

Feb. 7, 1821



Smithsonian Libraries

2017 ANNUAL REPORT

ADVANCING KNOWLEDGE AT HOME
AND AROUND THE WORLD

DIRECTOR'S CORNER

Although this report covers the Fiscal Year that began October 1, 2016 and ended September 30, 2017, I am writing after the Smithsonian's first comprehensive fundraising campaign ended on December 31, 2017. By this time next year, it will be old news, so there's no better time to report on our success. We had an original goal of \$7.8 million, and it was raised eventually to \$9 million. However, we ended up raising \$11.33 million!

This annual report lists over 320 donors, who joined us to support our programs to build, digitize, and preserve collections; mount exhibitions; and employ interns, along with a healthy portion of unrestricted funds. It is gratifying to see how our donors appreciate our programs and services and especially the staff who make all the wheels run. As the campaign was drawing to a close our Advisory Board said, "What's next?"

Well, next is our 50th Anniversary. The year 2018 marks 50 years since Smithsonian Secretary S. Dillon Ripley decided to make sense out of the Institution's broad variety of libraries and united them into a single system under a single director. The Smithsonian Libraries has thrived ever since, far stronger together, with an ability to develop cross-cutting, pan-Institutional services for our scholars, scientists, historians, researchers, educators, and exhibition specialists. We are planning several activities to help us celebrate all year long.

Thank you to the donors and supporters who have joined us and are coming along for the anniversary ride!

