Fifty years ago, as the Apollo program prepared to put man on the moon, the future arrived at America’s doorstep all at once. Our astronauts ushered in a new age of exploration and innovation, pushing humanity to consider horizons once deemed unreachable.

Today we live in an even more rapidly changing era—a time when new technologies enable cultural institutions even more effectively to honor history and heritage, invoke wonder and make our aspirations possible.

In 2018, the Smithsonian embraced innovation as a driving force—our openness, creativity and capacity to take risks have never been more robust, as evidenced by our new strategic plan. It’s a collective legacy I’m extremely proud of as I look back on my four years as Secretary of this wonderful institution. Though my time here comes to an end in June 2019, I leave the Smithsonian in the hands of enormously talented colleagues, and I am more confident than ever that it is primed to harness new ideas to create a better world.

I am particularly excited about our collaboration with the Google Arts & Culture Lab. Together, we are applying technology like 3-D capture, machine learning and visualization to broaden access and change the way audiences can experience our nation’s history. In 2018, Google VR teamed up with the National Air and Space Museum to capture NASA’s space shuttle Discovery in 3-D and provide an astronaut’s view inside the orbiter’s flight deck—something the public had never seen before.

Increasing our reach through digital platforms and new partnerships has become a core focus for the Smithsonian. For instance, the Institution is working with Washington, D.C., public schools to implement educational programs and resources for all pre-K–12 students in the District. At the same time, our Smithsonian Institution Traveling Exhibition Service brings exhibitions to museums, libraries, community centers, botanical gardens, schools and other institutions across the country.

Our goal? To meet and empower young people wherever they are, whether in our own backyard or halfway around the globe.
This year’s annual report features experts from across the Smithsonian whose work represents the best of innovation for the public good. They provide an excellent bird’s-eye view of the many new approaches we are taking, each with the goal of opening new opportunities for learning and discovery.

We often think of agility as a concept applied in the tech world, an aptitude that can streamline and improve commerce. At the Smithsonian we are proud to practice agility for different ends: to help people understand the world around them, introduce big ideas and tell a diverse range of human stories.

I remain in awe of the many creative minds that build, teach and explore in our museums, research centers and educational programs every day. They continue to expand our sense of what is possible and push toward new horizons—a great gift to the nation and world. I cannot wait to see where they take us next.

Because of Her

The Smithsonian American Women’s History Initiative seeks to amplify diverse representations of women in every possible way so that women show up not only in our contemporary realities but in our historical representations.

Too often our public representations of women are enveloped in superlatives: “the first American woman to...” They don’t reflect daily realities.

Museums can literally change how hundreds of millions of people see women and which women we see. So rather than always being the first, or the most famous, it is also our responsibility to show everyday women whose stories have been knowingly omitted from our national and global histories.

As a curator, I am empowered to change that narrative. I research, collect and interpret objects and images of significance.

Celia Cruz, the queen of salsa, is significant—and an Afro Latina. The Smithsonian has collected her costumes and shoes, her portrait, her postage stamp and this reimagining by artist Tony Peralta. When I displayed this work it was a victory for symbolic contradictions: pride in displaying a dark-skinned Latina, a black woman in large rollers who straightens her hair, perhaps a nod to white beauty standards—a refined glamorous woman in oversized chunky gold jewelry. When this work was on view, it was one of our most Instagrammed pieces. Visitors told me they connected with the everyday elements of her brown skin, or her rollers or jewelry.

I will continue to collect objects from extraordinary history makers. Their stories are important. But what drives me to show up, today and every day, is the simple passion to write our names in history, display them publicly for millions to see, and walk in the ever-present light that is woman.

ABOVE
M. Tony Peralta’s Celia con Rolos (2018), was in the exhibition Gateways/Portales at the Anacostia Community Museum and is now part of the museum’s collection. The exhibition explored the experiences of Latino immigrants in Washington, DC—Baltimore, Charlotte and Raleigh-Durham, N.C.

