



Smithsonian
Libraries

*Advancing knowledge
at home and
around the world*



20
18

**ANNUAL
REPORT**



dropped. The first shot apparently through the heart & the second through the neck, the others near his tail. Went for a longish round after tea - saw some elephant tracks about four days old & missed a kongoni end on - an easy shot at 100 yds.

Dec 2nd
in camp.

Jimbo camp.

Off. at 7.30 & marched N.W. in front of the safari. Very soon we saw a herd of about 70 elephants in a valley with no trees except mumsa in it. We got down wind of them & were getting close up to them, when they must have got the wind of the safari coming up behind us, though we had sent the vye back to stop them. The elephants massed together & went by us about 100 yds away. I had two goes at a bull & hit him twice in the head & the herd bolted - the wounded one soon fell behind & a shot in the spine brought him down. We ran on - I got fearfully pumped - & caught them up facing us, & I hit a bull just where the trunk goes into the head. He got mixed up with the others - an old cow kept coming towards us with her trunk up & screaming, evidently wanting to charge but unable to get our wind - but they got in too several shots & eventually we knocked him over - a very big old bull with splendid tusks - 11 ft. 2 ins ^{at head} high - each about 8 ft. - 11 ins. long. The safari then came up & said a very sick bull had passed close to them. We pitched camp & after lunch a porter came in & said he had seen more elephants close to camp. But though we saw them once in the distance we could not get near them. Went to look for the wounded bull & came across him not 200 yds away from the big elephant - very sick indeed - & I soon settled him with a shot in the head.

Killed two kongoni with one bullet coming home & they got another.
A great day.

Director's Corner

In last year's report, I prefaced our 2018 50th anniversary year. It was a great celebration with lectures, branch library open houses, and our more routine events all branded for the 50th. In June, we invited all former staff we could find to a homecoming event of celebration. We took note of the relaxed, smiling faces on those who had retired! Many thanks to our Board members, sponsors, and other donors who created the Gilded Circle, a special opportunity to donate in honor of our 50th anniversary.

We celebrated with a new exhibition in our gallery in the American History Museum, *Magnificent Obsessions; Why We Collect*, curated by our own Mary Augusta Thomas (deputy director) and Stephen Van Dyk (former librarian and head of art libraries) and produced by Kirsten van der Veen (exhibition officer). The display draws attention to those pioneering book collectors who gave their collections to the Libraries and thus shaped our distinctiveness. Examples point to the depth and breadth of our holdings: Bern Dibner's collection on the history of science and technology, Ed Orth and Larry Zim on World's Fairs, Bella Landauer on the music of early ballooning and aviation, the Franklin Institute (now closed) on the history of American manufacturing, and even Spencer Fullerton Baird, the Smithsonian's second Secretary, whose personal book collection formed the nucleus of today's Smithsonian Libraries. The exhibition continues until June 2020.

Opposite and inside back cover: Nathaniel Clayton Cockburn, Manuscript journal of big game hunting, 1904–1914. British hunter Nathaniel Cockburn kept detailed records, maps, and photographs of his travels. During colonial rule, licenses restricted hunting to those with financial means and helped to manage animal populations. Anyone without a license, including traditional African hunters, was deemed a poacher.

Programming about book collecting progresses into 2019 with lectures on women book collectors, book clubs, and even a mystery event or two (for details, visit library.si.edu/events). We thank our Board member Jackie Vossler for providing the funding for this series.

Have you heard about the Smithsonian Transcription Center? The Smithsonian's museums, archives, and libraries have put up manuscript items and asked "the crowd"—that's all of you—to help us transcribe the writings so we can make the items more available to the world. One category is called "field notebooks." These are the little pocket notebooks that Smithsonian scientists carry when they are searching for specimens out in the field. They not only list what the scientists saw or collected, they have personal notes and comments that make for fascinating reading. If you want to help, go to transcription.si.edu and join in the fun.

Nancy E. Gwinn
Director

Staff on the Move

JOINED

Amanda Landis Arena
Museum Support Center Library

Heidy Berthoud
Discovery Services

Stephen Cox
National Zoological Park Library

Tylar Napolitano
Director's Office

Omolola Oyegbola
Administrative Services

PROMOTIONS

Michael Keeling
Preservation Services

Richard Naples
Digital Programs and Initiatives

Patricia Reid
American Art and Portrait Gallery
Library

Allie Swislocki
Director's Office

Lilla Vekerdy
Special Collections

Daria Wingreen-Mason
Smithsonian Libraries Research
Annex

Conrad Ziyad
Digital Programs and Initiatives

MOVING ON

Michael Keeling
Preservation Services

Mary Kozik
Director's Office

Adrianna Marroquin
Digital Programs and Initiatives

Ja-Zette Marshburn
National Museum of African
American History & Culture
Library



Photo: Richard Naples

in the head & the herd bolted — the wounded one soon fell behind & a shot in the spine brought him down. We ran on — I got fearfully pumped — & caught them up facing us, & shot a ball just where the trunk goes into the head. He got mixed up with the others — an old cow kept coming towards us with her trunk up & screaming, evidently wanting to charge but unable to get over wind — but they got in too



2018 ADVISORY BOARD

Susan Battley (Chair)
 Richard T. Choi (Vice-Chair)
 Steve Berry
 Maureen Conners
 Sarah Ladd Eames
 Nancy Eaton
 Dr. Susan H. Fuhrman
 Louis R. Hughes
 Carolyn J. Johnsen
 Stephen Koval
 Dennis Manning
 Augustus C. Miller

Katherine Neville
 Elizabeth Hamman Oliver
 Guy Phillips
 Richard T. Rapp
 John P. Ryan
 Timothy R. Schantz
 David Bruce Smith
 Kathryn C. Turner
 Amy Threefoot Valeiras
 Jackie Vossler
 Susan Ellen Wolf

Smithsonian Libraries Advisory Board members attend the festive 2018 "All That Glitters: Adopt-a-Book Evening" in the Smithsonian Castle. Also pictured: David and Michelle Baldacci, Secretary David J. Skorton, former Under Secretary for Science Eva J. Pell, Director Nancy E. Gwinn, Deputy Director Mary Augusta Thomas, and Assistant Director, Collections, William E. Baxter.

