

# CONNECT

## WINE & WASHINGTON

**JOHN ADLUM,  
FATHER OF  
AMERICAN  
VITICULTURE**



### In this Issue

#### **Diving into Marine Biodiversity & Coastal Ecosystem Research**

Meet Dean Janiak,  
Smithsonian biologist

#### ***Color in a New Light***

Exhibition links science, history,  
art, and culture through color

#### **Meiji Designs and Japanese Craft Artists**

The vibrant colors of *Bijutsukai*

## DIRECTOR'S CORNER

In a December speech at the National Press Club, Smithsonian Secretary David Skorton spoke of the new emphasis he wants to place on the arts and humanities within the Smithsonian: “We are ready, and we are committed to using the unique power of the Smithsonian and other cultural organizations to make the case to value the arts and humanities more deeply and more vigorously in American life and education and use these disciplines for the greater good.” In numerous talks to Smithsonian staff, Secretary Skorton has reported his desire not only to bring greater attention to the Smithsonian’s role in promoting the arts, but also in how creative synergies can be developed between the arts and sciences. The Institution’s six art museums are the focus, but they are not alone. Art works and arts activities can be found in other museums concentrated in natural history, aviation history, American history, and the new museum devoted to African American history and culture.



Five of the Smithsonian’s libraries directly support the mission and programs of the six art museums: Cooper Hewitt, Smithsonian Design Museum; Freer and Sackler Galleries of Art; Hirshhorn Museum and Sculpture Garden; National Museum of African Art; National Portrait Gallery; and the Smithsonian American Art Museum.

How we support the Smithsonian’s work in art and design is the primary focus of this issue of *Connect*. The kick-off was written by our librarian Jennifer Bracchi, who curated the exhibition *Color in a New Light*. On view through March 2017, this exhibition explores the phenomenon of color and has drawn so much attention that it may be further developed into a larger museum exhibition and possibly also one that travels. ([library.si.edu/exhibition/color-in-a-new-light](http://library.si.edu/exhibition/color-in-a-new-light))

Each art library has excellent collections and expert staff to serve the interests of their museums. The five staffs also work together on projects to reveal their combined and growing specialized collections. For example, all have collections of artists’ books, but until they collaborated, they had no idea of our strength in this genre. Together, they constructed a website “Smithsonian Libraries Artists’ Books” ([library.si.edu/collection/artists-books](http://library.si.edu/collection/artists-books)), and several online exhibitions feature the collection. Librarian Anne Evenhaugen, Smithsonian American Art Museum and National Portrait Gallery, displayed an unusual collection as part of the District of Columbia’s commemoration of the 2007 bombing of Baghdad’s Al-Mutanabbi Street. Artists’ books by African artists and by international artists who chose African subjects can be seen in an illuminating exhibition, *Artists’ Books & Africa*, curated by our African art librarian Janet Stanley ([library.si.edu/exhibition/artists-books-and-africa](http://library.si.edu/exhibition/artists-books-and-africa)).

All art libraries have ephemeral collections on artists and the art world captured in rich vertical files, 50,000 of which are accessible through the Art and Artists Index online: [library.si.edu/art-and-artist-files](http://library.si.edu/art-and-artist-files). This large collection of 150,000 folders was further enhanced with a gift from the Trustees of the Corcoran Gallery of Art, which closed in 2014, of research ephemera on more than 8,000 artists, adding to the extensive files of the combined library of the Smithsonian American Art Museum and National Portrait Gallery. The description on page 31 is bound to excite art historians, biographers, and other researchers with the prospect of treasures to be found.

Finally, Reiko Yoshimura, head librarian at the Freer and Sackler Galleries Library, describes the Meiji designs found in the 65-volume Japanese journal *Bijutsukai*, published from 1896 to 1911, and its role in the development of Japanese craft artists. Richard Naples, who works constantly with the digital images produced as part of the Libraries’ expanding Digital Collections, has been using the work of Adelaide Alsop-Robineau, a notable ceramics painter, potter and journal founder and editor. Having uncovered her by serendipitous accident, Richard turns to her images when he “needs a dose of design inspiration.”

With their combined strengths, the art libraries of the Smithsonian Libraries are more than ready to do their part to support Secretary Skorton’s new emphasis on the Smithsonian’s work in the arts, and they are also bringing collections and services to the world at large.

Nancy E. Gwinn

Director, Smithsonian Libraries



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FRANCES J. BUTLER  
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SYRACUSE, N. Y.

**Cover:** Antoine Poiteau's *Pomologie française: recueil des plus beaux fruits cultivés en France* [French Pomology: collection of the finest fruits grown in France]. (Paris: Langlois et Leclercq, 1846)

# COLOR

*in a new*

# LIGHT

Most of us take color for granted. We simply see it the moment that light beams from or reflects off an object, enters our eyes, and is processed by our brains. But do we stop to think what color actually is?

**Jennifer Cohlman Bracchi**

Curator and Librarian  
Cooper Hewitt, Smithsonian Design Library

The Smithsonian Libraries presents *Color in a New Light* at the National Museum of Natural History, an exhibition exploring the science, technology, history, art, and culture of color. The topic of color is far-reaching and plays a key role in many areas of study; therefore it also serves as the perfect theme to showcase the Libraries' rich and diverse collections. From chemistry and colorblindness to camouflage and couture, these books reveal unexpected connections and fascinating discoveries that tell the story of color.

The exhibition, open through March of 2017, explores color through four lenses: science, making, matching, and using.

**THE SCIENCE OF COLOR**

The phenomena of color has captivated the minds of great thinkers for thousands of years. Many color theories were documented in books using

Albert Henry Munsell's *Atlas of the Munsell Color System*. (Malden, Mass.: Wadsworth, Howland & Co., Inc., Printers, ca. 1915) ►



Nr. 2083. Dunkelblaugrünlich.	Nr. 2100. Vollkupfergrün.
Nr. 2084. Starkeblaugrünlich.	Nr. 2101. Ganzkupfergrün.
Nr. 2085. Kräftigblaugrünlich.	Nr. 2102. Gemeinkupfergrün.
Nr. 2086. Vollblaugrünlich.	Nr. 2103. Mittellkupfergrün.
Nr. 2087. Ganzblaugrünlich.	Nr. 2104. Kupfergrün.
Nr. 2088. Gemeinblaugrünlich.	Nr. 2105. Hellkupfergrün.
Nr. 2089. Mittelblaugrünlich.	Nr. 2106. Lichtkupfergrün.
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Nr. 2091. Hellblaugrünlich.	Nr. 2108. Mattkupfergrün.
Nr. 2092. Lichtblaugrünlich.	Nr. 2109. Blassekupfergrün.
Nr. 2093. Schwachblaugrünlich.	Nr. 2110. Bleichkupfergrün.
Nr. 2094. Mattblaugrünlich.	Nr. 2111. Hochkupfergrün.
Nr. 2095. Blasseblaugrünlich.	Nr. 2112. Höchstkupfergrün.
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Nr. 2099. Blasseblaugrünlich.	



## EXHIBITIONS

a variety of graphics and colorful illustrations to demonstrate principles of color. Highlights of the works on view include Isaac Newton's *Opticks* (1704), one of the great works in the history of science and the first book to scientifically establish our visible spectrum; Johann Wolfgang von Goethe's *Zur Farbenlehre* [Theory of colors] (1810), which challenged Newton's theories and was widely adopted by artists as the first systematic study on the physiological effects of color; and J.C. Le Blon's *Coloritto* (ca. 1722), one of only 15 ever printed, forming the foundation for modern color printing and the first to document the mixing of primary and secondary colors.

### MAKING COLOR

Until the mid-1800s, all dyes came from natural sources, such as insects, roots, or minerals, and producing them was difficult and expensive. Then in 1856, an 18-year-old English chemist, William Henry Perkin, accidentally discovered one of the first synthetic dyes, "mauveine," a shade of purple. Perkin's purple changed history by paving the way for modern chemistry to move into industrial applications, and indirectly led to advances in modern medicine, explosives, photography, and plastics. Works on view include a printed silk scarf sample (1860s) made in France using the new purple synthetic dye, from Cooper Hewitt, Smithsonian Design Museum; Badische Anilin- & Soda-Fabrik, BASF, dye sample catalog (ca. 1900), which displays the vibrant variety of new synthetic colors offered by one of the oldest chemical companies in existence today; and Alexander Paul's *The Practical Ostrich Feather Dyer* (1888), a DIY instruction man-

ual providing "simple" recipes using natural and synthetic dyes, encouraging readers to pursue the "profitable business" of feather dyeing.

### MATCHING COLOR

I say green; you say green. How do we know we're talking about the same color? Color charts, created as early as the 1600s, included color samples and names, providing a standard for others to follow. These charts helped naturalists to identify plants and animals and helped manufacturers to produce consistent dyes and paints. The mass production of synthetic dyes in the 1800s demanded improved color-classification systems and a variety of color models and instruments were created. Among the works on view in this section include Richard Waller's "*Tabula colorum physiologica . . .*" [Table of physiological colors] (1686), one of the earliest known color charts created as a tool for describing plants and animals; *Wiener Farbenkabinet*

[Vienna color cabinet] (1794), one of only four known copies in the world, an early manual on the preparation of colors containing 2,592 hand-colored natural dye specimens; and Robert Ridgway's *Color Standards and Color Nomenclature* (1912), created by the Smithsonian's first curator of birds as a tool to help identify bird species.

### USING COLOR

As manufacturers improved their ability to reproduce any color imaginable, the problem of choice arose. How do consumers decide what colors they want? How do designers know what colors to offer? A new profession emerged: corporate colorists. From forecasting color trends to creating pleasing environments, from car paints to kitchenware, their work is seen everywhere, yet they remain largely invisible. Highlights of the works on view include Michel Eugène Chevreul's *De la loi du contraste simultané des couleurs* [On





the law of simultaneous contrast of colors] (1839), the first to demonstrate “simultaneous contrast,” the optical effect that two colors have on each other; Édouard Guichard’s *Die Harmonie der Farben* [The harmony of colors] (1882), containing 166 spec-

tacular full-color plates with 1,300 recommended color combinations; and Costume Color Council Presents Color Families for 1950, a sample book forecasting the color palette for each season. ■

*Color in a New Light was made possible by support from lead sponsor Benjamin Moore. Additional funding was provided by The Shepherd Color Company.*

## Color and Light

Carl Minchew, Vice President, Color Innovation & Design  
Benjamin Moore, Lead Sponsor of Color in a New Light

As a paint company, we at Benjamin Moore take color communication very seriously. When we talk with designers, consumers, painters, or students about color we always start with the basics of light, reflective surfaces, and perception. *Color in a New Light* is a perfect fit for Benjamin Moore because it highlights a message we have been delivering for many years: color is light. The Smithsonian Libraries is a unique and authoritative source for both serious scholarship and stimulating, accessible exhibitions that help expand understanding. As soon as we saw the prospectus for *Color* we wanted to be part of it!

We deal with painters, designers, and consumers who are professionally interested in color but it is obviously an experience that everyone shares, and it is often taken for granted. We are constantly surrounded by color, except in the dark or when we close our eyes (and even then sometimes), and it has a tremendous impact on our daily lives. We know color is important for identifying objects,

signaling hazards, and communicating information, but it can also establish a mood for a space or work of art.

Color can comfort us or provoke us. The better we understand color, the more we can understand and enjoy the world around us. It can all seem very complicated when we look at graphs and equations, but really, it is not so difficult. We knew the Smithsonian Libraries would find a way to tell the story in a compelling and understandable way.

*Color* encourages visitors to be more thoughtful about color in their lives. By presenting a historical perspective, the exhibition emphasizes that color is a shared, cultural experience. It is those shared experiences that give color its impact and meaning. Whether it is the color of a recognized brand or of a traffic signal, our response is predictable, immediate, and powerful.

We live in a fascinating time of change for lighting in our homes. The incandescent bulb, now more than



Carl Minchew and Jennifer Cohlman Bracchi

130 years old, is giving way to new technology like LED (light emitting diodes), which can fundamentally change our relationship with light—and also color—once the sun goes down. While incandescent lights are loved for their warm glow, they are very inefficient and really not very good at showing color. While we can brighten or dim incandescent bulbs we can’t do much to change the quality of light they produce. LEDs by contrast can be tuned to display a wide variety of lighting conditions, even mimicking incandescent bulbs or sunsets or bright sunny days. We are just at the beginning of this revolutionary change and don’t yet know what it might reveal about the colors around us.

Benjamin Moore is very excited to help make it possible for the Smithsonian Libraries to introduce the story of *Color in a New Light* for a vast new audience!



# COME TOGETHER

▲ *March 5th, 2007  
Mutanabbi Street: The  
Paper Burns.* Created  
by Akiba ben Joseph,  
Garrett Queen, and  
Frank Riccio.

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

## AMERICAN ARTISTS RESPOND TO AL-MUTANABBI STREET



**Top:** Anne Evenhaugen, Phil Davis, Rush Baker (Brentwood Arts Exchange), and Nancy Sausser (McLean Project for the Arts) surveying artists' broadsides.

**Middle:** Sarah Browning (Split This Rock) and Amal Al-Jubouri (Poet, Arab Human Rights Academy) at the Commemorative Reading at the Smithsonian, March 5, 2016.

**Bottom:** Books on display at *Come Together*: Barbara Tetenbaum's *A Bomb Explodes Just Once. A Book, A Thousand Times* and Mimi Shapiro's *Walking Softly: Memory and Future*.

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The Smithsonian Libraries presented *Come Together: American Artists Respond to Al-Mutanabbi Street* at the Smithsonian American Art Museum and National Portrait Gallery Library February 1 – March 30.

Al-Mutanabbi Street is the historic center of bookselling in Baghdad, and it has been the heart and soul of the Baghdad literary and intellectual community for centuries. On March 5, 2007, a car bomb exploded on Al-Mutanabbi Street, and more than 130 people were killed or wounded. In response to the attack, a community of international artists and writers produced poetry, letterpress-printed broadsides, and artists' books.

