



# POWER THROUGH *Food*

HIGHLIGHTS REPORT 2019





New case in the refreshed exhibition  
FOOD: Transforming the American Table



## 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.



We are deeply grateful for another year of sharing this remarkable National Museum of American History with our millions of visitors, both in Washington, D.C., and online. In 2019, we recognized several major anniversaries through stimulating exhibitions and programs that helped us contemplate moments that have shaped the nation's history and still influence us today.

The Museum examined the 150th anniversary of the Transcontinental Railroad, centennial of the 19th Amendment's passage, 75th anniversary of D-Day, and 50th anniversary of the Stonewall uprising. In addition, we celebrated the Smithsonian Year of Music, an institution-wide initiative to increase public engagement, advance understanding and connect communities globally.

This is an exciting time of reflection and change at the Museum. We take the opportunity not only to review our accomplishments but also to explore ways to share inclusive, powerful narratives grounded in exemplary scholarship, cutting-edge museology and artistic expression. The Museum's own rich heritage is inspiring, from the depth and breadth of our astounding, vast, complicated collections to our impact on generations of Americans and international visitors. The role we play in teaching history and empowering individuals with knowledge is unmistakable — a privilege we respect and recognize daily.

In 2020, we will continue to mold our new strategic plan and, in doing so, ask key questions about why we exist, for whom and for what we stand. It is our goal to become the most relevant, inclusive and sustainable public history institution in the country, one that learns from its past as it plans for its future. We are exploring how we can more fully become of, by and for the communities we serve. As the first women in our roles, we both look forward particularly to the Museum's powerful participation in the Smithsonian American Women's History Initiative.

The future is also one that is increasingly digital in expression and experience. This report describes the steps taken by the Museum and Smithsonian Institution as a whole to make our vast collections more readily available to our audiences. The general public, students, teachers and researchers around the world will now have online access to millions of objects that can stimulate ongoing learning and inspire new generations.

As director and board chairman, respectively, we are each committed to the Museum with tireless and empathetic attention. With reverence and care, we will steward, grow and integrate interpretation of our extraordinary collections, while working to remove barriers to their availability. With the continued generosity and support of so many friends and partners, we will broaden our impact on the nation we serve and the world in which we live. Let us together spark conversation, enlightenment and change in order to create a just and informed future.



*Anthea M. Hartig*

Anthea M. Hartig, Ph.D.  
Elizabeth MacMillan Director



*Abbe Raven*

Abbe Raven  
Board Chairman

↑ Crate label, Verigood iceberg lettuce, around 1950



# MEET THE DIRECTOR

ANTHEA M. HARTIG, PH.D.

In December 2018, the National Museum of American History announced Anthea M. Hartig, Ph.D., as its new Elizabeth MacMillan Director.

Formerly the executive director and CEO of the California Historical Society, she brought her experience as a public historian, scholar, author and cultural heritage expert to the Museum. Hartig, now having served a year in D.C., sat down to share a few thoughts about her vision and making history herself.



**Q. As you walk through our exhibitions and storage areas with countless treasures, what object or collection strikes you the most?**

**A.** The easy answer, of course, is all of them! But the more complicated answer is that I believe one of my projects during my tenure here is to get to know the collections as well as humanly possible. The objects that have struck me, some are very dramatic. We have [Selena's beautiful leather jacket](#) on display, studded and fabulous. I've also gotten to see some very small but very powerful objects, which I find fascinating, like [Helen Keller's watch](#). When I donned gloves and was able to hold it, it was astounding to think about how long she used that watch, felt that watch and held that watch, and how objects can be bridges to experiences. They can provide that kind of intimate human set of connections with people we'll never get a chance to know and whose lives were very, very different from ours.

**Q. What does being the first woman in the director's role at the Museum mean to you?**

**A.** It remains a deep honor to be appointed as the first woman director of the Museum, in large part because I know what it has taken me to achieve this. I am a very, very fortunate woman — from my class and my race and my background and the support I received — so it's very humbling. It's also a gift to be here at this time when so many women directors have been put into positions of leadership in the arts and cultural ecosystem of the capital. I hope that

now no one else has to say that, because they won't have to kind of be the tip of that plow that broke through that gender barrier. But it's an honor to be at that tip, so I feel very grateful.



**Q. What's your vision for the Museum? One year from now, what would you like to be able to say about our work here?**

**A.** My hope is that we will have engaged even more people. I think pushing ourselves, in terms of our audience, both here in the building and online, is critical. There are so many histories that are woven into our collection, building, programs and exhibitions. I certainly hope people will have learned more about the expansion of our franchise, learned more about the suffrage movement, learned more about how precious those rights are and how hard people — especially women — fought to make the passage of the 19th Amendment possible. I hope there is a cherishing that we can inculcate and grow in people of the importance of U.S. history but really also the importance of seeing themselves reflected in it.

**Q. What role does the Museum play in encouraging productive dialogue between visitors with different views on today's issues?**

**A.** Smithsonian Secretary Lonnie G. Bunch III talks about museums as a place of convening, the convening of conversations. I think there are ground rules you need to set. Making people feel welcome, making them feel comfortable and having the conversations takes work. I would like to see the Museum giving people the tools with which to understand some very complicated moments in time. I firmly believe that the tools of a historian should not be a privilege, and those tools, of course, include access to our historic and primary sources. They help with understanding and critical reading and critical analysis to help people make sense of their worlds.

**Q. The people need to know: Do you support the Washington Nationals or San Diego Padres?**

**A.** I am used to being bi-state, growing up in Southern California but living a long time in Northern California. I used to say, "Oh, the Dodgers, Giants, Padres — I love 'em all!" Of course I'm thrilled for the Nats and the Capitals, but perhaps the team I'm most excited about might be the women's soccer team, the Washington Spirit. It's certainly a great time to live in Washington!

↑ Hartig admires Helen Keller's watch from 1865



**POWER THROUGH**



*Food*







↑ Chef José Andrés holds his 2019 Julia Child Award

## Some of the world's top culinary figures visited the National Museum of American History last fall for a stimulating 2019 Smithsonian Food History Weekend.

Festivities kicked off with the fifth annual Food History Gala, emceed by chef, TV personality and food critic Andrew Zimmern. The event drew more than 350 guests to celebrate chef José Andrés, who warmly accepted the 2019 Julia Child Award from The Julia Child Foundation for Gastronomy and the Culinary Arts. Known for his humanitarian work and innovative cuisine, Andrés was fêted by attendees, including past award recipients Jacques Pépin, Rick Bayless, Danny Meyer and Mary Sue Milliken. Major support for the Smithsonian Food History Gala was provided by the Winiarski Family Foundation, The Julia Child Foundation for Gastronomy and the Culinary Arts, Clark Construction Group, LLC, and Pamela Gelsomini — Dishofftheblock.com.

← Wooden spoon used by Charlie Papazian for homebrewing and instruction; dining plate from Paul Ma's China Kitchen



# POWER THROUGH FOOD



**“The Smithsonian’s Food History Weekend is a wonderful opportunity to bring many people and culinary traditions together.”**

**— PAULA JOHNSON**

Curator and director of the American Food History Project

## **THEMED “POWER THROUGH FOOD,”**

the fifth annual Smithsonian Food History Weekend brought together food innovators, brewers, business owners, chefs, scholars and enthusiasts to discuss the economic and social impact of food entrepreneurship among migrant women in the United States. Over 15,000 visitors poured into the Museum for two days of cooking demonstrations, hands-on learning, dynamic conversations and an up-close look at Smithsonian collections.

During *Deep-Dish Dialogues*, women migrants and entrepreneurs discussed how food-related enterprises help create sustainable livelihoods and stronger communities. Chef, author and TV personality Carla Hall and recipients of the Julia Child Award also participated

in discussions. They shared how their work in food has provided a platform for addressing local and global issues around food production, labor, sustainability and justice.

The weekend’s theme was inspired by the Museum’s Power Through Food: Women Entrepreneurs Saving Communities project. This research, collecting and programming initiative similarly highlights the influence of women’s food businesses on diverse people and communities.

*Cooking Up History* food demonstrations, made possible by **Wegmans** and **Sur La Table**, showcased guest chefs and Smithsonian food historian Ashley Rose Young, Ph.D. The final program featured Museum curator





← Curator L. Stephen Velasquez with chef Dora Escobar cooking up a Salvadoran meal

↓ Jessica B. Harris, Ph.D.; Psyche Williams-Forsen, Ph.D.; Tamera Raye Stevenson; and Crystal Moten, Ph.D., participate in a *Deep-Dish Dialogue*

← Opposite: Entrance to the refreshed *FOOD* exhibition

L. Stephen Velasquez as a special guest host. Many of the chefs were women migrants who cultivated their culinary skills in the United States to support their families and communities. During the eight demonstrations, chefs spoke with Smithsonian hosts about the significance of their dishes, inspired by the guests' home countries including Eritrea, Iran, Syria, Vietnam and El Salvador.

A highlight for many during Food History Weekend was a master class with Jacques Pépin on the Wallace H. Coulter Performance

Plaza stage. Pépin guided a full house through culinary techniques such as boning, stuffing and trussing a chicken. The chef, author, teacher and artist who once shared a PBS series with Julia Child enchanted guests.

The weekend also brought to life the nation's brewing history through people who helped shape the industry. During *Last Call: Brewing History After Hours*, founders of the craft beer movement including Charlie Papazian, past president of the Brewers Association, participated in a discussion and Q&A session. Guests enjoyed

viewing brewing objects out of storage and sampling craft beer provided by Dogfish Head Craft Brewery, Anchor Brewing Co., Sierra Nevada Brewing Co., Raleigh Brewing Co. and New Belgium Brewing Co. The program was made possible by the generosity of the **Brewers Association**, with additional support from **Cabot Creamery Co-operative**. In addition, after-hours access was provided to the recently refreshed exhibition *FOOD: Transforming the American Table*.

In October 2019, the Museum's *FOOD* exhibition reopened with new sections, stories and objects. Visitors can now learn more about the impact of immigration and migration in the United States since 1965 and the role of migrant families from Mexico in the California wine industry. New cases on the history of American brewing as well as the rise of diets since 1950 and simultaneous increase of food-related health problems are also on view. The original kitchen from Julia Child's Cambridge, Massachusetts, home, including hundreds of her tools and cookware, continues to serve as the anchor of this exhibition.



## POWER THROUGH FOOD



- ↑ Elizabeth MacMillan Director Anthea M. Hartig, Ph.D., addresses gala guests
- Guests enjoy *Last Call: Brewing History After Hours*



Leadership support for *FOOD* was made possible by **Warren and Barbara Winiarski (Winiarski Family Foundation)**, **Brewers Association**, **The Julia Child Foundation for Gastronomy and the Culinary Arts**, **Land O'Lakes Foundation**, **2018 Food History Gala supporters** and **History Channel**.

Weekend activities also included a film festival, an occasion to meet the Museum staff behind the updated *FOOD* exhibition, a space to learn about local individuals and organizations promoting food equity, and a table to engage the senses of budding young chefs.

"The Smithsonian's Food History Weekend is a wonderful opportunity to bring many people and culinary traditions together," said Paula Johnson, curator and director of the American Food History Project. "It is also a chance to explore critical issues around the production, distribution and consumption of food from diverse perspectives, both past and present."

