

# The Nation We Build Together

Highlights Report 2017



# Mission

Through incomparable collections, rigorous research and dynamic public outreach, we explore the infinite richness and complexity of American history. We help people understand the past in order to make sense of the present and shape a more humane future.



As part of the opening of 2 West, a 9-foot-tall LEGO Statue of Liberty stood inside the Museum's entrance. It is made of an estimated 25,375 LEGO pieces and weighs 125 pounds without its steel support. The sand-green structure took 292 hours to build. Below: Interactive wall in *Many Voices, One Nation*





For more than 200 years, Americans have been motivated by the ideal of freedom. By many different means, we have struggled to gain it, fought to defend it and negotiated the differences that it promotes between us. This ongoing pursuit of freedom for all is what makes us so unique.

That freedom lets us peaceably express ourselves, whether through our culture or the ballot box. But it also unites us. While oftentimes it seems as though our differences are what stand out, we are similar in more ways than we recognize. For example, the food we eat, the clothes we wear, the songs we sing — we often adapt elements of each other's culture and constantly reshape what it means to be American. We may not always agree with one another, but when we take time to truly listen to a neighbor, stranger or relative, we discover our commonalities and form bonds based on respect and empathy. Together we participate in our democracy and build stronger communities across this nation.

In 2017, "The Nation We Build Together" served as the Museum's theme and reflected the transformation of the second floor's west wing. The wing inspires and challenges visitors while bringing the nation together around our most important American ideals and ideas. New exhibitions in the space — *American Democracy: A Great Leap of Faith*; *Many Voices, One Nation*; and *Religion in Early America* — as well as the updated *Within These Walls* show that the Museum is living up to its mission. We are using the power of history to make sense of the present and shape a more humane future.

These exhibitions and related educational programs engage and connect us all to the larger context of our country. We have seen enthusiastic, emotional and deeply personal responses. Every object and story in the wing played an important part in our shared past and still speak to us today. They make history more relevant to adults and children alike. Through the public's engagement, we can see how American history deeply matters to the lives of our visitors and to the nation.

Our work continues! Focus now moves to the west wing's third floor. Beginning in 2018, we will explore American culture via a phased opening of spaces and exhibitions on our nation's entertainment history. By examining the past, we can better appreciate the power of entertainment and the essential role that American culture plays in shaping our values and national identity. Upon the project's completion, the three floors of the west wing will be devoted to the interwoven ideals and ideas of America.

If you have not seen all of the changes to your national museum, we invite you to visit soon. Listen to new stories, participate in our interactive programs, read about the legends and lesser-known trailblazers, and continue to learn about this nation that we are still building ... together.



**John L. Gray**  
Elizabeth MacMillan Director



**The Honorable Nicholas F. Taubman**  
Board Chairman



# HOW DID WE BECOME **US**?

Some of Us  
Were Already Here



Some of Us  
Came Here Voluntarily

Statue of Liberty, symbol of freedom, arrived in New York Harbor, August 1886.

Some of Us  
Were Forcibly  
Brought Here



Slave ship, Twenty-Nine, 18th Century

Some of Us Remained In  
Place as the United States  
Expanded to Our Land



Portrait of a Native American person, 18th Century

Discover How  
Diverse Peoples  
Built A Nation  
Together



# Celebrating the Nation We Build Together

Excitement filled the west wing of the National Museum of American History's second floor in June, as thousands of visitors poured into new exhibitions and spaces reflecting the year's theme, "The Nation We Build Together."

A 12-ton marble statue of George Washington, set before a dramatic new backdrop in the wing's gateway, welcomed children and adults donning green foam Statue of Liberty crowns. They took in all of the objects in each space representing different elements of the American story, from civic engagement and the peopling of the nation to religion in the country's earliest days.

Lady Liberty appeared in many forms, including as costumed greeters and as a 9-foot-tall LEGO model at the Museum's entrance. But a unique representation is found in the new exhibition *Many Voices, One Nation* holding a basket of tomatoes to symbolize the work of agricultural laborers. Other objects in the exhibition, located in the Hall of the American People, tell poignant and complex stories about how the many voices of people in America have shaped our nation. Leadership support from the **Wallace H. Coulter Foundation**, as well as the generosity of our **Family of Voices**, helped bring this exhibition to fruition.





Across from *Many Voices, One Nation* stands *Religion in Early America*, in the **Nicholas F. and Eugenia Taubman Gallery**. The exhibition offers a look at the themes of religious diversity, freedom and growth from the Colonial era through the 1840s. In this gallery, made possible by the Taubmans, objects include Washington's 1732 christening robe from the Museum's collection and a loaned 18th-century Torah scroll damaged during the American Revolution.

Visitors were also drawn into the **Linda and Pete Claussen Hall of Democracy**, where the exhibition *American Democracy: A Great Leap of Faith* explores the democratic ideals and principles of the nation. It examines how generations of Americans have grappled with the same questions about self-government since declaring independence. In addition to the Claussens,

the exceptional support of the **Wallace H. Coulter Foundation**; the **Theodore Craver Family**, in memory of **Frederick Craver**; and **Diana Davis Spencer Foundation** made possible a compelling look at citizenship in a pluralistic society, and political participation and engagement. Highlights include the inkstand President Abraham Lincoln used to draft the Emancipation Proclamation and contemporary items from political campaigns and movements. Media presentations and interactive stations, generously produced by **History Channel | A+E Networks**, animate the space and draw visitors into a deeper analysis of the exhibition themes and stories.

New research into slavery and liberty during the Revolutionary War era was unveiled in *Within These Walls*. The exhibition, which opened in the wing in 2001, brings together the floor's themes. It features a two-and-a-half-story home that stood in Ipswich, Massachusetts, for 200 years and tells stories of occupants from the Colonial era to the early 1960s. *Within These Walls* continues to be made possible by leadership support from the **National Association of Realtors**.

*Opposite page:* Smithsonian Secretary David Skorton and Elizabeth MacMillan Director John Gray take a selfie on the opening day of 2 West; Immokalee Statue of Liberty, 2000. *Above:* John Gray, Pete Claussen, Sue Van, Kenny Rogers and Ambassador Nicholas F. Taubman; Marian and Ted Craver Jr., Theodore Craver Sr. and Clair Craver, and Mary and BJ Mikel; Diana Davis Spencer and Curator Lisa Kathleen Graddy





## DONOR SPOTLIGHT

### Linda & Pete Claussen

When visiting *American Democracy: A Great Leap of Faith* in the Linda and Pete Claussen Hall of Democracy, the public is immersed in the many ways Americans have participated in forming a “more perfect union” in our democratic society. Helping to make this exhibition experience possible, as well as related educational programming, were Linda and Pete Claussen with a \$6 million commitment. The hall was named after the couple for their outstanding generosity.

Pete Claussen, chairman and founder of Gulf & Ohio Railways, is an alumni board member at the Museum and a former board chairman. As such, he helped set the stage for its transformation. He also served on the Smithsonian National Board. The Claussens have contributed to many of the Museum’s priority projects over the years, and their support has been invaluable in making American history, particularly democratic ideals, more relevant to the daily lives of visitors of all ages.

At the heart of the wing is [Wallace H. Coulter Unity Square](#), overlooking the Washington Monument. A major gift from the **Wallace H. Coulter Foundation** and its president, **Sue Van**, provides a space for activities that relate to the surrounding exhibitions’ themes and inspire civic participation. The “whites only” Greensboro lunch counter is a powerful part of *The Nation We Build Together*. This interactive theater program tells the story of the four African American college students whose sit-in protest in 1960 led to a change in F.W. Woolworth’s segregationist policy. In addition, *American Experiments* presents activities designed to stimulate conversation among visitors about American civic life. It was made possible by a gift from the **Julie and Greg Flynn Family Fund** and was developed by the Museum, in collaboration with the Exploratorium of San Francisco.

“The whole floor shares with us how communities and individuals have negotiated ideals such as freedom and democracy,” said John Gray, the Museum’s Elizabeth MacMillan Director. “It is important to present these stories to encourage our visitors to think about their own role in shaping America’s future.”