Photo: Richard T. Nowitz

WEST COAST COUPLE





EXPANDS MISSION & EDUCATION

Amy Threefoot and Horacio Valeiras are treasured donors and friends of the Smithsonian Libraries. Together they created the Amy and Horacio Threefoot Valeiras Endowment, which supports the Libraries' mission to promote new ideas through knowledge-sharing in history, art, science, and culture. In 2018, Amy and Horacio funded a one-year position for a second educator to join the Libraries' education department.

Amy has served on the Smithsonian Libraries Advisory Board since 2017. She shares her thoughts below.

How did you and Horacio become interested in libraries?

I was born and raised in New Orleans, La. Libraries were always present in my life, a place to seek information, exploration, and inspiration, and a quiet space.

I am drawn to libraries as both a user and supporter, from raising my hand to shelve books in elementary school to chairing the San Diego Public Library Foundation Board to now serving on the Smithsonian Libraries Advisory Board.

Photo: Allie Swislocki

Left and center photos: Sara Cardello presents the interactive resource *Unstacked* to local D.C. elementary students. Right photo: Teen Chaptour Guide Ava Daugherty prepares to engage with museum visitors as part of the Check It Out program, a collaborative between the Smithsonian Libraries and the Hirshhorn Museum and Sculpture Garden's education departments. The program provides kits to be "checked out" to families with young children, creating an immersive contemporary art and literary experience for all ages in the Hirshhorn's galleries.



Photo: Charlie Cattel-Killick, Museum in a Box

One way to describe my relationship with libraries... I met Horacio while I was in college in Boston. We got married, had (have) three wonderful children, and moved seven times from coast to coast and internationally. With every move there was one constant—the first stop in each new city or town was the library.

Horacio was born in Argentina to a family of educators and had an early interest in all aspects of education. Together with me, he became a library supporter.

How did you get involved with the Smithsonian Libraries?

I met Tina Muracco (former advancement director) in San Diego and was intrigued hearing about the work of the Libraries. I was then invited to Washington, D.C. where I met Nancy E. Gwinn (director, Smithsonian Libraries), staff, and Board members.

The rare book library tours on my D.C. visit were quite moving for me (Dibner Library of the History of Science and Technology and the Joseph F. Cullman 3rd Library of Natural History). I couldn't believe what I was getting to see and touch: Nicolaus Copernicus's *De Revolutionibus Orbium Caelestium* (1543) with illustrations of the sun as the center of our solar system and a beautiful handwritten letter by Galileo dated May 12, 1635 that describes the sadness and loneliness of being under house arrest for his writings and beliefs. I was looking at and touching history.



Photo: Charlie Cattel-Killick

I am amazed at the amount of creative, accessible, and opportune information the libraries have to offer K-12 students.



Photo: Leif Siegrist

I left inspired and with a sense of pride that these treasures belong to our nation—*us*—and that the Smithsonian Libraries is the custodian, entrusted with their care.

What has surprised you most about working with the Libraries as a Board member and on the Education Committee?

As a Board member, I have an up-close view of the breadth and depth of the work performed at all 21 libraries and the support they give Smithsonian-wide.

The staff are recognized internationally as leaders in their fields, and yet are humble and approachable.

After sitting in on my first Education Committee meeting and hearing about collaborations, ideas, and the creative programs being developed, Sara Cardello (head of education) demonstrated a prototype of a 3D audio box. From this interactive box, we experienced the Libraries' collections through stories, music, and frogs croaking!

The education specialist is needed to creatively work with Libraries' resources and technology so information can be accessible for students and teachers around the world to use and explore, whether they are in D.C., San Diego, Tokyo, or Buenos Aires.



Teen Chaptour Guide Meimei Lu provides hand-on interactives for visitors of the *Cultivating America's Gardens* exhibition at the National Museum of American History.

Photo: Diane Kang

I am amazed at the amount of creative, accessible, and opportune information the libraries have to offer K-12 students. My biggest surprise was to learn that these programs for teens, interns, and D.C. public middle schoolers were spearheaded by the education department which consisted of just one employee.

Why did you decide to fund an education specialist position?

The education specialist is needed to creatively work with Libraries' resources and technology so information can be accessible for students and teachers around the world to use and explore, whether they are in D.C., San Diego, Tokyo, or Buenos Aires. With libraries and data today, there is the opportunity to have students help create the content as well as study it.

What prompted you, along with Advisory Board member Elizabeth Oliver, to host two Libraries events in San Diego?

After attending a Smithsonian Libraries Advisory Board meeting, I returned to San Diego excited and amazed at the work being done. I have a tendency to share that enthusiasm and people's first response is usually: "there are *libraries* at the Smithsonian Institution?"

To capture that zeal, Elizabeth and I wanted to help introduce the Libraries to West Coasters. The San Diego area (and California at large) has great schools, public libraries, universities, biotech and research institutions, and a lot of curious people. The Smithsonian Libraries is relevant to people in our area—they are our libraries, too! It was important to us to spread the word. By hosting events, we present



Mission

The Smithsonian Libraries promotes new ideas through knowledge sharing. We play a dynamic role in advancing scientific and cultural understanding and in preserving America's heritage. Our expert staff and extensive collections are a crucial resource for research and education communities at the Smithsonian, within the United States, and around the world.