Major support for Smithsonian Food History Weekend was provided by the **Brewers Association**, **John Deere**, **The Julia Child Foundation for Gastronomy and the Culinary Arts**, **Smithsonian American Women's History Initiative** and **Wegmans**, with special thanks to **Melissa's Produce Company**.



- Restaurateur Danny Meyer and chefs Jacques Pépin, José Andrés, Mary Sue Milliken and Rick Bayless





Michael Lewis, Ph.D.; Ken Grossman; Fritz Maytag;  
Charlie Papazian and curator Theresa McCulla, Ph.D.,  
participate in *Last Call*. ↓

# WEEKEND LAST CALL

Last Call is made possible by  
**BREWERS ASSOCIATION**



## DONOR SPOTLIGHT

### Brewers Association

Since 2016, the National Museum of American History's American Brewing History Initiative has had people talking, thinking and digging deeper. Through the Brewers Association's generosity, this initiative focuses on collecting, documenting, archiving and presenting the many facets of American brewing found throughout the nation's history. It connects the brewing community to the visiting public with artifacts, oral histories, public programs and valuable research demonstrating the country's innovative spirit and entrepreneurial persistence.

The Brewers Association of Boulder, Colorado, is a not-for-profit trade association dedicated to small and independent American brewers and the community of brewing enthusiasts. In 2019, it agreed to extend its support of the American Brewing History Initiative and help the Museum update its exhibition *FOOD: Transforming the American Table* to include the American brewing story among new displays.

"We are honored to support this effort and work with the National Museum of American History to chronicle and showcase the significant achievements small and independent U.S. breweries and homebrewers have made throughout our nation's history," said Bob Pease, president and CEO of the Brewers Association.

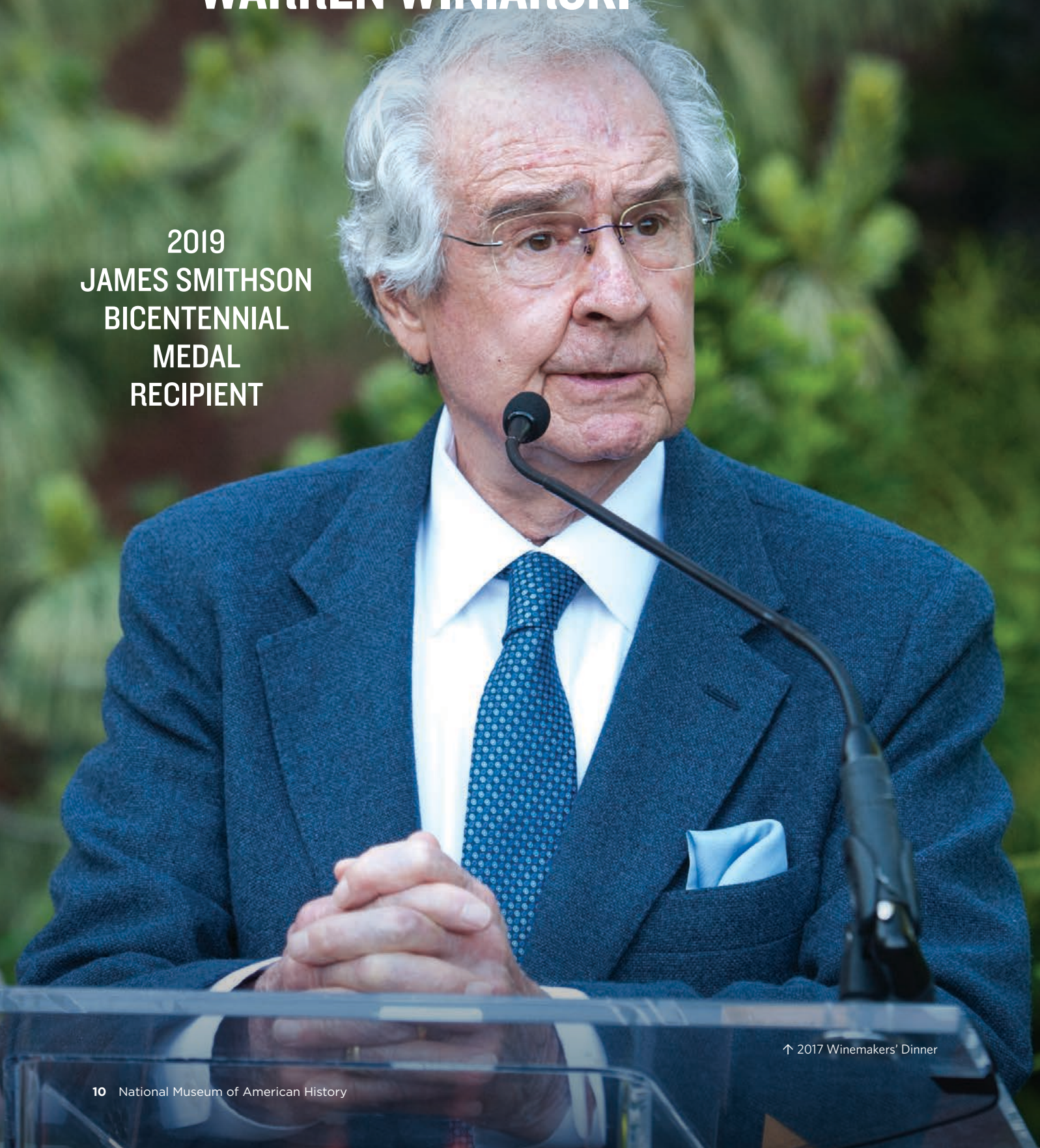


↑ An 1800s colorimeter, with 16 tinted panes of glass, used to compare the color of beer samples to a standard range of colors for malt beverages. The instrument is 28" high.



# CELEBRATING WARREN WINIARSKI

2019  
JAMES SMITHSON  
BICENTENNIAL  
MEDAL  
RECIPIENT



↑ 2017 Winemakers' Dinner





**A BEAUTIFUL FALL DAY IN NAPA** served as a stunning backdrop while guests gathered for the presentation of the 71st James Smithson Bicentennial Medal to [Warren Winiarski](#) at the vineyard he founded, Stag's Leap Wine Cellars. The honor recognizes Winiarski's dedication to the American values of entrepreneurship, innovation and freedom.

"I am greatly honored to receive this medal," said Winiarski. "And I want to share its honor with those who over time have sought to elevate wine as food for the spirit."

Established in 1965, the James Smithson Bicentennial Medal is given under the Smithsonian secretary's authority to persons who have made distinguished contributions to the advancement of areas of interest to the institution.

It was a trip to Italy as a graduate student that sparked a passion for winemaking that would change Winiarski's life. By 1964, the Chicago native, whose surname fittingly means "from wine" or "from a winemaker" in Polish, found himself moving his family to Napa Valley. Six years later, the purchase of a 50-acre prune orchard set the stage for a career spanning 53 years.

In 1976 Winiarski made history when his Stag's Leap Wine Cellars 1973 Cabernet Sauvignon placed first among red wines from Bordeaux and California in the Judgment of Paris wine tasting. A bottle of the award-winning wine is on view in the Museum's

exhibition *FOOD: Transforming the American Table*. Today he is celebrated for his many contributions to American winemaking, land preservation, education and mentorship within the industry. Winiarski's philanthropic spirit has benefited his community, educational institutions and the National Museum of American History. For nearly 25 years, his generosity has made possible Museum projects from the conservation of the Star-Spangled Banner to ongoing research, collecting and programmatic initiatives around the nation's history of food and drink.

"I want to thank the Museum and its dedicated and creative staff with whom I have had a long partnership," said Winiarski. "It has been such a pleasure bringing wine and food together with them over many years."



↑ Warren Winiarski at luncheon following medal presentation

← Warren Winiarski, center, accompanied by (from left to right) his daughter Julia; son, Stephen; wife, Barbara; Elizabeth MacMillan Director Anthea M. Hartig, Ph.D.; and daughter Kasia





**REMEMBERING**

# **D-DAY**

**75 YEARS AFTER THE LANDINGS AT NORMANDY**





← Renowned war photographer Robert Capa documented World War II, capturing these images of American troops landing at Omaha Beach on D-Day. The photos are part of the Museum's collection.

← (Opposite) Bombing of Pointe du Hoc, May 1944, courtesy U.S. Air Force/ National Archives



↑ Identification tags for Pharmacist's Mate 1st Class Walter Melville Weberbauer, Navy Reserve, who was aboard the USS Samuel Chase, headed for Omaha Beach on D-Day

↓ Canteen once belonging to Pvt. Gene Watkins with inscription on bottom noting, "Omaha Beach D+31"



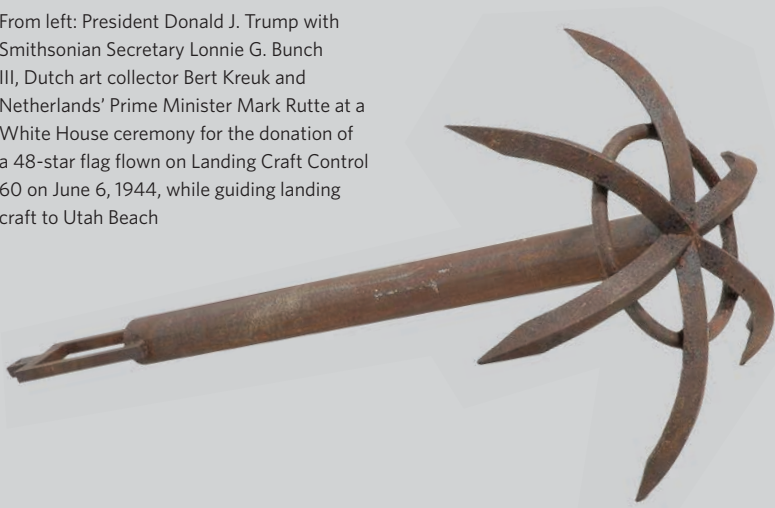
**On a summer afternoon at the National Museum of American History, a middle-aged man and teenage boy separately approach a white marble Latin cross.**

It is a grave marker identical to those found in American cemeteries in Europe, marking the final resting place of fallen American service members. Quietly they take in this display on the 3 East landmark platform. Distinctive images of American soldiers storming the beaches of Normandy on D-Day, captured by renowned photographer Robert Capa, flash on the large screen behind the marker.

# REMEMBERING D-DAY



↑ From left: President Donald J. Trump with Smithsonian Secretary Lonnie G. Bunch III, Dutch art collector Bert Kreuk and Netherlands' Prime Minister Mark Rutte at a White House ceremony for the donation of a 48-star flag flown on Landing Craft Control 60 on June 6, 1944, while guiding landing craft to Utah Beach



Even in black and white, the chaos and peril of June 6, 1944, are palpable. Before going their own ways, the two visitors, generations apart, share an experience shedding light on a war that shaped world history.

In 2019, the Museum commemorated the 75th anniversary of D-Day with a [display](#) in its east wing. Select objects from the World War II collection gave a glimpse into the Allied landing operations in northern France launched to end Nazi control of Western Europe. Across from the marble grave marker, a grappling hook used by U.S. Army Rangers at Pointe du Hoc was set alongside identification tags, photographs, a canteen and spent .50-caliber machine gun casings recovered from Utah Beach.

