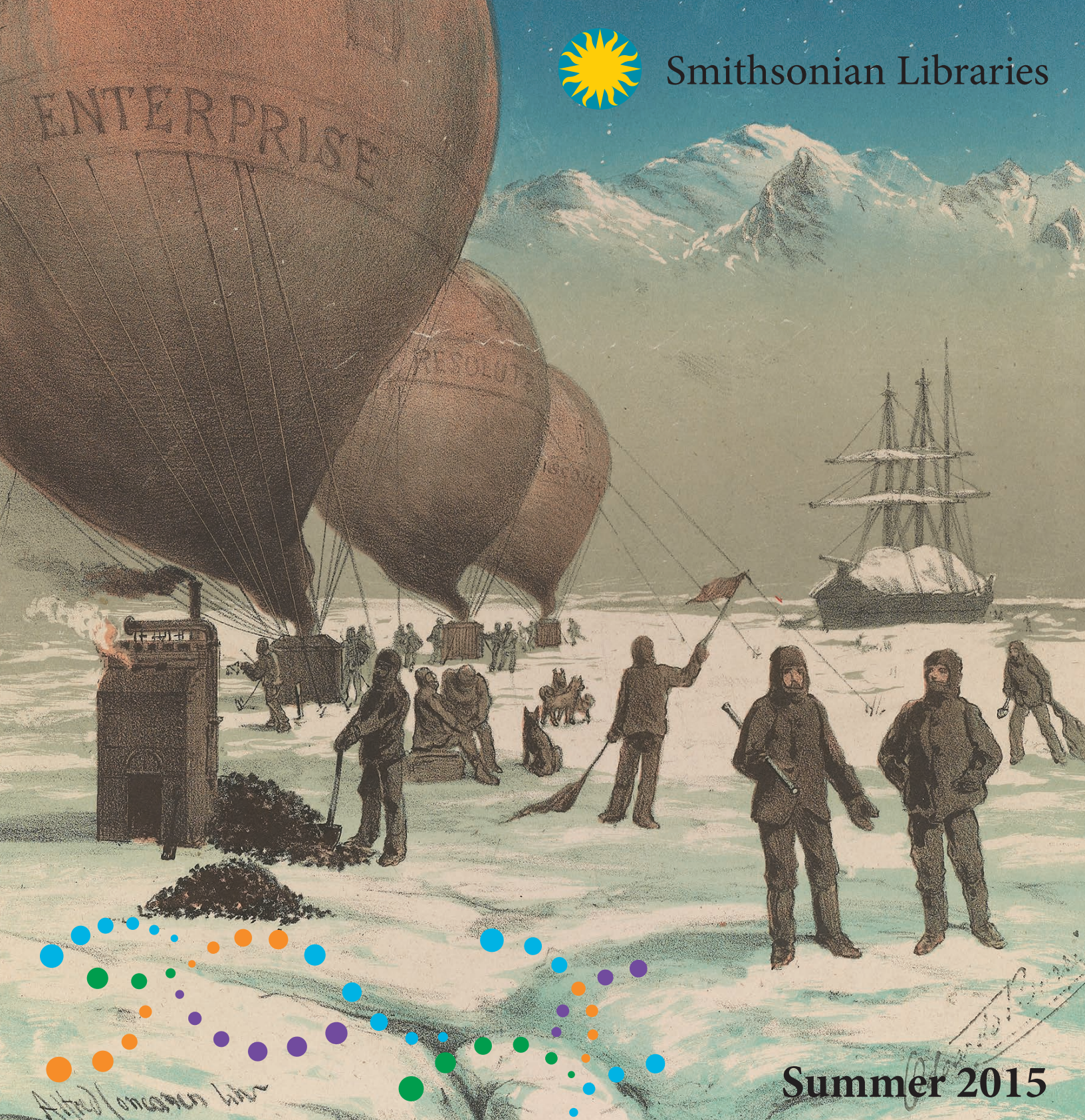




Smithsonian Libraries



Summer 2015

INSIDE: THE STORY OF THE HEWITT SISTERS

CONNECT



Gaetano Wura dis.

Sit. Gatti e Wura. N.º 3. Spicato. 91.º 49.)

*L'IV*

Napoli 1.º Aprile 1856

**DILIGENZA DI RITORNO DALLA LUNA**

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Cover image by Commander Cheyne and Odoardi Barri's Northward ho!, or, Baffled, not beaten. (London: 1879). Images on pages 2 and 31 from Leopoldo Galluzzo's *Altre scoperte fatte nella luna dal Sigr. Herschel* (Naples: 1836). Image on page 5 from Albert Robida's *Le vingtième siècle : texte et dessins* (Paris: 1880s). All above images featured in *Fantastic Worlds: Science and Fiction, 1780-1910*.

# Director's Corner



Spring is fast turning into summer, as I write, with flowers blooming and new growth everywhere. The Smithsonian Libraries has also put on a new dress, as you can see in this issue. Recently, we simplified our name, dropping the word “Institution” for simplicity’s sake and because people always say “institute” instead. So we are now Smithsonian Libraries. And we’re rolling out our new brand, the colored dots that will grace all of our products, fondly known as “chromazones,” a play on “chromosome,” with “chroma” meaning color in Greek and “zones” describing areas of our collections; green is Natural & Physical Sciences, purple is Special Collections (rare books & manuscripts), orange is Art & Design, and blue is History & Culture. You’ll find these on our website, our mobile apps, our brochures, our name badges, and anywhere else we can think to put them.

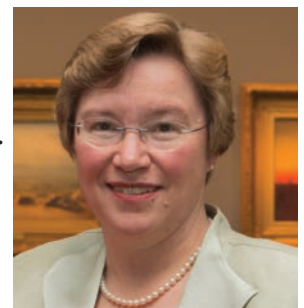
According to the Internet definition, a “chromosome” is a packaged and organized structure containing most of the DNA of a living organism. It is not usually found on its own, but rather is complex, with many structural proteins called histones...” We like that “living” part, because it describes dynamism and creativity. Libraries have always been excellent adaptors to changing environments.



W. John Kress

The Smithsonian likes our new products and services. One is our **Smithsonian Research Online** database, where we capture citations, and full text where possible, of all research publications produced by Smithsonian scientists, curators, and other researchers. We just celebrated the Smithsonian staff – Eleanor Harvey of the Smithsonian American Art Museum and W. John Kress, currently Interim Undersecretary for Science and a botanist – who contributed the 75,000th and 75,001st articles research publications to be included. At the rate of about 2,200 items/year, it won’t be too long before we reach six-figure numbers!

We’re also working on a system called **Smithsonian Profiles**, which will provide professional information about each member of the Smithsonian staff. Each profile will tell colleagues who is doing what, what their backgrounds are, what they’ve published and what they’re working on, leading to possible improved communication and potential collaborations. Another is the large-scale **Biodiversity Heritage Library**, a digital library of biology literature which we are building with an international consortium of like-minded institutions and which now contains nearly 160,000 volumes containing nearly 46 million pages that anyone, anywhere can see and use. Next year will be the 10th anniversary of this project, which is becoming the “go-to” place for information about species.



Eleanor Harvey

The Smithsonian Libraries also took the lead in persuading the Smithsonian’s archives and museums to allow their public collections records for digitized objects, archives, and publications to be placed in other repositories, such as the Digital Public Library of America, for broader discovery. The Smithsonian has committed itself to transparency and open access to its research products and collections.

What lies ahead? We keep a watch on the trends, especially in academic and research libraries, to prepare ourselves to serve the Smithsonian staff of tomorrow. For example:

- We know that being and becoming a nationally and internationally known Center for Scholarship in the areas of Smithsonian research is a fundamental goal that continues to drive our mission;
- We know that finding a role in data management, helping researchers not only to manage their publications, but also the underlying digital data, will be crucial;
- We know that inspiring staff innovation and creativity through continual training and opportunities for growth is mandatory;

- We know that the trend toward open access to published research and changes in relationships between publishers, authors, and libraries will continue to be significant pressures affecting the environment within which we work;
- We know that we need to raise the bar of digital service to our humanities colleagues and users; to that end we launched the Cultural Heritage Library to mirror our biodiversity one;
- We know that finding opportunities to serve the K-12 educational community will support the Smithsonian’s educational offerings and enrich our programs;
- We know that our library spaces need to be welcoming and support community use for meetings, training, and other services;
- We know that our exhibitions – physical, online, travelling—and other public programs, as well as our Internet offerings, are essential ways of making ourselves visible and attracting interest in our collections and services;
- We know that continual infusions of funding and other support from donors of all kinds is required and finding those funds an essential part of our activity;
- And we know that effective leadership, collaboration, and partnerships will be essential.



In all, we need to keep looking forward while maintaining many traditional functions; our new strategic plan provides a guide.

The acronym for the Libraries is SIL – SI for Smithsonian Institution and L for Libraries. But I have always believed that our future health depends on another name: Smithsonian **Indispensable** Libraries. We are working hard to make it so.

–Nancy E. Gwinn

## Brand Implementation

In October 2014, the Smithsonian Libraries “kicked off” the roll-out of our new brand. Our brand implementation was possible thanks to a communications audit and visual system given to us by Libraries Advisory Board member James Cerruti and his team at Tenet Partners (then Brandlogic). Selected Smithsonian Libraries staff held meetings to analyze the visual, organizational, and financial impacts of the implementation. We viewed the branding process as an excellent opportunity to tell the Libraries’ story through brand positioning and values, as well as create a cohesive new visual identity system.

Liz O’Brien (Public Affairs Officer, Office of Advancement) served as brand manager and Richard Naples (Data Manager, Digital Services) became the assistant brand manager. Given the scale of work, Liz and Richard worked with executive staff to prioritize where and how efforts should be concentrated in order to successfully execute the brand through three mediums: print products, the Libraries website, and our social media platforms. Our vision was to plan for the long-term and find ways to maintain the longevity of a consistent brand presence, viewing this opportunity as an investment. We also approached the implementation with an emphasis on internal communication, finding ways to engage the Libraries’ staff as active participants and ambassadors of the brand. We involved all staff across our branches and departments, including Administrative, Preservation, Research, Discovery, Interlibrary Loan, and Web.