Above: John Gray, Mrs. Eugenia L. Taubman and Ambassador Nicholas F. Taubman; family at Museum



## DONOR SPOTLIGHT

### Wallace H. Coulter Foundation

Supporting the Museum throughout the transformation of the second floor's west wing was the Wallace H. Coulter Foundation. Under the direction of CEO and President Sue Van, the foundation assists efforts that encourage participation in the American democratic process, and it continues Coulter's practice of funding innovative initiatives. Its leadership was instrumental in the development of *American Democracy: A Great Leap of Faith* and *Many Voices, One Nation*.

In addition, Van, a Museum board member, recognized the importance of engaging individuals in dialogue about the nation's history and its relevance to Americans' daily lives. Located adjacent to the new exhibitions is Wallace H. Coulter Unity Square, where visitors participate in activities as a community. The variety of topics and themes covered in *American Democracy* and *Many Voices, One Nation* is reflected in programming for this approximately 4,200-square-foot central plaza. The foundation's support will bring history alive for millions of visitors for years to come.

The Smithsonian gratefully acknowledges the generous donors whose support made possible projects on the second floor of the west wing:

#### ***American Democracy: A Great Leap of Faith* in the Linda and Pete Claussen Hall of Democracy**

Linda and Pete Claussen  
Wallace H. Coulter Foundation | Sue Van  
The Theodore Craver Family, in memory of Frederick Craver  
Diana Davis Spencer Foundation  
History Channel | A+E Networks  
The Pew Charitable Trusts  
Altria Group  
Marcia and Frank Carlucci  
David C. Frederick and Sophia Lynn  
Peter and Rhondda Grant  
Elizabeth and Whitney MacMillan  
Ambassador Nicholas F. Taubman and Mrs. Eugenia L. Taubman  
Donna and Marvin Schwartz  
Paul Neely  
Robert and Lynne Uhler  
Anonymous  
The Honorable Barbara H. Franklin and Mr. Wallace Barnes  
John and Jennifer Monsky  
Sandy, Cindy, Hayden, Thea, Sabrina and William Sigal  
The Honorable Charles S. Robb and Mrs. Lynda Johnson Robb  
Lois Rodwell  
Kabbalah Children's Academy

#### ***Many Voices, One Nation* in the Hall of the American People**

Wallace H. Coulter Foundation | Sue Van  
Stavros Niarchos Foundation  
Zegar Family Foundation  
Anonymous  
Marjie and Steve Alloy  
T.Z. and Irmgard Chu  
History Channel | A+E Networks  
Hsieh Family Foundation  
Bill and Mary Kim  
Rafat and Shaista Mahmood & Family  
George and Judy Marcus  
Segal Family Foundation  
Enrique and Alejandra Segura  
Akiko Yamazaki and Jerry Yang  
Bechara and Rita Nammour  
Perry Ellis International  
Jean-Paul and Carol Ann Vallès  
Li Lu Humanitarian Foundation  
Yuvraj, Ieena, Bubbly and Mac Duggal  
Ann Ratner and Ratner Companies  
John W. and Jeanne M. Rowe  
Lynda Weinman and Bruce Heavin  
Hilda Ochoa and Arturo Brillembourg Family Foundation  
Cappello Family Foundation  
Giuseppe and Mercedes Cecchi  
George Sarlo  
Frits van Paasschen and Laura di Bonaventura

#### ***Religion in Early America* in the Nicholas F. and Eugenia Taubman Gallery**

Ambassador Nicholas F. Taubman and Mrs. Eugenia L. Taubman  
The Foundation for Religious Literacy and H. Bruce McEver

#### **Wallace H. Coulter Unity Square**

Wallace H. Coulter Foundation | Sue Van  
Julie and Greg Flynn Family Fund  
History Channel | A+E Networks

#### ***Within These Walls***

National Association of Realtors

#### **Programs and Endowments**

Lilly Endowment Inc.  
Paul Neely  
Carnegie Corporation of New York  
Daniel K. Inouye Institute, a program fund of the Hawaii Community Foundation  
Ambassador and Mrs. Philip Lader







**William Yeingst**  
Chair and Curator, Division of  
Home and Community Life

## CURATORIAL PERSPECTIVE

### Becoming U.S.

Eight years ago, the Division of Home and Community Life began an initiative on American cultural identity through the lens of immigration and migration. The project focused on how people came here, interacted, negotiated differences and, in the process, collectively built the nation together. As the project developed, we saw an opportunity and need to document untold stories of individuals who took many pathways to becoming American. Part of that effort was the creation of the Family of Voices, a group of 41 individuals with stories that contribute to a growing contemporary record of the American immigrant experience. Teams conducted oral histories and collected treasured objects, documents and photographs to chronicle the rich cultural heritage and careers of these notable entrepreneurs.

In the early 1960s, the United States reformed immigration policy at a time when Americans were debating the ideals of civil equality and equal opportunity. These efforts resulted in the Immigration and Nationality Act of 1965, or Hart-Celler Act. It gave visa preferences to reunite families and attract skilled labor, opening immigration from Asia, Africa, the Middle East and Latin America. Some Family of Voices members arrived as political refugees; others sought education and economic opportunity. While these newcomers often struggled to achieve a place in American society, many took risks and overcame failure with a tenacious entrepreneurial spirit. Their work led to significant advances in technology, medicine and business.

Personal objects fill our lives and connect us with people. Items such as family heirlooms, articles of faith and religious devotion, jewelry and photographs tell the experiences of these immigrants, several of whom are represented in *Many Voices*, *One Nation* and *Tracing American Journeys*, the new exhibition and display, respectively, that resulted from our initiative. Additional stories can also be found at [s.si.edu/voices](https://s.si.edu/voices). Just as we are a nation of nations, we are a nation of richly instructive American stories.

## Family of Voices

Minaz Abji  
Alexandre Balkanski  
Maryam Banikarim  
Miguel Bezos  
Gertrude Boyle  
Juan Pablo Cappello  
Giuseppe Cecchi  
T.Z. Chu\*  
Galdino Claro  
Mac Duggal  
George Feldenkreis  
Khalid Fellahi  
Eli Harari  
Ming Hsieh  
Bill and Mary Kim  
Benjamín León, Jr.  
Li Lu  
Rafat "Ray" and Shaista Mahmood  
George Marcus  
Bechara Nammour  
Hilda Ochoa-Brillembourg  
Ann Ratner  
Carlos Saladrigas, Sr.  
George Sarlo  
Enrique and Alejandra Segura  
Jan and Maria Manetti Shrem  
John J. Sie  
Patrick Soon-Shiong, M.D., FACS  
and Michele B. Chan  
Jean-Paul Vallès  
Sue Van  
Frits van Paasschen  
Raj and Padma Vattikuti  
Dennis Wu  
Akiko Yamazaki and Jerry Yang

\*The Museum fondly remembers T.Z. Chu's dedication to the Family of Voices. His life story of determination and success — from Shanghai to America — is one that will continue to inspire others for generations. Read about his American journey at [americanhistory.si.edu/family-voices/individuals/tz-chu](https://americanhistory.si.edu/family-voices/individuals/tz-chu).





## DONOR SPOTLIGHT

### National Association of Realtors

In the exhibition *Within These Walls*, a Georgian-style house towers above surprised visitors in 2 West. This timber-framed structure, which stood in Ipswich, Massachusetts, for 200 years, offers stories from Colonial days through the mid-1960s. But there were still stories to be shared. Continued research uncovered insights into slavery and liberty during the Revolution. Through a \$1.7 million commitment from the National Association of Realtors, the Museum made the first of several updates to the exhibition in 2017. *Within These Walls*, which opened in 2001, was made possible by leadership support from the National Association of Realtors. The organization has generously agreed to become the exclusive sponsor of the exhibition from September 2018 through 2030. In 2018, a new case marks the 50th anniversary of the Fair Housing Act. Other future enhancements include interactive experiences to further engage young visitors, complemented by new content on the exhibition's website.