← Grappling hook from Pointe du Hoc, on loan from Ken Rendell



*Danger was everywhere;  
death was not far off.*

U.S. Army chaplain John G. Burkhalter, 1944







↑ Veteran Herman Zeitchik, part of the U.S. Army's 4th Infantry Division that stormed Utah Beach on D-Day

Part of the display was a [48-star flag flown](#) on Landing Craft Control 60 off Utah Beach. The artifact was donated by Dutch collector Bert Kreuk and his uncle and business partner Theo Schols. The flag was presented during a White House ceremony in July 2019, where remarks were offered by President Donald J. Trump, Prime Minister Mark Rutte of the Netherlands, Kreuk and Smithsonian Secretary Lonnie G. Bunch III. At 30 inches tall and 57 inches wide, the flag holds a hole believed to be the result of German machine-gun fire.

"It is a great honor to be entrusted with this flag and to share it with the American people and all of our visitors," said Elizabeth MacMillan Director Anthea M. Hartig, Ph.D. "Our collections speak to the power of the past, and rare artifacts such as this flag take us back to pivotal historic moments."

← Marble grave marker, courtesy of Oise-Aisne American Cemetery and the American Battle Monuments Commission



**Frank Blazich, Ph.D.**  
Lead Curator, Military History  
Division of Political and Military History

## CURATOR'S PERSPECTIVE

### D-Day, June 6, 1944

The successful landing of Allied forces on the beaches of Normandy, France, during World War II helped usher in a postwar era of international cooperation and democratic institutions. It also ensured the United States' position as the global leader of the free world to the present day. Creating an exhibition oriented around the event could not unpack this wider argument but simply provide a starting point between the exhibitions *The Price of Freedom: Americans at War* and *The American Presidency: A Glorious Burden*.

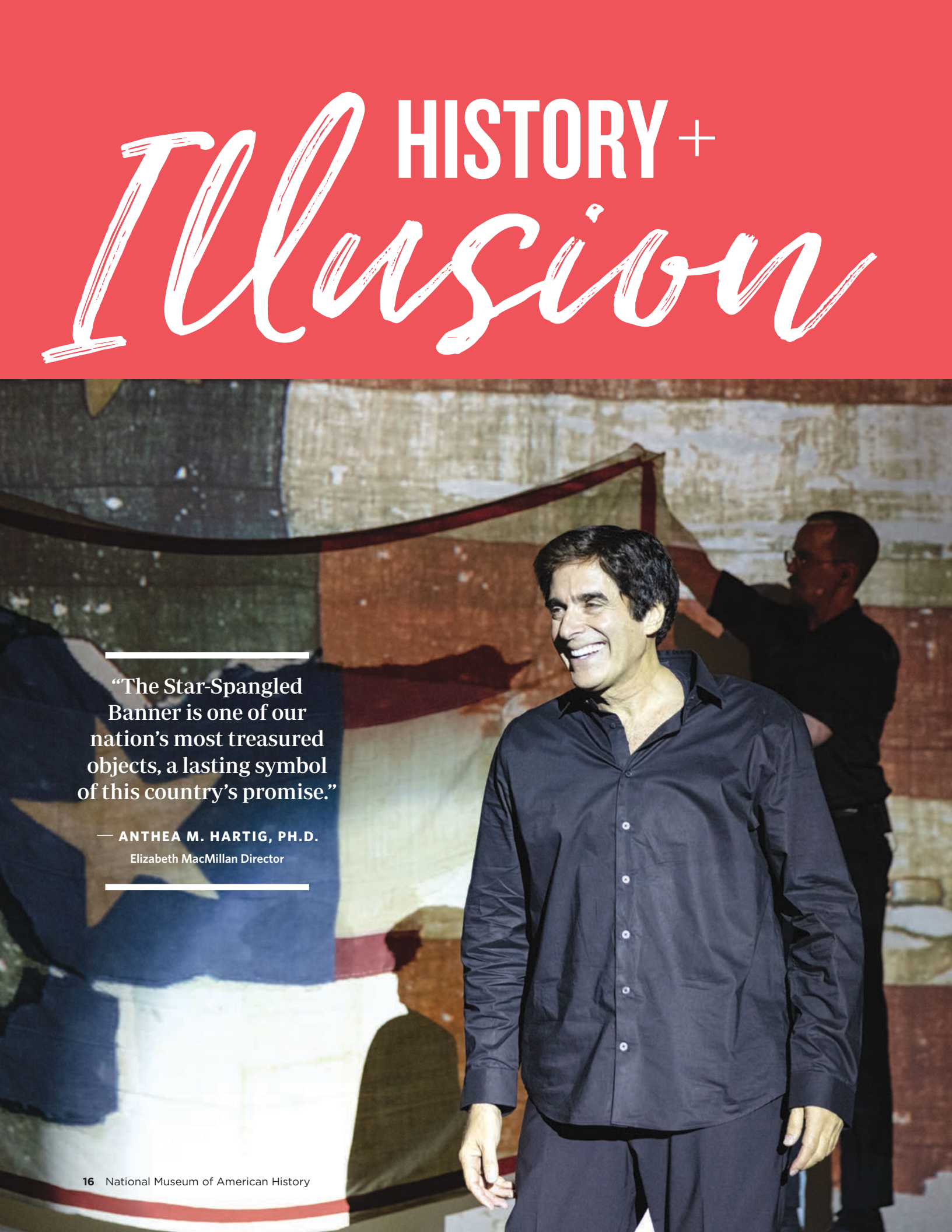
The small landmark display in 3 East to commemorate the 75th anniversary of Operation Overlord and the ensuing Battle of Normandy originated through a personal family connection rooted in my great-uncle. Capt. Warren Walter Wooden did not land on the French coast on June 6, 1944, but rather walked ashore on July 10. As commander of E Company, 2nd Battalion, 2nd Infantry Regiment, 5th Infantry Division, he was killed by shrapnel from German artillery on the morning of July 26. He left behind a wife and two young children. His wife never remarried, and as my great-aunt she babysat me in my early years.

At the Normandy American Cemetery at Colleville-sur-Mer, France, my great-uncle rests amidst the graves of over 9,380 comrades in arms, his grave marked with a plain white marble cross. When searching for an artifact to include on the 3 East landmark platform in recognition of D-Day and its costs, I thought of the fallen. Through the assistance of retired Marine Sgt. Maj. Hubert Caloud, superintendent of the Oise-Aisne American Cemetery, and the generosity of the American Battle Monuments Commission, the Museum received a spare grave marker from France, engraved to "a comrade in arms known but to God." On the platform, the grave marker represents the tremendous human losses at Normandy — the true price of freedom.



On July 26, 2019, I visited my great-uncle's grave in Normandy. Akin to the visitors to the landmark display, I paused — and remembered.

# HISTORY + *Illusion*

A man with dark hair, wearing a black button-down shirt, is smiling and looking towards the left. He is standing in front of a large, stylized American flag that is part of a museum exhibit. The flag is made of various colored panels (blue, white, red, brown) and is displayed in a curved, three-dimensional manner. In the background, another person is partially visible, looking at the exhibit.

“The Star-Spangled Banner is one of our nation’s most treasured objects, a lasting symbol of this country’s promise.”

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— ANTHEA M. HARTIG, PH.D.  
Elizabeth MacMillan Director

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**ON FLAG DAY 2019, ILLUSIONIST DAVID COPPERFIELD ENTHRALLED AUDIENCE MEMBERS IN THE NATIONAL MUSEUM OF AMERICAN HISTORY'S WARNER BROS. THEATER.**

↑ Newly naturalized citizens wave the American flag

He retold the history of the Star-Spangled Banner, explored theories behind the disappearance of its 15th star and added his own twist.

The Museum is home to the Star-Spangled Banner, the flag that inspired Francis Scott Key to write what would become the national anthem. After the Battle of Baltimore during the War of 1812, the flag that Key saw flying over Fort McHenry was kept by the family of the fort's commander, Lt. Col. George Armistead. Small pieces were allowed to be snipped for souvenirs; one star was cut for an "official person" unknown to historians.

Copperfield presented a large box for examination. But what appeared to be empty, and even levitate, soon produced a courier from the past with the missing 15th star. While the illusionist was clear that he was mixing fact with fiction, he offered [a unique version of history](#).

"The Star-Spangled Banner is one of our nation's most treasured objects, a lasting symbol of this country's promise," said Elizabeth MacMillan Director Anthea M. Hartig, Ph.D. "The Smithsonian and Copperfield partnership allows us to spark the public's imagination and capture its curiosity to learn more about our flag."

The specially created illusion preceded a naturalization ceremony for 14 citizenship candidates, during which Copperfield shared words of encouragement with the group. Also participating in the event were Hartig; then-Secretary of the Smithsonian David J. Skorton, M.D.; Rep. Doris Matsui; then-Deputy Director Mark Koumans and Washington District Director Sarah Taylor of U.S. Citizenship and Immigration Services.

Following the ceremony, the Cardinal Shehan School Choir from Baltimore offered a powerful performance in Flag Hall. The students' voices soared as they sang the national anthem and other songs of inspiration.



A recruitment poster is among many digitized

# EXPANDING DIGITAL





← \$1, the Chinese-American Bank of Commerce, China, 1920

↓ Coin tree mold, China, 1862-1874

**IN 2019, THE NATIONAL MUSEUM OF AMERICAN HISTORY WORKED TO EXPAND DIGITAL ACCESS TO ITS MILLIONS OF TREASURES.** Although online access had been available for years, it was limited to selected records and images. Now, the full database of object records is available, records for new Museum collections are posted upon acquisition, and photos are added online once objects are digitized. Despite some records having more information than others, providing access to the full collection more promptly helps students, researchers and the general public see and make use of the collection. Since the

Digitization is an important part of sharing the Museum's extensive collection and a way to increase the diffusion of knowledge. In recent years, tens of thousands of objects in the National Numismatic Collection have been digitized and made available online. During 2018 and 2019, through the generosity of **Michael Chou**, 5,810 pieces of Chinese paper money dating from the 14th to the 20th centuries were digitized. In addition, in 2016 and 2017 more than 8,000 East Asian coins were digitized through the support of the **Howard F. Bowker family**. These coins span nearly 3,000 years of East Asian history.

**Andrew and Anya Shiva's** generosity is supporting ongoing digitization of photographic collections across the Museum, including thousands of jazz-related negatives from the Duncan P. Schiedt collection. This process incorporates new web technology, known as IIIF, to facilitate extended, in-depth research — from high-resolution zooming to annotations.

The Museum will continue to seek ways to provide unprecedented access to the national collection. It invites the public to explore the database by visiting <https://americanhistory.si.edu/collections>.

# ACCESS

release of the full object database in December 2019, use of the digital collection is at its highest.

This builds on a related effort by the Smithsonian Institution to make images without copyright restrictions more accessible and useful through its [Open Access Initiative](#). Over the coming years, the Museum will be researching its collections to determine which object images can be shared without usage conditions, resulting in their broader distribution through channels like Wikipedia.