Ultimately, we think of the new brand as a tool for helping the Libraries fulfill its mission and goals; it adds value to the Libraries. Our common brand identity creates organizational cohesion and reinforces shared values. It leaves people with a solid, strong, and singular impression of who we are, and supports the Libraries’ growth and stability.



*Fantastic Worlds* will feature *Diligenza per la Luna* by Leopoldo Galluzzo from *Altre scoperte fatte nella luna dal Sigr. Herschel* (1836). This portfolio of hand-tinted lithographs purports to illustrate the “discovery of life on the moon.” In 1835, Richard A. Locke, writing for the *New York Sun*, claimed that the noted British astronomer Sir John Herschel had discovered life on the moon. Flora and fauna included bat-men, moon maidens (with luna-moth wings), moon bison, and other extravagant life forms. Locke proposed an expedition to the moon using a ship supported by hydrogen balloons.

Gastone Dusa. Lit.

*L. Ed. II.*

Napoli 31 Marzo 1836

Lit. Gall. e Dusa. - Vic. d. Spirito N° 22

# DILIGENZA PER LA LUNA

# EXHIBITIONS

## Fantastic Worlds: Science and Fiction 1780-1910

Kirsten van der Veen, *Fantastic Worlds* Co-Curator | Dibner Library of the History of Science and Technology

When the west wing of the National Museum of American History reopens on July 1 after extensive renovations, a new Smithsonian Libraries exhibition will be opening with it: *Fantastic Worlds: Science and Fiction, 1780-1910*. It will be the first exhibition to debut in the newly refurbished Smithsonian Libraries Exhibition Gallery. On display will be some of the very works that exposed an eager and curious public to the wealth of new ideas and inventions of the 19th century (landmarks of scientific discovery, imaginative fictions, popular science, newspaper hoaxes, dime novels, and more). Showcased alongside selected historical artifacts from Smithsonian museum collections, the books on exhibition will trace the impact of the period's science on the world of fiction.

The years between 1780 and 1910 saw major inventions and achievements in engineering: railways, the telegraph, and the precursor to the modern computer. Western explorers were reaching the last uncharted corners of the earth, and new ideas about mankind, the history of the planet and the heavens above were emerging. New frontiers of discovery appeared, as certain scientific disciplines came into their own, such as geology and the study of the deep sea. Experiment, invention, and discovery were hallmarks of the era, and altered forever how we live, and how we see ourselves and the world around us.

The public followed these scientific and technological developments with an unprecedented level of interest. These often astonishing discoveries and inventions found their way into fantastic fictional worlds, as writers creatively explored the further reaches of the new scientific landscape, using imagination to craft hoaxes, satires, and fictional tales.

The mid-19th century saw a revolution in communication no less dramatic than the internet today. Mechanization of printing and paper manufacture, increasing literacy, illustrated news weeklies, and postal systems changed how information was acquired and shared. Print was more plentiful and accessible than ever. The rapid invention and scientific discovery that characterized the age fascinated the public. The growing literate middle class read about and debated new ideas and attended demonstrations, lectures, and exhibitions. Science had a new and avid public audience.

This era is a rich one to pursue, and the Smithsonian Libraries' varied and extensive 19th century collections have some real gems, both fact and fiction, full of captivating imagery, and with stories to tell. We chose to focus on certain themes that have had a lingering afterlife in fiction, exploring the scientific backstory of 19th century lost world fictions, fantastic airships, alien

life on other worlds, mechanical men, and adventures both undersea and underground – all of which still feature in science fiction today. The exhibition draws from a wide variety of scientific subjects, including Arctic and African exploration, aeronautics, astronomy, electricity, oceanography, geology and many more, well represented in the Libraries' collections.

By examining the intersection of scientific fact with fiction, we hope to bridge the gap between disciplines too often considered independent of one another. This summer, travel with us to the surface of the moon, the center of the earth, and the depths of the ocean, to the fantastic imagined worlds described vividly in the fictions the era and its innovation inspired. *For more information on Fantastic Worlds, visit [library.si.edu/FW](http://library.si.edu/FW).*



Frank Reade Weekly Magazine, New York, 1903.

## Fantastic Funders

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

### CJ Johnsen

When asked about her first impression of the Smithsonian Libraries, Board member Carolyn Johnsen replied, “How could anything be more fabulous!” Carolyn, known as CJ, grew up in El Paso, Texas, a far cry from the museums and research centers on the National Mall, and has spent the last 28 years in Phoenix, Arizona. CJ notes that the Smithsonian often does not have the same exposure in the West as it does in the East; eighth grade school field trips to D.C. are not as typical. It was through a chance encounter that CJ became affiliated with the Libraries. Board of Regents member Barbara Barrett invited her to an event in Phoenix showcasing the Smithsonian Tropical Research Institute (STRI), located in Panama. There she met a STRI curator who “borrowed” animals indigenous to Panama from the Phoenix Zoo for the event. Her interest in the Smithsonian was hooked that night and she joined the Smithsonian Society – and she hasn’t looked back since. By happenstance through her cousin, CJ was introduced to Libraries Director Nancy Gwinn and eventually she became a member of the Advisory Board in January 2014. “I wanted to contribute to the Libraries’ outreach efforts and help educate our community about them,” says CJ. She and her husband, Rick, hosted an event in Phoenix in November to do just that (read more on page 26).



Rick and CJ at the “The Seriously Amazing Smithsonian” event in Phoenix. (Ronald Natchwey)

CJ acknowledges that people may not connect to the importance of a library in today’s fast-paced world. However, she is quick to emphasize that the Smithsonian Libraries is a national treasury, bringing context to the Smithsonian’s objects and more importantly, integral resources to the significant research conducted at the Institution and worldwide. From a historical aspect, CJ marvels at famed explorers—such as Theodore Roosevelt shipping back big game from the Smithsonian-Roosevelt African Expedition—and notes that it was the Smithsonian’s library collections that helped carry out research on those specimens for documentation and cataloging.

“The Libraries is a lifeline to the Smithsonian Institution,” describes CJ. “It is a way to bring the Smithsonian to the United States and world. It is very important for our country to have people dedicated to preserving the written past while progressing to the digital future.” She sees world dissemination of our resources as paramount, citing our digitization program, which makes rare collections accessible to people around the world, anytime, anywhere at their fingertips—from a scientist in Africa to a researcher in Western Europe to students in university classrooms all over America.



Smithsonian curators Nicholas Pyenson and Andrew Johnston engage guests at “The Seriously Amazing Smithsonian” event.





CJ remarks that she experienced a true “Smithsonian moment” after a tour at the Dibner Library in the National Museum of American History. CJ and Rick spent an afternoon poring over the library’s rare manuscripts, in particular a letter signed by Galileo. Later in the day, CJ and Rick were introduced to Jeffrey McClintock, Senior Astrophysicist at the Harvard-Smithsonian Center for Astrophysics (Cambridge, Mass.) and one of the advisors for the Giant Magellan Telescope. She says, “Within a few hours, Rick and I spanned over 500 years of astronomy knowledge, starting with Galileo and ending with Jeffrey.”

CJ is thrilled to support the upcoming exhibition, *Fantastic Worlds: Science and Fiction 1780-1910*, as a tribute Rick. “This exhibition combines innovation, history, science, literature, and education – all of the things that Rick and I are passionate about. It brings together artifacts with the research that goes with them.” *Fantastic Worlds* funding, kept as a surprise from her husband for months, comes as an honor to Rick, whom she lovingly describes as an original “Renaissance Man” and who taught her to “think and reason.” She notes, “The Smithsonian Libraries provides everyone with that same opportunity.”

## Kathryn Turner

When Board member Kathryn Turner heard about our *Fantastic Worlds* exhibition, she was intrigued. Kathryn’s enthusiasm for scientific discovery and innovation prompted her not only to contribute to the production of the physical exhibition, but also to fund an exhibition website – complete with interactive information and images. ([library.si.edu/FW](http://library.si.edu/FW))

“I chose to support *Fantastic Worlds* because of my interest in science and technological developments since childhood,” says Kathryn. “I was an avid sci-fi reader as well as a superhero comic book reader, always inquisitive and fascinated with new inventions. I was curious about astronomy; curious about life in the oceans, dinosaurs, and even about modes of transportation; and curious about outer space...so for me, this exhibition seems like a fun, wonderful fusion of science, history, and fiction through the eyes of those who lived between 1780-1910. This exhibition should be enjoyed everywhere by anyone – so yes, let’s put it online!”

Kathryn notes what has surprised her the most about the Libraries is the vastness of our resources. She says, “A great challenge for the Smithsonian Libraries is visibility; the branches are tucked away behind-the-scenes, around long, windy corridors, in unexpected pockets of space – far from museum exhibit floors and visitors. As a staff and as a Board, we are always looking for ways to first, let potential users and visitors know it exists, and second, to engage their bright minds with the extensive collections.”

A D.C. area native, Kathryn joined the Smithsonian Libraries Advisory Board in 2011. Her experience serving on boards of publicly traded companies brings a unique perspective and value to our Board. Kathryn notes, “The Libraries is a wonderful asset and underpinning of the entire Smithsonian as well as a tremendous resource to researchers worldwide. Because the Libraries is spread out and not represented by a large building on the National Mall, many are unaware of the wealth of information and the knowledge and expertise of the Smithsonian’s librarians – which is truly phenomenal. I wish everyone could be made aware of the Libraries’ existence and the vital role it plays at the Institution.”

Kathryn encourages others to support the Libraries, saying, “When you donate to the Libraries, your dollars bring joy and knowledge to a countless number of people!”



Kathryn Turner.

Smithsonian Libraries exhibitions are made possible through the generous contributions of individuals, foundations, and corporate sponsorships. To explore exhibition sponsorship opportunities, please contact our Office of Advancement at 202.633.2241 or [librarygiving@si.edu](mailto:librarygiving@si.edu).



*Recueil de planches, sur les sciences, les arts libéraux, et les arts mécaniques, avec leur explication* by Denis Diderot (1762).