**Peter Manseau**

Lilly Endowment Curator of American Religious History, Division of Home and Community Life

## CURATORIAL PERSPECTIVE

### Where Objects of Faith Knit Together an American Story

Since *Religion in Early America* opened in June, I have enjoyed spending time in the Nicholas F. and Eugenia Taubman Gallery watching people interact with the exhibition. Through observation and conversation with visitors, I have noticed that many are drawn, at first, to objects that reflect their own personal religious identity. Catholics might seek out the 17th-century iron cross on loan from Georgetown University. Protestants might look first to the 1640 Bay Psalm Book, made available for display by board member and Chair of the Smithsonian Institution Board of Regents David M. Rubenstein. Jewish visitors, likewise, often examine the Torah scroll damaged during the Revolution, borrowed from Congregation Shearith Israel in New York, while Muslims look closely at the 19th-century Arabic manuscript written by an enslaved Islamic teacher, lent by the University of Georgia.

Although many visitors initially feel a pull toward objects in which they see some element of their own lives and faiths reflected, everyone I've spoken to has agreed that the true power of encountering such objects at the Museum is to see them displayed together. It is the physical evidence of the freedom to worship that so many have sought. As a whole, the objects represent the extraordinary diversity of faiths that shaped the young nation.

The *Religion in Early America* exhibition is a component of the broader Religion in America Initiative, made possible by Lilly Endowment Inc. The initiative explores the great variety of spiritual traditions that have called the United States home and presents them all in such a way that, both separately and together, they are shown as fully American. While our first religion-themed exhibition will close in summer 2018, until then and beyond we have planned a rich schedule of programs and events exploring the complex history of interaction between competing, conflicting and complementary worldviews, which over time have shaped American life.







# Collecting Diamond Treasures

**T**he National Museum of American History was the site of a baseball fan's dream last August when Thomas and Alba Tull donated artifacts from the careers of Major League Baseball legends, including Willie Mays, Hank Aaron, Ted Williams and Yogi Berra.

All eyes were transfixed upon baseball jerseys, gloves, bats and other objects used by the players and meticulously displayed before attendees and media. Once part of the Tulls' private collection, more than a dozen artifacts are now included in the Museum's national sports collection. They represent six of the major league teams for which the athletes played.

"This is a very humbling experience," said Thomas Tull, a board member, after signing the deed of gift. He is the founder, chairman and CEO of Tulco, as well as the founding chairman and former CEO of Legendary Entertainment.

Presented on a table were a baseball signed by the 1927 World Series New York Yankees team, including Babe Ruth and Lou Gehrig; a bat and glove used by Berra while with the Yankees; a Boston Red Sox hat and jersey from Williams; and a hat, glove

and shoes worn by Mays while on the San Francisco Giants' roster. Also on view were items used by Brooks Robinson with the Baltimore Orioles, Aaron with the Milwaukee Braves, and Ozzie Smith and Stan Musial with the St. Louis Cardinals. Later in the year, the Tulls made an additional donation of several objects from players such as Satchel Paige, Tony Gwynn and Pedro Martinez.

"Baseball, the nation's first popular team spectator sport, has had a long and lasting impact on our nation's cultural consciousness," said John Gray, the Elizabeth MacMillan Director of the National Museum of American History. "It does so in a way that is both unique and vital."

Sports artifacts will be displayed in 2020, among other American cultural treasures, within the upcoming exhibition *Entertaining America*. The recent acquisitions are part of a larger baseball collecting effort, which also includes the Latinos and Baseball Initiative. That community collecting initiative, in collaboration with the Smithsonian Latino Center, will result in an exhibition expected to open in 2020.

*Above:* Ray Mabus, former secretary of the Navy; Mike Heffner, president of Lelands Auctions; Thomas Tull, Museum board member; John Gray, Elizabeth MacMillan Director; Eric Jentsch, deputy chair and curator of the Division of Culture and the Arts; baseball signed by 1927 World Series Yankees, with autographed photo of Babe Ruth in background; table of assorted baseball memorabilia, including Ozzie Smith's Cardinals jersey. *Below:* Willie Mays' glove





**Patri O'Gan**  
Project Assistant, Division of  
Armed Forces History

## CURATORIAL PERSPECTIVE

### The Great War's Enduring Story

April 2017 marked the 100th anniversary of America's official involvement in World War I. The war changed American society, and our place in the world, forever. One of the greatest changes was the expanding role of women, which would lead to suffrage in 1920. For the first time, tens of thousands of women donned uniforms to serve at home and abroad in civilian and military roles. Civilians joined groups like the American Fund for French Wounded and the Woman's Land Army of America, donning uniforms to provide war relief and replace men who had gone to battle. Women served as nurses in record numbers, including the first African Americans in the Army Nurse Corps. The Army, Navy and Marines opened their ranks to women as Signal Corps telephone operators, or "Hello Girls," as yeomen (F) and Marine reservists (F). Reconstruction aides provided care for wounded soldiers in the new fields of physical and occupational therapy, and women doctors served as contract surgeons with the Army Medical Corps. The uniforms of these remarkable women are exhibited at the Museum in *Uniformed Women in the Great War* and *Modern Medicine and the Great War*.

Recently, the war took on a personal note when I learned that my Museum blog post *A Mother's Solace: A Letter From a World War I Enemy* led to a reunion of two families joined by the war. In 1918, American aviator Louis Bennett was killed while firing on the balloon of German officer Emil Merkelbach. After the war, Merkelbach wrote to Bennett's mother to honor his bravery. Nearly a century later, Congressman David B. McKinley read his family's story on the blog and tracked down the Merkelbach family. In May, McKinley met with Merkelbach's descendants in Berlin to share more about their previously unknown family history. It is a reminder of the power of history to affect lives for generations to come.



# Remembering World War I

Uncle Sam's call to action during the Great War resonated with American men and women who would contribute to developments in medicine, to advancements in women's rights efforts and to the level of creativity used in messaging on the home front. In 2017, these stories were explored when the Museum commemorated the centennial anniversary of the United States' involvement in World War I with displays and programs that vividly gave [a closer look at this momentous period](#).

## **Gen. John J. Pershing and World War I, 1917-1918**

The awesome task of commanding 2 million American soldiers was represented by the desk and chair from Gen. John J. Pershing's war room, and a reproduction of his wartime map used to track troops. It serves as the new landmark display for the east wing of the Museum's third floor.

## **Modern Medicine and the Great War**

This case demonstrated the immense challenge of treating the wounds and diseases of men in battle and highlighted medical breakthroughs. Science-based developments were transformational, such as identifying microorganisms behind diseases and establishing sterile surgical procedures. Advancements influenced health care in ways still felt today.

## **Uniformed Women in the Great War**

Across from the Gen. Pershing landmark, a display examined the contribution of women to the war effort, from participation in preparedness activities before 1917 to serving in uniform. It highlighted how these women saw the uniform as a visible sign of their service that justified their call for full citizenship.





Above: Posters, designed by John A. Coughlin, 1917, "Go over the top with U.S. Marines"; by James Montgomery Flagg, around 1918, "Sow the seeds of victory! Plant & raise your own vegetables"; and by Clarence F. Underwood, around 1918, "Back our girls over there"

### **Advertising War: Selling Americans on World War I**

A display featured the captivating artwork of what was once the largest advertising initiative by the U.S. government. Posters were used to promote patriotism and appeal to the public's emotions, thereby inspiring action. The campaign was a powerful tool for shifting public sentiment toward support for American participation in the war.

### **American History (After Hours): Women in World War I**

American History (After Hours) dedicated an evening to the women of WWI. A discussion and Q&A were followed by an interactive reception featuring objects out of storage and pre-Prohibition cocktails.

### **Across the Smithsonian**

Objects and artwork from the Museum's collection were part of the exhibition **Artist Soldiers: Artistic Expression in the First World War** at the National Air and Space Museum. They represented artistic expression by professional artists recruited by the U.S. Army and front-line soldiers who created artwork during their war service. Visitors to **World War I Handi-hour at the Renwick Gallery** were able to recreate WWI laces and embroideries based on objects in the National Museum of American History's collections.