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Administrative Services

Monique Libby

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Anna Ogg

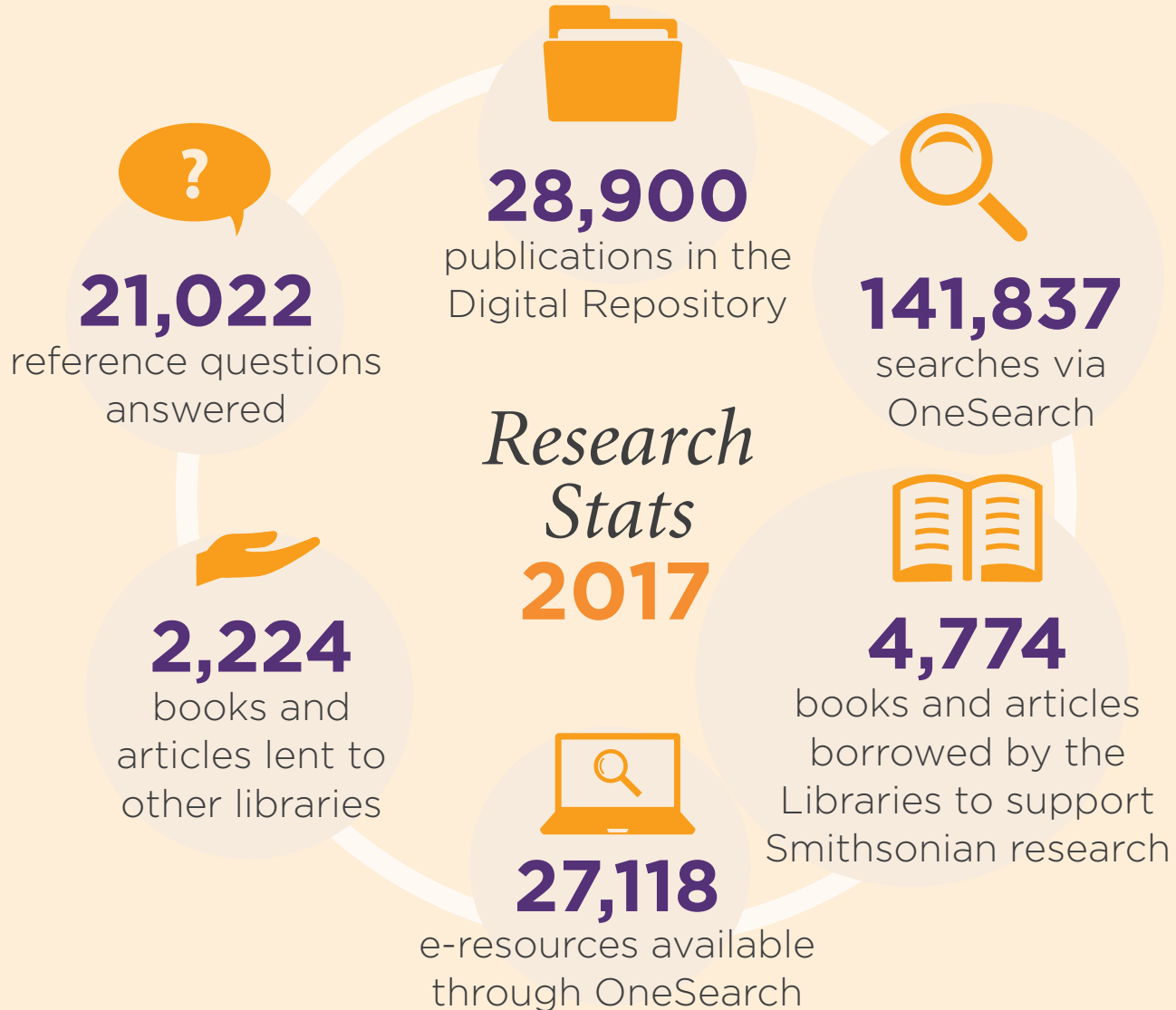
Director's Office

RETIRED

Lowell Ashley

Discovery Services







776

trainings and
tours given



346,135

training and tour
participants



39

interns and fellows



11

teen docents
served **700**
hours as exhibition
interpreters



9

education
workshops with
322 participants

*Education
Stats*
2017



Dazzling *Diversity*

THROUGH SEPTEMBER 2018



Visitors to the National Museum of Natural History who are curious about entomology may expect to see butterfly specimens, but what about the luxury of viewing vivid lifelike depictions of butterflies from rare books dating back to the eighteenth century? The Smithsonian Libraries' latest exhibition, *Dazzling Diversity*, gives viewers an up-close look at intriguing butterflies and other visually stunning insects, captured for centuries between the pages of historic natural history collections.

John Curtis's *British Entomology* (London: 1823-1840); Eugenius Johann Christoph Esper's *Die Schmetterlinge in Abbildungen nach der Natur* [Butterflies in Illustrations Drawn from Nature] (Leipzig: 1829-1839)

“The early books on display in Dazzling Diversity are more than painstakingly crafted artifacts...”

Dazzling Diversity celebrates the insect world, the most diverse group of animals on the planet, constituting more than two-thirds of all described animal species. The exhibition highlights *Lepidoptera* (butterflies and moths), *Coleoptera* (beetles), *Odonata* (dragonflies and damselflies), and *Orthoptera* (grasshoppers, locusts, and crickets) through the wealth of scientific knowledge recorded in the descriptions and illustrations of published literature in the Libraries' collections.

“The early books on display in *Dazzling Diversity* are more than painstakingly crafted artifacts,” said Kirsten van der Veen, exhibitions program coordinator at the Smithsonian Libraries. “The content in these pages, fully accessible to scholars – and to anyone who cares to explore – via the Biodiversity Heritage Library, still informs present-day research on insect biodiversity, offering a historic snapshot of past centuries, and augmenting and illuminating the museum’s specimen collections.”

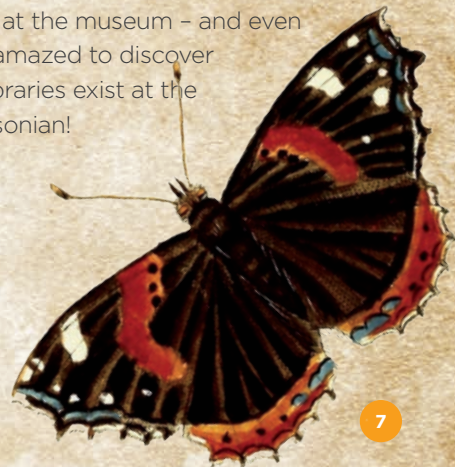
Dazzling Diversity features Frederick Du Cane Godman and Osbert Salvin's *Biologia Centrali-Americana: Zoology, Botany and Archaeology* (London, 1879-1915), Dru Drury's *Illustrations of Natural History* (London, 1770-1782), Guillaume-Antoine Olivier's *Entomologie ou Histoire Naturelle des Insectes* [Entomology or Natural History of Insects] (Paris: 1789-1807), Johannes Eusebius Voet's *Catalogus Systematicus Coleopterorum* [Systematic Catalogue of Coleoptera] (The Hague, 1804-1806), and William Frederick Evans's *British Libellulinae, or Dragon flies* (London: 1845).