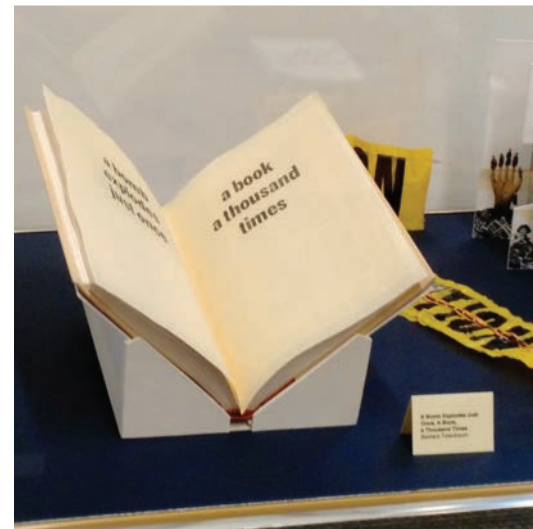
*Come Together* displayed artists' books and prints by American artists, showing support for the booksellers, writers, and readers affected by the tragedy and reflecting the loss of cultural expressions. More than 20 artworks were featured, including works by poets and artists such as Maria Pisano, Robbin Ami Silverberg, David Allen Sullivan, and Barbara Tetenbaum. "The aim and result of *Come Together* and related events speak to a desire to



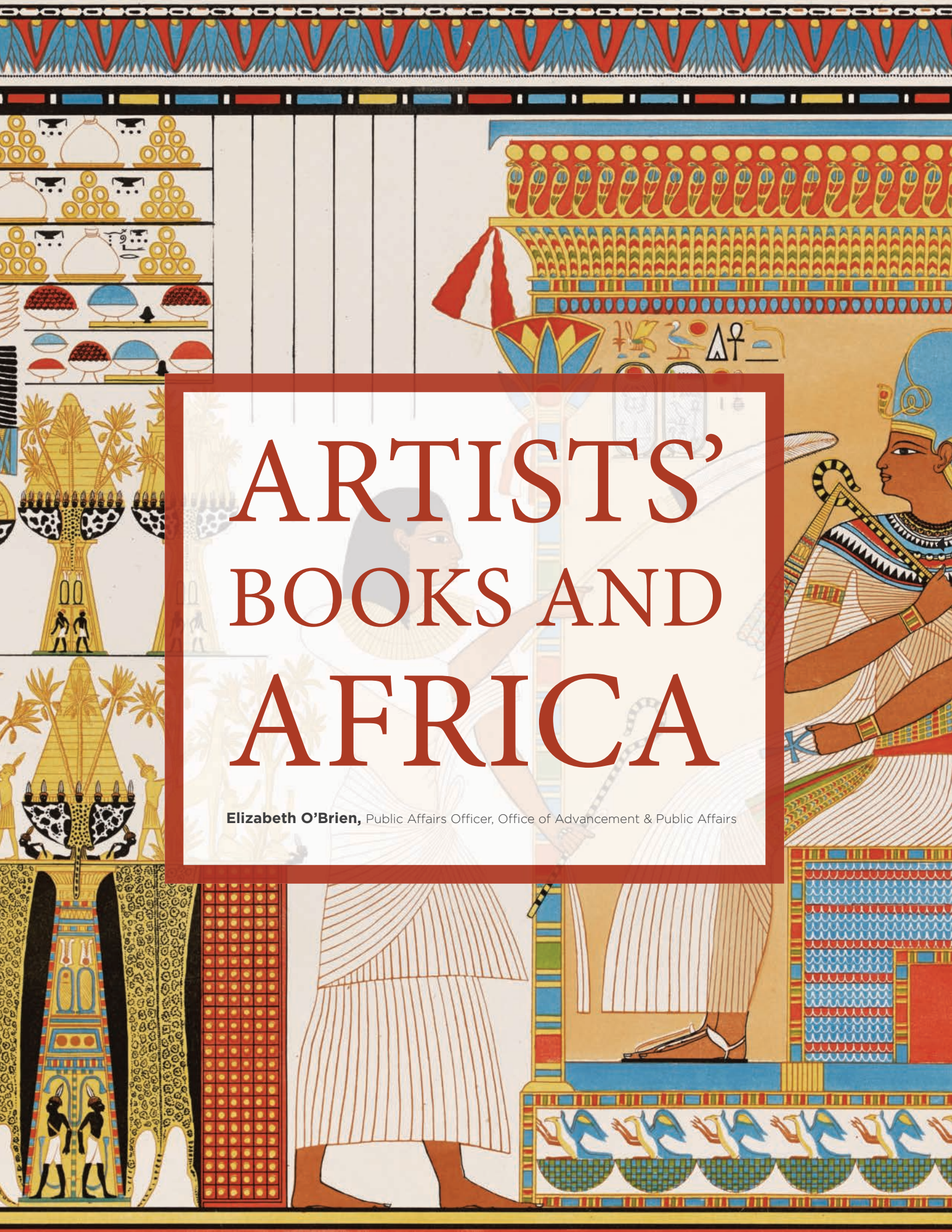
connect with others in times of hardship and great need, in particular through the international, translatable medium of art and poetry," said Anne Evenhaugen, head librarian at the Smithsonian American Art Museum and National Portrait Gallery Library.



*Come Together* was showcased in conjunction with Al-Mutanabbi Street Starts Here DC 2016, a book arts cultural festival commemorating the 2007 bombing of Al-Mutanabbi Street. Partners included George Mason University's School of Art and George Mason University Libraries, Corcoran School of the Arts and Design at George Washington University, Georgetown University, and Cultural DC. ■





The background of the cover is a detailed ancient Egyptian wall painting. At the top, there is a decorative frieze with a repeating pattern of blue and red triangles. Below this, the wall is divided into several registers. The left register shows offerings of bread, beer, and fruit. The middle register features a large offering table with a lotus stand and a pyramid. The right register shows a figure in profile, likely a deity or noble, wearing a blue headdress and holding a staff. The bottom register shows a figure in a striped dress and sandals, possibly a deity or noble, standing next to a lotus stand. The central text is overlaid on a semi-transparent white box with a red border.

# ARTISTS' BOOKS AND AFRICA

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



◀ *Denkmaeler aus Aegypten und Aethiopen* [Monuments of Egypt and Ethiopia]. Edited and explained by C. R. Lepsius. (Berlin: Nicolaische Buchhandlung, 1849-1856)

## The Smithsonian's National Museum of African Art and the Smithsonian Libraries presented *Artists' Books and Africa*, on display at the National Museum of African Art through September 11, 2016.

An artist's book is a work of art that can be held and touched—one with pages to turn, flaps to unfold and enclosures to explore. As 3-D artworks, artists' books build on the traditional codex—sequential bound pages—but they expand and push those boundaries in limitless creative ways. The books are intended as visual artworks, because structure and format supersede content.

"The artistry of these books lies in their physical formats," said Janet Stanley, librarian at the Warren M. Robbins Library of the National Museum of African Art. "*Artists' Books and Africa* introduced a genre new to African art, but well established internationally—the artist's book. On view were not only artists' books by African artists, but also by international artists who choose African subjects. The books encompass everything from poetry, folk literature, and personal stories to socio-political commentaries and historical encounters on the continent."

*Artists' Books and Africa* featured fine art books as well as those employing multiple formats, materials, and techniques. Through the artists' books, the exhibition explored African history and cultures



by embodying collective memory and reclaiming cultural heritage and storytelling. Visitors encountered several kinds of artist books, including folios, accordion folds, and gatefolds.

The exhibition included Willow Legge's *An African Folktale* (Guildford: 1979), Peggy Buth's *Desire in Representation* (Maastricht: 2008), Otobong Edet Nkanga's *No Be Today Story O!* (Amsterdam: 2010), Mark Attwood's *Qauquua: A San Folk Story from Botswana Told by Coex'ae Qgam* (Johannesburg: 1996), and Daniel Halter's *Take Me to Your Leader* (Capetown: 2006).

The 25 books displayed in *Artists' Books and Africa* came from the permanent collections of the Smithsonian Libraries' Warren M. Robbins Library and the Smithsonian's National Museum of African Art. *Artists' Books and Africa* was supported by Augustine O. Adenaike, Deirdre A. LaPin, Harriet McGuire, and The Rollyn O. Krichbaum Memorial Program Fund. ■

## African Artists' Books Unveiled

Janet Stanley  
Librarian  
Warren M. Robbins Library  
National Museum of African Art

The idea for *Artists' Books and Africa* emerged five years ago as part of a larger initiative of the Libraries' art department to give greater visibility to our "hidden collections" of artists' books in the Hirshhorn Museum and Sculpture Garden Library, the Smithsonian American Art Museum and National Portrait Gallery Library, and the National Museum of African Art Library.

Librarians Anna Brooke (Hirshhorn), Doug Litts (American Art), and Janet Stanley (African Art) took stock of our own collections and upgraded the catalog records to allow easier discovery of artists' books in the libraries. We tried one other strategy: creating exhibitions in our respective museums.

## EXHIBITIONS

In 2012, my proposal to the National Museum of African Art to partner with Smithsonian Libraries to do an artists' books exhibition was accepted and work began. Books from both the Warren M. Robbins Library and the Museum's permanent collection were selected, researched, written up, photographed, and prepared for display with uniquely designed mounts. The Libraries' webmaster, Joel Richard, designed a permanent online exhibition which was launched in August 2015 and filmmaker Matthew J. Morrison created an exhibition video of interviews with some of the artists.

Part of the fun in working on an exhibition of contemporary art is engaging with the artists. We communicated with almost all of the artists at one stage or another to clarify points or inquire about particular materials or bookmaking techniques. The cachet of having their work in a Smithsonian exhibition made them willing collaborators.

One of our favorite collaborators is Toufik Berramdane from Morocco, whom you can see in the exhibition video on the website ([library.si.edu/exhibition/artists-books-and-africa](http://library.si.edu/exhibition/artists-books-and-africa)). He flew in from Rabat for the opening and was pleased and surprised that his book *Nadimé* was so well received. "When I published this book [in 1992], I was far from thinking that it would be exhibited one day in this way and that it would receive such attention from you as well as from the public."

*Nadimé* is about the whirling dervishes of Sufism, a phenomenon quite removed from the artist's upbringing. "Being of North African

origin, I was educated by my family anxious to transmit to me a Berber-Arabic-African heritage. At the same time, I was educated in a secular school in France, with so many daily cultural clashes regarding what is permissible and what is not, what we are authorized to do and not do, as a child, as a believer, as a man, as an adult citizen with rights and obligations... Dancing is one of these things strictly forbidden by some 'God-crazies'... How to represent the moves of a dance? I offered forms and positions for narrating and discovering the movements, the grace, and the force of self-elevation."

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*The Kafirs Illustrated: A Facsimile Reprint of the Original 1849 Edition of Hand-coloured Lithographs. George French Angas; with a new introduction by Frank R. Bradlow. (Cape Town: A. A. Balkema, 1974) ▼*





# WINE AND WASHINGTON

Julia Blakely  
Special Collections Cataloger  
Discovery Services



▲ Portrait of John Adlum attributed to Charles Wilson Peale, c. 1794. (State Museum of Pennsylvania)

Now that the time of harvesting grapes for wine in the Northern Hemisphere is here, let's raise an appreciative glass and toast John Adlum, known to a few as the "Father of American Viticulture." The history of wine making in the United States is involved, to say the least, but it was Adlum who nurtured the first commercially viable vine in this country. And he did so, surprisingly but not incidentally, in the nation's capital.

Adlum (1759-1836) was a Revolutionary War veteran, land surveyor, and horticulturist, the author of the first monograph on United States viticulture (that is, not British North America) and a treatise that focuses on local varieties: *A Memoir on the Cultivation of the Vine in America* (Washington, 1823). While there is not a copy of this short but important work in the Smithsonian Libraries, it has been digitized by the Biodiversity Heritage Library and there are two copies in the Library of Congress, one with James Madison's signature.

Adlum's 200-acre estate, 'The Vineyard,' was just north from where the Smithsonian's National Zoo exists today, in the northwest quadrant of the city. At 'The Vineyard,' on the banks of Rock Creek, Adlum developed twenty-two varieties of grape, most notably the Catawba, a hybrid of American and European vines (although its precise origins are debated). It soon became "the" grape in the fledgling American wine industry, producing a palatable product for even European tastes. Previously, no one much liked what was made from indigenous grapes.

The Catawba Grape, illustration from *The Grapes of New York* by U.P. Hedrick (Albany, 1908). (Biodiversity Heritage Library)





One satisfied customer was Nicholas Longworth, who took Adlum's slips back to his farm in Ohio and grew the vine with great success. It also inspired Henry Wadsworth Longfellow to pen "Ode to Catawba Wine," dedicated to Longworth, the Cincinnati banker. ("But Catawba wine ... Has a taste more divine, / More dulcet, delicious and dreamy ... There grows no vine ... That bears such a grape").

But it was the Washingtonian Adlum who came to be known as the "Father of American Viticulture." He wasn't all that interested in having his own winery. Adlum's aim was greater. He corresponded directly with Thomas Jefferson, one of America's first and greatest oenophiles, on his wine-making efforts and shared the product of his work. Jefferson, who famously failed over decades to grow imported vines at Monticello, urged Adlum to cultivate a domestic grape. In the new country, it was time to have a wine-making industry to lessen the dependence on foreign imports. A very popular treatise on all practical aspects of horticulture, *The American Gardener*, also printed in Washington City (as it was known then) declared: "Before this little volume is sent into the world, the Editor thinks it a duty to say a few words upon the very important subject of Vineyard planting, than which there cannot be imagined a national object of great magnitude, or of consequences more desirable." The book, without attribution, quotes from a letter of Jefferson's to Adlum:

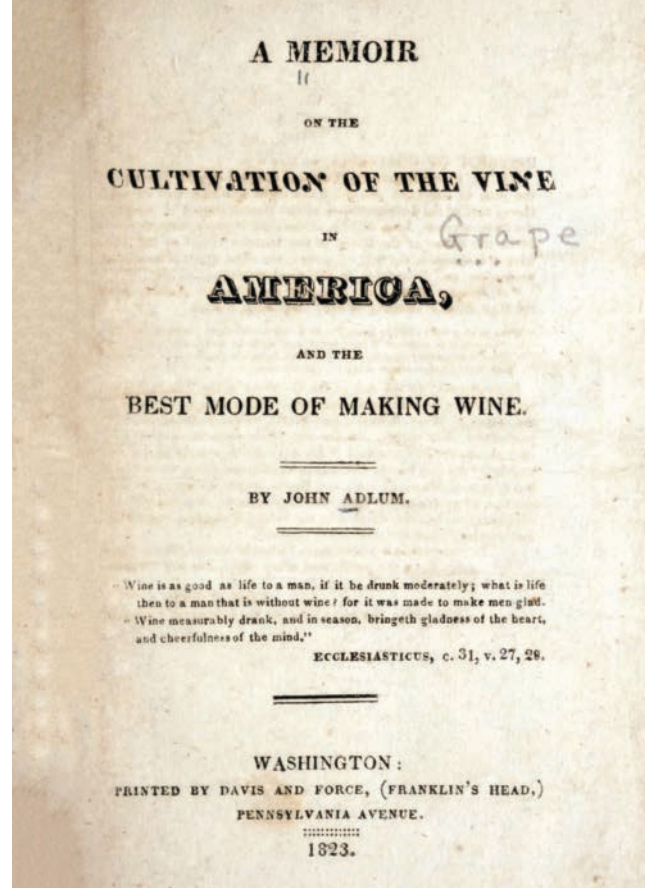
"I think it would be well to push the culture of that Grape, without losing our time and efforts in search of foreign Vines, which it will take centuries to adapt to our soil and climate. The quality of the bottle you

sent me before, satisfies me that we have at length found one native Grape inured to all the accidents of our climate, which will give us a Wine worth of the best Vineyards of France."

The first edition of *The American Gardener*, adapting English kitchen gardening methods to the Atlantic coast, was in 1804. Many printings soon followed; the Dibner Library of the History of Science and Technology in the National Museum of American History has the fourth edition. The authors promoted a national wine industry not only for the pecuniary advantages but also for the social and moral benefits of domestic production, stating that there is less drunkenness in wine-making countries.

Soon enough, many American gardening books felt the need to address the growing popularity of make-your-own-wine. Indeed, Andrew S. Fuller in *The Grape Culturist* (New York: 1865) was irritated enough at this expectation to respond to questions on why a treatise on wine making was not included in his book: "It is not every one who attempts to make wine that accomplishes it for every vineyardist does not know how to make wine any more than every wine maker knows how to grow grapes."