## **A New Identity for the Museum**

Visitors are encountering something visually different at the Museum — and it's not just the exhibitions in 2 West. A walk through the halls offers a look at the beginning of a vibrant identity rollout with a contemporary feel that honors the Smithsonian's respected image. The logo cleverly draws inspiration from the Star-Spangled Banner, using a star as its main feature and jagged lines of typeface representative of the stripes and worn edges of the flag that once saw war.

The shops offer updated merchandise showing off the modern look, and wayfinding signs as well as outdoor signage have a clean, eye-catching appeal. In 2018, the public will see the full depth of the identity and its range of clever messaging, colors and methods of incorporating objects and visitors into ads, programs, merchandise and graphics throughout the building.

"The level of examination by the designers and then insight into the Museum's mission and operations was wonderfully reassuring," said Elizabeth MacMillan Director John Gray. "When they presented their concepts, we were all thrilled."

The Museum thanks the following individuals for their dedication to the creation, strategy and account management of the new identity: board member John Adams, John Fulbrook, William Morrissey, Charles Watlington, Jason Nuttall, John Gibson, Andrew Augeri, Cara Watson and Julie Carroll.



From left: Elizabeth MacMillan Director John Gray and Secretary David Skorton welcome First Lady Melania Trump; designer Hervé Pierre receives warm applause from guests; the first lady addresses guests. Opposite: Mrs. Trump's inaugural gown

# When Fashion Marks History

A vanilla silk crepe gown was the object of everyone's attention in October, during the first lady's donation of her inaugural dress. Melania Trump visited the Museum as part of a tradition more than a century old in which the nation's first lady provides a gown to the Smithsonian. For Mrs. Trump and designer Hervé Pierre, who also attended, the gown holds a story of collaboration and fast-tracked creativity.

"We were very busy with all that goes into preparing for a new administration and all the changes that we, as a family, would be facing," said Mrs. Trump. "To be honest, what I would wear to the inaugural ball was the last thing on my mind. In fact, by the time I got around to thinking about my wardrobe choice, poor Hervé was only given two weeks to design and produce this couture piece."

Mrs. Trump's off-the-shoulder gown, worn to the 2017 inaugural balls, now joins the Smithsonian's First Ladies Collection and is on display in the center of the Museum's popular exhibition *The First Ladies*. The design, including the ruffled accent trim from neckline to hem and a claret ribbon around the waist, was a collaborative effort between the first lady and the French American fashion and costume designer.

For decades, the First Ladies Collection has been one of the most visited attractions at the Smithsonian. The original first ladies exhibition of 1914 was the first display at the Smithsonian to prominently feature women. Today's exhibition features 26 dresses and more than 160 other objects.

"Like the position of first lady, the exhibition has adapted," said Curator Lisa Kathleen Graddy, Division of Political History. "It works to integrate the beloved traditional elements, the dresses and the White House china, with discussion of the changing roles of women and first ladies in America."

Following the ceremony, the first lady, Pierre and guests joined curators as they swiftly, yet delicately, installed the gown into the exhibition.

"The Smithsonian has the unique honor and ability to freeze style and tell future generations the stories of our nation's history," said Mrs. Trump. "I'm so honored and grateful to become part of this history."







**Sunae Park Evans**  
Senior Costume Conservator,  
Preservation Services

## CONSERVATOR'S PERSPECTIVE

### Conserving Stitches of Time

In October, First Lady Melania Trump officially donated her inaugural ball gown to the Museum, and it was subsequently added to the popular exhibition *The First Ladies*. Since the public expects to view this growing collection of inaugural dresses when visiting the Museum, they have continuously been on display for more than a century. Initially, in the early 1900s, the dresses were placed on mannequins made of a non-adjustable, one-size generic clay torso in glass exhibition cases that were not tightly sealed and were exposed to natural daylight. Consequently, many of the dresses became fragile, soiled and damaged, resulting in visible fading, sagging, wrinkling and dragging of the dresses on the floor. Recent advances in costume conservation have positively impacted display and preservation efforts, so that this important collection will be available for future generations.

Since conservation work is a behind-the-scenes activity, most of the public is unaware of the scientific analyses and historical research required to prepare these pieces for exhibition. Preservation not only requires treatment of these fragile objects but also preparation of forms that interpret the accurate posture, stance and mannerisms of the period. Over time, the forms, mounting materials and the methods of display have improved as better knowledge and materials have become available. In retrospect, it is obvious that problems arose from what were once considered current display techniques. By observation of damage from previous mountings, by selecting improved archival materials, and through a better understanding of the body shape on which the costumes would have been worn, it is possible to create new forms with improved support, thereby limiting further damage. In addition, to achieve the best possible display and preservation of these dresses, collaboration and utilization of the expertise and knowledge from various fields throughout the Museum is critical. After all, it is truly a special opportunity to conserve these dresses that represent momentous times in these women's lives.

# 2 West Opening

**\$31 million+**

public and private funds invested  
in the wing's second-floor transformation

**THE NATION**

**525**

age of the oldest artifact  
in *Many Voices, One Nation*

**81**

screens in “**The Cloud**” video installation,  
each showing a different campaign ad in  
*American Democracy: A Great Leap of Faith*

**10,793**

visitors on the opening day,  
June 28

**82,000+**

visitors from June 28–July 2

**65,000+**

visitors engaged in new programs  
in Wallace H. Coulter Unity Square



# The Museum

1.8 million

objects and more than  
3 shelf-miles of archival collections

TOGETHER

1,800

teachers received hands-on training

1 million+

views of a rare **Selena** interview,  
within three months of  
being posted

231,100+

followers on **Facebook**  
210,300+ on **Twitter**  
164,400+ on **Instagram**

12.3 million

onsite and **online visits**

# Exhibition, Display & Space Openings



The following exhibitions and spaces opened or were updated in 2 West:

- **American Democracy: A Great Leap of Faith**, in the Linda and Pete Claussen Hall of Democracy
- **Many Voices, One Nation**, in the Hall of the American People
- **Religion in Early America**, in the Nicholas F. and Eugenia Taubman Gallery
- **Within These Walls**, with new scholarship and an updated entrance
- **Wallace H. Coulter Unity Square**

▲ The artifact wall display **Advertising War: Selling Americans on World War I** gave a glimpse of how governments, militaries and service organizations hired artists and illustrators to depict the ravages of war and to rally patriotism.

◀ **Uniformed Women in the Great War** explored the active and largely overlooked role of uniformed women in WWI.

▼ **Clara Barton's 1898 Red Cross ambulance** became the new landmark object for 2 East.







Marilene Jacobson Collection, Division of Armed Forces History, NMAH

▲ The Museum displayed the **only Medal of Honor awarded to a combat photographer**. Marine Cpl. William Thomas Perkins Jr. died when he flung himself on a grenade to preserve the lives of three Marines in Vietnam.

• **Modern Medicine and the Great War** looked at the practice of battlefield medicine and wartime advances in medical science.

• As the new 3 East landmark display, **Gen. John J. Pershing and World War I, 1917-1918**, featured the general's war room desk and a full-size reproduction of his map used to track troop movements.

• The display **Innovations in Defense: Artificial Intelligence and the Challenge of Cybersecurity** showcased Mayhem, part of a new class of artificial intelligence systems.

► A sand-green, **9-foot-tall Statue of Liberty LEGO model** welcomed visitors as they entered the Museum.



## CURATORIAL PERSPECTIVE

### Righting a Wrong



**Noriko Sanefuji**

Museum Specialist, Division of Armed Forces History

February 19, 2017, marked the 75th anniversary of Executive Order 9066, signed by President Franklin D. Roosevelt after Japan's attack on Pearl Harbor during World War II. The order resulted in the imprisonment of 75,000 Americans of Japanese ancestry and 45,000 Japanese immigrants. Roosevelt's original order could be viewed in **Righting a Wrong:**

**Japanese Americans and World War II** for most of the exhibition run. The Museum depicts how this document, loaned by the National Archives, shaped the lives of Japanese Americans during the war and still resonates today.