The Smithsonian's Digitization Program Office partnered with the Museum's Archives Center and Division of Political and Military History to digitize 19,000 posters. These include art from WWI and WWII, political campaigns and women's history. Digitization of the Princeton University Poster Collection, which includes WWI Red Cross recruitment posters, was supported by the **Google Cultural Institute** and the Smithsonian Institution's **National Collections Program**.



# SMITHSONIAN YEAR OF

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Clockwise: Puerto Rican bomba dancer  
Tata Cepeda; guitar played by Mississippi  
John Hurt; shoes used by organist  
Althea Thomas; tweet from Secretary  
Lonnie G. Bunch III on *Shout!* program;  
guitar played by Paul Simon



**John Troutman, Ph.D.**  
Curator, Division of Cultural and  
Community Life

## CURATOR'S PERSPECTIVE

# The Smithsonian Year of Music

When we consider the size and scope of its vast music collections, exhibitions, research endeavors and programs, we find that the Smithsonian Institution is, in a sense, the world's largest music museum. In 2019, the Smithsonian launched its Year of Music, an institution-wide initiative to increase public engagement, advance understanding and connect communities around the globe through music. As a result, more than 1,000 music programs were hosted during the year.

For decades, the National Museum of American History has played a key role in the institution's focus on our country's musical history. Consider over 5,000 objects in our music collections, thousands of cubic feet of related archives, a robust concert schedule for the Smithsonian Chamber Music Society and an international tour for the Smithsonian Jazz Masterworks Orchestra. Additional work in 2019 in exhibitions, research, programs and collections has enriched our celebration of the Year of Music.

As progress on the upcoming exhibition *Entertaining America* continues, we are featuring recently collected objects in our Culture Wing's new acquisitions cases, including a guitar played at the 1963 Newport Folk Festival by blues legend Mississippi John Hurt. In addition, Objects Conservator Dawn Wallace and I researched whether the mysterious "Yellow Cloud" guitar, donated by Prince, was in fact the same one featured in the 1984 film *Purple Rain*. Our work involved a CT scan of the object, with the exciting results featured in *Smithsonian* magazine.

The Museum's music programs and collecting efforts generated equally exciting results. Paul Simon, recipient of our 2019 Great Americans Medal, donated the iconic black Yamaha guitar from his historic 1991 *Concert in the Park*. Althea Thomas, Martin Luther King Jr.'s hand-picked organist at Montgomery's Dexter Avenue Baptist Church, performed gospel music during our *Sounds of Faith* series. She also donated her organ shoes from services during the Montgomery bus boycotts. Numerous panel discussions were organized and a new program, *Shout!*, explored the history of the ring shout, a music tradition developed by enslaved people in the Georgia and Carolina Lowcountry. The year was filled with several more rich musical experiences, many of which continue into 2020.





**Madelyn Shaw**  
Curator, Division of Cultural  
and Community Life

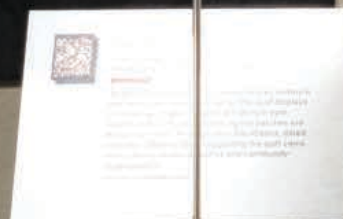
## CURATOR'S PERSPECTIVE

### Silk as an Everyday Luxury

Did you know that in 1920 the United States counted nearly 1,400 mills manufacturing silk yarns and fabrics, employing about 140,000 people? And that the raw material supplying that industry, primarily from Japan and China, was transported from the shipping ports of the West Coast to the mills on the East Coast by special silk trains? The cargoes were so valuable that they were heavily guarded but still subject to thefts so daring that they made the newspapers. In fact, the United States silk industry in 1920 consumed more than half of the world's supply of raw silk. It produced more yarns and threads for weaving, sewing, embroidery and knitting, and more woven fabrics and knitted goods, including stockings, than any other country in the world.

The pieced silk quilts on display in *Everyday Luxury* were chosen to represent not only the artistic judgments and sewing skills of the quiltmakers but also the workers behind the quilters who spent their days in the throwing mills making yarns and in weaving and knitting mills. The American silk industry democratized silk, making silk clothing and furnishings an affordable luxury at many levels of society. While these quilts are lovely objects of art and leisure, they should also lead us to question the circumstances of their making.

Fortunately for us, the National Museum of American History's curator of textiles in the 1910s through the 1940s, Frederick Lewton, was deeply interested in documenting American textile manufacturing. He wrote frequently to companies requesting samples of their latest design innovations or technical achievements. As a result, the Museum holds a unique collection of American-made textiles from the industry's heyday. Its riches allowed us to tell the stories behind the quilts. It shows us the faces of Japanese girls who tended the silkworms and American girls who tended the machinery that made silk fabrics affordable. It also connects the quiltmakers to the global industry that made their art form possible.







**Unknown Quilt Pattern and Fabric, 1877-1941**

Quilt made by the Unknown Quilt Maker, 1877-1941. The quilt is made of various fabrics and patterns, including a large central panel with a floral design and a border with a repeating pattern.

Amma Elbertson, who lived in the first part of this quilt when she was living in the city, in 1877. She was in Ohio, she lived in Florida with her husband and in this with her second. Her many generations as a woman in the quilt. In 1941, she passed her quilt to her daughter, but she did not know the quilt was the quilt she had given to the quilt maker.



Amma Elbertson, who lived in the first part of this quilt when she was living in the city, in 1877. She was in Ohio, she lived in Florida with her husband and in this with her second. Her many generations as a woman in the quilt. In 1941, she passed her quilt to her daughter, but she did not know the quilt was the quilt she had given to the quilt maker.



# INSIDE THE MUSEUM 2019

**15,137**

Visitors for [Smithsonian Food History Weekend](#)

**19,000**

Posters [digitized](#) from the Archives Center & Division of Political and Military History

**34,000+**

Objects digitized from the [National Numismatic Collection](#)

**4,300+**

Youth & teachers participated in the [National Youth Summit](#)



[Black dress](#) worn in episode 108 of *The Marvelous Mrs. Maisel*; acquired in 2019



Blue Marchesa gown worn in the film  
*Crazy Rich Asians*; acquired in 2019



**10.8 million+**  
onsite visitors and  
online visits combined

**256,000+**  
Facebook followers

**250,000**  
Twitter followers

**268,000**  
Instagram followers



# WHAT'S NEW

## EXHIBITIONS & DISPLAYS



← **Ted Williams'** Boston Red Sox jersey and hat were displayed in a new acquisitions case within the Culture Wing.



## Why Use Doctors in Ads?



↑ **“More Doctors Smoke Camels”:** *A Close Reading of Historical Advertising* examined how, from the 1920s to the 1960s, advertisers used representations of medical professionals to make the case that smoking was healthy.

■ The **“Giving and Health”** section of *Giving in America* showcased how Americans’ participation in international philanthropy advanced health causes throughout history. The establishment of the Museum’s Philanthropy Initiative and its *Giving in America* exhibition is made possible through the generous support of the **Bill & Melinda Gates Foundation** and **David M. Rubenstein**.

■ **My Computing Device** examined the complex story of American innovation, experimentation and ownership of computing devices from the pre-1940s “mechanical” world to the post-1940s “electronic” one.



↑ **“Forgotten Workers: Chinese Immigrant Labor”** and **“The Transcontinental Railroad”** in *American Enterprise* (Mars Hall of American Business) shed light on the labor that connected the Union Pacific and Central Pacific railroad companies at Promontory Summit, Utah, on May 10, 1869. Leadership support for *American Enterprise* was provided by **Mars, Incorporated**; the **Wallace H. Coulter Foundation**; and **SC Johnson**.

↓ **Elephants and Us** marked the 30th anniversary of the historic African Elephant Conservation Act. Visitors learned about U.S. ivory consumption and efforts to combat the species’ loss through legislation, conservation and scientific study.

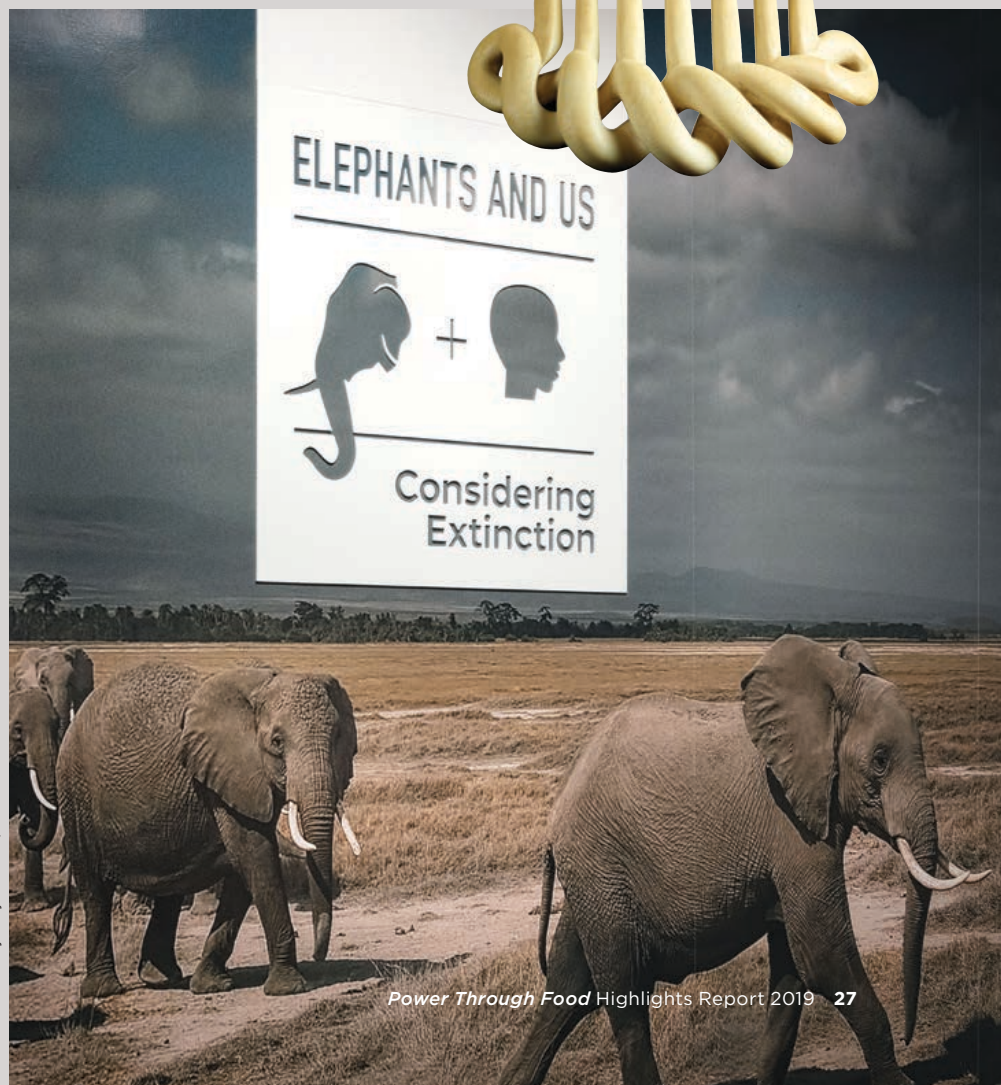


Photo by Billy Dodson/African Wildlife Foundation



## EXHIBITIONS + DISPLAYS



**Kathleen Franz, Ph.D.**  
Chair & Curator, Division of Work  
and Industry

### CURATOR'S PERSPECTIVE

## Women's Invisible Labor

In *All Work, No Pay*, my co-curator Kate Haulman, Ph.D., and I wanted to play with the visibility and invisibility of women's unwaged work in the home. This work — cleaning, cooking and care — often goes unnoticed ... unless it is left undone. Yet it has had implications for public policy and waged work from the middle of the 19th century until today. When we debate equal pay, we should think about how women's unwaged labor at home corresponds to lower wages in the workplace. Women had much to say about this over the years, words included in the exhibition.