LEFT
Pepper, a humanoid robot, greets Smithsonian visitors, offers directions and even poses for selfies.
Democratizing Knowledge by Everyone for Everyone

The birth of the Smithsonian in 1846, an institution dedicated to “the increase and diffusion of knowledge among men,” occurred alongside the birth of photography, a technology that democratized what we see as human beings.

At the time, Thomas Smillie, the Smithsonian’s staff photographer, experimented with the new medium to document the developing Smithsonian; its collections, exhibitions and expeditions; and the growing U.S. Capitol in Washington, D.C. His photographs, now in the Smithsonian Institution Archives, provide an important window into how the Smithsonian made sense of its ambitious mission.
students and lifelong learners create learning sets with our collections and digital resources through the Smithsonian Learning Lab. At the National Museum of Natural History, 2,545 citizen scientists on six continents have set up camera traps — infrared-activated cameras — and uploaded them to the museum’s eMammal project, capturing nearly 10 million pictures of species in their locales. Each year the number of people helping transcribe our collections through the Transcription Center grows. Today, more than 12,000 Digital Volunteers around the world are transcribing our bee specimen labels, Frederick Douglass papers and early Alaska expedition records so the texts can be accessible to human and machine queries.

But the current crowd will look thin once we reach our audacious goal set out in the Smithsonian’s new strategic plan — to reach 1 billion people a year with a digital-first strategy. How do we leverage technology and partner with people, aka “the crowd,” to do this?

One way will be through the Smithsonian American Women’s History Initiative. With this initiative we have an opportunity and a challenge to use technology and partner with “the crowd” in new ways to identify gaps in our collections and surface new stories about women to add to the web to present a more balanced view of U.S. history.

The stunning — yet daunting — part is that we have an amazing breadth of resources from our 172 years of existence that cut across women’s and girls’ experiences. However, these stories of women represented in our objects, archives and libraries are not always obvious and often reflect our culture’s point of view on women at that particular time. Additionally, some of the technologies we will employ, like machine learning, have inherent gender biases, so we will need to improve ourselves and take the algorithms on the journey with us.

This is the virtuous cycle we need to enter. We are an institution established for the increase and diffusion of knowledge among men, which in the 1800s was a bold statement because, at the time, knowledge was largely the purview of wealthy male landowners. Now, in the early decades of the 21st century, we have a duty as one of the most trusted resources in the world to share stories of and for all Americans, including women.

I am reminded of the importance of this by one of our foremothers, Edith Mayo, curator emeritus of the National Museum of American History: “When you’re invisible people assume you’ve done nothing.”
Throughout human history we have used a near-infinite range of tools to share our knowledge and insight into the world around us. Hand drawings bring the natural world into sharper focus. Microscopes and telescopes bring the unseen into view. Photography and video make it possible to capture a moment in time and share it with virtually anyone.

These methods have one common quality: They are two-dimensional representations of a three-dimensional world. However, with the recent development of noncontact three-dimensional (3-D) scanning devices, our ability to document the world has been revolutionized.

**Adding Three-Dimensional Depth**

The technology of 3-D scanning makes thousands of Smithsonian objects—from ancient Chinese coins to starfish—instantly accessible.
Today, by 3-D scanning an object we make it instantly accessible via the web, and allow anyone to experience the object using any number of platforms, from an augmented reality (AR) app on a cellphone to an immersive virtual reality (VR) experience using a headset. We are expanding our perception beyond the constraints a two-dimensional depiction offers. How we leverage this revolution will help define the Smithsonian of the future.

My career followed a similar trajectory from the concrete world to a virtual one. A sculptor most of my life, I consider form a means of communication. I studied art in Philadelphia, then worked as a fabricator of props and costumes for film, opera and theater in London. By 2004, I was using molds and casts for Smithsonian Exhibits to create objects from images, many of which found their way into museum exhibitions.

My life as a sculptor—working with clay, resins and metal—was transformed when the Digitization Program Office purchased the Smithsonian’s first 3-D scanner, then an industrial 3-D printer. The ability to scan an object without touching it and create a lifelike replica was pure magic.