GAME CHANGE

ELEPHANTS FROM PREY TO PRESERVATION THROUGH FEBRUARY 2020

An Interview with Cheryl Braunstein

The Smithsonian Libraries touched base with Cheryl Braunstein, curator of Game Change, our latest exhibition at the National Museum of Natural History (Ground Floor). We hope you enjoy hearing her take on the exhibition curatorial process.

Braunstein is the former manager of exhibit planning and development at the Smithsonian's National Zoo. In this role, Braunstein oversaw interpretive exhibition development for new projects, conducted content research, and wrote exhibition text. She worked on exhibits ranging from small, simple interpretive spaces to larger capital projects. Prior to the Zoo, Braunstein managed the development and creation of the exhibit program at the 'Imiloa Astronomy Center in Hilo, Hawaii (then Mauna Kea Astronomy Education Center) and worked as an exhibit developer at the Field Museum (Chicago), the North Carolina Museum of Natural Sciences (Raleigh), and the Natural History Museum of Los Angeles. Braunstein holds a bachelor of arts in English from the University of California, Los Angeles and a master's degree in environmental management from Duke University. She is currently the director of interpretation at the Adirondack Experience (Blue Mountain Lake, NY).

Tell us about *Game Change*. How did you first get involved with the exhibition? What was your role as lead curator?

Game Change came into being by accident. About four years ago, the Zoo was working with the Association of Zoos & Aquariums to consider ways to raise awareness about elephant poaching and to figure out something to do with a sampling of the six tons of crushed confiscated ivory that the U.S. Fish and Wildlife Service had as a deterrent to the illegal ivory trade. I thought many of the Smithsonian museums might be interested in collaborating on an educational campaign and reached out to exhibits staff at other units. The Libraries' former exhibition and program coordinator, Susan Frampton, offered that the Libraries might be open to doing an exhibition, and she introduced me to the Joseph F. Cullman 3rd Library's Russell E. Train Collection and to Train himself. In talking through ideas with Susan, we realized that Train proved to be an unexpected muse—someone who had once pursued

Opposite: Abel Chapman, *On Safari: Big-Game Hunting in British East Africa*, London, 1908. British naturalist Abel Chapman was an avid big game hunter and fierce advocate for the creation of national reserves. In *On Safari*, he recorded the decline of species, including elephants, since his first safari in 1899.



Meet Liz Laribee Education Specialist

As the Smithsonian Libraries' new education specialist, my focus is bringing the Libraries' incomparable resources and rich history to underserved audiences, and scaling our existing programs to a national reach. A major grant-funded project I am working on this year is using our Unstacked digital image library to create collections around Latinx narratives and diverse American women's history. These collections will tell overdue stories of American history in multiple languages and through innovative digital technology, be packaged in traveling trunks, and sent to learning sites all over the country. I am overwhelmed by the generosity of the Valeiras family, who made it possible for me to join in such meaningful, timely work.
library.si.edu/education

Photo: Liz Laribee

an entertaining way to share how the Libraries' incredible resources are open to all and accessible outside of D.C.

What would you tell someone who is thinking about donating to the Smithsonian Libraries?

Supporting the Smithsonian Libraries is enabling knowledge to be preserved and shared. Libraries are trusted; they provide information, not opinion. The Libraries enriches lives—from students to scientists and from museum visitors to inquisitive people exploring the Internet. The impact is felt worldwide, whether on the National Mall in D.C. or by a researcher in East Africa.

What inspired you to create the Amy and Horacio Threefoot Valeiras Endowment?

Horacio and I value libraries and education and the impact Smithsonian Libraries has on both. It is amazing how the Libraries touches every museum and research center at the Institution. As we explore and enjoy the museums and exhibitions around the National Mall, we know there are libraries and librarians supporting the museums, making the visitors' experiences richer.

Amy Threefoot Valeiras is a clay artist and proprietor of Threefoot Clay, a studio in downtown La Jolla, Calif. She is an active member of the San Diego Potters' Guild, a group dedicated to education and the proliferation of the clay arts. A native of New Orleans, she has lived and studied pottery in Pennsylvania, London, England and California. Amy received her bachelor's degree in psychology and classics from Tufts University (Boston). She enjoys the works of southern writers, for "when faced with adversity, there is an inner strength of character that comes through."

*Horacio Valeiras attended Virginia Tech (Blacksburg, Va.), Massachusetts Institute of Technology (Boston), and the University of California, Berkeley. He is presently the CEO and a Partner at Frontier Global Partners and serves as Vice Rector of Virginia Tech Board of Visitors. Horacio's favorite book is *The Little Prince*.*



Original sketch laid into Russell Train's sponsor's edition of Paul Bosman and Anthony Hall-Martin's *Elephants of Africa* (Cape Town, 1986). Courtesy of Kate Jankowski, daughter of artist Paul Bosman. © 1986 by Paul Bosman.

RESEARCH

123,193

searches via OneSearch

5,299

books and articles borrowed
by the Libraries to support
Smithsonian research

27,783

e-resources available
through OneSearch

22,233

reference questions answered

86,241

publications and datasets
tracked in Research Online

2,259

books and articles lent
to other libraries

EDUCATION

42

interns and fellows

13,888

visitors served by in-gallery
Chaptour Guides

941

trainings and tours given

1,950

visitors served in-gallery at
Check It Out: Hirshhorn

51,151

training and tour participants

26,300

Unstacked users in
schools and galleries

ACCESS

549,654

pages digitized

115

books and prints loaned
for exhibitions worldwide

1,470

books and journals
digitized

822,842

website visitor sessions

257

items displayed in
Libraries exhibitions

221,118

followers on Facebook,
Twitter, Tumblr, and Instagram

COLLECTIONS

2,149,136

general and special collections

8,304

gifts added to the library

638

items treated in the
Book Conservation Lab

2,040

exchange titles received

476,016

pieces of trade literature

10,434

cubic feet of "archival" collections -
manuscripts, artists files,
and ephemera

MISSION

21

libraries

\$871,409

raised

123

staff members

\$79,730

raised from book adoptions

64

volunteers

283

new donors

2018
FACTS & FIGURES



Tall desert elephants of the Kaokoveld wander across shifting sand dunes... (Hoanib area, Skeleton Coast Park, Namibia). Courtesy of Kate Jankowski, daughter of artist Paul Bosman. © 1986 by Paul Bosman.



elephants as game, but then became an ardent conservationist working to protect big game species. The idea took off from there, and I found myself in the unanticipated role of exhibition curator.