Adlum more boldly promoted the idea of a Government Experiment Station in the second edition (1828) of *A Memoir*, stating that he had attempted to interest the President of the United States to buy public land in order to "procure cuttings of the different species of the native vine to be found in the United



▲ Title page of *A Memoir*, from the copy in the Perkins Library of Duke University. (Biodiversity Heritage Library)

States, to ascertain their growth, soil, and produce, and to exhibit to the Nation a new source of wealth which had been too long neglected." The existence of such places came much later, particularly with the enactment of the Hatch Act (1887) and the establishment of the National Arboretum in Washington, D.C. (1927). Congress finally appropriated federal funds with the Hatch Act—what Adlum tried hard to get legislated—to nurture commercially supportive agriculture and technical research at state land-grant colleges. And by 1915, the Department of Agriculture produced the professional paper, *Testing Grape Varieties in the Vinifera Regions of the United States* (Washington, D.C.: Government Printing Office).

Adlum was before his time. Cheers to him! ■

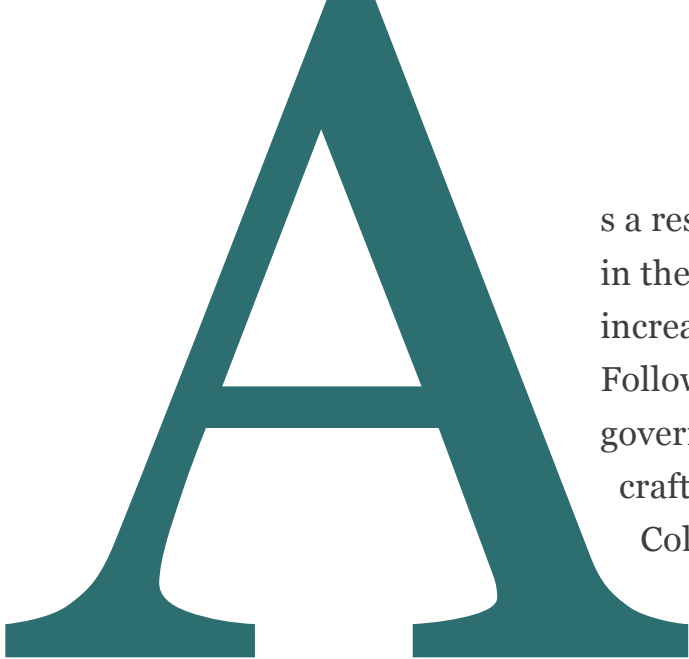


# MEIJI DESIGNS *and* JAPANESE CRAFT ARTISTS

**Reiko Yoshimura**

Head Librarian  
Freer Gallery of Art  
and Arthur M. Sackler  
Gallery Library





As a result of the development of Japonisme in the 1860s, Japanese art and crafts became increasingly popular, especially in Europe. Following the Meiji Restoration (1868), the Japanese government began exhibiting a vast amount of art and craft objects in world expositions, namely, World's Columbian Exposition (1893) and Paris expositions (1867, 1889, 1900), which led to actively promoting domestic craft production.

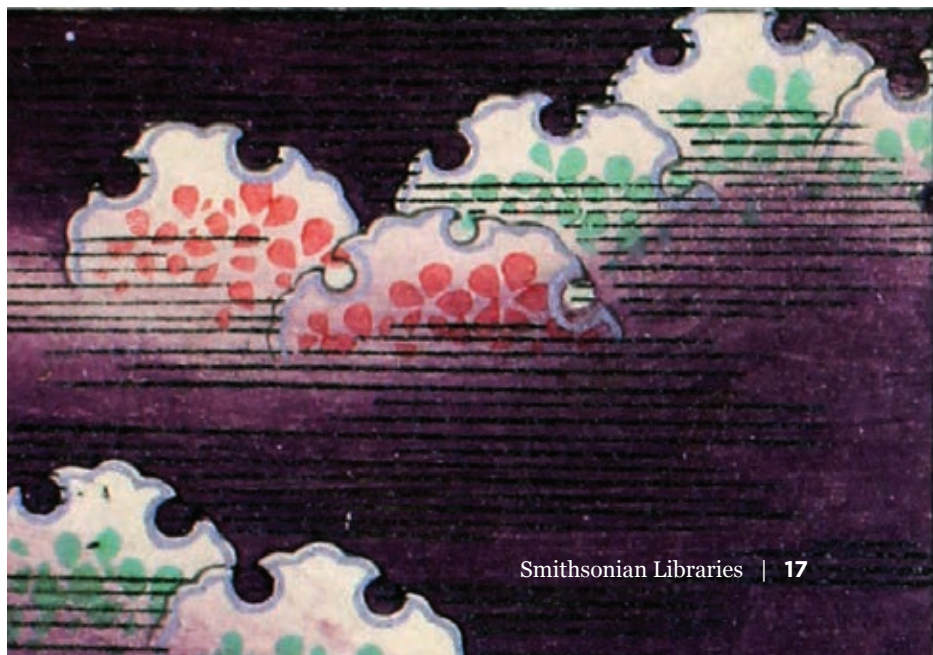
*Bijutsukai*, a periodical published 1896-1911, in 65 volumes, intended to provide novel and exciting designs for textile artists, potters, and other craft makers; this in response to domestic demand as well as increasing export needs. *Bijutsukai* and a few other similar publications played a pioneering role in the craft design movement during the Meiji period (1868-1912). Each issue of *Bijutsukai* was wood-block printed, luxuriously, in vibrant color, on fine paper.

Contributors to designs included in the journal were well-known painters such as Kamisaka Sekka (1866-1942), Asai Chū (1856-1907), and

Kishi Kōkei (1839-1922). Beginning with volume 33, *Bijutsukai* sponsored a design contest, publishing winning designs, thereby encouraging young rising artists and contributing to a birth of new occupation, “design artist.”

The publisher was Yamada Geisōdō, a commercial art book publisher in the Kyoto area, established in 1891 and continuing through today with traditional wood-block printing. They have reprinted numerous illustrated books from the Edo period (1600-1868).

*Bijutsukai* periodicals are part of our Freer Gallery of Art and Arthur M. Sackler Library collection. ■





# UNCOVERING KERAMIC STUDIO

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**Richard Naples**, Technical Information Specialist, Digital Programs and Initiatives

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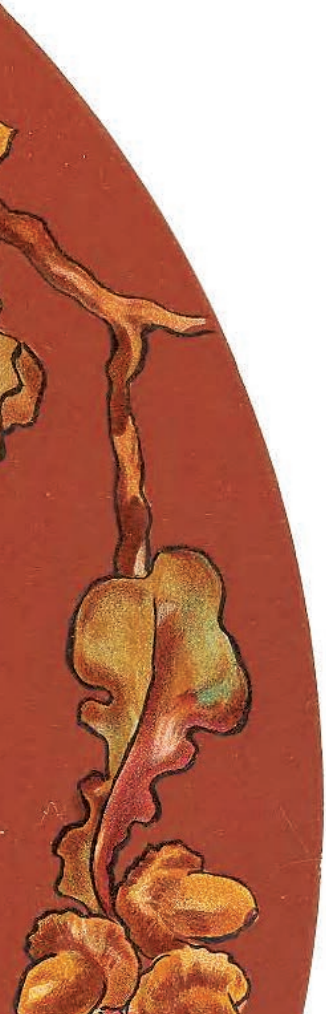
# ADELAIDE ALSOP-ROBINEAU FORGED A PATH IN THE ART WORLD NOT TYPICAL OF MOST WOMEN OF THE TURN OF THE 20TH CENTURY.

Born Adelaide Alsop in Connecticut in 1865, she became a notable ceramics artist and founded one of my favorite journals in our Books Online collection – *Keramic Studio*. A self-taught ceramics painter, she later studied under American Impressionist artist William Merritt Chase. By 1899, she had married Samuel E. Robineau and together, the two founded *Keramic Studio*, a pioneering monthly ceramics magazine aimed towards ceramics artists and potters. Featured throughout the early years of publication were contributions from women much like Adelaide and her co-editor, Anna B. Leonard. Both women were well-known ceramics painters and designers. I find myself returning to the journal and perusing the many images and illustrations, especially when I need a dose of design inspiration.

Soon after setting up *Keramic Studio* and presumably finding herself unsatisfied merely to paint the ceramics made by others, Alsop-Robineau began to study the process to create her own distinct pieces of porcelain and ceramics. Mind you, this was during a time when she was already editing and publishing a leading journal, was already a nationally known ceramics

painter, and also was starting a family. She would go on to teach at Syracuse University and the People's University, while also maintaining an active studio, Robineau Pottery. After her death in 1929, she achieved the remarkable feat of becoming the first artist-potter given a retrospective at The Metropolitan Museum of Art.

I'm a sucker for the Arts & Crafts Movement, a movement in decorative and fine arts that started in the mid-1800s as a reaction to industrialization and the beginning of the mass production of decorative goods. William Morris is a great exemplar of the movement. Emphasis was on traditional craftsmanship, imbued with moral sentiments about the value and ethics of hand-made goods over the alienation of mass-produced goods. Women found a place in the Arts & Crafts movement, too. The book *Professional Pursuits: Women and the American Arts and Crafts Movement* (2007) includes Alsop-Robineau as one example to explore the way women were able to find success through Arts & Crafts at a time when routes for women's self-sufficiency were few. In essence, because the Arts & Crafts Movement emphasized craftsmanship as opposed to industrialization, it reemphasized





PLATE—Chinese—MISS LILLIE E. COLE  
PUNCH BOWL—Chinese—MISS EDITH H. LOUCKS



the traditional handicrafts practiced in the home, and associated with feminine pursuits. So it was a unique area where women could attain public recognition while still working within the strictures of society's expectations. Yet Alsop-Robineau's case was rather exceptional, being one of the few women to not only paint pottery but construct pieces from start to finish.

A major occupational hazard of working in a library is that we are surrounded by so many fascinating stories that one can easily fall down the proverbial rabbit hole. Learning more about Adelaide Alsop-Robineau has been one of those joyous accidents. I never would have learned that the March 2000 issue of *Arts & Antiques Magazine* designated her *Scarab Vase* as the most important piece of American ceramics of the last 100 years. Or that her work was sold by the Tiffany Company, a fact about which exists in another digitized book, *Porcelains from Robineau Pottery*. Looking beyond the library, I've also found her letters in the Archives of American Art, and some of her objects in the National Museum of American History and the Cooper Hewitt, Smithsonian Design Museum. (On a related note, there's a Smithsonian traveling exhibition, *Women, Art, and Social Change: The Newcomb Pottery Enterprise*, that is currently traveling for the next year or so.) I've also found other resources on Alsop-Robineau in our collection, including *Adelaide Alsop Robineau: Glory in Porcelain* (1981) and *Only an Artist: Adelaide Alsop Robineau, American Studio Potter* (2006), although I'm sure you can find more at your local public library as well. ■





# EXPLORING ANTHRONOTES:



Accessible,  
Searchable &  
Downloadable

**Ruth O. Selig**, Research Collaborator, Department of  
Anthropology, National Museum of Natural History





**“I LOVE ANTHRONOTES.  
EVERY ISSUE HAS SOMETHING OF  
INTEREST I CAN USE IN CLASS.”**

- CALIFORNIA TEACHER



**Interested in ancient Egypt,  
Native Americans, Arctic  
climate change, or archaeology?**

Thanks to the Libraries’ Smithsonian Research Online (SRO), people can download essays on a wide range of topics through a digitized database of *AnthroNotes* articles. The new database is searchable by author, title, and year as well as major subfields such as archaeology or linguistics. Searches may be conducted in over 40 topics including geographic regions (Africa, the Middle East, Asia); contemporary issues (refugees, forensics, genetics); and education (teaching activities, teaching resources, careers in anthropology).

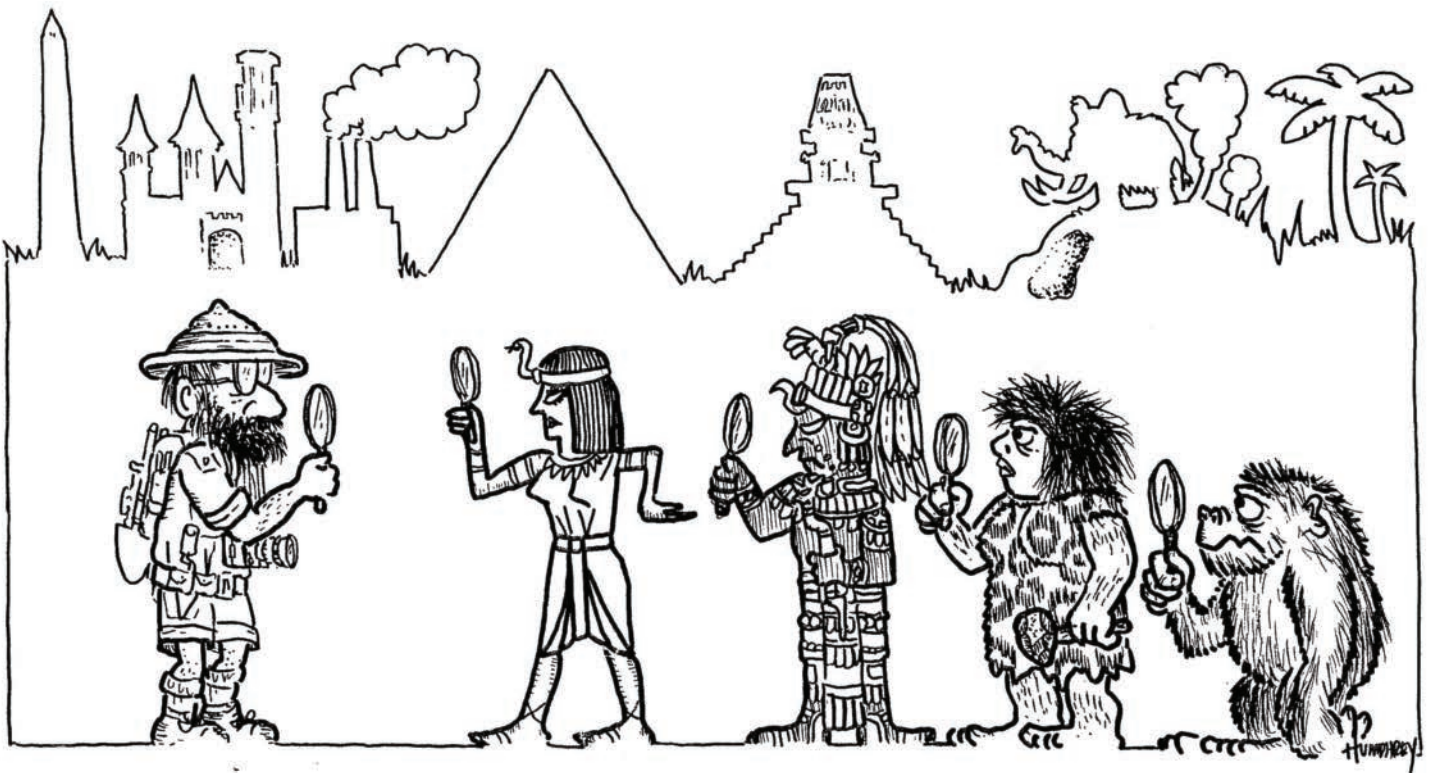
All 84 issues of *AnthroNotes* (1979-2012) and 263 *AnthroNotes* articles, each with a new abstract, can be downloaded from the Smithsonian Libraries’ Official Digital Repository ([repository.si.edu/dspace/handle/10088/2706](http://repository.si.edu/dspace/handle/10088/2706)).