Dazzling Diversity is an extension of the museum's popular *Objects of Wonder* exhibition, which spotlights natural history specimens that “reflect our amazing world, inspire wonder, and form the foundation for scientific discovery.” Museum collections play a vital role in natural science, enabling researchers to index and compare specimens, track variations between and within species, and identify new ones. Our library of historic illustrated

books is equally rich, and adds to this body of knowledge. These catalogues of collections, regional surveys of species, descriptions of specimens obtained on voyages of exploration, and accounts of field observations, with specimens classified and described and colored “from life,” recorded and shared the scientific knowledge of their time, and remain relevant today in contemporary biodiversity research.

The exhibition has garnered buzz at the museum: curious kids pressing their noses against the exhibition glass to better see the insects; artists inspired to sketch matching illustrations in front of the cases; and wanderlust visitors surprised to see books at the museum – and even more amazed to discover that libraries exist at the Smithsonian!

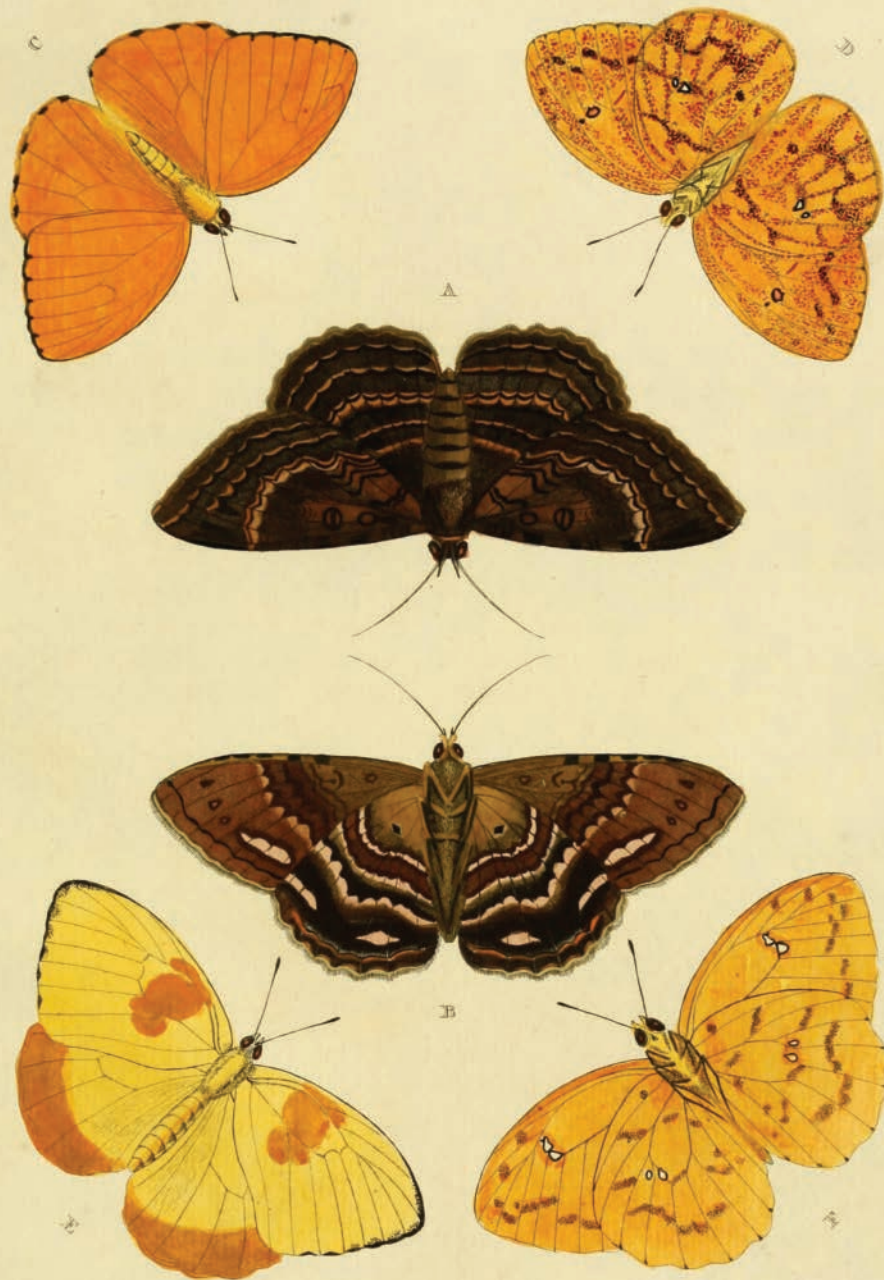
Eugenius Johann Christoph Esper's *Die Schmetterlinge in Abbildungen nach der Natur* [Butterflies in Illustrations Drawn from Nature] (Leipzig: 1829-1839)