What topics, themes, and historical figures are covered in *Game Change*? What material was particularly challenging?

Theodore Roosevelt quickly emerged as someone who had to be featured in *Game Change*. His larger-than-life persona and enduring influence on how Americans see the natural world was a driver for how we looked at a lot of the potential content in the exhibition. There was some very difficult material that we did not include—many of the memoirs reflect attitudes about Africa and its

people that are very difficult to stomach today. The explorers opened lands and animals to a riveted outside world. But those same people perpetuated attitudes that, while pervasive in their time, are cause for great pain today.

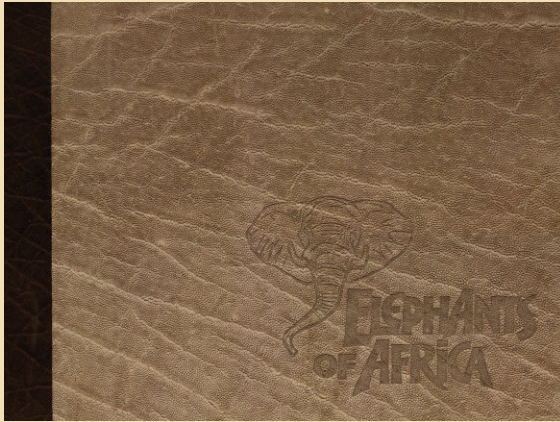
It was also hard to read the accounts of men and women who a hundred years ago were already seeing species loss. Mind you, this isn't all that long after Charles Darwin's *Origin of Species* was published and only a hundred years since Georges Cuvier first explained that species could go extinct. From the perspective of biodiversity and conservation, we are talking about massive change to species populations within the relatively same timeframe that we, as humans, have even begun to understand how so many species have come into being.

One case from *Game Change*:
Elephants from Prey to Preservation
in the National Museum of Natural
History, Ground Floor.

Smithsonian Libraries

Photo: James Di Loreto, Kate D. Sherwood, and Lucia RM Martino, Smithsonian Institution





Paul Bosman and Anthony Hall-Martin, *Elephants of Africa*, Cape Town, South Africa, 1986

The ultimate determination of how many elephants, if any, will be left in Africa, is not the ivory trade, but . . . human attitudes toward elephants.

Anthony Hall-Martin, co-founder of the conservation organization African Parks, and artist Paul Bosman created *Elephants of Africa* to highlight the role of wardens who manage wild elephant herds.

Between 1967 and 1994, elephants were legally culled in South Africa's Kruger National Park to maintain environmentally sustainable population levels. Hides from culled animals were then sold. This Sponsors' Edition is bound with hide from this period.

What are some of your favorite books and objects in the exhibition and why? How did you select the materials?

I definitely have my favorites! Paul Bosman and Anthony Hall-Martin's *Elephants of Africa* (1986) proved to be one of the most intriguing finds. Here is a gorgeous book—it's dedicated to the people that protect elephants and has stunning illustrations—yet it's covered in elephant hide. Finding out where that hide came from (legally culled elephants from managed populations) took an unexpected amount of sleuthing. I came upon the Teddy Roosevelt "action figure" set by complete chance. My son was just growing past his own sets of Playmobil action sets, and I couldn't imagine what kids 100 years ago must have thought of as they played with the Roosevelt figures. The juxtaposition of two sets of toy figures seemed like a perfect metaphor for what this exhibition was all about. And finding children's books in the collection compared to children's books now... as much as the memoirs and journals show personal insights from a particular moment in time, being able to include items from popular culture, to me, helps reveal the changing attitudes most dramatically.

Why is the story of elephants so important?

Elephants have long been revered and beloved. What I find intriguing about them as a conservation story is that, unlike a lot of other animals that humans have overexploited, they do not (nor did they ever) provide a resource that we actually need. Whales were pursued for oil—to light up the world before widespread electrical

lights—and fish are a food source that countless people still depend upon. Bison, beaver, seals, and so many other types of animals have been hunted to fulfill basic requirements—food, warmth, etc. While we clearly have hunted animals to extinction for a number of reasons, the materials collected from elephants are used purely for the decorative arts and for popular amusements. Human-elephant conflict related to land use is a serious issue, and something that the conservation biologists from the Smithsonian Conservation Biology Institute have devoted tremendous research to address, but the exploitation of elephant parts for human use is completely based upon the demand for luxury. If people would simply stop buying ivory—something no one needs—at least in Africa, elephant populations would potentially be able to recover. We are killing these animals because there are people who want something to put on a mantelpiece. That just doesn't make any sense at all to me.

What role did Teddy Roosevelt play in hunting vs. conservation?

Roosevelt's legacy is one of the most complicated issues that we had to consider during this exhibition's development, and I'm not sure what I think. There is a lot of science that supports the need to take (to kill) animals—either for study or to control populations, especially when we factor in human-derived habitat loss and system disruptions. One thing that I learned during the course of this project is that, in his time, what Roosevelt was doing was for conservation. The field of conservation biology did not exist in his day.