Individual articles are offered in three formats, designed for computers (PDF), mobile devices (mobi), and e-readers (E-Pub). Articles are free of copyright restrictions; photocopying for classroom use is permitted and encouraged.

Originally part of the National Science Foundation-funded George Washington University-Smithsonian Institution Anthropology for Teachers Program, *AnthroNotes* includes research-based articles by leading scholars as well as classroom-tested activities. The publication received the Society for American

Archaeology’s 2002 Award for Excellence in Public Education for “presenting archaeological and anthropological research to the public in an engaging and accessible style and encouraging the study of these disciplines in classrooms

Anthropologist/Artist Robert S. Humphrey drew what became the *AnthroNotes* “Logo Cartoon” to illustrate the first “Anthropology for Teachers” brochure. Standing in front of the Smithsonian Castle, the archaeologist examines “others” as if to ask, “Just who is studying whom?” Poking fun at anthropology and pointing to the similarities between humans and apes are two recurrent themes in Humphrey’s beloved cartoons. ▼



across the nation.” Throughout much of its history, *AnthroNotes* had a mailing list of approximately 10,000 anthropologists, museum educators, and teachers – in 50 states and 50 countries. Beginning in 1994 the publication was posted on the Department of Anthropology website. More than 50 *AnthroNotes* articles were reprinted in other publications such as the Annual Editions reader with its print run of 50,000 copies.

In 1998, *AnthroNotes*’ impact was further enhanced by the Smithsonian Press publication *Anthropology Explored: The Best of Smithsonian AnthroNotes* (Selig and Marilyn R. London, 1998). SI Press published an expanded second edition in 2004 (Selig, London and P. Ann Kaupp) and in 2014 Smithsonian Books re-issued it as an e-Book through Amazon.com.

Because teachers and students increasingly inhabit a digital world, *AnthroNotes* editors wanted to make all *AnthroNotes* issues and a majority of the articles searchable online. At the suggestion of then Anthropology Department Chair Mary Jo Arnoldi, the editors approached the Libraries’ Associate Director Martin Kalfatovic, who explained that the Digital Library produces online exhibitions, image collections, and online books, but also oversees Smithsonian Research Online, which includes the bibliographic citations and digitized articles by Smithsonian scholars, including materials published in *AnthroNotes*. It would be possible, Libraries staff believed, to undertake a project with additional search capabilities focused on topics. Furthermore, once the articles were posted in the digital repository, they would be searchable through Google



**“I’VE BEEN ENJOYING AND USING MATERIALS FROM ANTHRONOTES FOR SOME TIME...YOUR EFFORTS ARE MUCH APPRECIATED.”**

– PROFESSOR OF ANTHROPOLOGY, COLUMBIA UNIVERSITY.



and the Smithsonian Collections Database (search term: *AnthroNotes*).

The *AnthroNotes* editors wish to give special thanks to Head of Information Services Alvin Hutchinson who coordinated the project.

*AnthroNotes* Editors: Alison S. Brooks, George Washington University Professor of Anthropology and Research Associate in Human Origins, SI Department of Anthropology; Carolyn Gecan, Anthropology Teacher, Thomas Jefferson High School for Science and Technology (retired); P. Ann Kaupp, Head, Office of Information and Education, SI Department of Anthropology (retired); Colleen Popson, Consultant, Museum of Natural History’s Office of

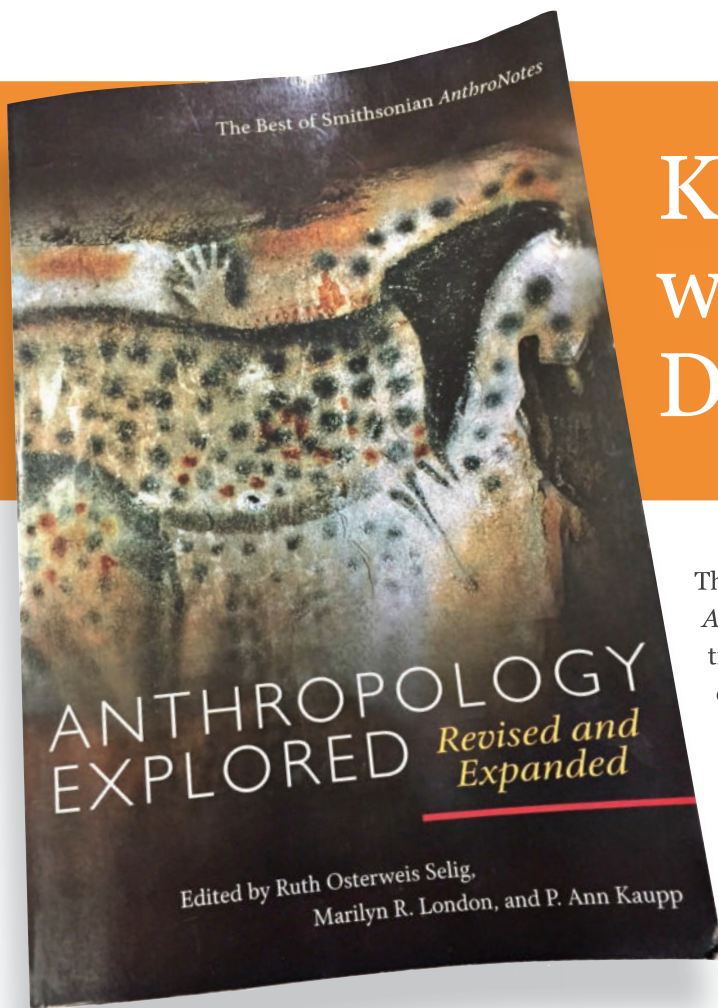
*Education and Outreach, and Ruth O. Selig, Research Collaborator, SI Department of Anthropology. Illustrator/ Cartoonist: Robert L. Humphrey, Professor of Anthropology, George Washington University (deceased). Joanne Lanouette, Chair, Department of English, Sidwell Friends School (retired), was AnthroNotes editor, 1979-2007. ■*

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A Course of Self-Study: “One of the most important attributes that differentiates our species from the rest of the animal kingdom is our ability to laugh, and even more important, to laugh at ourselves.” Robert L. Humphrey, *The Art of Anthropology* (2004). ▼







# Keeping Pace with a Changing Discipline

Throughout its 33 years, *AnthroNotes* reflected trends in a field that originated within a colonial context and continued to change through time. Today anthropology is energized with new agendas, interests, data, and technologies. The

discipline's recent transformation can be documented through *AnthroNotes* articles demonstrating anthropologists' increasing concerns with relevance, collaborating with indigenous communities, and social and international issues.

As explained by former Society of American Archaeology President Jeremy Sabloff at a 25th anniversary symposium, *AnthroNotes* offered "pieces on cutting-edge thinking by major scholars in the field"... with articles ranging "from race and ethnicity to tattooing and piercing to linguistic survivals to Andean women to forensics to the archaeology of African-American lifeways to museum repatriation – to name a few!"

The 1999 article "Cultural Relativism and Universal Human Rights" by Carolyn Fleur-Lobban, describes her involvement with female

circumcision in the Sudan and with court cases reflecting particular laws' impact on women's lives. Fleur-Lobban illustrates fundamental shifts in anthropology and demonstrates how anthropologists could reach outside academia to engage with communities, while also helping them meet specific challenges. From 2000-2012, *AnthroNotes* continued to reflect new trends, with articles focused on global and environmental issues. Essays appeared about refugees, past and current disease patterns, aggression and violence in apes and humans, collaborative ethnography, Arctic climate change, and linguistic survival. The 30th Anniversary issue featured Torben Rick's "Towards a Greener Future: Archaeology and Contemporary Environmental Issues"; that same year American Anthropologist editor Tom Boellstorff contributed "Virtual Worlds and Futures of Anthropology," analyzing his two-year field study conducted as an avatar in Second Life. Genevieve Bell, INTEL's senior cultural anthropologist, wrote "Unpacking Cars: Doing Anthropology at INTEL" describing her study of car use in Singapore— one window into the future of mobile technology. Thus did anthropology and *AnthroNotes* help usher in the 21st century!

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▲ Chosen as a Natural History Book Club selection when first published, and described by Ethnohistory as "A far more entertaining read than the standard textbook," *Anthropology Explored: The Best of Smithsonian AnthroNotes* is divided into three sections devoted to Human Origins, Archaeology, and Culture. With its online Instructor's Guide ([anthropology.si.edu/outreach/anthropology\\_explored.html](http://anthropology.si.edu/outreach/anthropology_explored.html)), it has served as an introductory text for high school and college students for over a decade.

# MOVING PICTURES: RENAISSANCE PAINTER- ENGINEERS

**Noa Turel**

Ph.D./Assistant Professor  
Department of Art & Art History  
University of Alabama at Birmingham  
Dibner Library Fellow, January-March 2016



Vegetius, *De Re Militari*... (Paris, 1532)

**M**y three-month winter residency at the Dibner Library of the History of Science and Technology was tremendously helpful in shaping and grounding my book project *Ingenious Secrets: Painting and Research in Fifteenth-Century Courts*. Coming in, I had three bibliographies of Dibner Library special collections materials through which I sought to advance my understanding of the phenomenon at the heart of this book, the curious employment of painters as engineers in Renaissance courts. The rare books, manuscripts, and visual materials I found in the course of my residency far exceeded my original estimation in the proposal. I wound up

consulting many more items as well as secondary sources, finding over 130 to be helpful for my research.

The most significant research accomplishment facilitated by the excellent collections at the Dibner Library was the mapping of the history of illustrated treatises on machines, military and other, in Western Europe. Working my way backwards from one of the unique treasures of the library, a group of drawings associated with Agostino Ramelli's *Le Diverse et Artificiose Machine* (Paris, 1588), possibly by the author's own hand, I was able to identify the key treatises that preceded that famous work in Renaissance Europe and trace the fascinating genealogy of their image

programs to several late-medieval and four key ancient sources. The late Mr. Dibner's tendency to collect different editions of the same text proved essential to this research. For instance, by consulting the many editions of *De Re Militari* by the fourth-century Roman statesman Vegetius found at the library, I was able to piece together a fascinating picture of the dissemination of mechanical knowledge in Western Europe. This popular text, within the reference genre second in extant medieval manuscripts only to Pliny's *Natural History*, first emerged in illustrated printed versions in the vernacular, despite the fact that the early incunabula of the treatise are all in Latin. Furthermore, those illustrations draw on visual sources such as (copies





## I DISCOVERED THAT THE EARLIEST AUTHORS OF ENGINEERING TREATISES IN WESTERN EUROPE WERE PHYSICIANS, RATHER THAN PAINTERS

of) the *Bellifortis*, a 1405 magic and military engineering treatise by the retired court physician and counselor Conrad Kyeser, suggesting the degree to which courts, operating in the vernacular and heavily reliant on visual modes of communication, emerged in the fifteenth century as powerful alternatives to the traditional centers of knowledge production and transmission such as universities and monasteries.

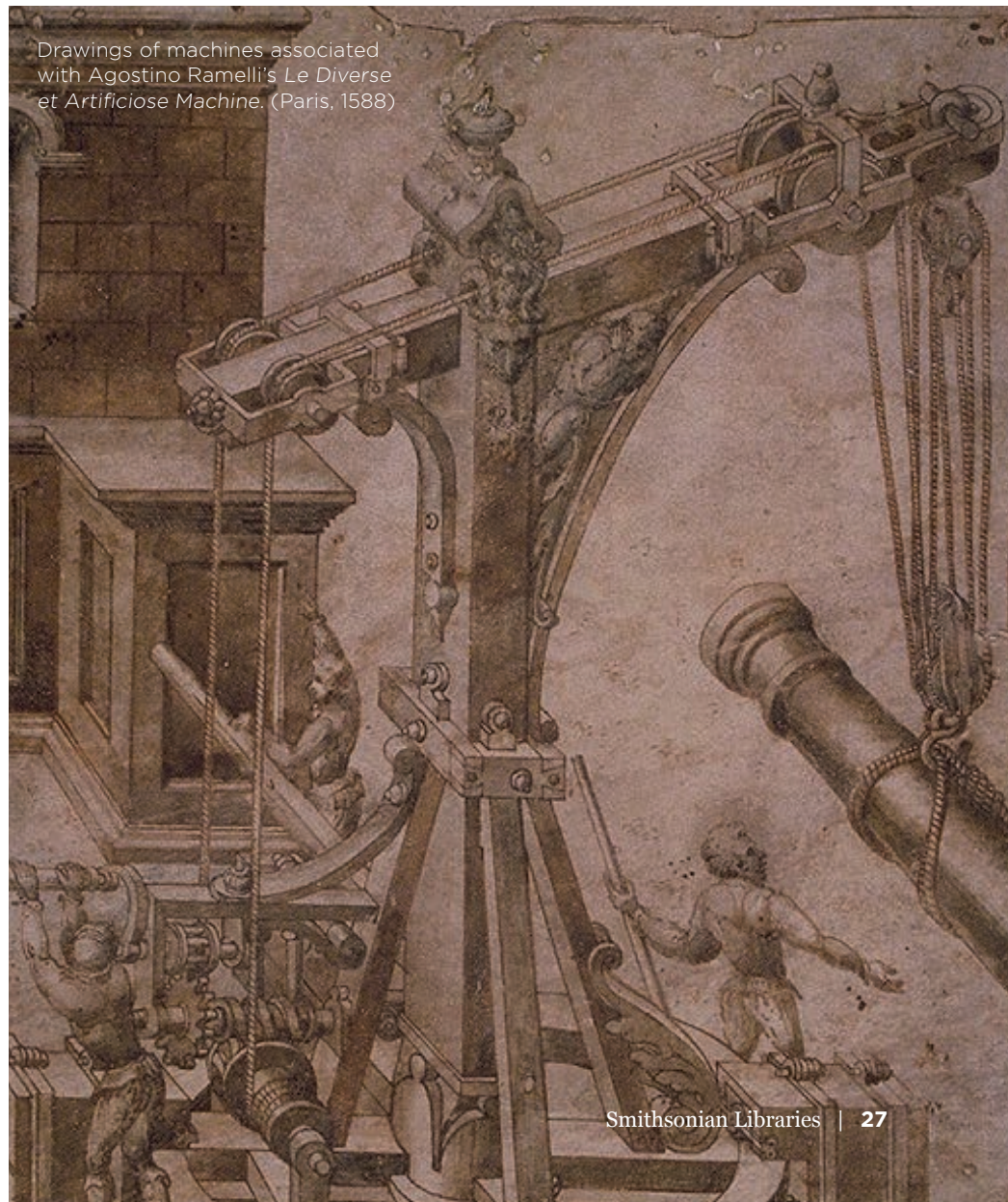
The narrative that emerged from my findings at the Dibner Library confirmed some of my original hypotheses and dispelled others. For instance, I discovered that the earliest authors of engineering treatises in Western Europe were physicians, rather than painters, which, coupled by the progressive specialization of military arts professionals from about the turn on the sixteenth century, suggests that the phenomenon of painter-engineers is mostly confined to the specific conditions and prevalent discourse of fifteenth-century courts. Better understanding the scope of the phenomenon led me to refine my central working hypothesis for the book and better target the archival research in which I am currently engaged.