## GIFs That Keep on Giving: A Renaissance of the Animated GIF

Richard Naples, Data Manager | Digital Services

Have you ever let your mind linger on an image in a book, daydreaming about it coming alive? What if I told you I could make that come true? Thanks to the right tools and the Tumblr platform, I am taking images from our legacy library collections (dating back to the 13th century) and bringing them to life through the creation of animated GIFs.

GIFs have a long history in the digital realm. Short for Graphics Interchange Format, a GIF can support multiple frames in a single file, thus allowing for simple looping animation. As one of the first image formats available for web designing, they have witnessed a resurgence in popularity on newer social media platforms such as Tumblr. There are many theories for this comeback, whether it is nostalgia for the 80s or as a reflection of the move towards video on the web. Regardless of the reason, GIFs have proven themselves as a lively and light-hearted way to bring attention to the wealth of the Libraries' digitized resources.

Anyone can make fascinating discoveries perusing the more than twenty thousand items digitized from our collections in the Biodiversity Heritage Library, or browsing the nearly five thousand digitized books and journals in the Libraries' Cultural Heritage Library. Though our primary purpose for digitization is to bolster the scholarship of the Institution's 1,500 researchers, anyone can freely use our online resources for creative purposes beyond reference materials. Our digitized books and manuscripts are public domain materials, giving people everywhere free and shareable access to our rich collections.



*Naturwissenschaftliche reise nach Mossambique, auf befehl Seiner Majestät des Königs Friedrich Wilhelm IV, in den Jahren 1842 bis 1848 ausgeführt* by Wilhelm C. H. Peters.

To view Richard's GIFs, visit [smithsonianlibraries.tumblr.com](http://smithsonianlibraries.tumblr.com)

While making animated GIFs is relatively simple – images are manipulated in Photoshop to create a frame animation that loops to generate continuous movement – the payoff has been rewarding. One benefit in particular stands out: the audience we are engaging. A microblogging site that is also a social networking site, Tumblr is rapidly becoming an important destination for those under the age of 25. With over 200 million blogs and 83 billion posts, Tumblr stands apart from other platforms through its culture of curation and remixing content. By posting these animated GIFs, we reach the millennial audience with a hook and a hope that they stay long enough to read deeper about who we are and what we have to offer.

Social media is a pivotal tool for the Libraries in fulfilling its vision of connecting, collaborating, and exploring across disciplines and information boundaries. The hour it may take to animate a page from a 17th century book has the power to make thousands of people aware of the Libraries, an often hidden gem of the Smithsonian. If they discover that we are curious, engaged professionals with a sense of humor and a love for bringing information and knowledge to life (both figuratively and digitally), then we've done our jobs as stewards of the fantastic legacy in our care.

*Richard Naples has been dubbed by Gizmodo as an "obvious Photoshop maestro" regarding the animated GIFs he has created for the Smithsonian Libraries' Tumblr, Turning the Book Wheel. A former Board member of Slow Food DC, Richard's interests include culinary history, local foods, food preservation, and gardening heirloom varieties. Richard joined Digital Services after working for eight years in the Libraries' Book Conservation Lab; he keeps his bookbinding skills up-to-date and has other creative interests in quilting, photography, and graphic design. Last September, Richard presented a poster on the Libraries' Tumblr successes at the Social Media & Society conference in Toronto, Canada, and in April at the American Alliance of Museums' Annual Meeting and Museum Expo in Atlanta, Georgia.*

## GIF IT UP

In December, Richard Naples received the Nature and Environment award from the Digital Public Library of America's "GIF IT UP" contest. About the Maria Sibylla Merian image he used, Richard writes: "In the year preceding the turn of the 17th century, Merian traveled with her daughter to the Dutch colony of Surinam in South America to carefully document the metamorphosis of the butterfly. Born in 1647, Merian was a budding entomologist even at the tender age of 13, spending her time collecting caterpillars and carefully observing their transformations into butterflies or moths. At a time when insects were poorly understood and often interpreted as evil or otherwise ominous, Merian blazed a path in entomology. In her career spanning decades, she left a lasting impact on the fields of entomology, naturalism, and scientific illustration, made even more remarkable considering she did so at a time when women were rarely educated let alone published. Her magnum opus, *Metamorphosis Insectorum Surinamensium* was first published in 1705, a few years after she was forced to return to Amsterdam from Surinam after contracting malaria. This GIF pulls from the 1730 edition. In considering what to submit for this contest, I knew right away that something from Maria Sibylla Merian's *Metamorphosis Insectorum Surinamensium* would be high on my list. Bringing to life these vignettes was a small effort in comparison to the legacy of work left by this amazing woman."

*Metamorphosis Insectorum Surinamensium* is in the Joseph F. Cullman 3rd Library of Natural History and is also available online through the Biodiversity Heritage Library. See the full effect of the GIF at [imgur.com/zZscrLm](http://imgur.com/zZscrLm).





William at work in our Book Conservation Lab. (William Bennett)



An in-treatment accordion book of photographic views of London from the 1851 Great Exhibition. (William Bennett)

## The Gale Cengage Project

William Bennett, Conservation Specialist | Smithsonian Institution Archives

As a recently qualified book conservator, I spent eight months working as a contractor for the Gale Cengage digitization project undertaken in concert with the Smithsonian. The project has largely focused on two digital content products from the Smithsonian Libraries: one dealing with turn-of-the-century trade literature (such as machinery brochures and prefabricated home catalogs) and the other with World's Fair materials (such as souvenir guidebooks and maps) stretching back as far as the Great Exhibition of 1851 in London and finishing with the New York fair in 1939 and 1940. My role in the project was ensuring that materials earmarked for digitization were robust enough to be safely scanned. If not, I make a judgment as to whether or not the item could be treated and stabilized, or if it was unsuitable for the project. The final digitized collections will be available for subscription—possibly by higher education institutions as enriching primary source documents for various courses—and also delivered to the Smithsonian for free use by researchers.

The important role digitization plays in conservation is one of the factors that attracted me to the field. We strive to preserve documents and artifacts because we have assigned value to them—frequently due to their content, meaning, or significance, such as Smithsonian founding donor James Smithson's Last Will and Testament. We desire to keep these objects available for future generations to enjoy and appreciate, but access to them is limited because they are valuable or fragile.

Digitization is one way of enabling access without endangering the object—and it allows remote access from across the world. In a digital form, information becomes incredibly accessible. For example, on the Gale Cengage project, following scanning, the high-resolution images are sent for quality control, and eventually receive important descriptive metadata that will facilitate searching for and finding relevant content for interested researchers. A quick search through a database can yield potentially thousands of results without the painstaking card catalog or other analog methods of searching. It is a truly valuable resource

and part of the huge diffusion of knowledge that is taking place in our digital age.

While digitization is incredibly important to conservation efforts, I believe there truly is no substitute for the original objects—in my field, the books and documents I work with on a daily basis. There is something incredibly evocative about the flexing of an old binding beneath your hands, or the ridged feel of a heavy handmade paper scribed by an antique fountain pen, that cannot be replicated by a virtual duplicate. Nevertheless, digitization is an essential piece of conservators' efforts to preserve cultural heritage for the future, the potential impact of which cannot be overstated.

*A native of the Greater Boston area, conservator William Bennett obtained a master's degree in conservation studies from West Dean College (Sussex, England) and a bachelor's degree in English from Brigham Young University (Provo, Utah). In his spare time he enjoys making hand-bound photo albums to document his travels abroad, watching foreign films, and devouring tasty cuisine of all types. Since writing this article, William's work on the Gale Cengage digitization project has come to an end, and he has embarked on a new opportunity at the Smithsonian Institution Archives.*

# ACQUISITIONS

## For the Voice

Stephen Van Dyk, Librarian | Cooper Hewitt, Smithsonian Design Library

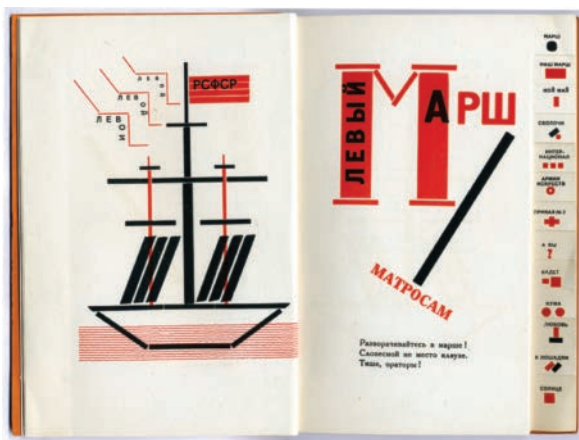
The Cooper Hewitt, Smithsonian Design Library recently obtained this renowned example of early 20th century book and graphic design entitled *Dlja golosa* (*For the Voice*), published in Berlin in 1923. The sixty-one page softcover work, a collaboration of Russian poet Vladimir Mayakovsky (1893-1930) and designer El Lissitzky (1890-1941), rhythmically interlaces innovative constructivist style layouts and patterns with thirteen futurist poems.

*For the Voice* documents and promotes the theories of avant-garde art and literary movements that emerged in the early 20th century, reflecting a time of great political and social change in Russia. Mayakovsky was a Russian Futurist who, like his Italian counterparts, was drawn to the speed and restlessness of modern life and machines. His creative poetry aroused controversy, appealed to the masses, and criticized established political and social systems in Russia. Like Lissitzky, he emphasized the shape of letters, the placement of text on a page, and the importance of typography over traditional grammar, syntax, and logic. He felt that designing the spatial arrangement of a poet's words on the page is akin to that of an artist arranging colors and lines on a canvas. Such an arrangement of words gave the poem visual significance as well as artistic and poetic expression.

Lissitzky, an artist, designer, photographer, typographer, and architect, was a major exponent of Russian Constructivism, an art movement whose aim was mass communication connecting art to everyday life. He believed that books with bold geometric forms, clean layouts, and photographs could effectively connect to and transform the consciousness of the viewer. Every aspect of the designs in *For the Voice* was carefully planned by Lissitzky. He constructed images by combining typefaces of various sizes printed in red and black ink with abstract geometric shapes that graphically related to each poem. *Left March* (pictured here), a poem written to inspire sailors, includes an iconic image of a ship, the repeated word "left" and bold letter "M" to indicate marching commands, as well as a series of three diagonal lines as a diagrammatic depiction of kicking legs.