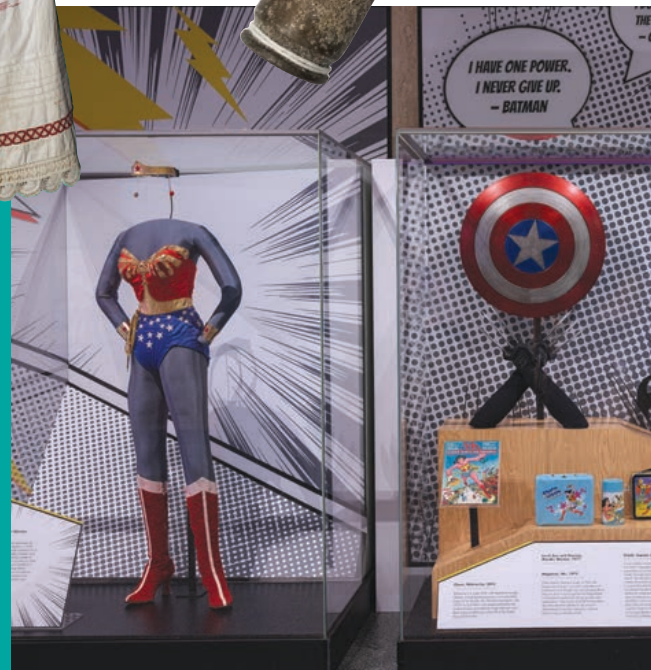
We also decided to mine the Museum's costume collections and found a trove of aprons, house dresses and 18th-century pockets. We chose a sample of these work garments from the 18th century to the present; what we found were many similarities over the decades. All the garments are comfortable, loose and have large pockets for carrying the tools of house work. They speak to the heavy labor of laundry and ironing. Many have a sense of beauty with decorative elements, and several others were given as gifts to young brides, some displaying a sense of humor. An apron from 1880 is embroidered with an image of a young woman rejecting a proposal, accompanied by the following poem: "Needles and pins/Needles and pins/When we get married/Our trouble begins." While the intention of this apron is lost to history, it certainly makes one woman's ideas visible and provided the basis for lots of conversation.



↑ Smithsonian Gardens installed three recycled wood sculptures created by local artist Foon Sham, as part of its [Habitat](#) exhibition.

■ The Culture Wing's new acquisitions cases featured a costume from [Felicia Day](#) and guitar used by [Mississippi John Hurt](#).

↓ To mark the [75th anniversary of D-Day](#), the Museum featured World War II objects, including one of two existing grappling hooks used by U.S. Army Rangers in Normandy and .50-caliber machine gun casings recovered from Utah Beach.





- **FOOD: Transforming the American Table** unveiled new stories about changes in food as well as how we produce, prepare, and consume food and drink. Support for the *FOOD* refresh was provided by the **Brewers Association, The Julia Child Foundation for Gastronomy and the Culinary Arts**, and **2018 Food History Gala** supporters.

- **Everyday Luxury: Silk Quilts From the National Collection** featured a rare selection of silk quilts from the Museum's late-19th-century collection. The exhibition was made possible by the **Barbara Coffey Quilt Endowment** and **Ambassador Nicholas F. Taubman** and **Mrs. Eugenia L. Taubman**.

- ↓ The **Superheroes** display was updated to include costumes of Wonder Woman (on loan from Lynda Carter) and La Borinqueña.



**Katherine Ott, Ph.D.**  
Curator, Division of Medicine and Science

## CURATOR'S PERSPECTIVE

### Illegal to Be You

Head-spinning social and legal change. Heart-breaking tragedy. Collective celebration. Mass protest. Private expressions of love. All of this was packed into 30 feet of exhibition space with *Illegal to Be You: Gay History Beyond Stonewall*.

The last time the Museum mounted a showcase dedicated to LGBTQ+ history was 1994 for the 25th anniversary of the Stonewall Uprising. Back then, the polite words were “homosexual” (which stigmatized difference), “gay,” “bisexual” and “lesbian.” It was dangerous and usually against the law to get married, be a teacher, serve in the military or kiss in public (not to mention have sex in your home). The showcase that opened this summer puts that history in perspective and uses some of the hundreds of LGBTQ+ objects in our collections to convey what it has been like. The design captures the energy and vitality of the stories, with objects almost bursting through the glass.

As curator for *Illegal to Be You*, my biggest stress was narrowing the subject. Happily, many people, including students, strangers and members of the Smithsonian Pride Alliance, weighed in. That collaborative, hive-mind approach led me to focus on the shared risk people take by being themselves. How people have experienced that risk is captured by a bullhorn from Indiana protests, figure skater Brian Boitano's gold medal costume, the humor of John Waters, the large community around Del Martin and Phyllis Lyon captured in their Rolodex, and Matthew Shepard's little Superman cape. There are 52 objects in all and hundreds more stories to tell.

# PUBLICATIONS, MEDIA + AWARDS

The Museum's staff continues to share its talents and knowledge across many platforms. Works in 2019 include:

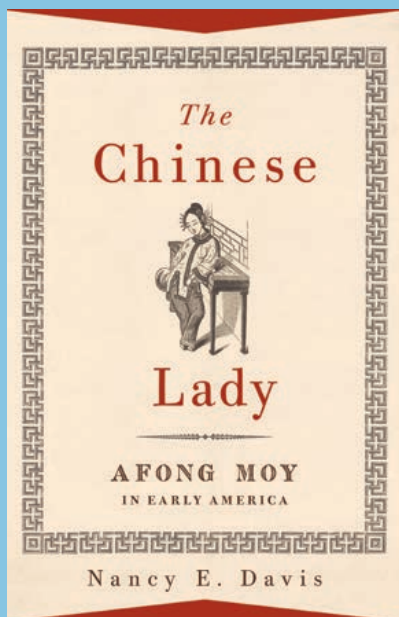
"Ralph Baer: An Interactive Life," *Human Behavior and Emerging Technologies*, **Joyce Bedi**, Senior Historian, Lemelson Center for the Study of Invention and Innovation

"What Flavor is the Cake? White House Weddings and the Public's Curiosity," *White House History Quarterly*, **Bethanee Bemis**, Museum Specialist, Division of Political and Military History

"Pieces of the Past," *Naval History*, **Frank Blazich, Ph.D.**, Lead Curator, Military History, Division of Political and Military History

"State of the Field: Material Conclusions," *Reviews in American History*, **Kenneth Cohen, Ph.D.**, Edward & Helen Hintz Secretarial Scholar and Curator, Division of Cultural and Community Life/Division of Political and Military History

"Technology and Employment: Pin Making and the First Industrial Revolution's Long Tail," *Medium*, **Arthur Daemmrich, Ph.D.**, Jerome and Dorothy Lemelson Director, Lemelson Center for the Study of Invention and Innovation



*The Chinese Lady: Afong Moy in Early America*, **Nancy Davis, Ph.D.**, Curator Emeritus, Division of Cultural and Community Life (photo courtesy of Oxford University Press)

"Henry Moseley and the Search for Element 72," *Chemistry International*, **Kristen Frederick-Frost, Ph.D.**, Curator, Division of Medicine and Science

"Island Girl in a Rock-and-Roll World," *Journal of Popular Music Studies*, **Theodore S. Gonzalves, Ph.D.**, Curator, Division of Cultural and Community Life, and Gayle Wald, Ph.D.

"The Role of Governments in the Spread of Novel Computing Devices in the Nineteenth and Early Twentieth Century United States," *IEEE Annals of the History of Computing*, **Peggy Kidwell, Ph.D.**, Curator, Division of Medicine and Science

*The Inclusive Historian's Handbook*, co-edited by **Modupe Labode, Ph.D.**, Curator, Division of Cultural and Community Life/Division of Political and Military History, with William S. Walker, Ph.D., and Robert Weible

"Putting History to Work," *Public History in China*, translated into Chinese, **Alexandra M. Lord, Ph.D.**, Chair, Division of Medicine and Science

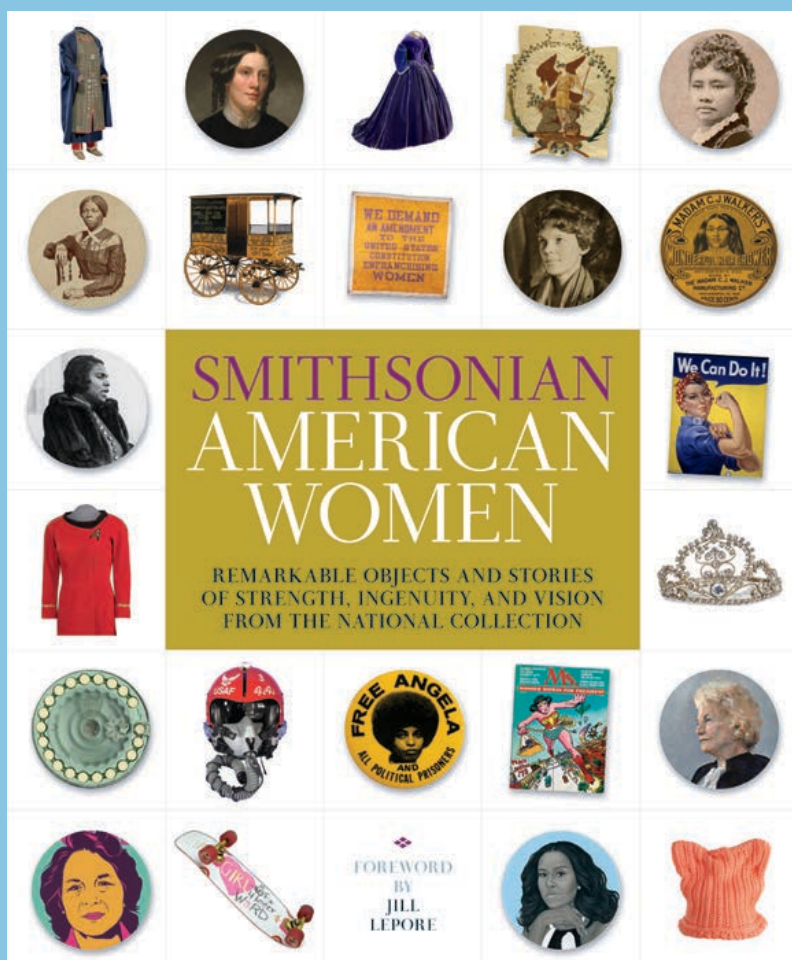


*World's Fairs in the Cold War: Science, Technology, and the Culture of Progress*, Jerome and Dorothy Lemelson Director Emeritus **Arthur P. Molella, Ph.D.**, and Scott Gabriel Knowles, Ph.D. (photo courtesy of University of Pittsburgh Press)