The fellowship tenure at the Dibner Library was not only productive but also tremendously pleasant. Lilla Vekerdy and Kirsten van der Veen are some of the

most knowledgeable, proactive, helpful, and collegial library professionals I have ever had the pleasure of working with. Their advice and efforts to facilitate research were greatly conducive to my project. The culture of openness and

commitment to making rare objects as available as possible both to researchers and the public is wonderful and, among the many libraries I have previously used throughout the U.S. and Europe, the Dibner truly stands out as exemplary. ■

Drawings of machines associated with Agostino Ramelli's *Le Diverse et Artificiose Machine*. (Paris, 1588)





# ART DECO LIGHTING RESEARCH

**Catherine Acosta**

Cooper Hewitt, Smithsonian Design Library Intern  
Summer 2016





I'm honored to have been one of the Smithsonian Libraries' 2016 Professional Development interns this summer.

My internship topic, "Art Deco Lighting Research," centered on the Cooper Hewitt, Smithsonian Design Library's E.F. Caldwell Lighting collection in New York City. The goal of my internship was to identify and research Art Deco style design drawings by the New York-based lighting and metalwork firm E.F. Caldwell Co. (1895–1959). We emphasized the firm's commissions outside of New York City, particularly those in Chicago (a city I know well as a former resident). Library Director Stephen Van Dyk and I reviewed all 13,000 drawings within the collection, identifying around 1,000 drawings of lighting fixtures that capture the style of Art Deco.

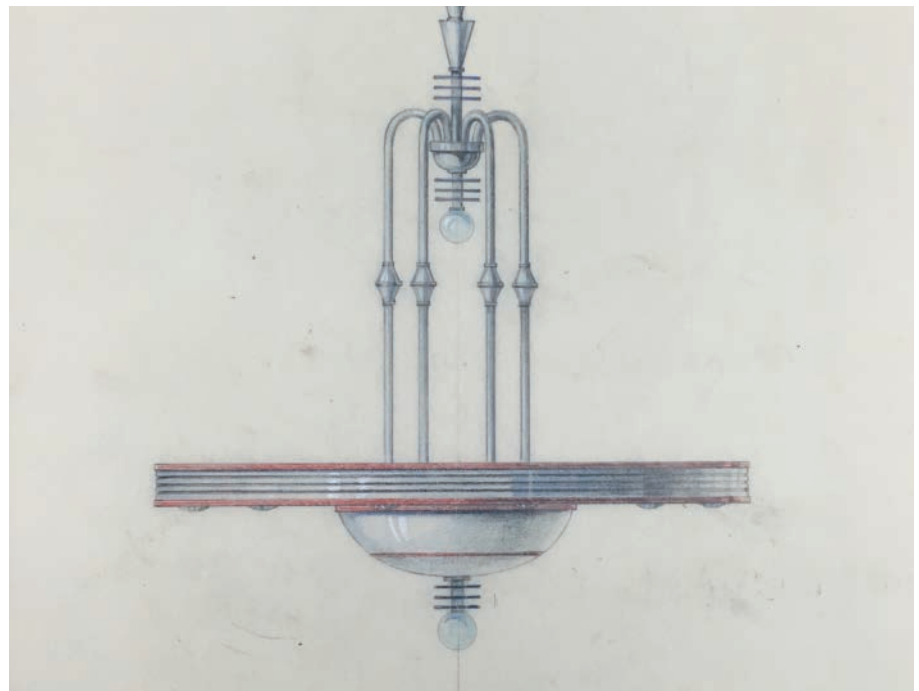
After identifying the drawings, my task was to look up the account number written on each drawing in the firm's handwritten account books (which are on microfilm). The drawings themselves rarely offer any information about the client or the location of the commission, so the account books were crucial in identifying this. Other primary and secondary sources were consulted as needed. There were several instances where the account books had no information about the commission, leaving some of the drawings unaccounted for.

E.F. Caldwell Co. was known for designing high-quality lighting fixtures and metalwork objects in predominantly historical styles. Even during the 1920s and 1930s, when Modernism began to greatly influence American architecture and design, many of the firm's commissions continued to show a taste for historicism. Therefore, the Art Deco style commissions that Mr. Van Dyk and I identified stand out among the firm's large body of work and reveal versatility of the firm's designers.

Physically handling and looking at the drawings in person was the best part of the internship for me. Up close, the drawings show a draftsman's attention to detail and are beautifully hand-colored. This was inspiring to me as my background is in painting and drawing. Overall, the internship was a perfect fit for me because it combined several of my research interests: historic lighting fixtures, Art Deco, and

American architecture. Additionally, as a huge Art Deco enthusiast, I have been collecting ephemera, tableware, and other collectibles from the period for many years.

Art, design, and history are central to my education. I attended an art high school in Los Angeles and moved to Chicago in 2003 to attend the School of the Art Institute of Chicago (BFA 2006). Prior to moving to New York City last summer, I was a docent at three historic landmarks in Chicago. Currently, I'm a second-year graduate student in the History of Design and Curatorial Studies program offered jointly by the Parsons School of Design and the Cooper Hewitt, Smithsonian Design Museum. I'm also a curatorial fellow in the Cooper Hewitt's Product Design and Decorative Arts Department. Upon completing my master's, I hope to find a niche for myself in a commercial setting as a design historian. ■



# ONESEARCH: Moving Online Research Forward

**Trina Brown**, Librarian, National Museum of American History Library

**Kristen Bullard**, Librarian, National Zoological Park Library

An important mission for the Smithsonian Libraries is preserving the past through the careful stewardship of our books and other valuable print materials. But the Libraries is about so much more than books these days! We also look toward the future by providing specialized electronic resources to serve the cutting edge researchers working throughout the Smithsonian. However, navigating our dozens of databases and thousands of e-journals can be a challenge, even for librarians and seasoned researchers. It also can be time consuming to move from one electronic resource to another, repeating a similar search to discover relevant information.

To simplify and streamline the online research process, the Smithsonian Libraries introduced a discovery tool called OneSearch in November 2013. OneSearch is actually a suite of library products working together to help us manage and provide easy access to our wide variety of e-resources, offering benefits such as:

- ➔ Uses a familiar Google-like search box;

- ➔ Finds more relevant, reliable search results than Google, since it taps into our vetted scholarly e-resources;
- ➔ Saves time for researchers since they no longer have to go from one database to another, repeating the same search;
- ➔ Makes interdisciplinary research simpler than ever – particularly useful in fields like art history, anthropology, and African American history/culture;
- ➔ Expands search results to include resources outside the Libraries' collections.

The best news? Anyone can use OneSearch by going to **library.si.edu/research!** But access to some electronic items will be restricted to researchers connected to the Smithsonian computer network.

The implementation of OneSearch presented an opportunity for different units within the Libraries to collaborate and improve the user experience. Let us tell you – it was no small task to get the many interlocking pieces of our various systems to function together! Staff from Discovery Services

played key roles in setting up the new products and ensuring that all of our electronic resources interacted with them correctly. Web Services staff created a clean, simple webpage design showcasing the OneSearch search box along with other useful research tools. Research Services staff provided quality control to ensure that the implementation of the OneSearch tools met Smithsonian researchers' needs. Staff at all libraries introduced OneSearch to library users and gave instruction on how to use it effectively.

We are now three years into the Libraries' "OneSearch era," and many of our library users have found OneSearch easy and intuitive to use, and a real time saver for their research. We are constantly adding improvements and upgrades to make OneSearch even more seamless and simple. By implementing new and advanced research tools like OneSearch, the Smithsonian Libraries continues to meet the changing needs of our users and to move forward at the speed of information. ■



## ITEMS *of* INTEREST



▲ Susan Frampton and the passenger pigeon sculpture.

### Passenger Pigeon Lands a Permanent Perch

The Smithsonian Libraries and Smithsonian Gardens presented The Lost Bird Project exhibition from March 2014 – May 2015. Housed in the Smithsonian’s gardens, it featured large-scale bronze sculpture memorials of five extinct North American birds: the Carolina parakeet, the Labrador duck, the passenger pigeon, the great auk, and the heath hen. The Lost Bird Project has donated one bird, the passenger pigeon, to remain permanently with the Smithsonian – in front of the National Museum of Natural History – close to Martha, the last passenger pigeon, who resides in the museum.

“To have the passenger pigeon memorial permanently placed at the Smithsonian is truly a dream come true for all of us at The Lost Bird Project,” said Todd McGrain, author, sculptor, and creative director of The Lost Bird Project. “The passenger pigeon was once a symbol of great abundance. It is now a lost species, standing as an icon for the fragility of our natural heritage. Visitors to the Smithsonian museums bring with them a desire to investigate, learn, and experience the many and varied facets of our national identity. We are thrilled that the passenger pigeon memorial is now a part of the wealth of resources offered by this wonderful institution.”

Susan Frampton, retired Libraries’ program coordinator, worked with Smithsonian Gardens staff to bring The Lost Bird Project exhibition to the Smithsonian, in tandem with our exhibition, *Once There Were Billions: Vanished Birds of North America* (June 2014 – October 2015). She is honored with a plaque in front of the passenger pigeon memorial, “for her unwavering dedication to excellence and her many inspirational contributions to Smithsonian Libraries.”



### Libraries Accepts Corcoran Vertical Files

The Libraries received a donation of research ephemera for more than 8,000 artists from the Corcoran Gallery of Art, now located at the Smithsonian American Art Museum and National Portrait Gallery (AA/PG) Library. The Library acquired the Artist Vertical File collection from the Trustees of the Corcoran. It includes ephemera related to artists, with particular strength in Washington, D.C.-based artists and those who worked during the Works Progress Administration program. The AA/PG Library looks forward to bringing the Corcoran’s extensive, rich vertical file collection to a larger audience.

The Art and Artist Files in the Smithsonian Libraries are a special and unique collection serving as an important source of information that may not be found



anywhere else, with more than 150,000 files of material spread between seven different branches. The AA/PG Library has been continuously collecting ephemera since the early part of the twentieth century, providing unique insight into the history of American art, collectors, collections, museums, exhibitions, and galleries. The physical files contain ephemeral items such as exhibition announcements, newspaper clippings, exhibition invitations, pamphlets, and other published materials that were typically thrown away shortly after production. The Art and Artist Files are especially useful for documenting the early careers of well-known artists, as well as an important resource for lesser-known artists that may not have had more than local or regional prominence.



## Explore the Freer and Sackler Bookshelf

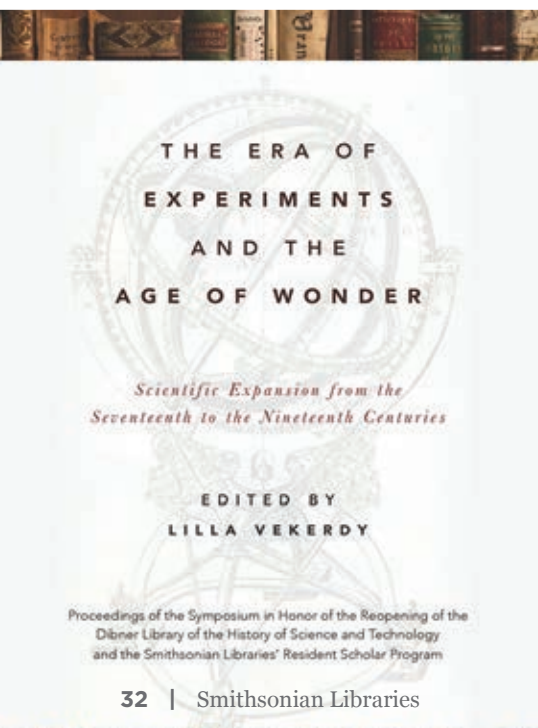
Discover the wealth of information contained in the Freer and Sackler Galleries' digitized publications. Spanning from 1753 to the present, these catalogues, journals, and manuscripts contain expert insights on a full spectrum of Asian art, culture, and history, as well as on American art and the history of the Galleries themselves. Thanks to a digitization effort made possible with help from Smithsonian Libraries and the Internet Archive, the Freer and Sackler Galleries can offer many of their out-of-print publications free of charge to viewers worldwide. Flip through these pages online, or download files to your digital library for later reading: [asia.si.edu/research/bookshelf.asp](http://asia.si.edu/research/bookshelf.asp).

## Two Dibner Library Manuscripts Published

The proceedings of the Libraries symposium to celebrate the 25th Anniversary of Dibner Library of the History of Science and Technology have now been published. *The Era of Experiments and the Age of Wonder: Scientific Expansion from the Seventeenth to the Nineteenth Centuries* features the keynote address of Richard Holmes, a well-known British biographer.

*Engineering Romance in Late 19th Century Literature* by Rosalind Williams, Bern Dibner Professor of the History of Science and Technology at the Massachusetts Institute of Technology is also available. Jules Verne (1828-1905) and Robert Louis Stevenson (1850-1894) were well-known writers of romance in the late 19th century. They were also fascinated by engineering, both as well-informed observers and as lay engineers. This manuscript describes this convergence of engineering and romance in their lives and times and reflects upon its implications for our own lives and times.

To request a published copy of our Dibner manuscripts, call 202.633.1522.



Proceedings of the Symposium in Honor of the Reopening of the  
Dibner Library of the History of Science and Technology  
and the Smithsonian Libraries' Resident Scholar Program



# FOURTH ANNUAL ADOPT-A-BOOK EVENING



*Wednesday, November 16, 2016 at 6pm*

*Smithsonian Castle  
1000 Jefferson Drive SW  
Washington, DC*

*Admission \$45 per Guest  
Space is Limited  
Complimentary Valet Parking*

**To Purchase Tickets, Please Visit:**

[LIBRARY.SI.EDU/EVENT/ADOPT-BOOK-EVENING-2016](http://LIBRARY.SI.EDU/EVENT/ADOPT-BOOK-EVENING-2016)

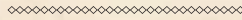
**For More Information, Please Contact:**

202-633-2241  
SILRSVP@SI.EDU

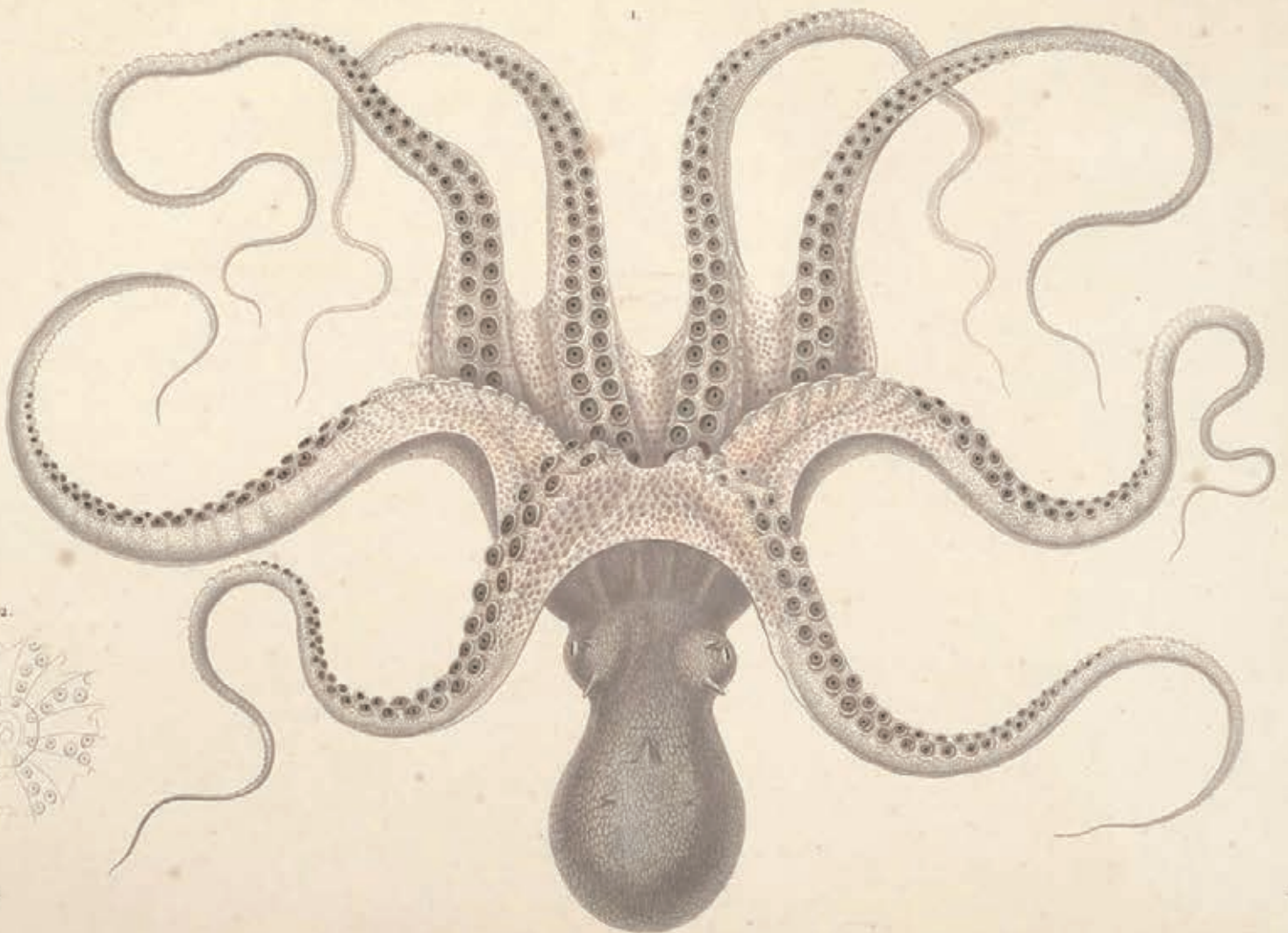


Smithsonian Libraries

# DIVING INTO Marine Biodiversity & Coastal Ecosystem Research



Grace Costantino, Outreach and Communication Manager, Biodiversity Heritage Library



*Octopus vulgaris*, Lin. var. *Americanus*.