Searching for artifacts and documents across the country has been a fascinating journey, particularly meeting people with unique stories. Jane Oka, who spent her childhood in Poston incarceration camp with family, told me of her father, Sadao. He took a bird carving class in the camp and made many of the beautiful handmade pins on display. Jane has admired them, with various memories and emotions associated with the objects — from hardship and loss to healing and resolution. Her father's spirit lives in the birds. By donating them, she feels that her family's legacy is kept alive.

It was important for us to offer different perspectives under a prism of shared experiences through powerful objects, many of which speak for themselves. Through artifacts such as artwork, school yearbooks and military uniforms, we capture moments in history. As the people who experience this history become older, we can ensure that their stories are preserved for future generations.





◀ In the *American Presidency* exhibition, the Museum commemorated the **100th anniversary of John F. Kennedy's birth**. A display featured nine photographs of the president and his family by the famed photographer **Richard Avedon**.

▶ **"T" is for Television** displayed artifacts from early children's television to more contemporary programming. Objects included Bozo the Clown props, Oscar the Grouch, Mister Rogers' sweater, and **Bill Nye's** lab coat and bow tie.

▪ The ***Sounding American Music*** display included instruments from Steve Cropper, Elizabeth Cotten and Jesse Fuller, artists who innovated, invented and inspired as they contributed to America's songbook.

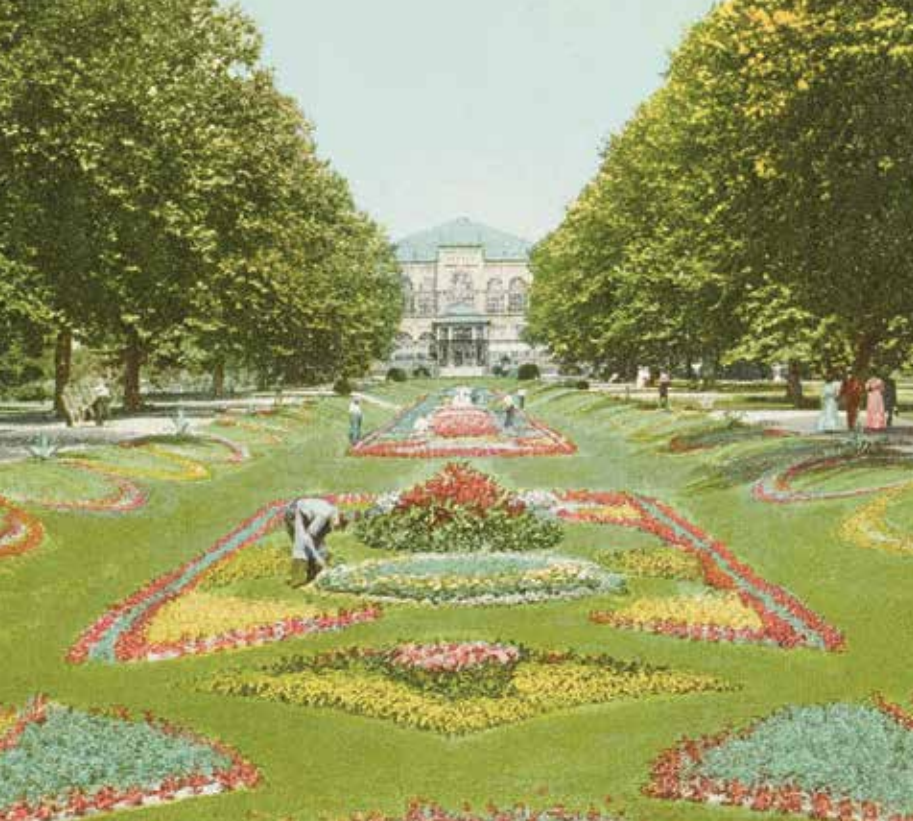
▶ ***American Ballet*** displayed costumes worn by dancers Violette Verdy, Marianna Tcherkassky (right) and Misty Copeland.

▪ The ***Tracing American Journeys*** display looked at the changing face of the nation through stories and objects that represent a number of entrepreneurs.

▼ ***American Stories*** displayed the whip and fedora hat used by Harrison Ford in his role as Indiana Jones.







- ▲ Using books and objects from Smithsonian Libraries and Smithsonian Gardens collections, **Cultivating America's Gardens** highlighted plant exploration and the establishment of various types of gardens over the centuries.

◀ Additional Giving Pledge letters, along with a photograph by **Ansel Adams**, were added to the **Giving in America** exhibit.



Photo by Ansel Adams, courtesy of the National Museum of American History

- ▲ **The First Lady of Song: Ella Fitzgerald at 100** tells the story of the renowned American jazz artist. Her centennial was also celebrated with a graphic installed in the **LeRoy Neiman Jazz Cafe**.

► An *American Enterprise* display featured the late Tejano singer **Selena Quintanilla-Perez** in a look at advertising targeted at specific demographic groups. Ads created by Sosa, Bromley, Aguilar & Associates were included.

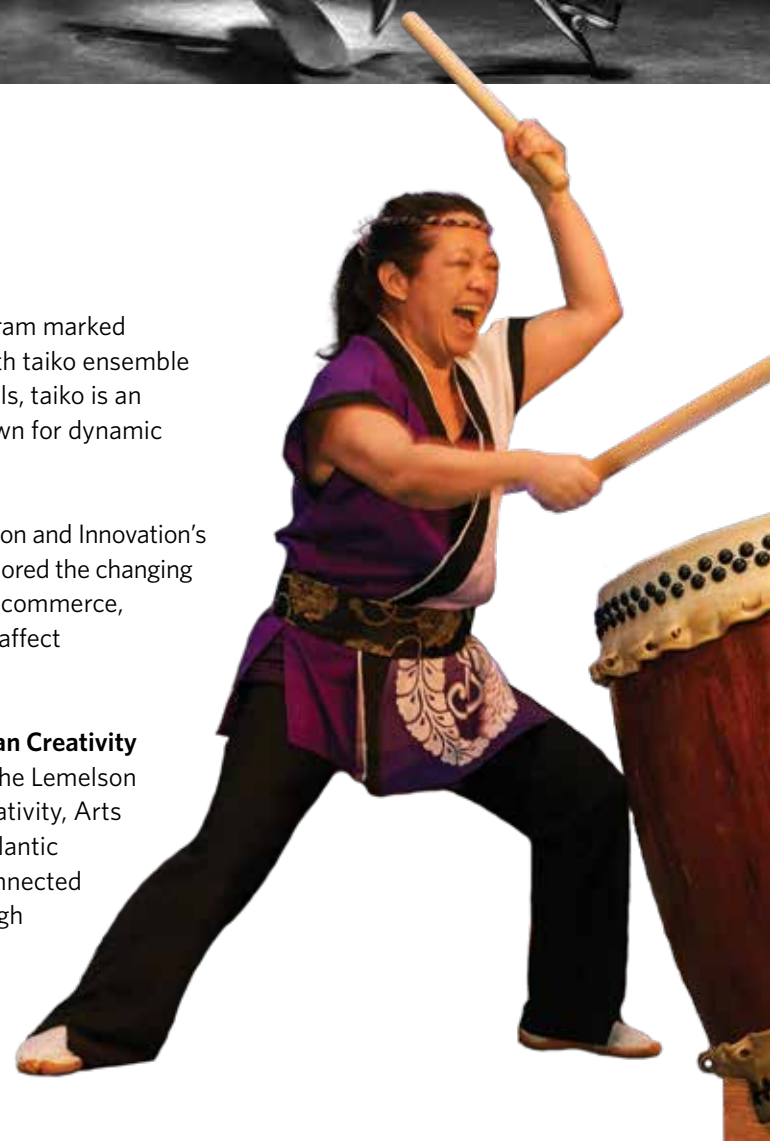




# Programs & Outreach

- ▲ **Innovative Lives** brought together renowned skateboarder **Rodney Mullen** and talented artist and entrepreneur **Steven Sebring** for a discussion and screening.
- New Patrick F. Taylor Foundation Object Project programs included **Preservation for the Table**, an interactive cart about food preservation methods.
- **Wegmans Wonderplace** continued to introduce early learners to the Museum's collections.
- The **Smithsonian Jazz Masterworks Orchestra** offered 25 performances, including the recreation of Duke Ellington's second sacred concert to commemorate its 50-year anniversary.
- The **Smithsonian Chamber Music Society** performed music by composers from Bach to Webern.
- The **Spelman College Glee Club** and **Cornell University Chorus** performed at the Museum.