Theodore Roosevelt, *African Game Trails*, New York, 1910. *It would be a veritable and most tragic calamity if the lordly elephant, the giant among existing four-footed creatures, should be permitted to vanish from the face of the earth.* *African Game Trails* was born from a series Roosevelt wrote for *Scribner's Magazine*, which helped underwrite the African expedition. The book offers Roosevelt's view of hunting as a way to call attention to the need for conservation.

While people knew about extinction, the impact of overconsumption and the loss of biodiversity weren't well understood. Many of our protected lands today are thanks to Theodore Roosevelt. We cannot deny that. And many of the collections here and in New York's American Museum of Natural History were built through the efforts of Roosevelt and his peers. He has made an undeniable contribution to conservation that has lasted to this day. Did he kill more animals than he needed to for the sake of science? I think it's hard to deny that he did. He was a voracious hunter. And a voracious conservationist. But I'm not sure that he could've been the conservationist he was without also being the relentless hunter.

What did you glean about how people's perceptions of elephants changed in the last 100 (or more) years?

There is no doubt that people are as enthralled by elephants today as they were 100-plus years ago. What is exciting today is to see an overwhelming

sense of caring about these animals. You hear about kids campaigning in their schools to raise awareness about the threat of poaching. Many of the early twentieth century memoirs captured an awe toward these animals and many of the writings recorded a true commitment to wanting to see these animals endure. But, so many of the books that we reviewed talked about the need—the “need”—to satisfy human demand and about the fluctuating prices of ivory. We don't talk about these animals anymore as a commodity. Perhaps because they are not a resource, and because of people's ability to see them in zoos and museums, to be able to learn about them from conservationists and to have our misunderstandings be dispelled, in the U.S. today, we support protecting elephants. Elephants have certainly benefited from the rise of the environmental movement, but even though that movement is challenged today, the popularity of wanting to protect large animals seems to be enduring.

The threat of extinction to elephants is dire—especially Asian elephants. The remaining habitat is so small, and human populations in the region are continuing to grow. It's hard to feel optimistic. For African elephants, there have been a lot of victories in the fight against poaching. Countries with major ivory trade centers are shutting down the markets and there is popular attention to stop the demand of ivory. I think, I hope, that people will give it up. Fashion is changeable. Women are no longer demanding whalebone corsets and so it seems completely doable that carved ivory will become a thing of the past. But, that's one threat to elephants. Even in Africa, conflict with humans is still a risk, as is ever-diminishing healthy habitats.

Why is it important for Smithsonian units (Smithsonian Libraries, National Zoo, and the National Museum of Natural History) to collaborate to tell stories through exhibitions?

Each Smithsonian unit has its own stories to tell—but it's hard to imagine any story that is Smithsonian-based that doesn't touch upon the research and collections in other units. That is one of the absolute best things about the Smithsonian. Our collections allow us to tell stories from a variety of perspectives by sharing our objects and our narratives. I am inspired by what I see happening at other units, and what I know about the work that is going on behind-the-scenes. The National Museum of African Art has collections that show countless animals across cultures, and many of those animals are found in our collections or at the Natural History Museum. To be able to see how people have looked at these animals, and then to be able to see the animals themselves is what is so amazing. You can take almost any single item in any unit, and find threads that directly connect it with other collections.

The Libraries' holdings are particularly unique because they are built upon the work at each and every Smithsonian unit. The Libraries' books are directly tied to the National Zoo—our conservation research, our significant animals, our people. I am hopeful that with the One Smithsonian strategic plan, opportunities to collaborate in ways that are now seemingly unexpected will become the norm.

What do you hope viewers will take away from the exhibition?

I hope that people will come away from this exhibition with a sense of pride—that they will see that people are capable of change in a positive direction. I am proud to work for an institution that is committed to species conservation; one thing that resonated with me as I worked on this exhibition was realizing that my own contributions to conservation are part of a continuum that is more enduring and more widespread than I had ever realized. Conservation is not something that has become popular just in my lifetime. Even 100 years ago, many were seeing what was happening to the world around them and demanding change. A lot had to happen to transform mainstream attitudes—but those calls were heard. People today do want to protect species.



Evelyn Ames, *A Glimpse of Eden*, Boston, 1967. Poet Evelyn Ames was a director of the African Wildlife Leadership Foundation. Her writings on Africa celebrate the wondrous creatures she encountered on safari and include her guide's observations: "Fifty years ago, we couldn't have done this without great hardship and danger. Fifty years from now it will be too late."

Donors

Donations received from October 1, 2017 to September 30, 2018

SMITHSONIAN LIBRARIES LEGACY SOCIETY

Anonymous (2)
Celia Barteau
Susan Battley
Roland DeSilva
Nancy L. Eaton
David G. Furth
Nancy E. Gwinn and John Y. Cole
David S. and Patricia H. Jernigan
Alice S. Konze
Deirdre A. LaPin
Bruce Leighty
Daniel M. Linguiti
Shirley Loo
Gus and Deanne Miller
James and Anne Painter
Frank J. and Betty M. Quirk
Joseph R. Salcetti
S. Diane Shaw
Jerrell W. Shelton
Barbara J. Smith
Evelyn G. Tielking
Winfred O. and Anne M. Ward
Susan G. Waxter
George and Pat Zug

50th ANNIVERSARY SPONSORS

Mark Andrews
Peter Bedini
L. Andrew Campbell
The Lee and Juliet Folger Fund
David and Patricia Jernigan
Claire Prouty Mansur and John P. Ryan
Primeau Productions
Emily Train Rowan and James A. Rowan
Allan and Kim Stypeck of
Second Story Books
Georgina Sanger and
Charles Bowdoin Train