*For the Voice* cover.



*Le March* poem.

Lissitzky describes his illustrations as the following: "My pages stand in much the same relationship to the poems as an accompanying piano to a violin. Just as the poet unites concepts and sound, I have tried to create an equivalent unity using the poem and typography." He also assigned a distinctive symbol to each poem placing it on index tabs so that each work—meant to be read aloud as the title suggests—could be easily found.

*For the Voice* is an important addition to the Cooper Hewitt Library's collection of books designed by artists. It represents an important time in graphic design history in the early 20th century when artists were exploring abstract forms as well as the relationships of various media—film, poetry, music, theater, and literature, to art. The book is also a great example of constructivist design that is ideal as a resource for teaching the history of printing and graphic design history as well

as an artifact that enhances the Cooper Hewitt, Smithsonian Design Museum's collection on period Russian propaganda art and the work of El Lissitzky.

*This acquisition was generously funded by Margaret Caldwell, Devon Caraher, Brian Coleman, Cooper Hewitt Library endowments, Parsons The New School Program in The History of Decorative Arts, the Smithsonian Libraries Special Collections Fund, and Stephen Van Dyk.*

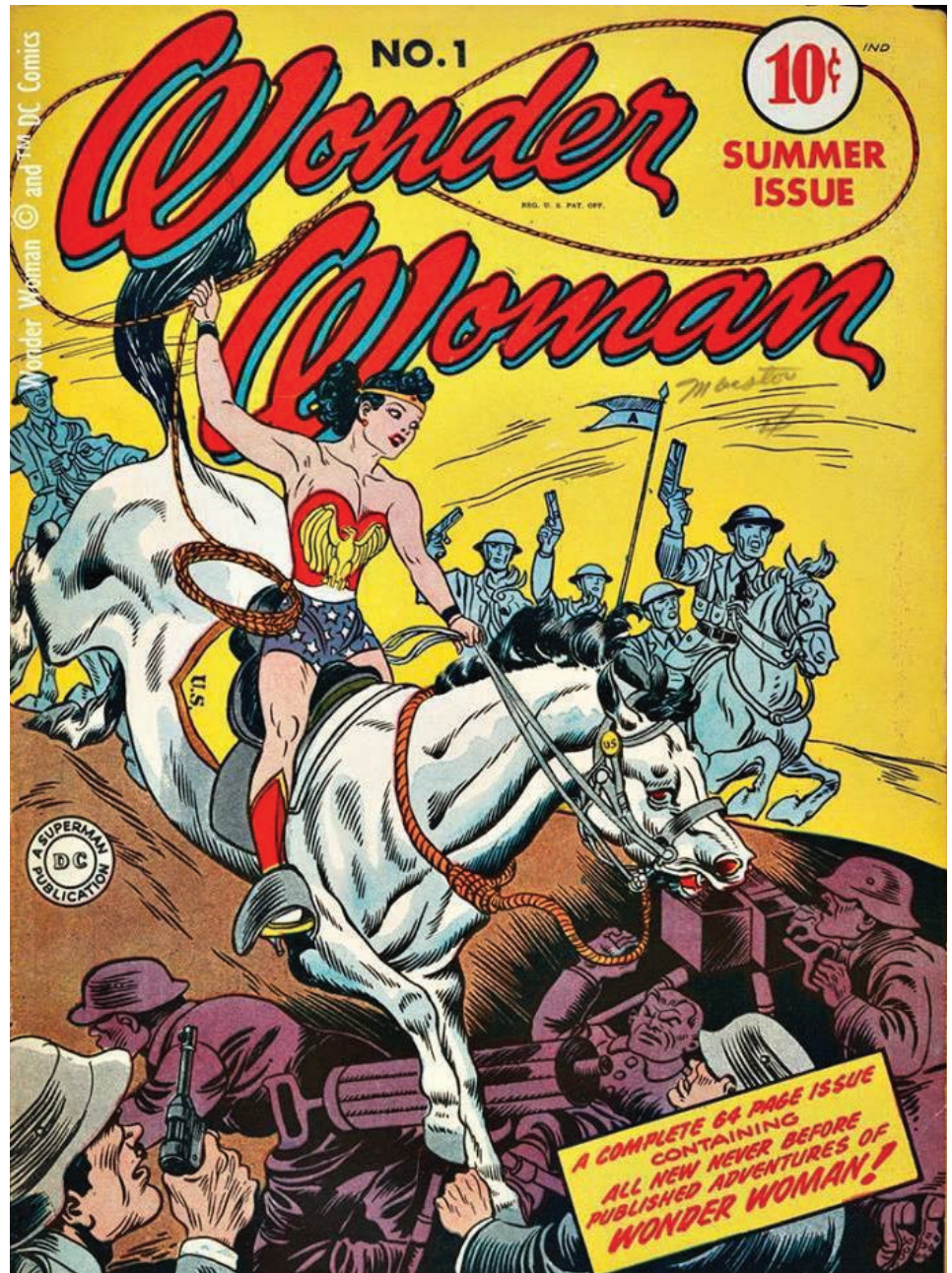
# A Real Life Wonder Woman Adventure

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

On January 24, 1944, 19 year-old Joye (Hummel) Kelly sat down to take a psychology exam final at the Katharine Gibbs School in New York, NY. As she pondered the test's questions, she had no idea her answers would forever change her life.

Kelly's professor, Dr. William Moulton Marston, was a psychologist, inventor, and the comic book writer who created Wonder Woman. Marston was stunned by Kelly's exam responses, awarding her with the highest grade. He believed that she had the writing ability to portray his heroine, Wonder Woman, and incorporate his theories into stories. Kelly was invited to interview to become his co-writer for Wonder Woman, and, after graduating in March of 1944, accepted the position.

Marston's ideal for Wonder Woman was an alluring woman – never masculine – loving, wise, and strong who fought evil and promoted goodness. "It was great fun as our imaginations knew no boundaries," says Kelly, now 91 years old. "Our scripts had to be very comprehensive, written like a play. The characters, setting, action, background, and size of panels had to be described in great detail to make sure our chief artist, Harry G. Peter, understood what we wanted depicted."



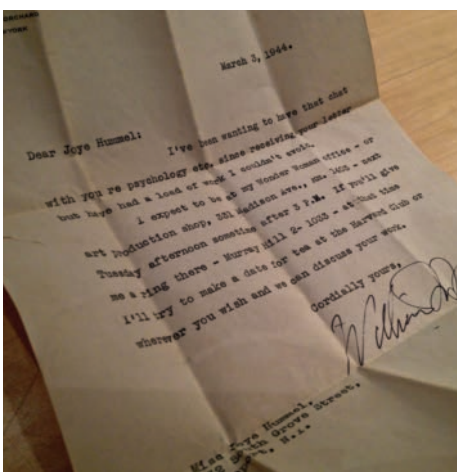
While writing the Wonder Woman comic, Kelly and Marston were faced with a strict Editorial Advisory Board with precise instructions to expose only positive stories to young people rather than promote violence. About the process, Kelly says, "When both of our scripts were finished, Marston and I met at the New York office. He checked my script to be sure Wonder Woman was depicted as an admirable heroine and that my story was exciting and incorporated



Joye Kelly shows Lilla Vekerdy (Head, Special Collections) an expense diary. (Elizabeth O'Brien)



Joye holds up her exam from Marston's psychology class. (Elizabeth O'Brien)



Marston's letter to Joye inviting her to the Wonder Woman interview. (Elizabeth O'Brien)

a positive influence. After typing both of our scripts, I delivered them to our editor, Sheldon Mayer. When Sheldon returned the scripts, they were given to Peter and his assistants to do the art work and to Jimmy and Skippy Wroten to do the lettering. All proof reading was done by me before they were delivered to the publisher.”

On August 25, 1944, six months after Kelly began working for Marston, she was with him when he boarded a train to Boston. Marston never walked back off that train; he had to be carried, as he had been stricken by polio. Kelly cancelled a planned trip to Bermuda with her mother, with the excuse that Marston was hospitalized with a severe arthritis attack (she feared her mother would have forced her to stay away from him if she knew the truth). At that time, many people were falling ill from polio.

A “tall, well-built man,” coping with polio was exceedingly difficult for Marston. Kelly recalls, “At first he did not accept being crippled and pulled the rings over his bed in the hospital room, using so much strength that he almost yanked them out of the ceiling in an attempt to raise himself. It took time for him to adjust to the fact that he was unable to walk.”

Marston began exercising regularly to regain his strength, and just when he was starting to take a few steps, tragedy struck again. At only 55 years old, a cancerous lump was found on his back, with a doctor's report that Marston had a mere six months to live. Marston's wife, Elizabeth, did not tell him of the diagnosis for fear of his further depression; Marston believed he was suffering from a viral stomach flu infecting many people at the time. He never knew he was dying of cancer.

Marston lived for nine more months. “Although Marston's death was expected, and merciful, the realization that I could never again communicate with this brilliant man was devastating to me,” says Kelly. She continued her relationship with the Marston family for years, with Marston's daughter, Olive Ann, serving as a flower girl in her wedding, and resigned from Wonder Woman shortly after she was married.

*Joye Kelly donated in person her Wonder Woman memorabilia to the Dibner Library of the History of Science and Technology at the National Museum of American History. Items include her psychology exam from Marston's class, the typewritten letter inviting her to interview for the Wonder Woman writing position, two diaries containing expenses, two bound volumes of comic books written by Kelly, typed scripts by both Kelly and Marston, and two of Marston's books: The Emotions of Normal People (1928) and The Lie Detector Test (1938). Thanks to Joye Kelly for providing information for this article.*





Photograph of students in the Decloux room, 1920. (Courtesy Cooper Hewitt, Smithsonian Design Museum)

## Designing Women: The Hewitt Sisters & The Remaking of a Modern Museum

Richard Naples, Data Manager | Digital Services

Deep in the Cooper Hewitt, Smithsonian Design Library’s collection of rare books, one might be surprised to come across children’s illustrated books by Walter Crane and Beatrix Potter. Even more fascinating might be the origin of these tomes, for in this collection are the very books read by the founding sisters of the Cooper Hewitt, Smithsonian Design Museum: Sarah (Sallie) and Eleanor (Nellie) Hewitt. These sisters—born of the Gilded Age, granddaughters of industrialist Peter Cooper—would create the first and only museum dedicated to decorative arts in the United States, originally named the Museum for the Arts of Decoration. They were the first women to establish a museum in America.