Most excitingly, *Dazzling Diversity* is not limited to in-person visitors. The exhibition's books are digitized and are freely available online in the Biodiversity Heritage Library, the world's largest open access digital repository of biodiversity literature. Explore the books featured in *Dazzling Diversity* on the Library's website (biodiversitylibrary.org) and illustrations in this Flickr collection ([s.si.edu/BHLdazzlingdiversity](https://www.flickr.com/photos/si-edu/BHLdazzlingdiversity/)).

The Smithsonian Libraries is thrilled to exhibit collections in the vast and varied insect world, improving science literacy, increasing awareness about the importance and history of insects, and showcasing the beauty and diversity of these unique creatures. We hope you will take a look – in person and/or online – to discover the rich illustrations from our many collections, furthering your journey into the fascinating world of entomology! ■

Pieter Cramer's *De uitlandsche kapellen, voorkomende in de drie waereld-deelen Asia, Africa en America d.2* [Exotic Butterflies from Three Parts of the World: Asia, Africa and America] (Amsterdam/Utrecht: 1779)

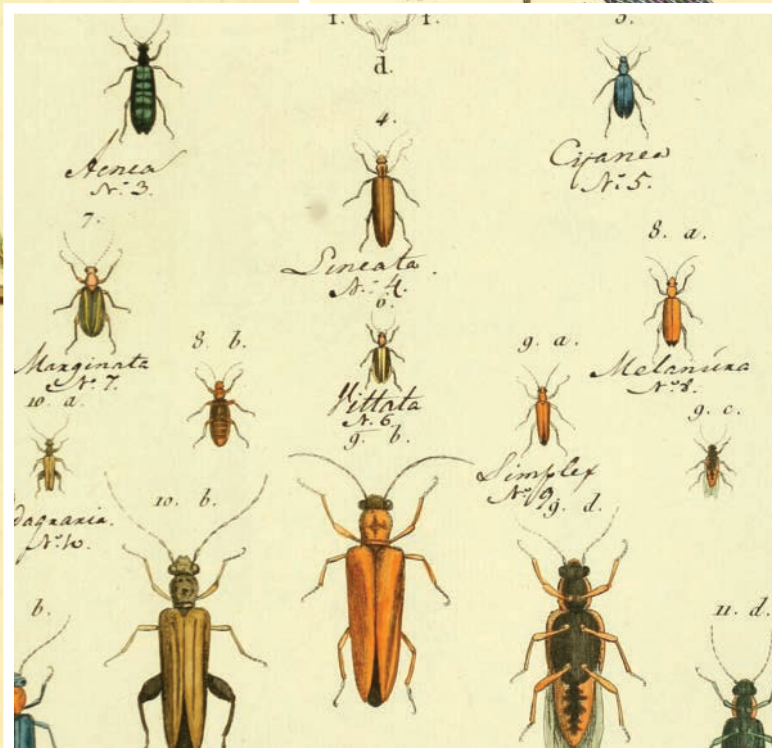




Eugenius Johann Christoph Esper's *Die Schmetterlinge in Abbildungen nach der Natur* [Butterflies in Illustrations Drawn from Nature] (Leipzig: 1829-1839); Guillaume-Antoine Olivier's *Entomologie ou Histoire Naturelle des Insectes* [Entomology or Natural History of Insects] (Paris: 1789-1807); Moses Harris's *Exposition des Insectes que se trouvent en Angleterre* [Exhibition of Insects found in England] (London: 1786); Edward Donovan's *An Epitome of the Natural History of the Insects of New Holland, New Zealand, New Guinea, Otaheite, and Other Islands in the Indian, Southern, and Pacific Ocea* (London: 1805)



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34

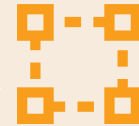


38





612,612
pages digitized



3,801
books and journals
digitized



52,488
items cataloged



751,267
website visitor
sessions



19,471,454
downloads of the
collections on
Internet Archive



194,007
followers on
Facebook, Twitter,
Tumblr, and Instagram

*Access
Stats*
2017



2,119,480
general and special
collections



467,871
pieces of trade
literature



704
items treated at the
Book Conservation
Lab (rehousing and
conserving)