50th ANNIVERSARY GILDED CIRCLE

HONORARY CHAIR

David G. Baldacci

DIRECTORS

Barbara and Craig Barrett
Cary J. Frieze and the Estate of
Rose Frieze
Elizabeth and Dene Oliver

David Bruce Smith and the David Bruce
Smith Family Foundation

CO-CHAIRS

Susan Battley
Richard T. Choi and Claudia M. Perry
Paul D. Ekman
Louis and Candice Hughes
David and Patricia Jernigan
Carolyn J. Johnsen and Richard Q. Nye
Marilyn and David Pickett
Richard W. Renner
Timothy R. Schantz and Patricia F.
Schantz
Kathryn C. Turner
Amy Threefoot and Horacio Valeiras
Jacqueline Vossler
Ruth L. Webb

MEMBERS

Susan Holden Blaha
Nancy L. Eaton
Joan Pinkerton Filson
Linda and Jay W. Freedman
Hope L. and John L. Furth
Linda R. Gooden and Laird Russell Lott
Gloria Shaw Hamilton
Agnes Lardizabal
Sally and Stephen Maran
Margery and Edgar Masinter
Katherine Neville
Ieva and Frank O'Rourke
Alan L. Perkins and Barbara L. Bonessa
Bill and Elayne Roskin
Randi Rubovits-Seitz
Ruth O. Selig
Albert H. Small
Harold and Barbara Walsh
Susan Ellen Wolf
Anonymous (3)

SMITHSONIAN LIBRARIES SOCIETY

MASTERPIECE | \$10,000+

Susan Battley
Richard T. Choi and Claudia M. Perry
Joseph & Joan Cullman Conservation
Foundation Inc.
Nancy L. Eaton
Cary J. Frieze and the Estate of
Rose Frieze

Nancy E. Gwinn and John Y. Cole
Louis and Candice Hughes
David and Patricia Jernigan
Carolyn J. Johnsen and Richard Q. Nye
Alan Robert Kabat
Stephen C. Koval and Celeste M.
Sant'Angelo
Robert Lende and the Estate of
Henry Willard Lende, Jr.
Claire Prouty Mansur and John P. Ryan
Katherine Neville
Elizabeth and Dene Oliver
Alan P. Peterson, M.D.
Timothy R. Schantz and Patricia F.
Schantz
David Bruce Smith and the David Bruce
Smith Family Foundation
Kathryn C. Turner
Amy Threefoot and Horacio Valeiras
Jacqueline Vossler
Christine Windheuser
Frederick M. Young, Jr.
George and Pat Zug

ANTHOLOGY | \$5,000 – \$9,999

David G. Baldacci and Michelle Baldacci
Peter Bedini
Steve and Elizabeth Berry
Maureen Connors
Sarah Ladd Eames and Scott Eames
Susan H. Fuhrman
Harriet C. McGuire
Gus and Deanne Miller
Eva J. Pell and Ira J. Pell
Susan and Guy Phillips
Marilyn and David Pickett
Richard and Wilma Rapp
Ruth O. Selig
Janet Stanley
Susan Ellen Wolf

MANUSCRIPT | \$2,500 – \$4,999

Arnold & Porter Kaye Scholer LLP
Bruce and Sara Collette
Anthony and Jacqueline Dobranski
First Republic Bank
Joseph Loundy
Dennis G. Manning
Norfolk Academy
Chips and Sarah Page
Carter Phillips and Sue J. Henry
Jennifer and Charles Sands

VOLUME | \$1,000 – \$2,499

Susan H. and Geoffrey Blaha
 Kathryn Coney
 Robert W. and Karen W. Croce
 Gail S. Davidson and Jerome Davidson
 Jane and Bernard Finn
 Linda and Jay W. Freedman
 Marilyn F. Friedman
 Gloria Shaw Hamilton
 Jerry and Karen Birchmore
 Christine Mullen Kreamer and
 Ross G. Kreamer
 John Leger
 Ellen G. Miles and Neil R. Greene
 Roberta Nusim
 Alan L. Perkins and Barbara L. Bonessa
 Clarice J. Peters
 Jayne H. Plank
 Frank J. and Betty M. Quirk
 Bill and Elayne Roskin
 James and Laura Ross
 Lucien Rossignol and Tom Harris
 Laura and Tim Sands
 Victor G. Springer
 Sidney Stern Memorial Trust
 Maria L. Vecchiotti
 Harold and Barbara Walsh
 Susan G. Waxter

CHAPTER | \$500 – \$999

William E. Baxter
 Ronald Brashear
 Kenneth L. Caneva
 Huhnsik Chung
 Leslie M. Clarke
 Molly Conners
 Mary Lou Cowden
 Tove Danovich
 Thomas G. Devine
 William J. and Barbara I. Dewey
 Mitchell Falter
 Jeffrey Flanigan
 David G. Furth
 Sherwood Hall
 Bruce C. Herzog
 George G. Hill
 Terence M. Hines and Sarah Johnson
 Robert Ireland
 John Jameson
 Richard and Katherine Kahan
 Martin R. and Mary Kalfatovic
 Caroline Kenney
 Steven Krichbaum
 Jurate and Carl Landwehr
 Liliana Elizabeth Rubio Licona
 Jennifer Magyar
 Lee and Lynn Najman
 Dianne and Malcolm Niedner

Barbara G. Peters
 Robert Roche and Nancy Hirschbein
 Andrew Rowen
 Joseph R. Salcetti
 Susan and Paul Scheufele
 Robert P. Schmick
 Joseph Simunac
 David Skorton and Robin Davisson
 Suzanne Storr
 George D. and Mary Augusta Thomas
 J. Thomas and Lavinia W. Touchton
 Stephen H. Van Dyk
 Robert Vogel and Helena Wright
 William Woodward