- ▶ The **Sounds of Faith: Taiko Drumming** program marked Asian Pacific American Heritage Month with taiko ensemble Nen Daiko. Originally used in religious rituals, taiko is an ancient Japanese drumming style now known for dynamic performances.
- The Lemelson Center for the Study of Invention and Innovation's daylong festival, **Military Invention Day**, explored the changing relationship between military research and commerce, and how military technology advances will affect the future.
- The inaugural **ACCelerate: ACC Smithsonian Creativity and Innovation Festival** was organized by the Lemelson Center and Virginia Tech's Institute for Creativity, Arts and Technology, in collaboration with 15 Atlantic Coast Conference (ACC) universities. It connected science, engineering, arts and design through interactive displays, panel discussions and performances.







▲ **American History (After Hours)** offered programming such as *The Sound of Memphis*, an evening of conversation and live performances with multiple generations of iconic musicians from the region. The Museum welcomed the team behind the documentary *Take Me to the River* and the Soulsville Foundation (STAX Records).

• The **Star-Spangled American Music Series** included the U.S. Navy Band Country Current.

• **Hilleman's Vaccines: Remembering Why We Immunize** offered a screening and discussion about Dr. Maurice Hilleman, who changed American history.

• The Museum launched the **Antibody Initiative** with a new website providing in-depth access to the Museum's historical antibody-related collections.

• **Common Ground: Our American Garden tours** shared stories of plants and their importance to Americans as a way of honoring memory, providing healing, promoting discovery and inspiring ingenuity.

▲ **U.S. Secretary of Education Betsy DeVos and Adviser to the President Ivanka Trump** hosted a summer reading event in Draper Spark!Lab to encourage girls to explore science, technology, engineering and math.

▲ A sea of strollers converged at the Museum for **Family Fun: A Celebration of Sesame Street**, a program about the show's contribution to children's television and American culture, complemented by activities for children and objects out of storage. It was part of the **Smithsonian Ingenuity Festival**.

► **Smithsonian Secretary David Skorton** read and played the flute for participants of **History Time**, as part of a video showcasing Smithsonian education efforts. The new program promotes early literacy and introduces visitors ages 0 to 6 to collection objects.

• **America Now**, a collaboration between the Museum, National Portrait Gallery and Smithsonian American Art Museum, presented programs under the theme of "**JFK 100**" to celebrate the centennial of the president's birth.

• The 2016–2017 **Let's Do History Tour**, part of the A. James Clark Excellence in History Teaching Program, trained teachers in underserved school districts in Washington, Arizona, New Mexico, Texas, Pennsylvania and Connecticut.





- ▲ The civil rights era **Greensboro lunch counter** moved to Wallace H. Coulter Unity Square, where it is the centerpiece of the interactive theater performance titled *The Nation We Build Together*.
- ▲ Developed by the Museum in collaboration with the Exploratorium of San Francisco, *American Experiments* activities were introduced in the new Wallace H. Coulter Unity Square. They playfully engage the public in conversation about American civic life.
- ▲ A costumed interpreter for *Votes for Women* in 2 West was introduced to share stories about the fight for the 19th Amendment, which granted women the right to vote.
- Legendary journalist **Thomas J. Brokaw** received the Museum's **Great Americans award**. He donated his West Point presentation saber, received in honor of his work, and pieces of the Berlin Wall collected while on assignment.
- The multiplatform program **What It Means to Be American**, in partnership with Zócalo Public Square, sparked discussions in Los Angeles, Houston and Honolulu.

- ▲ The **Smithsonian Food History Weekend**, themed "Politics on Your Plate," gathered culinary leaders, scholars and visitors for cooking demonstrations, hands-on learning, tastings and roundtable discussions.
- The founder and CEO of Union Square Hospitality Group, **Danny Meyer**, received the **2017 Julia Child Award** during the Smithsonian Food History Gala.
- As part of the Smithsonian Food History Weekend activities, **Alex Prud'homme** and **Katie Pratt** signed copies of *France is a Feast: The Photographic Journey of Paul and Julia Child*.
- The Museum hosted a program featuring wine tastings and a panel discussion with **Mexican American winemakers**, as part of American History (After Hours).
- Monthly **Cooking Up History** demonstrations showcased a guest chef and a Smithsonian host preparing a recipe while discussing its ingredients, culinary techniques and history. It included a program on Hispanic food migrations with chef **Sandra A. Gutierrez**.
- The **Business of Chocolate: From Bean to Drink** continued to delight visitors while sharing complex Colonial history.





- ▲ The Smithsonian and the National Endowment for the Humanities presented the second annual **History Film Forum**, exploring how documentaries and feature films can teach and interpret history. Screenings included PBS' *The Great War* and NBC's *Timeless*.
- The **Cooks and Books** series offered discussions and book signings. Events included author **Cynthia Spivey** and chef **Ailsa von Dobeneck**, who prepared recipes from Spivey's book, *How to Eat Paleo*.
- The **Smithsonian Holiday Festival** offered live music, cooking demonstrations, holiday decorations and holiday movie screenings.
- The **Harvest for the Table** agriculture history program demonstrated how food and farming have changed throughout history.
- The daily film **We the People**, produced by Smithsonian Channel, continued to introduce visitors to the Museum and American history.
- Artist **John Legend**, a recipient of a *Smithsonian* magazine American Ingenuity Award, participated in a discussion about music, philanthropy and social change.



**Theresa McCulla**  
Historian, Division of  
Work and Industry

## HISTORIAN'S PERSPECTIVE

### Life Through the Lens of Beer

In January 2017, I joined the Museum with an enviable task: to build our collections related to American beer and brewing history. Funded by the Brewers Association, the not-for-profit trade association supporting independent craft brewers, the American Brewing History Initiative is a three-year project

to collect and preserve the history of brewing in America. Brewing history is an engaging and effective lens through which to explore our nation's most important stories. Histories of immigration, urbanization, innovation, changing gender roles and more come to vibrant life when understood through beer.

The Museum maintains rich holdings related to brewing technology and advertising a century ago. Yet we can benefit from thoughtful expansion into the more recent past. On nationwide research trips, I am collecting the stories of home brewers and craft beer, in particular. Initial travels have taken me to California and Colorado, and future trips to the Northwest, Midwest and New England await. Brewing history objects will appear in the Museum's refreshed *FOOD* exhibition, and recorded oral histories will soon be online, at the public's fingertips.



I have been gratified to encounter intense excitement among the brewing community, scholars, the media and the public. I hear daily from Americans who tell of their grandfather who labored in the local brewery or their cousin who brews champion IPAs in her basement. Americans feel connected to the history of brewing, and they are thrilled it has found a home at the Smithsonian.



## Acquisitions

- ◀ The Museum collected a mid-19th-century oil painting of **Mrs. Eliza Hamilton** from Graham Windham and a silk suit worn by **Lin-Manuel Miranda** in *Hamilton: An American Musical*, as part of the Museum's **Philanthropy Initiative**.
- **The Congressional Gold Medal** recognizing the service and gallantry of **Filipino WWII veterans** was deposited in the Museum's Armed Forces History Collection.
- **First Lady Melania Trump** formally presented her 2017 inaugural gown, designed in collaboration with Hervé Pierre, to the Smithsonian's First Ladies Collection, for display in the exhibition *The First Ladies*.
- The Museum collected materials related to the inauguration of **President Donald J. Trump**.
- The Museum acquired objects related to **Polycom's** development of teleconferencing technologies.
- ▲ The Museum accepted artifacts from AMC's post-apocalyptic television series ***The Walking Dead***. Cast members and AMC executives participated in the donation ceremony.
- The former **American Textile History Museum** donated objects, ranging from advertising pieces to tools to fabric samples.
- With the Smithsonian Latino Center's support, the Museum's Archives Center acquired more than 1,000 images by Latino photographer **Francisco Luis Espada**.
- ▼ Numismatic objects were acquired from the **collection of Howard F. Bowker** and displayed in *The Value of Money*, including fifth-century B.C. Chinese bridge and knife money.