Leop. de Bonard



On Florida's Eastern coast, about 120 miles north of Miami, there is a very special research center: the Smithsonian Marine Station at Fort Pierce.

It serves as a field station specializing in marine biodiversity and Florida ecosystems, especially that of the Indian River Lagoon – one of the most biologically-diverse estuaries in North America. The center is a destination for scientists around the world who are interested in studying the extraordinary biodiversity in the area as well as ocean and coastal processes at large.

In 2012, the Tennenbaum Marine Observation Network (TMON) was launched to further expand the Station's contributions to worldwide coastal marine biodiversity and ecosystem research. Biologist Dean Janiak has worked there for the past year and a half. "I would consider myself a general marine ecologist with a particular interest in how marine invertebrate communities are both formed and maintained in space and time," says Janiak. "When we travel out into the field and see communities of animals living in close proximity to each other, we could assume that they just randomly arrived there and have made a living. However, most species actually have gone through a harrowing adventure to get to where they are."

Janiak continues, "Besides how they got there, the animals themselves are unbelievably diverse. I would argue that within a half meter, in many parts of the ocean you could find more diversity than any zoo or aquarium could ever show you. Because of this, much of my interests are in not only



why communities look the way they do but also what species or groups of species make up these communities. In particular, I do a lot of research in an unusual type of habitat – artificial habitats (docks, marinas, seawalls) – which are actually pretty common. While they tend to have a positive effect for those installing them (storm protection, recreational boating), we have little knowledge on how they function in terms of the animals on them and how they contribute to the overall system. For example, a large percentage of non-native species are found in these types of habitats, and one of the topics I am interested in is the consequences of these species spreading into more pristine, native habitat like seagrasses or reefs."

Such research is dependent upon information contained within published literature. "Each species is unique in its evolutionary journey and should be treated as such," says Janiak. "Identifying a species and learning about how that species makes its living requires an extensive use of the library system."

Traditionally, access to historic literature is difficult to obtain, even for researchers working at institutions with extensive library collections such



▲ *Marphysa sanguinea* (rockworm) found in marine environments.

as those that Janiak has access to through the Smithsonian Libraries. While Janiak is quick to point out that he benefits enormously from the e-journal subscriptions and robust interlibrary loan services offered by the Smithsonian, being stationed in Florida, away from the library base of his home institution, means that his opportunity to access the Libraries' physical collections are limited. Even the speediest interlibrary loan services inevitably introduce delays into the research process.

The Biodiversity Heritage Library (BHL), however, is revolutionizing scientific research, providing researchers across the globe with free and immediate access to the information and publications they require to study life on Earth. “BHL is a great resource for trying to find things that have typically been forgotten,” says Janiak. “[It provides access to] literature that would be otherwise impossible to find or know that it even existed. From a research perspective, I use BHL as a starting point to find taxonomic information on a particular species or group that I am working on. As we move closer and closer to new-age molecular approaches to identifying species, we are losing people who can simply look at an animal and tell you what it is and the interesting way that it makes a living. I think that much of this knowledge would be lost if BHL was not trying to keep this information available.”

In particular, BHL has proven to be a useful resource for the TMON project, providing information that supports research on global change. “TMON has at its core to understand biodiversity and how it changes through time,” explains Janiak. “I think that we are all aware that the climate is changing, and it is natural for change to occur. There are built-in positive and negative feedback loops that allow the climate to do so. I think the problem is that this change is happening at a rapid rate and we, in a single generation, can see this happening. It is therefore important to have access to a biodiversity library that has done so well to document the past, as this is vital to our understanding of the future.” ■

BHL group photo at 2016 Annual Meetings in England. ►







# Collections Growth 2006-2016

*BHL has...*

**48+ Million**

**175K+** PAGES  
*volumes*

**163M+**  
taxonomic names

(approx. 17% total biodiversity literature)

## HAPPY BIRTHDAY, BHL!

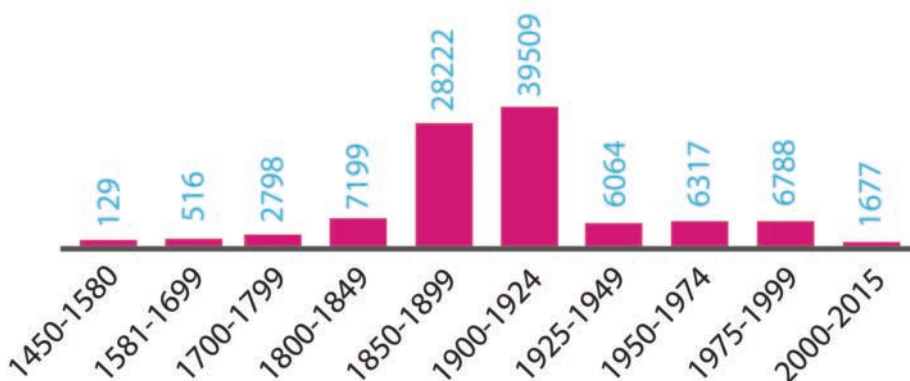
2016 marks the tenth anniversary of the Biodiversity Heritage Library (BHL). Since 2006, BHL has transformed the way scientists, researchers, and librarians around the world access knowledge about and study life on Earth.

In order to document Earth's species and understand the complexities of swiftly-changing ecosystems in the midst of a major extinction crisis and widespread climate change, scientists need something that no single library can provide - access to the world's collective knowledge about biodiversity. Beyond the scientific realm, such information also allows scholars to answer complex research questions related to human exploration, culture, and the history of science.

Under the leadership of the Smithsonian Libraries and through a worldwide partnership of natural history and botanical libraries, BHL has become the largest open access digital library for biodiversity literature, allowing everyone, everywhere to freely access library collections from across global and empowering research like

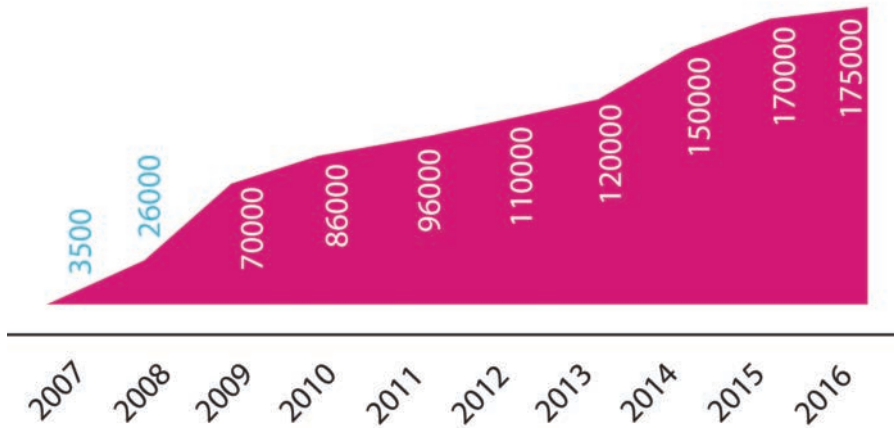
## *Collections by Date...*

Publication year breakdown of BHL's 106K+ Titles..



# Growth by Year...

Growth of volumes in BHL since website launch in 2007



never before. To learn more about BHL's history, growth, collections, and impact on the global science community, visit [biodiversitylibrary.org/collection/BHLat10](http://biodiversitylibrary.org/collection/BHLat10).

## HIGHLIGHTS IN 2016

### ANNUAL MEETINGS

BHL's Annual Global, Partners, and Members meetings were co-hosted by the Natural History Museum, London and the Royal Botanic Gardens, Kew on April 12-14, 2016.

### NEW PARTNERS IN 2016

BHL Australia, representing five Australian institutions, joined BHL as a Member and the Canadian Museum of Nature, Internet Archive, Národní Muzeum (National Museum, Prague), Naturalis Biodiversity Center, and Smithsonian Institution Archives joined BHL as Affiliates. The BHL consortium now consists of sixteen Members and thirteen Affiliates.

### NEW PROJECTS AND FUNDING

BHL received funding to support two

new projects that will expand BHL collections. The Institute of Museum and Library Services funded the Expanding Access to Biodiversity Literature project to help libraries, museums, and natural history societies contribute content to BHL and the Digital Public Library of America. The Council on Library and Information Resources selected the Biodiversity Heritage Library Field Notes Project for a 2015 Digitizing Hidden Special Collections and Archives award to support work to digitize, assign metadata to, and publish field notes online through BHL and Internet Archive.

### EVENTS

In celebration of its 10th anniversary, BHL hosted a public BHL Day on April 12 at the Natural History Museum, London featuring a program of speakers highlighting BHL's impact on the global science community. Additionally, in collaboration with Smithsonian Libraries, BHL hosted two special events, including an information table at the Museum Day Live! career fair at the Smithsonian in Washington, D.C. on March 12 and a booth at the two-day BioBlitz and Biodiversity Festival on the National Mall at Constitution Gardens on May 20-21.

### BHL STORE

BHL launched a CafePress store with products featuring BHL images, including many from the Smithsonian Libraries' collections. 100% of the proceeds from the store will be used to digitize more books for BHL. Start shopping today at [cafepress.com/biodiversityheritagelibrary](http://cafepress.com/biodiversityheritagelibrary).

To stay up-to-date with BHL news, visit [blog.biodiversitylibrary.org](http://blog.biodiversitylibrary.org).

Total *in-copyright* titles licensed for BHL | 423





# Barbara Ferry Appointed Head of Natural and Physical Libraries

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



The Smithsonian Libraries is pleased to announce the new Head of the Natural and Physical Sciences Libraries, Barbara Ferry. Barbara joins the Libraries after 25 years at the National Geographic Library and Archives, the last five years serving as director. Prior to her positions at National Geographic, Barbara was a news research analyst for *The Washington Post* and a research manager for the Washington Information Group.

“I am honored to have been selected as part of the Smithsonian Libraries team,” says Barbara. “The Libraries has an excellent reputation within the library community for both the preservation of the past and for innovative programs in support of the Smithsonian’s future.”

Barbara was raised in East Aurora, N.Y., a small town south of Buffalo which she describes as “best known for the Roycrofters crafting movement and for massive snowstorms.” She is the youngest of eight children, and growing up was surrounded by extended family, open fields, and endless woods to explore with her siblings and cousins on foot and on horseback, all of which cemented her appreciation and interest in the natural world.

In Barbara’s new position, she is managing a series of physical and natural science libraries that support

scientific research and education initiatives at the Smithsonian. She will coordinate the work of the libraries with those of the museums’ research departments, while also supporting other Libraries initiatives such as the Biodiversity Heritage Library, Smithsonian Research Online, and Interlibrary Loan with institutions across the world. Notes Barbara, “I have been fortunate to have inherited a top-notch and experienced group of library staff members whose number one mission is to provide Smithsonian researchers with the best resources, training, and reference support.”

Since joining our staff in March, Barbara has delighted in the new experiences her job entails. She says, “I have been impressed with how much there is to see and learn at the Smithsonian Libraries. Each library is unique with its own history and collections. With 11 libraries on six floors in three wings of the Natural History Museum, I lost two pounds my first week just visiting them! Outside of the museum, at the National Zoological Park in Rock Creek, I sat with a librarian teaching an animal handler how to search our databases – all about 10 feet from the Zoo’s cheetahs. At the Smithsonian Environmental Research Center in Edgewater, Md., I learned how the print and online collections have supported the Marine Invasions

Research Laboratory, among many other projects. I’ve also visited the Smithsonian Tropical Research Institute Library in Panama where I learned about the support that this library provides to local researchers and universities.”

Outside of work, Barbara and her family enjoy visiting their cabin in Yellow Spring, West Virginia, hiking and fly fishing in the Cacapon River. They also love travelling to National Parks and internationally, and visiting smaller localities in the DC area (Annapolis, Frederick, Old Town Alexandria) for festivals, brewery tours, and to learn about local history. With her two children nearly grown – her youngest is a senior in high school this fall – Barbara is looking forward to more travel and pursuing new interests such as learning Spanish.

Barbara earned a bachelor’s degree in history from Cornell University (Ithaca, N.Y.), a master’s degree in journalism from Columbia University (New York, N.Y.) and a master’s degree in library science from the University of Maryland (College Park, Md.). She currently serves as

## STAFF NOTES

the partner representative for the Future of Information Alliance at the University of Maryland, and a member of the American Library Association and the Association of College Research Libraries, and

has spoken at local and national conferences. She received an Outstanding Achievement in Business Librarianship Award from the Special Libraries Association and the Nielsen Norman Group Intranet Design

Award. In addition to managing the National Geographic Library & Archives, she developed the award-winning National Geographic Virtual Library with Gale Cengage.

## New STAFF

### REBECCA BRUNER

*Library Technician  
Hirshhorn Museum and Sculpture  
Garden Library*

**Hometown:** Born in Superior, Wisconsin, and raised throughout Northern Wisconsin and Minnesota, living in Minneapolis for over 15 years before moving to D.C. I am a Minnesotan at heart.