Who were these sisters? And more importantly—how did they become such independent pioneers and philanthropists in the field of design education? Both Sarah and Eleanor were athletic, inquisitive, self-assured, and intelligent. The elder sister, Sarah, was a noted equestrian in her youth. Her wit and decisiveness would be compared to her father, businessman Abram Hewitt. Eleanor, also a talented athlete and a lover of dance, was warm and sociable. Their family’s enthusiasm for education meant the girls had every opportunity to cultivate themselves through athletics, the arts, science, literature, history—subjects considered essential to a well-rounded citizen. Through their education they learned to speak fluent French, understand the intricacies of good design, and recognize the importance of hard work and dedication.

The sisters were born into a life of wealth and influence in New York City society. Their father, Abram Hewitt, was a prominent figure in the iron industry, later mayor of the city, and even served in Congress. Abram did not come from





Students looking at textiles, ca. 1925. Textiles, which could not be handled, necessitated the invention of display cases with interior sliding panels. (Courtesy Cooper Hewitt, Smithsonian Design Museum)

privilege; he worked his way through Columbia University (then King's College) where he met and befriended Edward Cooper, son of Peter Cooper. His friendship with Edward grew into a business partnership with the creation of Cooper Hewitt & Company, which became the fifth largest corporation in America. Edward's sister, Sarah, captured the heart of Abram. They wed in 1855 and had six children: Amelia (Amy) in 1856, Sarah in 1859, Peter in 1861, Eleanor in 1864, Edward in 1866, and Erskine in 1871.

Like Andrew Carnegie, a man he knew and would later influence, Peter Cooper's story is that of the modern myth of the self-made man, using his own ingenuity and gumption to pull himself up by his bootstraps. Starting life as the child of a Dutch hat-maker in New York, Peter's mechanical inclination and business acuity led him eventually to own a glue and gelatin factory (and if you're a fan of Jell-O, you have Peter to thank—he invented the first widely-used packaged gelatin). He later moved on to the iron industry, amassing a fortune by the time the Civil War broke out.

Dedicated to philanthropy, one of Peter Cooper's most lasting legacies was the creation of the Cooper Union for the Advancement of Science and Art in New York. Founded in

1859, Peter intended his school to be open and free of charge regardless of race, religion, sex, or social status. His expectation for women to freely enroll in design courses in Cooper Union surely must have been reflected in the legacy he left for his granddaughters Sarah and Eleanor. No doubt it was because of this progressive notion that these sisters would see fit to honor him by creating a museum component of the Cooper Union, which Peter envisioned but ultimately never lived to see made real.

Why take up the mantle? For one, the Hewitt sisters held vast intellectual opportunities—their father gave them full access to his extensive library, as Eleanor recounts in *The Making of a Modern Museum* (New York: 1919). Their mother took a keen interest in the girls' education, too. Culturally, the Hewitt girls were exposed to a great deal. Abram Hewitt frequently took his family to Europe, where they would visit museums, explore the latest fashions, visit art dealers, and begin to collect the decorative arts that would later help seed the museum's collection.

He also passed on his own fondness for exhibitions, sparked by his visit to the Crystal Palace at the Great Exhibition of 1851. Especially influential was the family's affection for the Musée des Arts Décoratifs in Paris, where the sisters would become acquainted with the museum's founders. Inspired to bring such an institution to America, they were motivated to incorporate a library as a central feature, imitating the French museum.

What ultimately sparked these young independent-minded women was their immense love of the decorative arts and commitment to philanthropy. Before age sixteen Sarah and Eleanor were already studying wood engravings in

magazines and later recollected spending their own pocket money to buy rare textiles at auction. On their travels to Europe, they regularly acquired rare and unique decorative objects. They judged an item not only for its beauty, but for the quality of workmanship and level of innovation it represented, choosing the best-designed wallpapers, textiles, birdcages, and buttons to add to their private collection. By 1897, Sarah and Eleanor had collected enough to formally open their museum on the fourth floor of the Cooper Union. In the tradition of their grandfather, the Hewitt sisters



Photograph of the Sarah Cooper Hewitt Memorial Library in the Cooper Union Museum, installed in 1932. This library housed the Decloux Collection, the Eleanor Hewitt Textile Reference Library, and Sarah's private collection of rare art books. (Courtesy Cooper Hewitt, Smithsonian Design Museum)

wanted to actualize a museum and library that were not just a showcase, but also tools—places that students and designers could come to for reference and inspiration, then go out and create their own innovative objects. In the birth of the Cooper Union Museum for the Arts of Decoration, the sisters embodied the increasingly democratic attitudes that grew to dominate the 20th century. Their museum was to be open to everyone, with “no tedious restrictions and formalities,” which were often imposed by the exclusive art galleries of the era. Indeed, their museum provided a means



Sarah, costumed for the Vanderbilt Ball as a Persian Princess. (Courtesy Cooper Hewitt, Smithsonian Design Museum)

for many women to gain economic independence through art and design.

In the late 1800s, American museums largely ignored the decorative arts, easing any competition the sisters faced during their European collecting trips. They would often supply many objects obtained directly from their family (to their mother's consternation). Wealthy and influential friends, such as J.P. Morgan, also generously contributed magnificent collections to the new museum. At the same time, the business as well as the pleasure of applied and decorative arts was starting to be treated seriously by influential New Yorkers. In the 1890s, magazine articles appeared suggesting that women might learn more about the decorative arts and even pursue careers in the field. The Hewitts' initiative and philosophy matched well with this trend, with many women availing themselves of the museum. Indeed, with no paid staff, many prominent women and Hewitt friends like socialite Alva Vanderbilt, novelist Edith Wharton, and designer Elsie de Wolfe supported the enterprise.

The sisters would share responsibilities as directors of the museum until Eleanor's death in

1924. Sarah would continue as director until her passing in 1930. The museum progressed throughout the 20th century, but by the early 1960s the museum and the Cooper Union lost the glue that held them together. In 1963, the Cooper Union announced the closure of the museum. Thankfully, this was not a popular decision to its many fans, and a committee led by Henry Francis Du Pont quickly formed to find a way to save it from its demise. Negotiations began that eventually resulted in the museum joining the Smithsonian Institution's complex of museums. In 1968, with approval of the New York Supreme Court, the museum officially became a part of the Smithsonian. It would take almost a decade before anyone could see the collections again in person, reopening in its new location in the former mansion of Andrew Carnegie in 1976 as the Cooper-Hewitt Museum of Design.

Under the guidance of the Smithsonian, the museum would undergo many more changes, including a few variations on the name and expansion to modern and contemporary design. After extensive renovations, including the move of the library to the adjacent Fox mansion, the museum's latest iteration as the Cooper Hewitt, Smithsonian Design Museum officially became public in December 2014. While the cutting-edge features—such as an interactive pen that digitally tracks your visit—would make the museum almost unrecognizable to the Hewitt sisters, they would be pleased by the continuation of their innovative and unique approach to museums.

The Cooper Hewitt, National Design Library today consists of more than 90,000 volumes housed in the townhouses at 9 East 90th Street in New York and in an offsite facility in Newark, N.J. It is a world-

class collection of books, serials, picture files, trade catalogs, and rare design and decorative arts material primarily covering the Renaissance to contemporary periods. The core of the nearly 10,000 rare architecture, pattern, decorative arts, children's and natural history works were donated by the Hewitt family and their friends. The library works closely with the Cooper Hewitt Museum, supporting its research, collections, and exhibitions. Stephen Van Dyk [Head of the Smithsonian Libraries Art Department and Director of the Cooper Hewitt Library] notes, "The library continues the Hewitt legacy of being an accessible, working laboratory for designers as well as for all who study design and decorative arts."

*Thank you to Margery Masinter, Stephen Van Dyk, and Stephanie Moyer for their contributions to this article. Eleanor Hewitt's The Making of a Modern Museum can be found on our website: [library.si.edu/digital-library/book/makingofmodernmu00hewi](http://library.si.edu/digital-library/book/makingofmodernmu00hewi). For more information about the Hewitts, see the blog series, Meet the Hewitts, on the Cooper Hewitt, Smithsonian Design Museum blog, [www.cooperhewitt.org/2013/11/05/meet-the-hewitts](http://www.cooperhewitt.org/2013/11/05/meet-the-hewitts). For References, see page 25.*



Eleanor. Portrait by Antonia de Banuelos. (Courtesy Cooper Hewitt, Smithsonian Design Museum)



FAO Schwarz Flagship Store, 1911.

## Repairing the Hewitts' FAO Schwarz Toy Catalog (1911)

Katie Wagner, Book Conservator | Preservation Services

*In the Smithsonian Libraries Book Conservation Laboratory (Landover, Md.), our goal is to make rare and/or damaged material accessible to the researcher while retaining as much of the original structure as possible.*

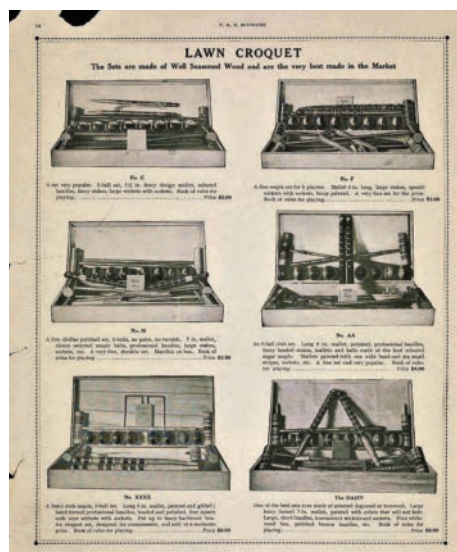
New York at Christmas evokes many memories, but as a child it meant a visit to FAO Schwarz, the oldest toy store in the United States. When a 1911 catalog from the famed toy store landed in the Book Conservation Lab, it was like a Christmas present!