# Awards

- Curator **Frank Blazich**, Division of Armed Forces History, received the Civil Air Patrol Distinguished Service Award for his service as national historian overseeing the corporation's 75th anniversary commemoration.
- Recipients of the Secretary's Research Prizes for 2017 included **Jon Grinspan**, curator, Division of Political History; **Mireya Loza**, curator, Division of Work and Industry; and **Helena E. Wright**, curator, Division of Culture and the Arts, for their recent publications.
- Curator Emeritus **John Edward Hasse**, Division of Culture and the Arts, received an Achievement Award from the Jazz Arts Initiative.
- A. James Clark Director of Education and Impact **Carrie Kotcho**, who also serves as deputy associate director for audience engagement, received an Achievement Award as part of the 2017 Smithsonian Education Awards for Achievement and Innovation.
- Curator **Mireya Loza**, Division of Work and Industry, was named a Distinguished Lecturer by the Organization of American Historians.
- Curator **Margaret Salazar-Porzio**, Division of Home and Community Life, was awarded the 2017 Distinguished Alumni Award for Arts and Humanities by California State University, Los Angeles.
- Curator **John Troutman**, Division of Culture and the Arts, won several awards for his book *Kikā Kila*, including the Organization of American Historians' 2017 Lawrence W. Levine Award for Best Book in American Cultural History.
- The **Many Voices, One Nation** exhibition development team and its media collaborator, Aperture Films, won an Aurora Gold Award for the "What Kind of Nation" video production.
- The Museum received its **first gold rating** from the U.S. Green Building Council's **Leadership in Energy and Environmental Design** (LEED) program for the West Wing Phase III project.



- ▲ Objects from **Telemundo** were added to the national collection to help capture the legacy of Spanish-language television in the U.S. and Puerto Rico.
- Items from the **Women's March on Washington** and the **March for Life** were collected.
- The Museum acquired an **archival collection related to gay and lesbian conversion therapy**, donated by the Mattachine Society of Washington, D.C.
- Musician **Sting** donated his 1978 Fender Stratocaster guitar, and composer **J. Ralph** donated original sheet music, lyrics and recordings for *Evolocan* and the Oscar-nominated song "The Empty Chair," co-written with Sting.
- ▶ Leonard W. Miller, founder of **Black American Racers Inc. (BAR)**, and former members of BAR donated memorabilia used during the team's operating days.
- More than a dozen artifacts from the careers of Major League Baseball players, such as **Willie Mays** and **Yogi Berra**, were donated to the Museum.

# Publications & Media



## Publications & Recordings

The Museum's staff continues to share its talents and knowledge across many platforms, contributing to, editing and writing numerous publications such as:

- *American Democracy: A Great Leap of Faith*  
Essays by **William L. Bird, Jr.**, curator emeritus, Division of Political History; **Lisa Kathleen Graddy**, curator, Division of Political History; **Grace Cohen Grossman**, former Goldman Sachs Fellow; **Harry R. Rubenstein**, curator, Division of Political History; **Barbara Clark Smith**, curator, Division of Political History
- *They Will Have Their Game*  
**Kenneth Cohen**, curator, Division of Culture and the Arts
- "Invention, Innovation Systems, and the Fourth Industrial Revolution," *Technology and Innovation*  
**Arthur Daemmrich**, director, Lemelson Center for the Study of Invention and Innovation
- "The High Price of Presidential Impeachment," *The Atlantic*  
**Jon Grinspan**, curator, Division of Political History
- "Dizzy Gillespie: Serious and Showy," *The Wall Street Journal*  
**John Edward Hasse**, curator emeritus, Division of Culture and the Arts
- *A Tale of Three Gunboats: Lake Champlain's Revolutionary War Heritage*  
**Jennifer Jones**, chair and curator, Division of Armed Forces History; Philip K. Lundeborg, curator emeritus; Arthur B. Cohn
- *The Vietnam War: The Definitive Illustrated History*  
Consultants included **Jennifer Jones**, chair and curator, Division of Armed Forces History; and Bob van der Linden and Alex Spencer, Smithsonian's National Air and Space Museum

- *Objects of Devotion: Religion in Early America and The Apparitionists*  
**Peter Manseau**, Lilly Endowment Curator of American Religious History, Division of Home and Community Life
- *Many Voices, One Nation: Material Culture Reflections on Race and Migration in the United States*  
Edited by **Margaret Salazar-Porzio**, curator, Division of Home and Community Life; and **Joan Fragaszy Troyano**, research associate, Division of Home and Community Life; with **Lauren Safranek**, curatorial assistant, Division of Home and Community Life
- *The Esterházy Machine*; Joseph Haydn: Baryton Divertimenti, Volume 2  
Smithsonian Chamber Music Society: **Kenneth Slowik**, baryton; **Steven Dann**, viola; **Myron Lutzke**, violoncello
- *Living in the Anthropocene: Earth in the Age of Humans*  
Edited by **Jeffrey K. Stine**, curator, Division of Medicine and Science; and W. John Kress, Smithsonian's National Museum of Natural History

## In the Media

The Museum's vast range of activities reached millions of readers and viewers through media outlets such as:

- |   |                             |
|---|-----------------------------|
| • Associated Press                        | • <i>Sports Illustrated</i> |
| • <i>USA Today</i>                        | • Smithsonian magazine      |
| • <i>The New York Times</i>               | • Fox News                  |
| • <i>The Boston Globe</i>                 | • CNN                       |
| • <i>The Washington Post</i>              | • ABC News                  |
| • <i>Los Angeles Times</i>                | • NBC News                  |
| • <i>The Seattle Times</i>                | • CBS News                  |
| • <i>The Atlanta Journal Constitution</i> | • NPR                       |
| • <i>Daily Mail (UK)</i>                  | • The Hill                  |
| • <i>Time</i>                             | • The Daily Caller          |



# Looking Forward



Above: Tom Brokaw accepts the Great Americans award. Below: Costume from the telenovela *Tanairi*; J. Ralph and Sting



The red carpet was rolled out for much of 2017 at the National Museum of American History with the welcoming of a stunning array of special guests who have had a major impact on American culture. From Sting to the cast of *The Walking Dead*, these individuals participated in programs and donation ceremonies that shed light on different aspects of American entertainment, the theme behind the upcoming exhibition *Entertaining America*. Expected to open by 2020, *Entertaining America* will invite visitors to consider the powerful role entertainment — theater, music, sports, movies and broadcasting — has played and continues to play in American history and life. The 20-year exhibition will anchor the west wing's third floor.

Last summer, iconic singer-songwriter Sting, a Rock and Roll Hall of Fame inductee with the Police and 16-time Grammy winner, joined three-time Oscar nominated composer, songwriter and social activist J. Ralph for a donation ceremony and discussion. A conversation about their musical and philanthropic contributions to American culture was followed by the world premiere of J. Ralph's symphonic piece *Evolocean* and a performance by Sting of *The Empty Chair*. Sting and J. Ralph recently teamed on the evocative song written for the documentary *Jim: The James Foley Story*, about the American photojournalist killed by ISIS.

During the fall, the Museum honored Thomas J. Brokaw with a [Great Americans award](#). The legendary television journalist, author, former *NBC Nightly News* anchor, and current NBC News special correspondent was interviewed by

David M. Rubenstein, chair of the Smithsonian Institution Board of Regents and a Museum board member. The evening included a conversation with Brokaw and an opportunity to collect artifacts representative of his distinguished career.

Broadcasting in the United States takes on several forms for the many voices that live here. As a result, the Museum collected objects from Telemundo, one of the Spanish-language television networks in the country whose roots go back to the 1950s. The donation ceremony was part of the Museum's initiative, *Escuchame: The History of Spanish-language Broadcasting in the U.S.*, which grew out of the *American Enterprise* exhibition. More than 40 current and past Telemundo employees contributed to the initiative, including *Noticiero Telemundo* anchor José Díaz-Balart, who attended the ceremony.