FRIENDS**\$250 – \$499**

Kim Alexander
 Judith Anderson
 Christina Auriana
 Francine C. Berkowitz
 Keith and Kathy Boi
 Michael G. Bradley and
 Virginia Colten-Bradley
 Augustus Casely-Hayford
 James Cerruti
 David G. Davies and Mary Kay Davies
 Jeffery Deaver
 Ingrid deLlamas
 S. Diane Shaw
 John Dick
 Barbara J. Smith
 Henry John Drewal and Sarah K. Khan
 Ronald and Helen Dunn
 Rebecca Farone
 Martha J. Fleischman
 Vicki A. Funk
 Nieca Goldberg
 Anne Goodwin
 Anne Graham
 Rebecca Haller
 George Leonard and Susan Hanes
 M.G. Harasewych
 Lance Hemlow
 Michael P. Hoagland and Joseph L. Kolb
 Myron and Judith Kaller
 Mary B. Kozik
 Fran and Richard Legon
 Susan Mack
 Diane M.V. Mager
 Kamilka Malwatte
 Pedro Marcal
 Frederick S. Mattson
 Lawrence G. and Barbara McBride
 Maya McElroy
 John F. McGuigan, Jr. and
 Mary K. McGuigan
 James G. Mead

Jim Neal
 Laura H. Peebles and Ellen Fingerman
 Maggie Linton Petza and Robert Petza
 Anne L. Pierce, Ph.D.
 Stephen and Benita Potters
 John Pribram
 Laura Primakoff and Henry Kahn
 Wesley Protsman
 Linda and Peter Rapp
 Eugene Linden and Mary Rasenberger
 Sheila M. Riley and Ned Kraft
 Andrea Q. Robinson
 Alice Schreyer
 Arthur and Susan Schwarz
 Sarah Sheldon
 Diana Shih
 Reed Simmons
 Frances D. Smyth
 Daniel Stanton
 Deborah Stokes
 Heather Vratton
 Roslyn A. Walker
 Cody Walsh
 Robert Whitton

\$100 – \$249

Teena M. Abel
 Alexander Albertine
 Thomas and Terry Baker
 Patricia and Ronald Bitondo
 William V. Burns
 Bolaji V. Campbell and
 Alolade O. Campbell
 John Carr
 William A. Chantry, Jr.
 Laudine Creighton
 Christopher Decorse and
 Maggie Seiklay
 Ralph DeWalt
 Jeanne M. Drewes
 David Easterbrook and Richard Bough
 Willem Ellis
 Douglas Erwin
 Allison M. Fickus
 Alex George
 Lisa Gitelman
 Jane E. Graves
 Alan Greer
 Donald and Joanna Gwinn
 Patricia A. Henkel
 Donald and Ingrid Hester
 Kathleen M. Hill and Randall B. Hill
 John A. Hoyda
 Margaret Jackisch
 Kim Jessop
 Patricia M. Jonas
 Keiichi Kakui
 Richard C. and Mary Keene

James Kennedy
 Thomas E. Lovejoy
 Ian G. MacIntyre
 David C. Marshall
 Leslie S. and Michael L. May
 Gary McDonald
 Louise Stadler Meyer
 A. Molodowitz
 Susan and Guy Moody
 Amy Murad
 Denzel Murfet
 Stephen and Wendy Murrill
 Alexander Nagel
 Christine N. Naida
 Taku Okamoto
 Yoshitaka Ono
 Burton L. Osterweis
 Diana V. Paulus
 Margaret A. Pennington
 Constantijn Petridis
 Jackie Poole
 Michele Randall
 Brenda Randolph
 Bruce E. Richards
 Howard Rootenberg
 Steven Rosenthal
 Thomas J. Schwab
 Richard J. Serva
 Anna Shuster
 Raymond Silverman and
 Mary Duff-Silverman
 David G. Smith
 Judith Terry Smith
 Linda Soto
 Thomas F. Stewart III
 Robert E. Stockho and Veronika Jenke
 Michael S. Strother
 Allie Swislocki and Griffin Huschke
 Glenn Tyranski
 Peter Van Dijk
 Robert Wesson
 William Wiesenborn
 Judith E. Winston

UPTO \$99

Matthew Aardema
 James Addiss and Gail Addiss
 John Agnew
 Hisham Al-Qassab
 Raymond Angelo
 M. Chris Barnhart and Debra Barnhart
 David Barrington
 Jon Baskin
 Barbara A. Beall-Fofana
 H. F. J. Becker
 Carlo Beenakker
 Amy Bianco
 Ignazio Bianco

Brielle Bjorke
 Cynthia Burrascano
 Derek Butcher
 Philip Carlino
 Norman and Carolyn Carr
 John Carr
 Thomas Cassidy
 Paul C. Cheffers
 Thomas Condamine
 Michael Connors
 Maurizio Cornalba
 Gerard Cougny
 Anthony Curry
 Giuseppe Josef Dalla Via
 Jim and Kathy Dice
 Rajith Dissanayake
 Joanne Diver
 Margaret Donald
 Charles Drost
 Alexander Eggert
 Carrie Fenn
 Richard Figlar
 John Finnerty
 Karin R. Fletcher
 Ralph Flowers
 Gale Fomkin
 Giancarlo Fracasso
 William Scates Frances
 Leslie Friesen
 Victor Ariel Gallardo
 Cheryl R. Ganz
 Olubukola Gbadegesin
 Jenny Giles
 Mary Anne Goley
 David Gorsline
 Martha J. Graves
 Rosemary Greener
 Aaron Habeck
 Judy Halter
 Gail A. Hansberry
 Abdus Samad N. Haqq
 Terry Harrison
 Stephen Hart
 Rebecca Hartnett
 Janice Hawn
 Malorie Hayes
 Jo Hellawell
 Henry A. Hespenheide III
 Ralph Tod Highsmith
 Stephen Hight
 Richard Hochberg
 Hans Homburg
 James A. Honert
 Pete Howard
 Robert James
 Susan Johanson
 Paul Johnson
 Stephen Johnson