**Favorite book:** My reading interests are quite broad, but some of my favorite genres include alternative comics, graphic novels, Gothic lit, speculative fiction, dystopia, philosophy, existentialism, and transgressive feminism. Favorite reads include *Little Nemo in Slumberland* by Windsor McKay, *Love and Rockets*

by the Hernandez Brothers, *A Spy in the House of Love* by Anaïs Nin, *Frankenstein* by Mary Wollstonecraft Shelley, and *The Metamorphosis* by Franz Kafka.

**Fun facts:** In a former life I was a Sous Chef/ Saucier in Fine Dining; I started cooking professionally when I was 14 years old and cooking was my profession for nearly 20 years. I also had an enjoyable interim career as an Aroma Compounder (perfume manufacturing/ aroma raw materials management) for the Aveda Corporation. In my free-time, I am an avid perennial gardener, a visual artist, and mom to a lovable Fox Hound-mix named Sadie.



### SARA CARDELLO

*Education Specialist  
Digital Programs and Initiatives*

**Hometown:** Chapel Hill, North Carolina

**Favorite book:** *The Amazing Adventures of Kavalier & Clay* by Michael Chabon

**Fun Facts:** I love to travel, and I love planning the trip almost – OK, just – as much. I interned at a museum in Oaxaca, Mexico. I have hitchhiked in Guatemala. I studied abroad in Spain... twice. I also sang an original song on Nickelodeon, and love Botticelli and the color orange.



## JA-ZETTE MARSHBURN

Archivist

National Museum of African American  
History and Culture Library

**Hometown:** Prince George's County,  
Maryland, primarily in Upper Marlboro  
and Clinton

**Favorite book:** *Their Eyes Are  
Watching God* by Zora Neale Hurston

**Fun facts:** Tina Turner, the famous  
African American rock and soul  
performer, inspired my future

profession as an archivist and  
researcher. I became fan of hers  
as a teenager and I was urged to  
find out as much as I could about  
her. So I researched and collected  
memorabilia, clippings, magazines,  
and ephemera related to her. Luckily,  
I had been organizing my mother and  
grandmother's periodical collection  
and personal libraries for a better  
part of my life so creating a research  
collection and scrapbook on my  
favorite singer wasn't difficult.



## PHIL MEREDITH

Web Developer

Digital Programs and Initiatives

**Hometown:** Cincinnati, Ohio

**Favorite book:** *Love You Forever* by  
Robert Munsch

**Fun facts:** During my childhood, I  
enjoyed taking things apart and putting  
them back together, such as computers  
and peripherals, home theater system  
(projector TVs, VCRs, tape cassette  
player, receivers, and amplifiers),  
kitchen appliances, and even car  
engines (yes, I've rebuilt 10+ engines to  
date). Oh yeah, I am deaf!

## ALLIE SWISLOCKI

Advancement Specialist

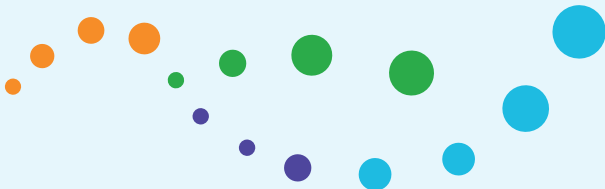
Office of Advancement

**Hometown:** El Cerrito, California  
(right across the Bay from San  
Francisco!)

**Favorite book:** This is impossible to  
answer...*Corelli's Mandolin* by Louis  
de Bernières, *One Hundred Years of  
Solitude* by Gabriel García Márquez,

and *Northanger Abbey* by Jane Austen  
are good starting points.

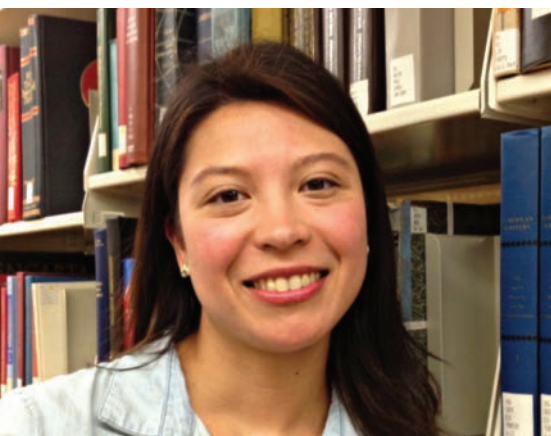
**Fun facts:** I am a proud, third-  
generation UCLA Bruin. Also, I had  
grand plans to be a Broadway star for  
most of my childhood, so anytime you  
want to chat about theater, music, or  
dance—or how great UCLA is compared  
to that “other school” on the east side of  
town—I'm your girl!



## Jackie Chapman Appointed to the Coalition to Advance Learning

The Coalition to Advance Learning in Archives, Libraries and Museums selected Jackie Chapman, digital collections librarian, along with 17 other participants from around the country, to form a learning cohort that will strengthen connections across sectors by attending three major

conferences and engaging in virtual activities together throughout 2016. The Coalition to Advance Learning in Archives, Libraries and Museums is funded by the Institute of Museum and Library Services (IMLS), and administered by OCLC.



## Monique Libby Receives ARL Scholarship

Monique Libby, digital library technician, has been selected by the Association of Research Libraries Committee on Diversity and Leadership as a scholar in the Initiative to Recruit a Diverse Workforce. She is one of only 18 candidates chosen, and will

complete her Master of Library Science at the University of Maryland, College Park. Monique also received a 2016-2017 Spectrum Scholarship from the American Library Association's Office for Diversity.

## *The Curious Mr. Catesby* Receives 2016 Annual Literature Award

Congratulations to Leslie Overstreet! The Catesby Commemorative Trust's *The Curious Mr. Catesby: A "Truly Ingenious" Naturalist Explores New Worlds* has been awarded the 2016 Annual Literature Award by the Council

of Botanical and Horticultural Libraries. Leslie authored the chapter titled "The Publication of Mark Catesby's *The Natural History of Carolina, Florida, and the Bahama Islands*."





# EVENTS

## DECEMBER 2:

The Libraries held our **2015 Dibner Library Lecture** at the Smithsonian American Art Museum and National Portrait Gallery's McEvoy Auditorium, featuring Laura Otis, professor of English at Emory University in Atlanta, Ga. Otis spoke on *The Fantastic World of Nineteenth-Century Women's Emotions: Two Literary Portrayals*.

## FEBRUARY 1-5:

The Libraries and the Biodiversity Heritage Library participated in **Color Our Collections**, an event led by the New York Academy of Medicine inviting people to download images from library and cultural institution collections and share them on social media using the hashtag #ColorOurCollections. The Libraries created a free, downloadable coloring booklet from our collections; the Biodiversity Heritage Library assembled a Flickr collection, a Pinterest collection, and a free coloring book. To download the free coloring books, go to [library.si.edu/event/colorourcollections-coloring-event](http://library.si.edu/event/colorourcollections-coloring-event) and [biodiversitylibrary.org/collection/ColorOurCollections](http://biodiversitylibrary.org/collection/ColorOurCollections).

## FEBRUARY 5:

We debuted our first monthly **Indoor Recess**, a lunchtime getaway geared toward museum professionals and educators. Led by Sara Cardello, education specialist, Recess fuses libraries and art. Participants bring their lunch, listen to a fun story by a museum professional, and make a themed craft.

## MARCH 3:

We hosted Matthew Solomon (University of Michigan) for a lecture and film screening entitled *Fantastic Voyages of the Cinematic Imagination* at the National Museum of American History. Solomon discussed George Méliès' extraordinary career as a magician, caricaturist, and filmmaker, and presented two of Méliès' fantastic voyage films, *Le Voyage dans la Lune* [A Trip to the Moon] (1902) and *Voyage à Travers L'Impossible* [An Impossible Voyage] (1904). The event was presented in tandem with *Fantastic Worlds: Science and Fiction, 1780-1910*.

## MARCH 5:

We held the **Ninth Annual Commemorative Reading** for the March 5, 2007 bombing of Baghdad's historic book selling street at the Smithsonian American Art Museum. Distinguished Iraqi poets Amal Al-Jubouri and Dunya Mikhail and Al-Mutanabbi Street Starts Here project founder and coordinator Beau Beausoleil, along with musicians Michael Pestel and Philemon AbdAllah Kirles presented at the event, which was coordinated with the exhibition *Come Together: American Artists Respond to Al-Mutanabbi Street*.

## MARCH 5:

Librarian Janet Stanley hosted a **Build-a-Book Teacher Workshop** for educators. Participants toured our exhibition, *Artists' Books and Africa*, at the National Museum of African Art, experiencing original, one-of-a-kind art works by African contemporary artists, and met Janet for hands-on interaction with artists' books not on exhibition. This was an opportunity for educators to enrich their teaching by fostering an awareness of the extraordinary contributions of Africans to our world heritage, and bring richness and to diversity of the arts into classrooms.



## EVENTS

### MARCH 12:

The Libraries and the wider Smithsonian community explored careers in museums, libraries, and research through **Museum Day Live 2016**. We challenged attendees to “Explore the Four,” visiting all four of the Libraries’ current exhibitions at the time (*Artists’ Books and Africa*, *Color in a New Light*, *Come Together: American Artists Respond to Al-Mutanabbi Street*, and *Fantastic Worlds: Science and Fiction, 1780-1910*) for a unique stamp.

### APRIL 1:

Nancy E. Gwinn, director, delivered the evening speech to attendees of the **Annual Smithsonian Weekend** in the National Museum of American History. Her talk was accompanied by a magnificent book display highlighting our exhibitions and *Botanica Magnifica*, one of our largest and most extraordinary books.

### APRIL 14-15:

The Libraries co-hosted **DPLAfest 2016** with the Library of Congress and the National Archives and Records Administration. The event brought together hundreds from the Digital Public Library of America’s large and growing community for interactive workshops, hackathons, and other collaborative activities.

### APRIL/MAY:

Sara Cardello, education specialist, hosted the Smithsonian Libraries’ first **Teen Council** this spring. The teens visited several of our library locations, taking pictures of our collections and curating a photo series on Instagram to draw in a younger audience.

### MAY 13-20:

We welcomed the public to **#DigIntoDyar**, joining in the scientific legacy of Harrison Dyar, Honorary Custodian of Lepidoptera at the National Museum of Natural History (NMNH) for over 30 years. Participants virtually transcribed five volumes of Dyar’s “blue books” at the Smithsonian Transcription Center and participated in a live Google Hangout with Marc Epstein, NMNH research associate and Dyar biographer.

### MAY 21-22:

Libraries and Biodiversity Heritage Library staff participated in **BioBlitz 2016** in Washington, D.C. A BioBlitz focuses on finding and identifying as many species as possible in a specific area over a short period of time. Held in conjunction with the National Park Service’s centenary, the D.C. BioBlitz was accompanied by a two-day Biodiversity Festival on the National Mall. BHL and Smithsonian Libraries’ staff hosted a booth at the Festival that featured hands-on activities including coloring projects, online exhibitions, and a plant ID challenge that demonstrated how BHL can help visitors identify nature around them.

### JUNE 9:

An **Intern Open House** took place in our Natural History Library for interns from around the Smithsonian to meet our staff and find out about available library services.





**JUNE 11 AND 18:**

The Libraries held two sessions of **Color Theory Flag Books**, hands-on book arts workshops with Esther K. Smith, pioneer designer of handmade books and co-founder of Purgatory Pie Press (in Washington, D.C. and New York City, respectively). Participants in the D.C. session enjoyed a brief tour of the Smithsonian Libraries exhibition *Color in a New Light* for creative crafting inspiration.

**JUNE 21:**

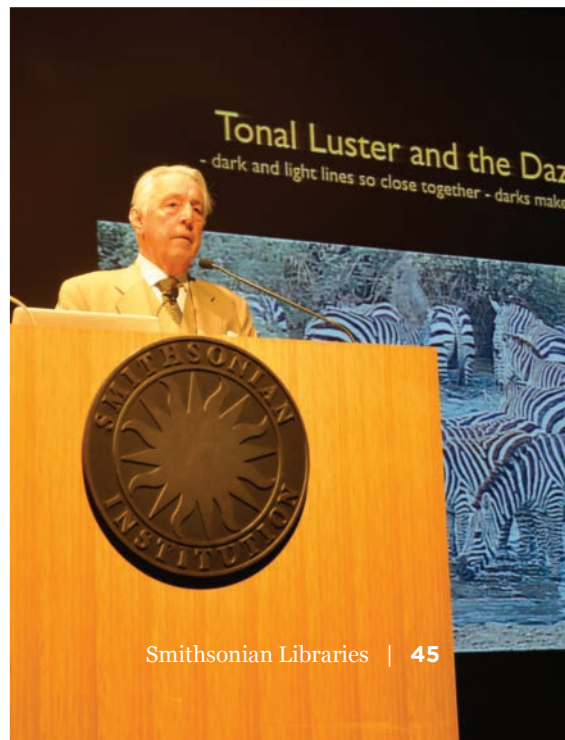
In tandem with *Color in a New Light*, the Libraries hosted an illustrated lecture, **Light and Color in Art**, by William Woodward, artist and professor emeritus, The George Washington University, at the Smithsonian American Art Museum. The lecture demonstrated how artists have utilized light and color over time, until the present day.

**JULY 16:**

The Warren M. Robbins Library presented **Artists' Books at African Art with Bruce Onobrakpeya**, featuring the art of Onobrakpeya, one of Nigeria's most respected and prolific artists. The event, held at the National Museum of African Art, was coordinated in tandem with *Artists' Books and Africa*.

**JULY 16:**

The Libraries hosted **Color Studio** at the National Museum of Natural History, a program incorporating several creative, color-themed stations for families to enjoy together. Stations included Camouflage Butterflies, Create Your Own Color, Color Mixing, and Book Corner. Color Studio was held in conjunction with *Color in New Light*.





# Adopt-a-Book

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

In February we welcomed Smithsonian Secretary David J. Skorton to the Joseph F. Cullman 3rd Library in the National Museum of Natural History. On behalf of his wife Dr. Robin Davisson and himself, the Secretary was on a mission to select books for conservation as part of the Libraries' Adopt-a-Book Program. Lilla Vekerdy, head of special collections, and Leslie Overstreet, curator of natural history rare books, displayed special treasures dating back to the 16th century from our collection. While we may have enticed him with too many selections, the Secretary ultimately chose three books:

- ➔ *Slave Songs of the United States* by William Francis Allen (1867): This historic collection was the first assortment of slave songs to appear in print, and was compiled by white Northerners who lived among the ex-slaves in the Sea Islands off the coast of South Carolina and Georgia as teachers and missionaries. The detailed table of contents indicates the geographical sources of the songs and the names of the contributors, and notes are attached to many of the songs.
- ➔ *A New System of Domestic Cookery* by Maria Rundell (1810): This book was the most famous and deservedly popular cookbook in England in the first half of the 19th century. First published anonymously "by a Lady" in 1806, and credited to Maria Eliza Rundell (1745-1817) only after her death, it stayed in print through more than 60 editions into the

1860s. It was these many editions that made the fortune of the book's publisher, John Murray, which became one of the pre-eminent firms in London (publishing, for example, all of Charles Darwin's works). Our copy is from the personal library of the Smithsonian Institution's founder, James Smithson. The title page notes that the book cost "Seven Shillings and Sixpence in Boards," meaning that it was sold with the printed pages sewn into a text-block with hard covers (but the buyer would still need to pay separately for a stronger and more permanent binding in leather). Smithson's copy remains just as issued, in plain boards.