## DONOR SPOTLIGHT

### Ambassador Nicholas F. and Mrs. Eugenia L. Taubman

Last June a reception was held for the donors who made the west wing's second floor transformation a reality. Standing proudly with their children before the floor's new changing gallery were Ambassador Nicholas F. and Mrs. Eugenia L. Taubman, for whom the space was named. Ambassador Taubman, the Museum's chairman, and his wife provided support throughout the west wing project, including a gift of \$1.5 million toward the gallery. The space opened with *Religion in Early America* and will house a wide range of changing exhibitions that expand upon 2 West's theme.

As focus shifts to the wing's third floor, the Taubmans pledged \$5 million in 2017 toward the Nicholas F. and Eugenia Taubman Hall of Music, named in their honor. The stunning hall has begun to hold performances, as the home of the Smithsonian Chamber Music Society and Smithsonian Jazz Masterworks Orchestra. The couple's support also endows cultural programming.

Fans of *The Walking Dead* were especially excited to learn about the Museum's recent acquisition of objects from AMC's post-apocalyptic television series. Cast members and AMC executives were on-site for a donation ceremony, which featured objects used and worn by characters over the past seven seasons, including the crossbow wielded by fan favorite Daryl Dixon. The items will further contribute to the understanding of the history of television as a shared audience experience, artistic content and a technological medium.

Helping to wrap up an extraordinary year, the Museum welcomed artist and philanthropist John Legend, one of *Smithsonian* magazine's American Ingenuity Award winners. Legend discussed his childhood and early career steps, and shared how music now serves as a platform from which he can address issues most important to him.

The Museum will increase cultural programming leading up to and after the opening of *Entertaining America* and will collect additional items representative of American entertainment. Select objects will be included in the new exhibition, part of the transformation of the third floor's west wing, opening in phases beginning in 2018.

"Entertainment is now arguably the primary experience that we share and hold in common as Americans," said Curator John Troutman, Division of Culture and the Arts. "It brings people together, and it provides a forum for important national conversations about politics, society, culture and what it means to be an American."



*The Walking Dead* cast member Norman Reedus. Below: John Legend







## Americans in Paris

The streets of Paris served as the perfect classroom for an unforgettable behind-the-scenes exploration of the French-American alliance, from the American Revolution to the present, during the Director's Tour. Together with Elizabeth MacMillan Director John Gray and Senior Scholar David Allison, board members and other Museum donors traced the footsteps of American revolutionaries negotiating a partnership with France and peace with England. The tour provided little-known insights to this period of American history that will be further explored in *The American Revolution: A World War*, opening in June 2018. The exhibition will present the War of Independence as a world war involving multiple countries that fought for reasons largely unrelated to American freedom. It will welcome visitors in the Nicholas F. and Eugenia Taubman Gallery on the second floor of the west wing.

*Above:* Guests of Director's Tour to Paris; *Left:* Michael Chou and Bill Kim



# Smithsonian Council for American History

The National Museum of American History gratefully acknowledges members of the [Smithsonian Council for American History](#) for their enthusiastic commitment throughout the year. The Council is a membership group for individuals who make unrestricted contributions of \$1,000 or more to support a variety of the Museum's critical needs, from the preservation of national treasures to the presentation of world-class exhibitions and educational programs. Council members receive an array of exclusive opportunities in appreciation for their generosity.

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Ms. Naoma J. Tate  
Ambassador Nicholas F. Taubman and Mrs. Eugenia L. Taubman<sup>†</sup>



Above: Annie Lowdermilk, Tom Haas and Karen Grover

Left: Ambassador Nicholas F. Taubman and Randall D. Martinez





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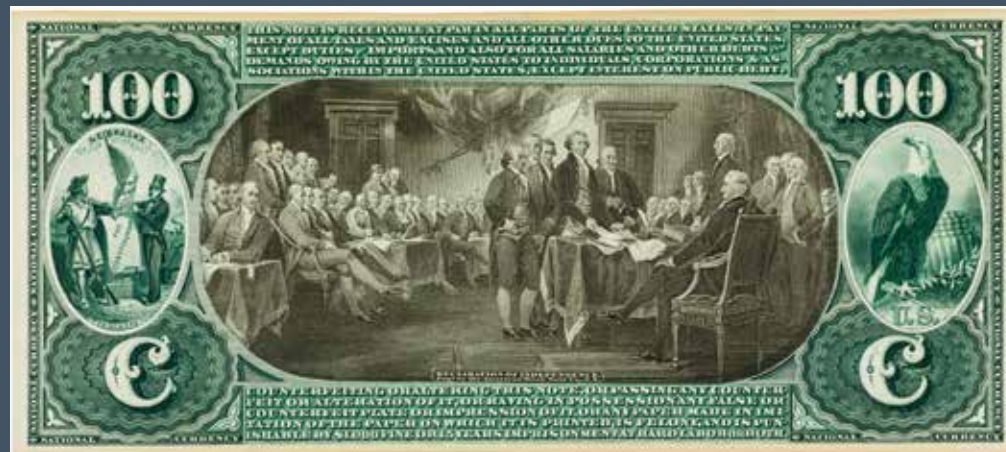
Council members attend a tour of  
*American Enterprise*

<sup>†</sup> Founding Member  
<sup>^</sup> National Committee Member  
Lists as of December 31, 2017

## Director's Fund for Annual Giving

The Museum gratefully acknowledges our donors of \$500 or above to the [Director's Fund for Annual Giving](#).

Sanjay B. Dixit, M.D.  
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## Friends of the National Numismatic Collection

The Museum gratefully acknowledges the members of the [Friends of the National Numismatic Collection](#).

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Above: \$100 note, ca 1865



## DONOR SPOTLIGHT

### Diana Davis Spencer Foundation

The Diana Davis Spencer Foundation of Bethesda, Maryland, awarded the National Museum of American History a \$1 million grant in support of *American Democracy: A Great Leap of Faith*. The foundation espouses the values upon which our nation was founded: freedom and individual responsibility. It supports organizations and projects that help Americans rediscover and apply these founding values in order to guarantee their political, social and economic freedoms. Diana Davis Spencer, a journalist and activist, directs the foundation's grant-making efforts, building upon a philanthropic legacy started by her parents more than 55 years ago. The Museum is deeply grateful for the foundation's generous support, which helped make possible this important exhibition that will inspire millions of Americans to consider their own power and ability to shape the future.

## Dedicated Supporters

The Smithsonian gratefully acknowledges the individuals, companies and foundations that made possible numerous activities of the National Museum of American History through major gifts in 2017.

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Lists as of December 31, 2017

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Named in honor of the Museum's most well-known and beloved artifact, the [Star-Spangled Banner Society](#) recognizes legacy gifts to the National Museum of American History.

Anonymous (6)  
Mr. Dale S. Barnett, Jr.  
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Mrs. Eileen Hamilton  
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Mary Hopkins  
Mrs. William K. Konze  
and the estate of  
Lt. Col. William K. Konze  
Ms. Lee L. Kush  
Barbara Ann Libbey  
Drs. Pichon and Vivien Loh  
Shirley Loo  
Frances J. Lowe  
David Mason  
Tom and Priscilla McMahan  
Charles H. and Helen S.  
Moriyama  
James and Anne Painter  
Kent and Jean Papsun

Guenther\* and Siewchin  
Yong Sommer  
Randy Struthers  
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Tanner  
Mr. and Mrs. John A.  
Thompson  
Anna Mary Tossey  
Larry J. West and Diana A.  
King  
Mr. and Mrs. Douglas  
Wolford

\* Deceased

*Opposite:* Guests of Director's Tour of Paris; *Above:* Richard L. and Lesley S. Herrmann, Justine Gamez, Sophia Lynn and Elihu Rose; Marjie and Steve Alloy; Stephen and Jean Case

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As of December 31, 2017

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*Vice Chair of the Board*

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The staff of the National Museum of American History extends its warmest thanks to John Gray for his dedication to sharing the American story. He tirelessly impressed upon us the importance of demonstrating, in everything we do, the relevance of our nation's history to the daily lives of our visitors. We wish him the best in his retirement.



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