Mary Lou Johnson-Pizarro
 Pierre Henri Joly
 Jason Karakehian
 David Karlen
 Gordon Keast
 Clarence Keech
 Pascal Kissling
 Wim Klein
 Volker Knoop
 Rupa Kramadhati
 Kathryn Kudenov
 Leslie Landrum
 Norman Lanier
 Deirdre A. LaPin
 Trevor Levere
 Mary Levering and Robert Levering
 Geoffrey Levin
 Megan Lewis
 Tamera M. Lewis
 Ries Lindley
 Matthew Lockett
 Noel W. Longmore
 Liscinda Lyons-Sedgwick
 Guanshuo Mai
 Romain Marginean
 Hollis Marriott
 Bruce Maslin
 Alastair McDonald
 Kathleen McKeehen
 Skip McKinnell
 Mary-Ann Metrick
 Michael Milvich
 Geoff Monteith
 William Murphy
 Jeff Murray
 Karen K. Nakasone
 Ilja Nieuwland
 Erik Noonburg
 Shuji Ohtani
 Jane O'Leary
 Paul Olsen
 Annette Olson
 Ebb O'Neal III
 Alan Orange
 Johannes Ortlepp
 Chris Parent
 Georgina Parmenter
 Laura Patterson
 Vivek Patwardhan
 Philip M. Peek and Patricia E. Peek
 Aaron Perez
 Lucio Lozada Perez
 Matthew A. Person
 Joan Peters
 Nikki Peterson
 Ronald Petralia
 Janet Pett
 Victoria Pilate

Adrian Pinder
 Jean-Francois Ponge
 David Propst
 Carlos Nores Quesada
 Margaret Quinlin
 Carlos Manuel Romero Ramirez
 Catherine Reeb
 Malcolm and Mona Roberts
 Deborah R. Robson
 David Rogers
 Peter Ryser
 Shim Sang Deug
 Tom Schioette
 Eric Schott
 Ingrid Schroeder
 Sonya Seigel
 Timothy Shoales
 Ann Shteir
 Yue Shu
 Petra Sierwald
 Kale Sniderman
 Karl Snow
 Amy L. Snyder
 Carol Sogard
 Holly Stanley
 Heather Stas
 David Sugar
 Barry Taylor
 Kenneth Tennesen
 Norman Tester
 Jean-Claude Thibault
 Johanna Thompson and
 Barbara Fitzpatrick
 Edward Tsyrlin
 George Turner
 John Turner
 Johannes Van Gorsel
 Robert Voss
 Anne Wallentine
 Spencer and Deborah Waters
 George E. Watson, III and Terry Watson
 Renate Wesselingh
 Nora Whalen
 Kevin P. Wheeler
 Baasil T. Wilder
 Amandine Willame
 Karl Wittmann
 John Wojtowicz
 Paul Worsnup
 Kang Yeong-Hoon
 Raymond Younkens
 Judith K. Zilczer
 Victor Zuniga

Today
 Tomorrow
 Day after tomorrow
 Day before
 Alick
 File
 Fork
 Knife
 Gun
 "powder"
 Hammer
 Mill
 Island
 Lake
 Lamp
 Letter
 Long time
 Match
 Moon
 Mosquito
 Mountain
 Stout peg
 Pen
 Plate
 River
 Road
 Rope
 Shoe
 Soap
 Spoon
 Spear
 String

Leo
 Marks
 Meeko - Muttwa



Mesiwa
 Ziwa
 Mandili



Mto
 India
 Hambaa
 Kiata
 Saluni
 Mijiko
 Furro
 Uzi



Smithsonian *Libraries*

PO Box 37012 MRC 154
10th Street & Constitution Avenue NW
Washington, DC 20013-7012

OFFICIAL BUSINESS
PENALTY FOR PRIVATE USE \$300

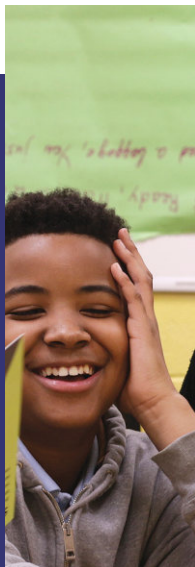


Photo: Charlie Cartel-Killick, Museum in a Box

CONNECT WITH US!



/SmithsonianLibraries



@SILibraries



@SILibraries



/SmithsonianLibraries



SmithsonianLibraries.tumblr.com

Smithsonian Libraries



THANK YOU
FOR YOUR
STAMP

Smithsonian Libraries
Office of Advancement
10th Street and Constitution Avenue NW
MRC 154 PO Box 37012
Washington, DC 20013-7012

I would like to support the Smithsonian Libraries

☐ \$1,000

☐ \$500

☐ \$250

☐ \$100

☐ Other

Please choose one of the following payment methods:

☐ Check payable to Smithsonian Libraries

☐ Mastercard

☐ Visa

☐ American Express \$ _____

Card Number _____ Exp. Date _____

☐ My company will match this contribution (please enclose your company's gift form)

This gift is in honor/memory of _____

This gift is for the following library or program: _____

Donors of \$500+ will be recognized in the Smithsonian Libraries Society at the following levels:
Masterpiece (\$10,000+), Anthology (\$5,000-9,999), Manuscript (\$2,500-4,999), Volume
(\$1,000-2,499), and Chapter (\$500-999).

Name(s) _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone _____

Email _____

Questions? Contact the Smithsonian Libraries Advancement Office:

202.633.2241 or librarygiving@si.edu.