2,038
exchange titles
received



56,616
artists represented
in vertical files

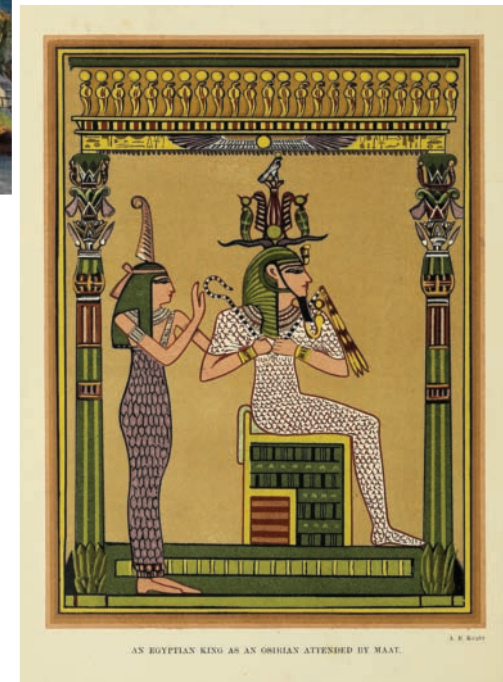


7,561
gifts added to
the library

An African Art Legacy



Top: Ernst Vollbehrr's *Mit Pinsel und Palette durch Kamerun* [With Brush and Palette through Cameroon] (Leipzig: 1912)



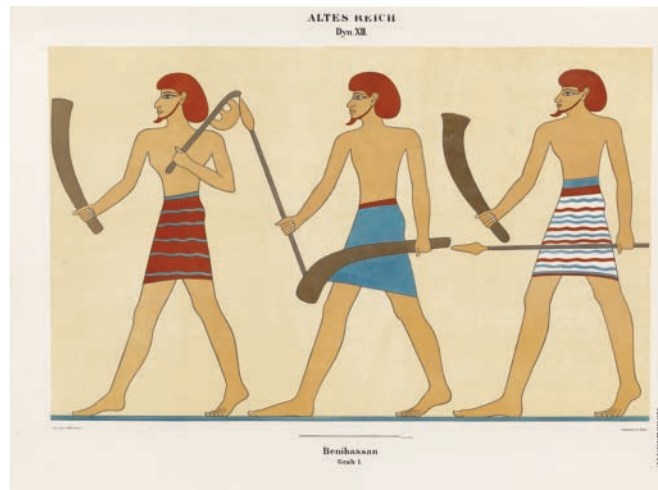
Middle: Alfred Ernest Knight's *Amentet* (London: 1915)

Bottom: Richard Lepsius's *Denkmaeler aus Aegypten und Aethiopien* [Monuments of Egypt and Ethiopia] (Berlin, 1849-1856)

Deirdre LaPin first met Janet Stanley, head librarian of the Warren M. Robbins Library, National Museum of African Art, in Nigeria in 1971. Janet was a research librarian at the University of Ife, while Deirdre was completing her dissertation field research at the university. When both returned years later to the States, they kept in touch.

Over 45 years have passed, and both Deirdre and Janet are as passionate for and devoted to Africa and African art as ever. In 2017, Deirdre established an endowment, the Deirdre Ann LaPin Fund, through a bequest as a legacy gift to the Robbins Library. "The Deirdre Ann LaPin Fund will allow my successor to build outstanding African art collections in the Warren M. Robbins Library," said Janet Stanley. "Scholars, students, and the general public will be able to discover and consult materials not found elsewhere. We are extremely grateful for Deirdre's generosity."

The Smithsonian Libraries recently interviewed Deirdre about her long-standing devotion to African art, and what moved her to set up her generous endowment.





When and how did you become interested in African Art?

It is a remarkable coincidence that The Walt Disney-Tishman African Art Collection of 525 objects of African art came to Washington, D.C. in 2005 when it found a permanent home at the National Museum of African Art. My first encounter with the “Tishman” Collection was in 1965 in Paris, where it was displayed for the first time at the Musée de l’Homme at Trocadero. That year I was doing my junior year abroad in Paris. I went to see the exhibit and returned three more times before I was satisfied that I had at least begun to digest the extraordinary images expressed in these powerful objects of wood, glass, metal, fiber, and feathers. That was the start of my love affair with Africa...through the channel of African art.