- ➔ *Explicatio Tabularum Anatomicarum Bartholomaei Eustachii...* by Bernardi Siegfried Albini (1744): One of the most important of all anatomical books,

it includes the first specific treatise on the kidney, the first account of the Eustachian tube in the ear, the first description of the thoracic duct, and the Eustachian valve, as well as the first systematic study of teeth. The fine etchings illustrating the edition were the first eight in an intended series of forty-seven anatomical plates engraved by Giulio de' Musi after drawings by Bartolomeo Eustachi and his relative, Pier Matteo Pini, an artist. These were prepared in 1552 to illustrate a projected book entitled *De Dissensionibus ac Controversiis Anatomicis*, the text of which was lost after Eustachi's death in 1574. Had the full series of plates been published at the time of their completion, Eustachi would have ranked with Vesalius as a founder of modern anatomy.



In November, Secretary Skorton stopped by Nancy Gwinn's office to pick up his library card. ▶



The long search for the missing plates culminated in their discovery in the hands of a descendant of Pier Matteo Pini and their publication as *Tabulae Anatomicae* (1714) by Giovanni Maria Lancisi, the physician of Pope Clement XI and a successor to Eustachi in the chair of anatomy at the Sapienza. The plates are strikingly modern, produced without the conventional sixteenth-century decorative accompaniments and framed on three sides by numbered rules providing coordinates by which any part of the image could be located. The images are generic figures, composites of many anatomical observations, and are mathematically as well as representationally exact.

Many historic items in the Smithsonian Libraries rare book collection are becoming too brittle to handle and paper degradation means content is slipping away. One-third of our items require conservation if they are to remain available to future researchers. Our team of book

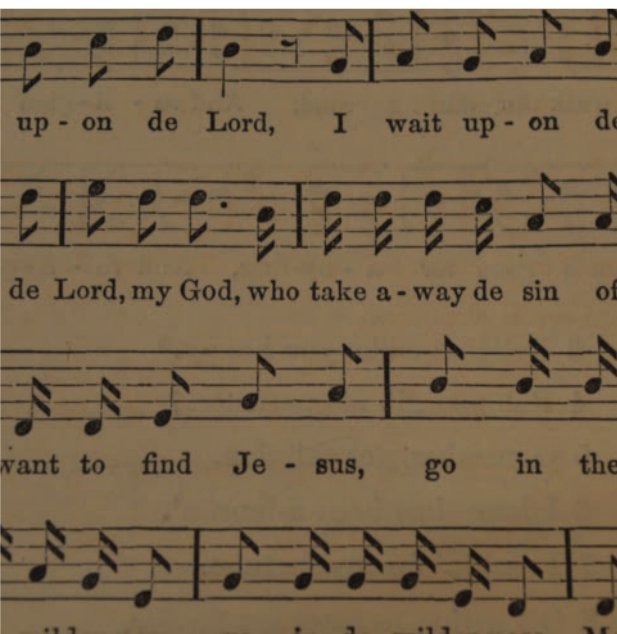
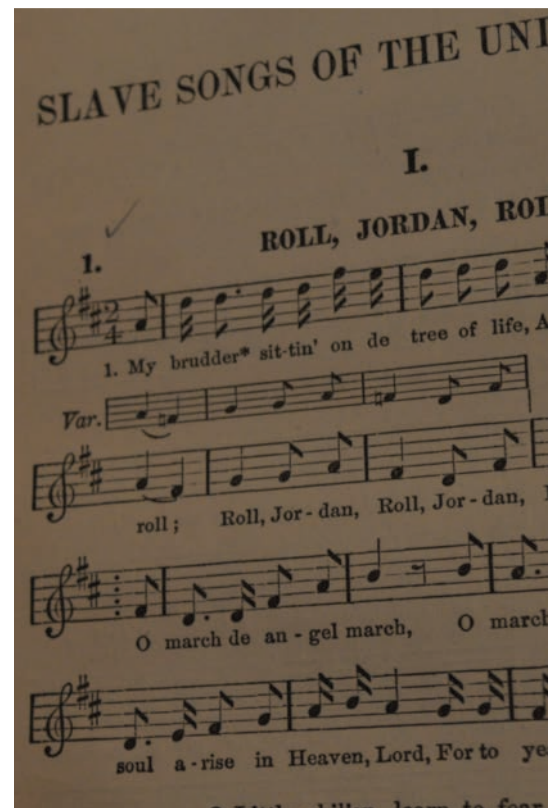
conservators stabilizes and preserves our books, maintaining accessibility and preserving them for future generations. Adoptions and other gifts to the Smithsonian Libraries' preservation department enable our experts to use the latest techniques to conserve, restore, and digitize these irreplaceable records.

Many thanks to Dr. Robin Davisson and the Secretary for investing in our Adopt-a-Book Program!

*All book adopters receive a bookplate added in their name to the book as well as a virtual bookplate in our online catalog.*

*For more information about the Libraries' Adopt-a-Book Program, visit [library.si.edu/donate/adopt-a-book](http://library.si.edu/donate/adopt-a-book).*

*Join us on November 16th for our annual Adopt-a-Book event at the Smithsonian Castle. See page 33 for details.*



# Notable GIFTS

The Smithsonian Libraries specially thanks our donors who have given generously in recent months:

**Augustine O. Adenaike** to fund the Primer on Artists' Books to accompany the Warren M. Robbins Library Exhibition, *Artists' Books and Africa*.

**Arcadia Fund** to conserve, digitize and share Smithsonian field books through the Biodiversity Heritage Library and other online platforms.

**Susan Battley** for collections acquisitions.

**Benjamin Moore & Co.** for lead sponsorship of *Color in a New Light*, a Smithsonian Libraries exhibition in the National Museum of Natural History.

**Steve and Elizabeth Berry** for the Libraries Education Specialist position and the Libraries Futures Fund.

**Burpee Foundation** for the lead sponsorship of *Cultivating America's Gardens*, a joint exhibition from the Smithsonian Libraries and the Smithsonian Gardens which will debut at the National Museum of American History in April 2017.

**The Cascade Foundation** for the Dibner Library of the History of Science & Technology.

**James Cerruti** for the Libraries Futures Fund.

**Council on Library and Information Resources** to support the Biodiversity Heritage Library Field Notes Project.

**Richard T. Choi** for digitization and preservation and the Libraries Futures Fund.

**Bruce B. Collette** for the Bruce Collette Fishes Acquisitions Endowment.

**Maureen Connors** for the Libraries Futures Fund.

**Joseph & Joan Cullman Conservation Foundation** for the Joseph F. Cullman 3rd Endowment for the Natural History Rare Book Library.

**Roland DeSilva** for the Libraries Futures Fund.

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

**Nancy L. Eaton** for the Libraries Futures Fund.

**Lowell Robinson** for the Libraries Futures Fund.

**Lee and Juliet Folger** for Smithsonian Libraries exhibitions in the National Museum of Natural History.

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

**Hope L. and John L. Furth** for the Hope L. and John L. Furth Endowment for the Smithsonian Libraries and the Libraries Futures Fund.

**Carter Phillips and Sue J. Henry** for the Field Books Project and the Libraries Futures Fund.

**Carolyn J. Johnsen and Richard Q. Nye** for the Libraries Futures Fund.

**Barbara and Thomas V. Joynt** for the Libraries Futures Fund.

**Alan R. Kabat** for the Biodiversity Heritage Library and for collections in the Natural History and Cullman Libraries.

**Stephen C. Koval** for the Libraries Futures Fund.





**Bruce and Kyla Lisman** for the Libraries Futures Fund.

**Joseph Loundy and Jacqueline Vossler** on behalf of the Chicago Art Deco Society to create internships to work in the Libraries' Art Deco collections.

**Dennis and Beth Manning** on behalf of Norfolk Academy for the Libraries Futures Fund.

**Augustus C. and Deanne Miller** for the Miller Fund for Acquisitions in the American Experience and the Libraries Futures Fund.

**Ron and Deborah Monark** for the Ronald A. and Deborah J. Monark Endowment.

**Katherine Neville** for the Libraries Futures Fund.

**Estate of Rita O'Hara** to catalog art books for the Hirshhorn Museum and Sculpture Garden Library.

**Eva J. Pell** for the Libraries Futures Fund.

**John P. Ryan** for the Libraries Futures Fund.

**The Rollyn O. Krichbaum Memorial Program Fund** for the Warren M. Robbins Library Exhibition *Artists' Books and Africa*.

**Jerrell W. Shelton** to support technology.

**Shepherd Color Company** for sponsorship of *Color in a New Light*, a Smithsonian Libraries exhibition in the National Museum of Natural History.

**Robert N. and Judy Snyder** for the Libraries Futures Fund.

**David Bruce Smith** for a Lecture Series and the Libraries Futures Fund.

**Lindley T. Smith** for the Libraries Futures Fund.

**Janet L. Stanley** for the Warren M. Robbins Library Endowment, National Museum of African Art and the Rollyn O. Krichbaum Memorial Program Fund for the Public Understanding of African Art and Culture.

**J. Thomas Touchton** for the Libraries Futures Fund.

**Kathryn C. Turner** for the Libraries Futures Fund.

**Jacqueline Vossler** for exhibition programming for *Fantastic Worlds: Science and Fiction 1780-1910*.

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

**Ruth L. Webb** for the Libraries Futures Fund.

**Christine Windheuser** to support collections and Libraries exhibitions in the Dibner Library.

**Fred M. Young, Jr.** to support collections in the Dibner Library of the History of Science and Technology.

**George and Patricia Zug** for the Zug Family Amphibian and Reptile Endowment.

# Donations Reveal a Family's History

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



On May 23, the Dibner Library for the History of Science and Technology received four unique donations by siblings James L. Cerruti and Vera V. Magruder (née Cerruti):

James Bishop's musical *Gamut* of 1766, Uri Bishop's Military Music from the War of 1812, and Jonathan Edwards' *Treatise on Religious Affections* (New York: American Tract Society) and *Sermons on Various Important Subjects* (Edinburgh/Boston: Gray, 1785). These items provide fascinating glimpses into early American history as well as their own family tale.

It was James and Vera's maternal great-grandmother, Flora Edna Wilcox, who bequeathed the four items to her granddaughter, Hannah Hester Brown Cerruti, the siblings' mother. Flora Edna Wilcox could trace her family

back to five founders of Hartford, Connecticut (documented in *Original Distribution of the Lands of Hartford Among the Settlers*, 1639). Though Native Americans and Dutch traders had taken up residence where the Connecticut and Park rivers meet, it wasn't until the 1630s that Reverend Thomas Hooker, impassioned Puritan, created a settlement in the area and Hartford was officially founded in 1636. Hooker was joined by other Puritans not happy with how the Massachusetts Bay Colony was run. Included with those who left Newtown, Massachusetts (now Cambridge) were the Wilcox family, of whom Flora was a direct

descendent. Hooker's "Fundamental Orders of Connecticut," the basic law of the Connecticut colony from 1639 to 1662, has a special place in American history—it was in this charter that the idea of a government answerable to the people was first claimed. Its principles would live on in the United States Constitution drafted over a century later and garner Connecticut's nickname: The Constitution State.

Through the marriage of Asa Wilcox to Lois Bishop in 1788, the Wilcox family became joined to another family which had similarly come to America in the 1630s, in the form of Lois's great-great



grandfather James Bishop Sr., later Lieutenant Governor of the unified Connecticut colonies. Lois Bishop's younger brother Uri, born in 1781, was a fifer in the War of 1812, and his *Military Music* book includes titles such as "Soldiers Joy," "Irish Widow," "Doublings of the Troop," and "The Drummers Call." These songs are short riffs that a fifer would be playing while marching. Inscribed on the cover of the *Military Music* are handwritten notes by descendent Reverend James Bishop Wilcox (1796-1886): "Where is the boy since 1776 that could not whistle Yankee Doodle," Wilcox wrote. "A specimen of military music 80 or 90 years ago. These were the tunes that stirred up the patriotism in the bosom of our fathers..."

James Bishop (born 1744) was the father of Lois and Uri Bishop. His *Gamut*, an ancestral leather-bound manuscript from 1766, contains music scales, musical characters, and lessons for tuning the voice. Pieces of music contained, many religious in nature, include "St. Paul's Tune," "Old Hundred Psalm Tune," and "The Angels Song."

Jonathan Edwards' *Treatise on Religious Affections and Sermons on Various Important Subjects* come from Hannah Hopkins Hodge, James and Vera's great-great-grandmother. The Hopkinses were another founding family of Hartford and followers of Hooker. Hodge was married to Reverend James Bishop Wilcox in 1828, and inherited the sermons from her maternal grandfather Timothy Hopkins, the son of Reverend Samuel Hopkins and Esther Edwards (married 1727), sister of Jonathan Edwards. Jonathan Edwards was a revivalist preacher, philosopher, and Congregationalist Protestant theologian. He is widely regarded as "one of America's most important and original

philosophical theologians"; though his work was broad in scope, he was rooted in Reformed theology, the metaphysics of theological determinism, and the Puritan heritage. Edwards played a critical role in shaping the First Great Awakening, and oversaw some of the first revivals in 1733-35 in his church in Northampton, Massachusetts.

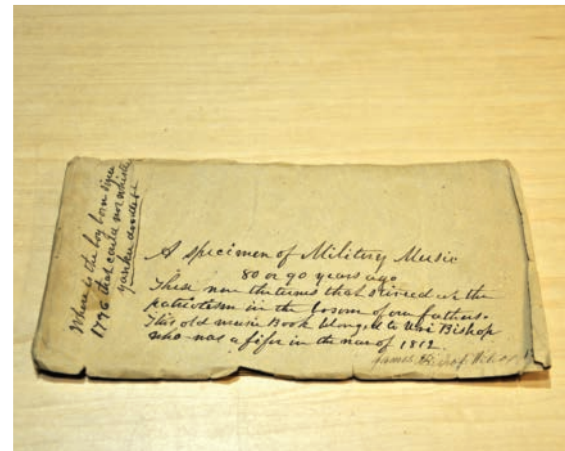
Says Vera, "We're honored that our materials are valued by the Smithsonian, which I consider the 'master of American history.' For the nation's museum and keeper of our heritage, smaller items like these help weave a more complete fabric to the collections, together creating the bigger picture of the American story."

"I have such pride that these artifacts of our family history will now reside with other pieces of our nation's history at the Smithsonian," says James. "It is wonderful to know that they will now be preserved, shared, and studied, and I can't think of a better place for them to be housed than at the Smithsonian Libraries."

He continues, "The Smithsonian Libraries is a national treasure, a source of knowledge and a leading repository of the historical evidence of the human experience. The Libraries is the backbone essential to the Smithsonian's ability to complete its mission. It was a true honor to serve on the Libraries' Board for three years, and yet another to be able now to make such a material and long-lasting contribution to the Dibner Library."

Although the Dibner Library specializes in the history of science and technology, it has a noteworthy section of books

on the history of the United States. Situated in the National Museum of American History, the library's collection provides valuable resources for curators and researchers in their exhibition work and scholarship. The significant donation by James L. Cerruti and Vera V. Magruder already has been enthusiastically scrutinized by one of the curators of an upcoming exhibition on the development on American culture, opening in 2018 in the National Museum of American History.



(L-R) Nancy E. Gwinn, Vera Magruder, James Cerruti, Lilla Vekerdy, and Mary Augusta Thomas. ▶



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▲ "Archaeology can be used to teach geology, anatomy, paleontology, social studies, STEM, art, and creative writing."  
-Robert L. Humphrey, *The Art of Anthropology* (2004). See page 22.