The catalog came to us from the Cooper Hewitt, Smithsonian Design Library and bears the signature of its owner, Miss Eleanor G. Hewitt. It is from spring/summer 1911 and was more than likely the last catalog that the founder of the store, Frederick August Otto Schwarz, personally had a hand in, as he passed away May 17, 1911. Featuring a picture of the company's flagship store (then at Fifth Avenue and Thirty-First Street) on the front cover, inside there are a few images of the interior of the store as well as window displays. The toys depicted in the catalog are exquisite examples of the finest toys available at the turn of the 20th century, divided into categories such as baby carriages, hammocks, seaside toys, games, and books.

The FAO Schwarz catalog arrived at the Lab torn and housed in a Tyvek envelope. The envelope did not offer adequate protection, so the catalog could not be handled without the possibility of further tearing the brittle pages. Due to the crumbling nature of the paper, repairs to the pages were ruled out. Instead, each page of the catalog was placed in a Mylar L-Sleeve. The L-Sleeves allow the pages to be viewed and handled without causing further damage. A double tray box was created to house the L-Sleeves further protecting them from the environment. The box is sturdy enough to shelve and eliminates the concern of damage to the item due to inadequate housing. The full catalog also has been digitized and is available via Smithsonian Libraries Books Online ([library.si.edu/books-online](http://library.si.edu/books-online)).



Collapsible Go-Carts, Sulkies, and Cabriolets.



Lawn croquet sets.



Dolls.



Meredith researches in the Dibner Library reading room. (Elizabeth O'Brien)

## Henry, Melville, and the Smithsonian

Meredith Farmer, 2014 Resident Scholar | Dibner Library of the History of Science and Technology

*The Dibner Resident Scholar Program is supported by the Dibner family.*

I'm originally from Galveston, TX, a place I frequently describe as home of a less-than-stellar beach and lots of hurricanes. However, growing up on the water made an impression on me, as I now spend quite a bit of time reading and writing about sea narratives and storms.

My current research delves into American novelist Herman Melville's unexamined relationship to science—or, more aptly, the way biology, chemistry, meteorology, and electromagnetism enabled Melville to think differently about the idea of the “person.” I argue that Melville (most famous for *Moby-Dick*) consistently represents humans as collections of “invisible agencies,” like atoms, which are constantly and chemically reassembled—unified only in terms of skins, jackets, names, and legal mandates. My research at the Smithsonian was linked to a preliminary chapter that places this idea in a broader biographical context. For example, after going to the Galapagos aboard a whaling ship, Melville read relevant travel journals, including Charles Darwin's *Journal of Researches*. (In fact, Melville and Darwin shared an editor, John Murray III, who published their work together as part of his Home and Colonial Library. So Darwin's work and Melville's work were sold and advertised as the same genre!)

My search for the Dibner fellowship was linked to Joseph Henry, the first Secretary of the Smithsonian Institution. I discovered that Henry was Melville's professor at the Albany Academy in New York. In fact, Melville won a book award for finishing at the top of Henry's class in 1831. The very same year, Henry invented the strongest magnet ever constructed and what was arguably the first prototype of a telegraph machine! Fifteen years later Melville published

his first book—and Henry became the Smithsonian’s Secretary. This story helps me introduce my project on Melville and science. But it also helps me draw out a much broader topic: discussions of “literature” have been separated from “science” in ways that really don’t capture the dynamics of this antebellum moment. My scholarship converges at the intersection of literature, philosophy, and science in the 19th century U.S.

The Dibner fellowship gave me the opportunity to work in a number of the Smithsonian’s museums and research centers. I focused on Henry’s fascinating uncatalogued library at the Dibner Library of the History of Science and Technology, along with unpublished materials from the Joseph Henry Papers Project at the Smithsonian Institution Archives. But my research also led me to a number of other spaces, from the exhibit where Henry’s famous Yale Magnet is displayed in the National Museum of American History to the Marine Mammals division of the National Museum of Natural History, where curator emeritus Jim Mead helped me think differently about Melville’s work on the classification of whales. Here materials in the Joseph F. Cullman 3rd Library of Natural History were especially helpful.

My fellowship at the Smithsonian Libraries was extraordinary. I found incredible texts, stunning artifacts, and an Institution with unparalleled breadth: an ideal space for interdisciplinary research. But working at the Smithsonian is about far more than the Institution’s remarkable holdings. I was able to find an expert on almost any topic. Smithsonian librarians and curators have wide-ranging interests and a kind of intellectual generosity that is really rare and special. I can’t say enough about the spirit of curiosity and hospitality that I experienced.



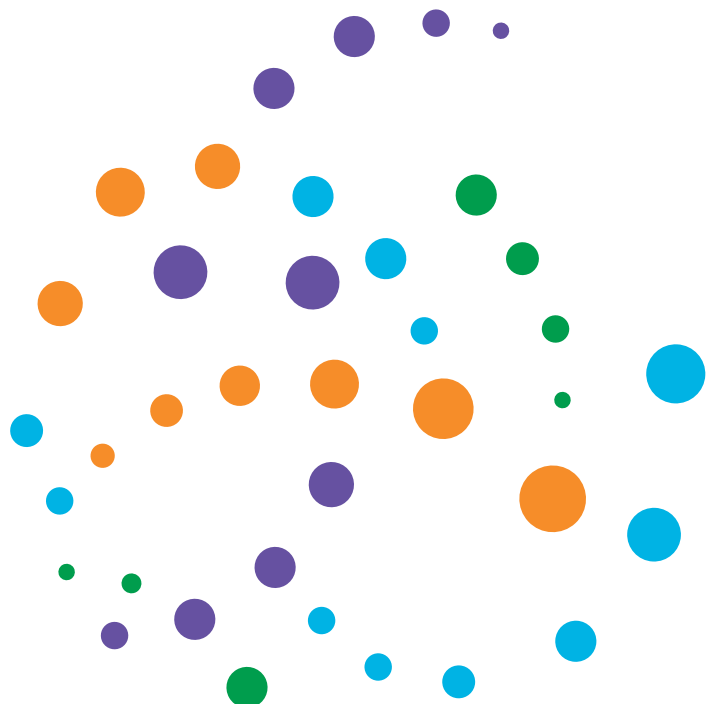
*Prof. Joseph Henry.*

Joseph Henry.  
(Courtesy of Library of Congress)



Herman Melville.  
(Courtesy of Library of Congress)

*In her free time, Meredith enjoys baseball, skiing, writing outside, making Melville pilgrimages, and searching for the perfect cup of coffee. Her goal is a position on the tenure-track—though after spending time at the Smithsonian, she’s fantasized about working here! Meredith moved to D.C. from Winston-Salem, NC, where she has been working as a Visiting Assistant Professor in the Department of English at Wake Forest University. She holds a bachelor’s degree from Kenyon College, and a master’s and Ph.D. from the University of North Carolina at Chapel Hill.*



## STAFF NOTES



### In Memoriam Sharon Layne

It is with great sadness that we tell you of the sudden death of Sharon Layne, Library Technician in our Preservation Services Department, on December 18, 2014. Sharon was a faithful, dedicated employee of the Smithsonian for 26 years.

Sharon graduated in 1987 from Springarn High School in Washington, D.C., where she was a stand-out track star, recognized by the city for her talents. She furthered her education at the Robert H. Smith School of Business at the University of Maryland College Park and Prince George's Community College.

Beginning her Smithsonian Libraries career as a Library Aide, Sharon was promoted to a Library Technician position, before her most recent position as a Team Leader for Preservation Services. She also worked for over 15 years at Prince George's Community College as a part-time Library Media Technician.

Always smiling, Sharon enjoyed dancing, playing sports, and traveling. Her brother, Larry Layne, preceded her in death. She is survived by her mother, Susie Layne; three brothers, Christopher Jr., Michael, and Louis Layne; fiancé, Willie C. Battle, and hosts of aunts, uncles, nieces, nephews, cousins, and friends.

"Sharon was a conscientious, hard-working staff member who made the workplace pleasant for all who were near," said Libraries director Nancy E. Gwinn. She will be dearly remembered and missed by the Smithsonian Libraries staff and other colleagues from around the Institution.

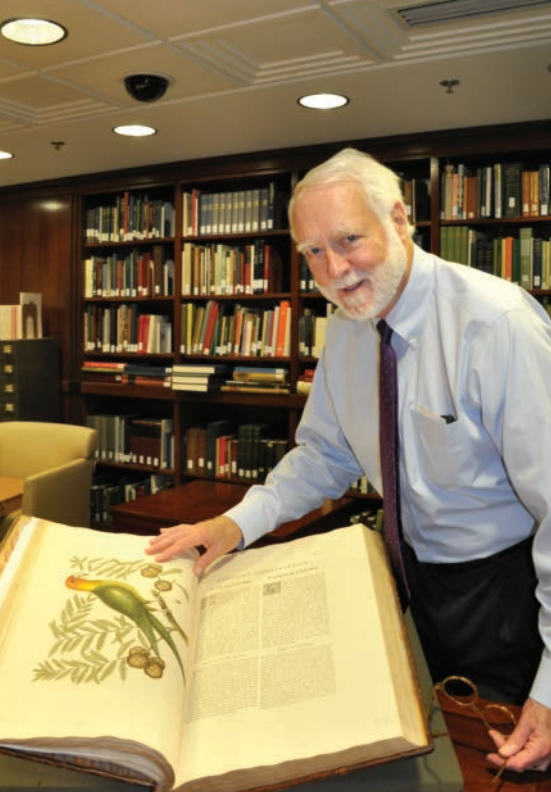
## Dibner Scholar Pamela O. Long Named MacArthur Foundation Fellow

Pamela O. Long, an independent historian of late medieval and Renaissance history and the history of science and technology, was awarded the prestigious MacArthur "genius grant." The MacArthur Fellowship is an annual award to "talented individuals who have shown extraordinary originality and dedication in their creative pursuits and a marked capacity for self-direction." Long performed research as a Dibner Library Resident Scholar from February-April 1993, which led to the published *Power, Patronage, and the Authorship of Ars: From Mechanical Know-how to Mechanical Knowledge in the Last Scribal Age* (March 1997).