How did you first hear of the Warren M. Robbins Library, National Museum of African Art?

I discovered the Robbins Library in 1979, when it was still known as the Museum of African Art Library.

By 2005, the Smithsonian Libraries sought to heighten the profile of the collection in anticipation of the 35th Anniversary of the National Museum of African Art. Janet Stanley solicited the support of selected friends and docents of the Museum and formed a small African Art Library Group to assist with fundraising and development. Our efforts led to the creation of The Warren Robbins Library Endowment in 2006. Its purpose is to promote the resources of the National Museum of African Art’s Library and increase access to the world’s premier resources in African art, history, and culture for scholars, teachers, and students across the globe.

What inspired you to create the Deirdre Ann LaPin Fund?

During the deliberations of the African Art Library Group, we learned that Janet had compiled an ongoing list of books that were unlikely to be included as routine acquisitions because of their cost or scarcity. Few libraries or librarians in the world of African art knew of or were pursuing these works, some

of which were works of art in and of themselves. Their acquisition would, however, greatly increase the value of the Robbins Library collection to researchers and to the preservation of Africa’s patrimony.

My LaPin Fund was conceived to complement the broader objective of the Robbins Endowment with a specific fund to support acquisitions and conservation of scarce, unusual, or unique books. This recurrent income would ensure that these special acquisitions would continue, even in periods of scarce Library resources.

The Robbins Library has the best collection of print works and publications on African art in the world, in terms of both width and depth. For this reason alone, it is critically important to support its preservation and expansion. I hope that my fund can help to maintain and broaden the quality of the Robbins Library in years to come.

What is your favorite book genre?

African Literature, oral and written, was the focus of my graduate studies, and I have written a number of articles since. I helped to found the Africa Section of the American Folklore Society, directing attention to the magnificent oral arts that risk being lost if not recorded, transcribed, and published in good time. Meanwhile, I am equally happy to see that African women have been widely recognized in the last decade among modern writers, such as the popular Chimamanda Ngozi Adichie (*Americanah*) or Ayobami Adebayo (*Come Stay with Me*) this year. About forty years ago when I wrote a book chapter on African women writers, I could only find about twenty key works

written by African women to review. Now there are over one hundred, and many are very powerful!

Why is giving to the Smithsonian Libraries so important?

The Smithsonian's libraries are a critical component of our national patrimony, and they contribute significantly to making our country great. This key asset is a treasure that must be preserved, constantly enriched, and made available to our fellow citizens and readers throughout the world. It is hoped that our national leaders will always take this responsibility very seriously in their priorities and budgets and set an example that encourages the partnership of generous private donors. ■



Deirdre LaPin, Ph.D., MPH, is an anthropologist and specialist in health and development with longstanding experience in Africa across academia, government, multilateral agencies, and the private sector. She holds a Ph.D. in African studies (African language and literature) from the University of Wisconsin-Madison and a master's in public health and a post-doctoral certificate in health communication from the Bloomberg School at The Johns Hopkins University. She is currently a Senior Research Associate in the Africana Center at the University of Pennsylvania.





123

staff members



21

libraries



**\$2.35
million**

books, journals, and
databases budget



210

new donors



\$1,174,740

raised

\$58,190

raised from book
adoptions

*Mission
Stats*
2017

DONORS

Funds received from October 1, 2016 to September 30, 2017

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On cover (clockwise from top left): Chief Guafo von Bandeng from Ernst Vollbeh'r's *Mit Pinsel und Palette durch Kamerun [With Brush and Palette through Cameroon]* (Leipzig: 1912); Carl Einstein's *Negerplastik* (München: 1915); "Costume of Tripoli (Woman)" illustration from George Francis Lyon's *A Narrative of Travels in Northern Africa, in the Years 1818, 19 and 20* (London: 1821); Pieter Cramer's *De uitlandsche kapellen, voorkomende in de drie waereld-deelen Asia, Africa en America d.2 [Exotic Butterflies from Three Parts of the World: Asia, Africa and America]* (Amsterdam/Utrecht: 1779); "The Castle of Morzouk" illustration from George Francis Lyon's *A Narrative of Travels in Northern Africa, in the Years 1818, 19 and 20* (London: 1821)