*Rumpelstiltskin's Secret: What Women Didn't Tell the Grimms*, **Harry Rand, Ph.D.**, Curator, Division of Political and Military History (photo courtesy of Routledge)





Book review of *Object Lessons: How Nineteenth-Century Americans Learned to Make Sense of the Material World*, *History of Education Quarterly*, **Debbie Schaefer-Jacobs**, Curator, Division of Cultural and Community Life

Smithsonian American Women:  
Remarkable Objects and Stories  
of Strength, Ingenuity, and Vision  
From the National Collection, with  
**36 Museum staff contributors,**  
including **Smithsonian Editorial**  
**Committee members Nancy**  
**Bercaw, Ph.D., and Lisa Kathleen**  
**Graddy, Chair and Curator,**  
respectively, Division of Political  
and Military History (photo courtesy  
of Smithsonian Books)

“Video Game History Beyond Video Games: A Curator’s Appeal,” *ROMchip*, **Alana Staiti, Ph.D.**, Curator, Division of Medicine and Science

“‘Swat the Kaiser’ and Stork Stands: The History of Army Physical Fitness,” *The New York Times Magazine*, **Miranda Summers Lowe**, Curator, Division of Political and Military History

“Aloha, Y’all,” *Sidedoor* podcast,  
**John Troutman, Ph.D.**, Curator,  
Division of Cultural and  
Community Life

"Joseph Henry and the Smithsonian's First Collection of Scientific Apparatus," *Bulletin of the Scientific Instrument Society*, **Deborah Warner**, Curator, Division of Medicine and Science

“Researching Food History in the Middle School Classroom,” *School Library Journal*, **Ashley Rose Young, Ph.D.**, Food Historian, Division of Work and Industry, and Alpha S. DeLap, Ph.D.

## IN THE MEDIA

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

## AWARDS

**Tanya Garner**, Project Manager, Project Management and Editorial Services, and **Sgt. Anthony Little**, Supervisory Security Guard, Office of Protection Services, NMAH, 2019 Unsung Heroes of the Smithsonian

**Paul Johnston, Ph.D.**, Curator,  
Division of Work and Industry,  
National Maritime Historical  
Society's Rodney N. Houghton  
Award for Best Feature Article  
in *Sea History* magazine

**Smithsonian Chamber Music Society**, Pizzicato's Supersonic Award for the *In the Shadow of the Vein*: *Mahler, Debussy, Busoni* recording

# PROGRAMS + OUTREACH

THE FOLLOWING IS A SAMPLE OF THE HISTORY-RICH EXPERIENCES THAT WELCOMED, INSPIRED AND CONNECTED DIVERSE COMMUNITIES IN 2019.



■ **Smithsonian Food History Weekend**, themed “Power Through Food,” brought together food innovators, brewers, entrepreneurs, chefs, scholars and enthusiasts to engage visitors. Major support was provided by the **Brewers Association**, **John Deere**, **The Julia Child Foundation for Gastronomy and the Culinary Arts**, **Smithsonian American Women’s History Initiative** and **Wegmans**. Special thanks to **Melissa’s Produce Company**.

↑ **Chef José Andrés** accepted the **Julia Child Award** from The Julia Child Foundation for Gastronomy and the Culinary Arts during the Food History Gala and brought his team to celebrate.

■ The second annual **Hoppy Holidays Hoppy Hour** debuted a beer brewed with the 2019 harvest of Cascade and Nugget hops grown in the Museum’s Victory Garden. [The American Brewing History Initiative](#) is made possible by the **Brewers Association**.

■ During the **Breaking Ground** program, the Museum used a replica John Deere plow to discuss questions about agricultural history and related risks and rewards. Food and agriculture programs are made possible by **John Deere**.

↓ **Cooking Up History** welcomed guest chef **Carla Hall**. Together with food historian Ashley Rose Young, Ph.D., she explored connections between African American foodways and the flavors and cooking techniques of West Africa, the Caribbean and Latin America. This monthly food demonstration is supported by **Wegmans** and **Sur La Table**.







← In recognition of the **Transcontinental Railroad's 150th anniversary**, the Museum offered several programs. Cooking demonstrations explored foods Chinese laborers would have eaten. The San Francisco-based troupe Eth-Noh-Tec told traditional Chinese stories through theater. Objects out of storage included Chinese food and restaurant artifacts. National Numismatic Collection objects illuminated the culture and economy of Chinese migrants. Digital programming was made possible by **John and Ellen Thompson**.



← **The Power of Giving** symposium focused on philanthropy's impact on health and medicine. It featured Dr. William Foege, Leonard A. Lauder, Abbe Raven, Dr. Larry Norton, Amy Robach, David M. Rubenstein, Lyda Hill, Marilyn Hawrys Simons, Valerie Conn, Dagmar Dolby, Dr. Howard Fillit and Dr. Steve McCarroll. The Philanthropy Initiative is made possible by the **Bill & Melinda Gates Foundation** and **David M. Rubenstein**, with additional support by the **Fidelity Charitable Trustees' Initiative**, a grantmaking program of **Fidelity Charitable**.

■ Visitors enjoyed a conversation and book signing with former Secretary of Transportation **Norman Mineta** and **Andrea Warren**, author of *Enemy Child: The Story of Norman Mineta, a Boy Imprisoned in a Japanese American Internment Camp During World War II*.

■ The **Sounds of Faith** series offered a range of performances, including one by the Shannon Dunne Dance troupe performing the Irish sean-nós dance, in observance of St. Patrick's Day. The series is part of the Religion in America Initiative, made possible by **Lilly Endowment Inc.**

■ During the **Religion and Innovation** symposium, noted scholars participated in a one-day conference exploring the history and intersections of religion and innovation. This event was made possible by **Lilly Endowment Inc.** and the **John Templeton Foundation**.

■ On Flag Day, 14 citizenship candidates took the Oath of Allegiance to the United States during a **naturalization ceremony**, where illusionist **David Copperfield** shared words of encouragement.

## PROGRAMS + OUTREACH



↑ **Innoskate** visited London's Queen Elizabeth Olympic Park, bringing together skateboarders and non-skate audiences to appreciate the creativity, invention and innovation behind the recreation. The program was made possible with the generosity of **Autodesk, Inc.**, the **U.S. Department of State** and the **U.S. Embassy, London**.

■ The 2018–2019 **Let's Do History** tour, part of the A. James Clark Excellence in History Teaching Program, trained teachers in underserved school districts in four states and welcomed participants from Puerto Rico. This was made possible by the **A. James and Alice B. Clark Foundation**.

■ The Museum launched **Becoming US**, a new standards-based curriculum for high school teachers and students to learn immigration and migration history in a more accurate and inclusive way. This effort is supported with grants from the **Smithsonian's Understanding the American Experience Consortium**, **Youth Access Grants**, **Smithsonian-University of Maryland Seed Research Grants**, the **National Park Service**, the **Kettering Foundation** and the **Segal Family Foundation**.

■ During the **Year of Music**, Puerto Rican bomba dancer **Tata Cepeda** delighted visitors with pop-up performances in Flag Hall.

■ The new theater program **Shout!** explored the history of the ring shout, a music tradition developed by 19th-century enslaved people in the Georgia and Carolina Lowcountry. The program was generously supported by **Lilly Endowment Inc.**

↓ **The Smithsonian Jazz Masterworks Orchestra** kicked off a 10-city global tour, complemented by interactive education sessions. Cities visited included London, Hong Kong, Beijing and Tokyo.





→ A Museum-wide festival during **Hispanic Heritage Month**, in partnership with the Smithsonian Latino Center, explored Latino musical connections to culture through hands-on activities, musical performances, objects out of storage and cooking demonstrations.

■ The Smithsonian Chamber Players presented several works by artists such as J.S. Bach, Joseph Haydn and Wolfgang Amadeus Mozart during its **Masterworks of Five Centuries** performance series. [Smithsonian Chamber Music Society](#) programming is made possible by the **Friends of Music at the Smithsonian**, the **Herbert and Evelyn Axelrod Endowments**, the **Charlotte V. Bergen Endowment**, the **Arnold Bone Endowment**, the **Estate of B.J. Warren**, the **Irving Caesar Lifetime Trust** and **Goldman Sachs**.

■ The **American Music Salon Series** welcomed the U.S. Air Force Band for summer performances.



↑ **Virginia Tech University** and the Museum's Lemelson Center for the Study of Invention and Innovation hosted the three-day **ACCelerate: ACC Smithsonian Creativity and Innovation Festival**. It showcased technologies from the 15 ACC schools that draw upon art, science and humanities to address global challenges.

■ The **Spark!Lab Dr. InBae Yoon and Mrs. Kyung Joo Yoon Invent It Challenge** encouraged risk-taking and entrepreneurship. Hosted with **Cricket Media's** ePals portal, it welcomed participants ages 5 to 18 to create a new tool or technology to enhance the lives of older adults. The program is made possible by the **InBae Yoon Family**, with additional support from **AARP**.



## PROGRAMS + OUTREACH

← Leading-edge military inventions and historical technologies from the Museum's collections were displayed and discussed on **Military Invention Day**. Visitors learned about the crucial role of invention and interacted with diverse scientists, engineers and inventors from the U.S. Armed Forces. This was a collaboration of the Museum's Lemelson Center and the **United States Patent and Trademark Office**.







His hair kind of fluffs out from the sides of the cap.

↑ The Museum partnered with Access Smithsonian to provide free minutes for visitors using **Aira**, an app offering navigational and verbal description services to persons who are blind or have low vision.

■ Two **interactive touch maps** were installed, offering visitors braille labels and touch-activated audio descriptions of exhibitions and amenities.

■ The **Innovative Lives** series welcomed **Merry Lynn Morris, MFA, Ph.D.**, a choreographer and dance educator focused on integrated/inclusive dance.

■ The founder of the Adirondack Guide Boat Company, Steve Kaulback, used a boat display to teach visitors about **guide boat artistry** and maritime innovation. Support for many programs on American innovation, enterprise, business history and other related topics is made possible by the Museum's **Wallace H. Coulter Innovation Fund**.

→ The pilot program **See Me**, in partnership with Access Smithsonian, benefited visitors with Alzheimer's and dementia, as well as their care partners. It allowed individuals with memory loss to connect to Museum objects in new ways.

■ On **National History Day**, hundreds of high school historians from across the country exhibited their work and interacted with thousands of visitors. They also viewed objects out of storage in the SC Johnson Conference Center.

→ More than 4,300 youth and teachers participated in the **National Youth Summit**, with over 7,000 viewers on Facebook Live. The program focused on woman suffrage and its continued influence. Panelists included Dolores Huerta and Naomi Wadler. The project was made possible by **The Coca-Cola Foundation**, as well as the **Smithsonian American Women's History Initiative**.

■ More than 16,000 visitors engaged with **hands-on learning carts** that complement the **Patrick F. Taylor Foundation Object Project** space, made possible by the **Patrick F. Taylor Foundation**.

■ During **Print-O-Rama**, visitors printed their own souvenir cards using the Museum's teaching press. They also learned about the history of printing presses from curators, educators and local professional printers.