In an interview with the *Washington City Paper* in September, Long said, "The greatest under-appreciated library in Washington is the Dibner Library in the Museum of American History. You walk in the Constitution Avenue entrance and bear right and go back into an obscure corner and there it is, one of the great collections of rare technical, engineering, and scientific books in the world."

Long received a B.A. (1965), M.A. (1969), and Ph.D. (1979) from the University of Maryland College Park, and an M.S.W. (1971) from Catholic University of America. She is currently writing a new book, a cultural history of engineering and knowledge in Rome between 1557 and 1590.





## Libraries Bids Adieu to Secretary Clough

Secretary Wayne Clough retired from his position at the Smithsonian in December 2014 after having served over six years as head of the Institution. Clough joined the Smithsonian in July 2008, succeeding Acting Secretary Cristián Samper. Before coming to the Smithsonian, Clough served as president of the Georgia Institute of Technology for 14 years.

Before his departure, Clough stopped by the Cullman Library to view natural history rare books showing flora and fauna of his home state of Georgia. “I have many happy memories of visiting with folks in the Libraries,” said Secretary Clough. “As I launch into voyage of the next phase of my life I will take with me your warm wishes. Of course you may not be completely rid of me since I have research to do on my collections book and the materials I saw on my last visit were a rich lode to be mined.”

We wish Secretary Clough the best in his retirement and look forward to future collaboration!

## New Staff

We are pleased to introduce new staff members who joined the Libraries over the last year!



### Krista Aniel

Management Support Specialist,  
Administrative Services

**Hometown:** Jacksonville, Florida

**Favorite Book:** *Rebecca* by  
Daphne du Maurier

**Fun Fact:** Krista attended Georgetown University (master’s degree) and Brigham Young University (bachelor’s degree) with her identical twin sister Krishna, who now works in the Woodrow Wilson Center for Scholars, near Krista’s office at the Museum of Natural History.



### Salima Appiah-Duffell

Library Technician,  
(Smithsonian American Art Museum & National Portrait Gallery and Hirshhorn Museum & Sculpture Garden Libraries), Research Services

**Hometown:** Washington, D.C./  
Seabrook, Maryland

**Favorite Book:** *Cloud Atlas* by  
David Mitchell

**Fun Fact:** Salima met her husband in Malawi at a Peace Corps Halloween party. She was serving in the Peace Corps and he was volunteering at a trade school eight hours away. Pure fate brought these two – who are from opposite coasts in the States – together!



### Towana Barnett

Library Technician (Smithsonian American Art Museum & National Portrait Gallery and Hirshhorn Museum & Sculpture Garden Libraries), Research Services

**Hometown:** Littleton, North  
Carolina

**Favorite Book:** *Autobiography of an Ex-Colored Man* by James Weldon Johnson

**Fun Fact:** Towana can hula-hoop for 30 minutes straight!



### **Erik Bergstrom**

Electronic and Continuing Resources Librarian, Discovery Services

**Hometown:** Howell, New Jersey

**Favorite Book:** *Midnight's Children* by Salman Rushdie

**Fun Fact:** Only one of the following is a lie: 1) Erik has never seen the movie *Titanic*; 2) the neighborhood he grew up in has so far produced three reality show cast members; and 3) he saved a groundhog's life in college (you'll have to ask Erik to find out!).



### **Julia Blakely**

Special Collections Cataloger, Discovery Services

**Hometown:** Saco, Maine

**Favorite Book:** *Make Way for Ducklings* by Robert McCloskey

**Fun Fact:** Julia's favorite monster is in Loch Ness. She's trekked to the Scottish Highlands once but, sadly, it did not appear for her. Julia hopes one day to run the Loch Ness Marathon where there will be lots of time to look at the water...



### **Julia Blase**

Project Manager, Field Book Project, Biodiversity Heritage Library, Digital Services

**Hometown:** Tucson, Arizona

**Favorite Book:** *And Then There Were None* by Agatha Christie

**Fun Fact:** Julia studied opera in high school, almost attending a conservatory instead of a regular university.



### **Ana Bradley**

Library Aide, Discovery Services

**Hometown:** Calvert County, Maryland

**Favorite Book:** *To Kill A Mockingbird* by Harper Lee

**Fun Fact:** Ana has performed as a dancer in *The Nutcracker*.



### **Grace Costantino**

Outreach and Communication Manager, Biodiversity Heritage Library, Digital Services

**Hometown:** Denver, Colorado

**Favorite Book:** *The Lord of the Rings* by J.R.R. Tolkien

**Fun Fact:** Grace and her husband love to travel and her favorite place thus far is Cape Town, South Africa. She hopes to visit at least one country on each continent (maybe even Antarctica!) and all 50 states.



### **Hollis Gentry**

Genealogy Specialist, National Museum of African American History & Culture Library, Research Services

**Hometown:** Norfolk, Virginia

**Favorite Book:** Anything from Toni Morrison, Zora Neale Hurston, and Octavia Butler

**Fun Fact:** I was bitten by the genealogy bug at age 13 and have been addicted to tracing my genealogy for many years, to the end of the 18th century on my mom's side of the family. I am thrilled to have landed my dream job of being a genealogist at a phenomenal library network within the greatest museum complex in the world!





### Michael Keeling

Library Technician,  
Preservation Services

**Hometown:** Washington, D.C.

**Favorite Book:** *A Sportsman's Notebook* by Ivan Turgenev

**Fun Fact:** A lifelong book enthusiast who “loves conservation work and his new co-workers,” Michael previously worked for the Library of Congress.



### Anna Ogg

Advancement Assistant,  
Office of Advancement

**Hometown:** Florence, Ontario, Canada

**Favorite Book:** Any of Haruki Murakami's books

**Fun Fact:** Anna's very first job in high school was detasseling corn.



### Lesley Parilla

Cataloger, Field Book Project,  
Biodiversity Heritage Library,  
Digital Services

**Hometown:** Omaha, Nebraska

**Favorite Book:** *Pride and Prejudice* by Jane Austen

**Fun Fact:** Lesley has lived/travelled in 49 states – she's just missing Alaska from her list!



### Hazel Prado

Administrative Project Specialist,  
Administrative Services

**Hometown:** Cavite, Philippines

**Favorite Book:** *Simple Living* by Janet Luhrs

**Fun Fact:** Hazel's two sons (Noah, 9, and Raizen, 3) keep her very busy! When she has a moment of spare time, she creates fashion jewelry.



### Sharad Shah

Library Technician (Museum Support Center Library and National Air & Space Museum Library),  
Research Services

**Hometown:** Wilmington, Delaware/Wilmington, North Carolina

**Favorite Book:** It's a tie: *Bluebeard* by Kurt Vonnegut and *True Grit* by Charles Portis

**Fun Fact:** Before focusing on a career in the field of libraries, archives, and museums, Sharad spent five years working in film, where he wrote screenplays, served as an extra in episodes of *One Tree Hill*, and played a zombie in an indie horror film, *Dead Heist*.

Not pictured: Donnie Proctor, Library Aide (Digitization and Inter-library Loan), Discovery Services.

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## EVENTS

### The Seriously Amazing Smithsonian

The Smithsonian Libraries presented “The Seriously Amazing Smithsonian” in Phoenix, Arizona, on November 9. This interactive evening, conceived and produced by CJ Johnsen and Rick Nye, highlighted Smithsonian collections, rare artifacts, and technology.

During the evening’s silent and live auctions, special antiquarian books were announced for adoption from the collections of the Smithsonian Libraries, such as Benjamin Franklin’s *Theory of Electricity* by Martin van Marum (1819), Ippolito Salviani’s *History of Aquatic Animals* (1554), John Mawe’s *Treatise on Diamonds* (1813), and a 13-volume set of the earliest issues of the Wonder Woman comics series. “The Seriously Amazing Smithsonian” event also displayed a handwritten letter of Theodore Roosevelt.

*New York Times* best-selling author Steve Berry moderated the event, which featured “show-and-tell” with Smithsonian curators such as Nicholas D. Pyenson, Curator of Fossil Marine Mammals at the National Museum of Natural History; Wendy Wick Reaves, Curator of Prints and Drawings at the National Portrait Gallery; Steven Turner, Curator of Medicine and Science at the National Museum of American History; John Edward Hasse, Curator of American Music at the National Museum of American History; Jeff Post, Curator of the Mineral Collection at the National Museum of Natural History; Andrew Johnston, Geologist at the National Air and Space Museum; and Lilla Vekerdy, Head of the Smithsonian Libraries Special Collections.

Hosts of “The Seriously Amazing Smithsonian” event included Nancy E. Gwinn, Director, Smithsonian Libraries; Ambassador Barbara M. Barrett, Smithsonian Board of Regents; Gay F. Wray, former chair of the Smithsonian Institution National Board and member of the Smithsonian Astrophysical Board and CJ Johnsen of the Smithsonian Libraries Advisory Board.



CJ Johnsen, Gay Wray, and Barbara Barrett pose with Sandra Day O'Connor, retired Associate Justice of the United States Supreme Court, at the event. (Ronald Natchwey)



Lilla Vekerdy, head of special collections, demonstrates a tunnel book. (Ronald Natchwey)



Steven Turner performs an experiment. (Ronald Natchwey)

### Alchemy on the Cutting Edge Lecture

The Smithsonian Libraries held the 2014 Dibner Library Lecture, *Alchemy on the Cutting-Edge: Theoretical Innovations and the Pursuit of Transmutation*, at the National Museum of American History on December 11. This year’s guest lecturer was author Lawrence M. Principe, the Drew Professor of Humanities at Johns Hopkins University in the Department of History of Science and Technology and the Department of Chemistry. Principe received two bachelor’s degrees from the University of Delaware, a doctorate from Indiana University, and a doctorate from Johns Hopkins University. He is the first recipient of the Francis Bacon Medal for significant contributions to the history of science. His research focuses on the history of alchemy and chemistry. Principe has published *The Secrets of Alchemy* (Chicago, 2013) and *The Scientific Revolution: A Very Short Introduction* (Oxford, 2011). To view the archived lecture, visit [youtube.com/SmithsonianLibraries](http://youtube.com/SmithsonianLibraries).