# ACQUISITIONS



↑ The Museum acquired **Pvt. Charles Caesar Mauro's** sketches depicting scenes of war during his service in World War I. He later became a retoucher and cartoonist for various newspapers.

■ The 2019 Great Americans Medal recipient, **Paul Simon**, donated the iconic black Yamaha guitar from his historic 1991 *Concert in the Park*. The Great Americans Award Program is supported by **David M. Rubenstein**, Smithsonian Institution Board of Regents. The medal is made possible by Museum board member **Jeff Garrett**.

↓ A newly acquired costume from the musical **Kinky Boots**, including signature red boots worn by the character Lola, was displayed in the Culture Wing.



■ **Toby Keith** donated a guitar used during his tours of U.S. military bases in the Middle East.



■ **Max Baca**, founder of the conjunto band Los Texmaniacs, donated a bajo sexto to the Museum.



■ The Museum collected a Gibson "Lucille" guitar with an original painting by **LeRoy Neiman** of **BB King** on the body, as well as King's autograph.



- Two saxophones once belonging to jazz giant **Lester Young** were acquired, along with his porkpie hat.
- A **banjo played by John Stewart** of the Kingston Trio was donated to the Museum.
- The new acquisitions case in *The Value of Money* featured two objects: a **necklace made of gold nuggets** from early gold rushes in North Carolina and Georgia, and a **\$100 note from Liberia produced in 2011**.
- The Museum collected four dresses worn by actresses at the 2018 Golden Globe Awards. The dresses were part of the “blackout” demonstration for **Time’s Up**, drawing awareness to sexual harassment in the entertainment industry.



**Eric W. Jentsch**  
Lead Curator, Entertainment  
and Sports, Division of Cultural  
and Community Life

#### CURATOR'S PERSPECTIVE

## A New Century of “Happy Little Trees”

Although the television program *The Joy of Painting* taped its final episode in 1994, it remains a public television fixture around the world, with an expanded audience on popular streaming and online services. The show features American painter Robert “Bob” Ross (1942–1995) teaching viewers how to create beautiful landscapes using simple steps and oil painting techniques. Over the course of the 21st century, Ross has become a ubiquitous part of American popular culture, his likeness found on merchandise, his legacy celebrated at conventions, and his messages promoted in memes and other media.

Why does Ross and his work continue to resonate with and gain viewers 25 years after his passing? Why do new generations embrace the artist who gave us “happy little trees”? In spring 2019, these questions led my colleague Ryan Lintelman and me to visit Bob Ross Inc., where we **collected four paintings and several artifacts**, including Ross’ personal notebooks and a stepladder converted into an easel. These objects will help the Museum explain Ross’ unique impact and lasting relevancy.

Ross, a former U.S. Air Force sergeant, stated that he wished to “make the world as happy as I want.” With a positive, laid-back approach, he believed everyone had intrinsic artistic talents and encouraged people to “believe that you can do it, ‘cause you can do it.”

As mainstream media has become increasingly volatile, focused on heated opinion and debate, it is not surprising that Ross’ “chill” and positive demeanor connects even with new generations. Calm and supportive, Ross’ unique approach remains a vital counter to the frenetic energy of most contemporary entertainment.





## ACQUISITIONS



**Theodore S. Gonzalves, Ph.D.**  
Curator, Division of Cultural and  
Community Life

### CURATOR'S PERSPECTIVE

## Beyond the Fabric

Early in 2019, I collected the **blue Marchesa gown** that actor Constance Wu wore in the 2018 film *Crazy Rich Asians*. The movie became the highest grossing romantic comedy in 10 years and the first major commercial film to feature an all-Asian cast since Wayne Wang's *The Joy Luck Club* in 1993.

If you recall from the film, that gown was just one of many careful choices made by the creators of *Crazy Rich Asians*. The production's use of fashion is not just decorative or secondary. The clothing of the large cast plays a crucial role in marking social class among its characters — from old money elites of Peranakan (Straits-born Chinese immigrants), to the nouveau-riche strivers of Singapore, to working-class Chinese immigrants in the United States and their Asian American “model minority” children.

The power of popular culture came into view when I heard the story of blogger Ha Truong. Ha was inspired to make a version of the Marchesa gown for her young daughter, Olivia. She wrote, “This is the first time I’ve made a costume where it gave me the chills; seeing [Olivia] see herself in someone who looks like her. Someone who’s a strong woman. Someone living her dreams. It’s like seeing the future. Seeing how her opportunities can be endless too.”

That’s how visiting the Museum should be for all of us — a chance to see ourselves reflected on every floor, in every exhibit case.



← Using this 1960s **Roller Derby #10 skateboard** as a catalyst for change, donor **Jim Fitzpatrick** lobbied the California Senate to have skateboarding included in California’s Hazardous Recreational Activities list, allowing skateparks to be used without liability issues.

■ A **Samuel Hopkins patent license**, the first U.S. patent license, was collected.

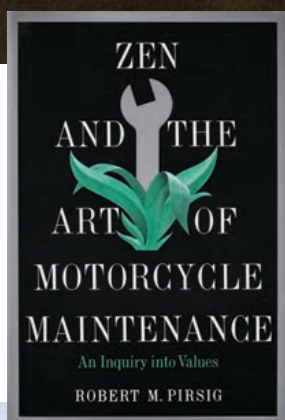
■ A **48-star flag** flown on Landing Craft Control 60 off Utah Beach during World War II was donated during a White House ceremony.



↑ The Museum collected **art by LeRoy Neiman** depicting jazz musicians such as Dizzy Gillespie.



↑ A **modified vintage vibrating football game**, used for hopping beer, and a boil kettle were collected from Dogfish Head Craft Brewery.



← Robert Pirsig's motorcycle featured in the bestselling autobiography *Zen and the Art of Motorcycle Maintenance* was acquired, along with tools, a manuscript and a signed first-edition book.

↑ PFC Francis McGraw's Medal of Honor was acquired. McGraw died during the Battle of Hürtgen Forest in Germany. After he was killed by a German soldier during World War II, he earned the medal for his valiant effort in the longest single battle in American history, which incurred 33,000 casualties.

Photo courtesy of Wendy K. Pirsig



← A jacket, press badge and archive were acquired from María Elena Salinas, a former Univision anchor and current CBS contributor.

Photo courtesy of Warner Bros. Television



← The Museum collected costumes worn by the seven main cast members of the hit series *The Big Bang Theory*.



LOOKING

# FORWARD

## OVERSIZED DRAFTS OF EXHIBITION RENDERINGS COVER THE WALLS

of the hallways leading to the Museum's design offices. The walls serve as regularly changing idea boards for a team in constant motion, preparing for exhibitions in both 2020 and 2021. On a typical day, you may find a designer staring at renderings posted, evaluating new concepts and scrutinizing every detail. How will a small adjustment affect lighting placement? Will additional interactives fit in the budget? The results of the team's work, alongside outside designers and fabricators, will prove vibrant and engaging over the next two years.

## Creating Icons: How We Remember Woman Suffrage (2020)

Iconic leaders often take the spotlight in the history of suffrage and women's rights, but women of all classes and races are part of this story told in *Creating Icons: How We Remember Woman Suffrage*. During the 100th anniversary of the ratification of the 19th Amendment, visitors will learn about the impact of who we uplift as icons and how we remember milestones. ↓

## Girlhood (It's complicated) (2020)

*Girlhood (It's complicated)* will examine how girls have been on the front lines of social and cultural change throughout the nation's history. Rich collections and new acquisitions will unfold diverse stories, offer a fresh perspective on a shared American experience, and engage visitors in timely conversations about women's history. *Creating Icons* and *Girlhood* are part of the Smithsonian American Women's History Initiative #BecauseOfHerStory.



**iPleibol! In the Barrios and the Big Leagues/En los barrios y las grandes ligas (2020)**

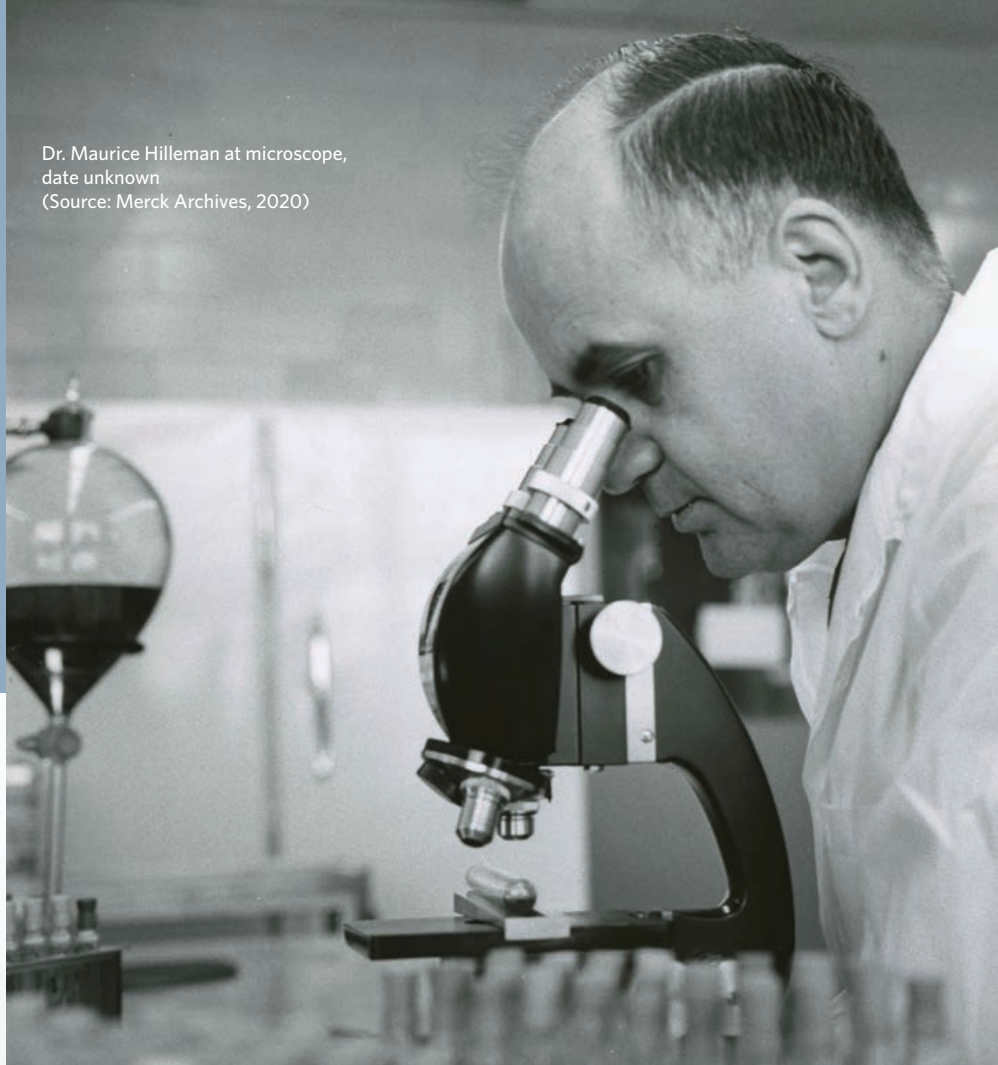
The appeal of baseball worldwide is undeniable and powerful in its ability to bring people together on and off the diamond. *iPleibol! In the Barrios and the Big Leagues/En los barrios y las grandes ligas* will explore how generations of Latinas/os have helped shape baseball. The inspirational exhibition is part of the Latinos and Baseball: In the Barrios and the Big Leagues initiative.



**Cultural Conversations:  
Richard Avedon Photographs  
From 1947-1964 (2021)**

*Cultural Conversations: Richard Avedon Photographs From 1947-1964* will serve as the first major exhibition in the Hall of Culture and the Arts within the newly transformed Culture Wing. It will feature images by the renowned photographer Richard Avedon, whose groundbreaking style remains instantly recognizable. *Cultural Conversations* will present his photography as a means of creating dialogue around social, cultural and political issues following World War II. ↑

Dr. Maurice Hilleman at microscope,  
date unknown  
(Source: Merck Archives, 2020)



**DONOR SPOTLIGHT**

**Merck**

In 2019, the global healthcare company Merck awarded a \$500,000 grant to the National Museum of American History. The gift was made in honor of the centennial of Dr. Maurice Hilleman's birth and in recognition of his career accomplishments, which included the creation of multiple vaccines. This donation will help fund the 3,500-square-foot exhibition *In Sickness and In Health*, opening in 2021, as well as a program on the history of medicine. Drawing on the Museum's vast medical collections, *In Sickness and In Health* encourages visitors to explore the changing experiences of patients and practitioners over a 200-year period. Merck's generous gift enables the Museum to initiate programming in 2020 focused on resurgent diseases and climate change.

"Curiosity and a deeper understanding of the past inspires future scientific and medical breakthroughs," said Julie L. Gerberding, chief patient officer at Merck. "In honor of the great scientist and vaccine inventor Dr. Maurice Hilleman, we are so proud to support the Smithsonian's efforts to bring this fascinating chapter of history to light."



# LOOKING FORWARD

## DONOR SPOTLIGHT

### Hollywood Foreign Press Association

During summer 2019, the most recent recipients of grants from the Hollywood Foreign Press Association (HFPA) were recognized at a banquet held in Beverly Hills. The National Museum of American History was awarded \$1 million in support of its upcoming exhibition *Entertaining America*, opening in 2021. The exhibition will examine the power of entertainment in both shaping the nation's culture and serving as an agent of change. This marks the first time the HFPA has supported the Smithsonian.

Over the last three decades, the Hollywood Foreign Press Charitable Trust has donated \$37.5 million to entertainment-related nonprofit organizations, academic programs, humanitarian organizations, college students and the restoration of classic films. Funding for fellowships and grants is derived from Golden Globe Awards income, with the majority dedicated to advancing and preserving the culture and art of motion pictures. The Hollywood Foreign Press Association is among the most generous supporters of *Entertaining America*. Its funding is important to the ongoing design and fabrication of the exhibition.

#### Entertaining America (2021)

The highly anticipated exhibition *Entertaining America* will examine how entertainment brings Americans together, shapes us and provides a forum for important national conversations. Using an impressive selection of theater, music, sports, movies and television objects, the Museum will highlight America's shared entertainment experiences that reflect what it means to be American.

#### In Sickness and In Health: Changing American Medicine (2021)

Beginning with an examination of three pivotal American epidemics, *In Sickness and In Health* will explore over 200 years of change in the practice of medicine. It draws upon the Museum's extraordinary medical history collection of more than 60,000 objects to promote an understanding of how the struggle to control disease has shaped American history.



# SHAPING A NEW STRATEGIC PLAN



**IN 2019, THE NATIONAL MUSEUM OF AMERICAN HISTORY BEGAN A VIGOROUS EVALUATION PROCESS TO INFORM ITS NEW STRATEGIC PLAN FOR THE PERIOD OF 2020–2030.** The plan will play a critical and active role in how the Museum operates on a daily basis and guide its interpretive approach to the watershed event of the 250th anniversary of the signing of the Declaration of Independence in 2026. To kick off the process, the Museum worked with the nonprofit Of/By/For All and its founder Nina Simon, a museum theorist and practitioner. Of/By/For All helps organizations by providing “tools, community, accountability and coaching on radical inclusion,” to better collaborate with the Museum’s communities in every aspect of its work.

Following engagement with Of/By/For All, the Museum formed 10 cross-departmental teams for sessions, called “Deep Dives,” that explored the Museum’s future goals and challenges. Questions included:

- Why do we exist, and for whom and what do we stand?
- How do we do more than pay lip service to Inclusion, Diversity, Equity and Accessibility (IDEA)?
- How far do we want to focus our work on important and contemporary issues?
- How will the Museum need to change to become “digital first”?
- What does excellence in collections stewardship mean in the 21st century?

The answers to these questions will shape a comprehensive, robust strategic plan that will strengthen both the Museum and the communities it serves. The living document will shape Museum priorities, yet be flexible enough to change when necessary to achieve best practices, and will share a clear vision with the community. It will also be integral to preparation for re-accreditation with the American Alliance of Museums in fall 2020. A final plan is expected to be completed by summer 2020.

↑ Nina Simon addresses Museum staff during the Of/By/For All bootcamp in summer 2019



## LOOKING FORWARD

# A CT SCAN, A GUITAR + PRINCE



**UNFORGETTABLE PERFORMANCES, A UNIQUE STYLE, FEARLESSNESS AND TALENTED SONGWRITING ALL DEFINED THE ARTIST PRINCE.**

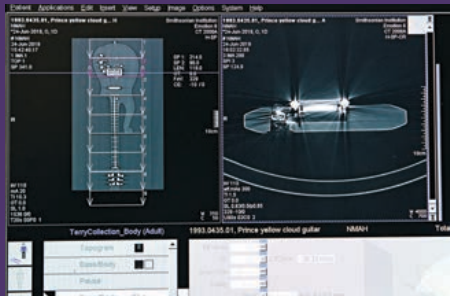
One of his most popular songs, “Purple Rain,” was showcased in the movie by the same name in 1984. In the film, Prince performs using a custom-made guitar that generated an off-screen mystery. Though repainted a different color, could this be the same “Yellow Cloud” guitar donated by the artist to the National Museum of American History in 1993? Prince left no details with the object. John Woodland, the luthier contracted to care for Prince’s guitars, had a hunch and contacted the Museum’s music curator, John Troutman, Ph.D. Together they set out to answer this question. They would need one primary tool: a CT machine.

The duo only had to turn to the Smithsonian’s National Museum of Natural History to gain access to this machine. Years ago, a CT scan helped shed light on the centuries-old Stradivarius instruments in the National Museum of American History’s collection.

“They usually scan dinosaur bones,” said Troutman. “It didn’t hurt that they were Prince fans.”

Embarking on their mission, Troutman and Woodland were aware that only three “cloud” guitars were made for Prince in 1983–84. Furthermore, Woodland was knowledgeable of which guitars had repairs performed, something often required after a Prince performance. A CT scan offered details on the construction of the guitar, such





← Luthier John Woodland, Curator John Troutman and Objects Conservator Dawn Wallace take a closer look at the “Yellow Cloud” guitar, which undergoes a series of tests

as mended breaks in the wood. In addition, a chip revealed the number of layers of paint, giving a glimpse to different colors that were used to match costumes for specific performances.

Troutman and Woodland carefully analyzed the results. “It was really thrilling to make these new discoveries,” said Troutman. “All indications suggest that this is the first ‘cloud’ guitar ever designed for Prince.”

With the new revelation, the team was able to deduce that this was the guitar that appeared in the film *Purple Rain*, in Prince’s “Raspberry Beret” video and on the *Sign o’ the Times* album cover. Prince left a treasure with the Museum that visitors will see on display in the upcoming exhibition *Entertaining America* in 2021.



## DONOR SPOTLIGHT

### David Frederick & Sophia Lynn

In 2019, Museum board member David Frederick and his wife, Sophia Lynn, made a generous commitment to support performances by the Smithsonian Jazz Masterworks Orchestra from 2019 to 2024. The couple previously made possible a tribute to Leonard Bernstein during his centennial in 2018 and a corresponding recording to be released in 2020. Frederick is a partner at the firm Kellogg Hansen Todd Figel & Frederick LLC. Lynn is involved in several philanthropic efforts, including serving as executive director of Crow’s Nest Research Center.

Established in 1990 by the U.S. Congress, the Smithsonian Jazz Masterworks Orchestra is the only such ensemble in residence at a museum and the only federally chartered orchestra in America. The Museum provides unique historical grounding for this 18-piece big band, with collections that include unpublished Duke Ellington scores and John Coltrane’s saxophone.

“We enjoy the energy of each performance by the orchestra,” said Frederick, “and the passion of the artists as they unfold the works that shaped American jazz.”





# SMITHSONIAN COUNCIL for AMERICAN HISTORY



**The National Museum of American History gratefully acknowledges the Smithsonian Council for American History. Members donate unrestricted contributions of \$1,000 or more to support a variety of the Museum's critical needs.**

**In 2019, the council members pictured on these pages joined board members and other Museum donors in Spain during the Director's Tour. The group sought a broader, global understanding of the deep historical and cultural roots between Spain and the United States.**

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Lynne and Robert Uhler

## DONOR SPOTLIGHT

### The InBae Yoon Family

In 2019, the family of Dr. InBae Yoon pledged \$273,000 toward the 2020 and 2021 editions of the **Spark!Lab Dr. InBae and Mrs. Kyung Joo Yoon Invent It Challenge**. Since 2011, the event has been organized by the Lemelson Center for the Study of Invention and Innovation and hosted on Cricket Media's ePals portal. Participants, ages 5-18, learn about the invention process and leverage STEM skills in a practical challenge. The family has generously supported the event since 2018.

The competition is named in honor of Mrs. Yoon and her late husband, Dr. Yoon, inventor of a series of instruments for laparoscopic and endoscopic surgeries. He found that tiny incisions and the right tools could offer greater precision during medical procedures, resulting in faster recovery times and reducing the risk of infection.

Dr. Yoon once expressed, "Whatever we do, we must always question, 'Are there any better ways to improve our patient care?'" He believed, "I cannot be happy with the way things are. I always have to try to make them better."

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*Front cover:*

Jacques Pépin leads a food demonstration  
James Beard's chef's jacket  
California grapevines  
Julia Child's kitchen at the Museum  
Beer being served during *Last Call*  
Dora Escobar, *Cooking Up History*  
El Chico menu, Archives Center  
Butterfly napkin ring donated by Sandra Gutierrez  
Ashley Rose Young, Ph.D., with Thuy and Khanh Nguyen, *Cooking Up History*

*Back Cover:*

Julia Child's *Mastering the Art of French Cooking*, the book that launched her long culinary career  
Chef Martin Yan delights visitors, *Cooking Up History*  
Shawl donated by Amelia Morán Ceja  
Par-T-Pak ginger ale bottle, 1970, used by Charlie Papazian to bottle homebrewed beer  
Copper bowl and balloon whisk from Julia Child's kitchen  
Advertisement for TV dinners, around 1954  
Dining plate from Paul Ma's China Kitchen, donated by Ma

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