Alchemy event. (Richard Naples)

We were pleased to offer programs to accompany our current exhibition, *Once There Were Billions: Vanished Birds of North America*, in the fall:

## From Billions to None Film & Lecture



From Billions to None event.  
(Elizabeth O'Brien)

*From Billions to None: The Passenger Pigeon's Flight to Extinction* reveals the compelling story of the unlikely extinction of the passenger pigeon. For centuries, the sleek, long-distance flyer was the most abundant bird in North America and perhaps the world; it was hunted to extinction in a matter of decades. On September 1, 1914, Martha, the last passenger pigeon in captivity, died in the Cincinnati Zoo, marking the end of the species. This award-winning film, introduced and shown by naturalist and author Joel Greenberg at the National Museum of Natural History on September 22, follows Greenberg, scientists, artists and teachers who are drawn to this literal teachable moment, and its striking relevance to conservation challenges today. *For more information, visit [billionstonone.com](http://billionstonone.com).*

## The Lost Bird Project Film Showing

Gone and nearly forgotten, the Labrador duck, great auk, heath hen, Carolina parakeet and passenger pigeon have left a hole in the American landscape and in our collective memory. Moved by their stories, sculptor Todd McGrain set out to bring their vanished forms back into the world by permanently placing his elegant, evocative bronze memorials at the location of each bird's demise. "These birds are not commonly known and they ought to be, because forgetting is another kind of extinction," McGrain said. "It's such a thorough erasing." The film tells the story of how these birds came to meet their fates and the journey that leads McGrain from the swamps of Florida, the final roosting ground of the Carolina parakeet, to a tiny island off the coast of Newfoundland, where some of the last great auks made their nests and where the local townspeople still mourn their absence 150 years later. The Lost Bird Project is a film about public art, extinction, and memory. It is an elegy to five extinct North American birds and a thoughtful, moving, sometimes humorous look at the artist and his mission. Andy Stern (Executive Director, The Lost Bird Project) and Todd McGrain (Artist, Author, and Creative Director, The Lost Bird Project) presented the film on November 20. *For more information on The Lost Bird Project, visit [lostbirdproject.org](http://lostbirdproject.org).*



Andy Stern (L) and Todd McGrain (R) introduce the *Lost Bird Project* film. (Richard Naples)

## Martha's Flight into the Future: Heresy as Hope Lecture & Book Signing

Christopher Cokinos, the author of *Hope Is the Thing with Feathers: A Personal Chronicle of Vanished Birds* (Tarcher/Penguin), the classic natural history of six extinct North American birds, shared remarkable stories about the passenger pigeon, the Carolina parakeet, the great auk, the Labrador duck, the ivory-billed woodpecker, and the heath hen on October 28. There's the tale of the biology professor (and part-time milk man) who tries to save the heath hens on Martha's Vineyard...the graduate student who returns south in the 1940s to write the first book on the ivory-bill as its forest was being logged to make tea-crates for the British Army...the story of the boy who shot in 1900 what is still officially considered the last wild passenger pigeon. These stories tie us to the past and the future, the land and the sky—and raise profound questions about the role of environmental memory.



Martha's Flight into the Future event.  
(Tina Morrison)



## Support the Biodiversity Heritage Library [biodiversitylibrary.org](http://biodiversitylibrary.org)

The Biodiversity Heritage Library's (BHL) free, open-access collections and services enable scientists to find the information they need to identify, describe, and conserve the world's species and habitats. BHL collections have been recognized as critical to the international scientific community.

Scientific research is not a static endeavor. As new technologies emerge and scientific data sets are amassed from across the globe, new research questions arise. The rise of Big Data has given way to Big Research Questions around topics such as the causes and potential solutions for climate change, endangered species, and land management.

Join us on an exciting new chapter in the evolution of the Biodiversity Heritage Library. BHL 2.0 will incorporate advanced features, functionality, and content essential to the research needs of scientists, educators, and students. Funding for BHL 2.0 will enhance the usefulness of these collections and allow us to continue our status as an elite biodiversity resource.

### **BHL 2.0 will include:**

- a digital library with services identified through feedback and usability tests;
- a multi-lingual interface;
- a platform to host new content formats such as field books, Arabic and Asian-language texts, maps, and transcribed archival materials;
- image-searching capabilities;
- semantic metadata allowing users to filter search results by relationship to facets such as habitat, diet, and author; and
- improved context through user generated annotations and transcriptions.

Contact the Libraries' Advancement Office at 202.633.2241 or [librarygiving@si.edu](mailto:librarygiving@si.edu) for more information on how you can ensure the future of BHL.

## Notable Gifts

October 2014 – March 2015

The following donors provided generous support to our key initiatives:

An anonymous donor, for staff members to attend Rare Books School.

**Steve and Elizabeth Berry**, for the Libraries' first-ever Education Specialist position.

**The Cascade Foundation**, for the Dibner Library.

**Richard Choi**, for the Libraries' preservation efforts.

**Mark and Rachel Dibner**, for the digitization project "Making Dibner Library Manuscripts Available to the World."

**Sarah Ladd Eames and Scott P. Eames**, for the Libraries Futures Fund.

**Nancy Eaton**, for the Libraries Education Specialist position.

**Cary J. Frieze**, for the Libraries Futures Fund.

**Lorelei and David Gonzales**, for our Adopt-a-Book Program and the Libraries Futures Fund.

**Carolyn J. Johnsen and Richard Q. Nye**, for lead sponsorship of *Fantastic Worlds: Science and Fiction 1780-1910* and hosting a major Libraries event in Phoenix, Arizona.

**Alan R. Kabat**, for collections in the Natural History and Cullman Libraries.

**Mark and Mimi Mertel**, to support Education & Access.

**Jerry Shelton**, to support technology.

**Robert N. and Judy Snyder**, for the Snyder-Granader Acquisitions Fund.

**James Cerruti and Tenet Partners**, for the Libraries' branding efforts.

**Kathryn C. Turner**, for support of the *Fantastic Worlds: Science & Fiction 1780-1910* exhibition and website.

**Washington Art Library Resources Committee**, for the Hirshhorn Museum & Sculpture Garden Library's continued cataloguing of Latin American Art Exhibition Catalogs.

**Dr. George R. Zug**, for the Zug Family Amphibian & Reptile Endowment.



# The Gift of Adoption

Linda Blancato, Adopt-a-Book Program Donor

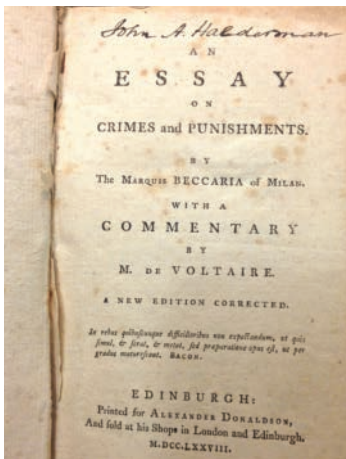
I've always been a librarian at heart. My father was a master bookbinder who owned a bindery in Baltimore, Maryland. He instilled in his family a love and respect for all things related to books: the cover, the bindings, the pages, and of course the content. From a young age, I've always appreciated that the real value of books includes the way they are created, stored, preserved, conserved, and shared. When my son-in-law [Smithsonian employee] David Opkins shared the Libraries' Adopt-a-Book Program with me, I thought, "What a perfect match."

I have adopted three books over the past three years. The first book adopted was Euclid's *Elements*. I thought it would be a perfect book to adopt in honor of my father. This selection represented a rare book with sophisticated binding and significant content. It was a book that needed to be saved and one that my father would have chosen. My second adoption was the *Telephone Directory for the Territory of Hawaii* from the year 1930. Its significance to me was that my mother lived in Hawaii during this time. The unique binding and composite was of interest to me, and it was important to save. My third book is *An Essay on Crimes and Punishments* (Edinburgh, 1764), to honor my father-in-law and his three sons (including my husband) who all served as law-enforcement officers.



Linda "visits" *An Essay on Crimes and Punishments* in the Joseph F. Cullman 3rd Library of Natural History.

I can't thank Smithsonian Libraries enough for the opportunity through their Adopt-a-Book Program to honor people, events, and areas of interest. To give back in any way possible is important, but to have such a unique vehicle is priceless. I am grateful for this opportunity that the Libraries has provided. My family takes great pride in knowing that there are books saved by Smithsonian and that they were saved by our own passion.



*An Essay on Crimes and Punishments.*

If I could talk to someone thinking about adopting a book, I'd say: "Do it!" The process for becoming involved is so simple, and it provides a one-of-a-kind opportunity to honor a loved one or express a personal belief, all while making a commitment to saving history for the future. The staff at Smithsonian Libraries is the very finest in the area of rare books and conservation. It's simply one of the best things one can do. A book saved is a better world.

Giving to the Smithsonian Libraries is very important. Pure and simple, the Smithsonian is the quintessential owner of the art of preservation, so to trust their ability to do the very best is paramount. To be associated with anything they do is priceless for anyone, from big donors to the everyman. One thing that impresses me about the Adopt-A-Book Program is the range of book adoption opportunities, in both scope and price point. I was surprised to see how smooth and easy it is to support and contribute to the Libraries' cause.

The Smithsonian's librarians are by far the best care takers of books on earth, the ultimate librarians and care givers of the printed word. I am so proud of the fine work that the Smithsonian does; to be a very small part of that makes me feel like I have contributed to its overall mission.

To view current books up for adoption, visit [library.si.edu/donate](http://library.si.edu/donate) or contact the Libraries' Advancement Office at 202.633.2241.



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## Senate Recognizes Martha

A resolution passed the Senate on December 17 calling attention to the 100th anniversary of the extinction of the last known passenger pigeon, Martha. Senators Sherrod Brown (D-OH) and Rob Portman (R-OH) reported the passage, which was the final act of the 113th congressional session.

Martha, the last of her kind, was on display at the Cincinnati Zoological Gardens until her death in 1914. Immediately following her death, Martha was packed in an enormous 300-pound block of ice and shipped to the Smithsonian by train.

A delegation from Senator Portman's office visited the Smithsonian Libraries' exhibition, *Once There Were Billions: Vanished Birds of North America*, in July. Martha is on display in the exhibition at the National Museum of Natural History through December 2015.