I now scan objects and specimens across the Smithsonian. The variety and breadth are humbling—from million-year-old whale fossils in Chile to the Apollo 11 Command Module. More than ever I understand how 3-D digitization will transform the Smithsonian and how our scholars and scientists document, study and share our enormous collection. With less than 1 percent of our nearly 155 million objects on display, 3-D scanning renders what was once inaccessible readily available. We created the first Smithsonian 3-D viewer online through a partnership with Autodesk to revolutionize our storytelling, where the object becomes a window for storytelling. This viewer is a powerful new tool that allows us to share our data with the world—setting it free for users to experience online or download.

The examples of what happens when you unleash data are astounding. A high school student in Colorado Springs, Colo., created his own virtual reality exhibition of our recently scanned presidential busts at the National Portrait Gallery. I thought users would make 3-D prints of the busts. This student took it much further, creating his own home museum. And his is not an isolated case. Teachers are using our scan of the 1903 Wright Flyer to teach the fundamentals of flight, an artist in Japan added joints to a model of a woolly mammoth and printed a movable toy (sharing his creative data back with the Smithsonian), and students around the world can now virtually sit inside the Apollo 11 Command Module and explore its details down to the astronauts’ handwritten graffiti. By allowing free access we encourage educators to bring the Smithsonian’s content directly into their classrooms in powerful, engaging and immersive ways.

So, what does the future hold for us at the Smithsonian? We are introducing more and more automation into our work, pulling content out from the shadows of our hidden collections, and developing a Smithsonian 3-D data hub (API), which will enable any platform to access our data, whether for an augmented reality experience on a smartphone or virtual gallery experienced through a VR headset. With the development of this public data hub we are meeting the members of our audience where they live, by allowing the platforms they already use to become portals to Smithsonian content. We position ourselves not as the gatekeepers of this information but as gateways to a new knowledge. We hold the raw ingredients for discovery, but the future of knowledge lies with those who will unlock it. After all, it is there for anyone, anywhere, who wishes to turn the key.
Teaching Machines to See

The potential for artificial intelligence (AI) to make sense of our era’s deluge of big data is enormous. And the Smithsonian, with an encyclopedic collection of objects and specimens spanning centuries, is an ideal AI test bed.

How? AI could allow for a more intuitive search for images by cross-referencing other images, or with rapid, automatic transcription of handwritten labels. It also might reveal artistic influences between unrelated works, or ease the daunting task of charting genetic relationships among the planet’s biodiverse organisms.
A revolution is underway, in fact. It started with the most unassuming of things: plants. Specifically, using thousands of digital photos of mosses and ferns in the National Herbarium collection at the National Museum of Natural History, two pilot projects showed the enormous potential for artificial intelligence to completely reshape how scholars can quarry the Smithsonian’s vast holdings for research.

Using super-fast computers, Smithsonian researchers initially put an AI computer program to work analyzing more than 15,000 digital photographs of mosses. Some specimens had been treated with mercury to protect them from pests, while others had not. Though the staining is evident to the human eye, researchers sought to determine whether a computer could learn to “see” the discoloration too. It did, 91 percent of the time. Next, they used 120,000 images of ferns from 86 different genera. The goal: to test whether the program could teach itself to identify the genus with no information other than the image of the plant. The computer was successful 95 percent of the time. Where it missed the mark was between closely related species with only microscopic physical differences.

After these successes, we recognized that similar AI approaches could be applied across all different kinds of collections at the Smithsonian. Along with the Smithsonian Research Computing Office in the Office of the Chief Information Officer and the Google Arts & Culture Lab, we convened a workshop in late 2018 bringing together more than 40 experts from 22 Smithsonian museums and research centers to introduce AI’s possibilities. One result: a real-time demonstration of how to train a machine to learn algorithms to recognize unique hand gestures that can call up $1, $5 and $10 bills from the National Museum of American History’s numismatics collection.

“Artificial intelligence has the potential to help us re-examine and recatalog our collection so that objects have more context and can be used in different ways,” says Diane Zorich, director of the Digitization Program Office. The next challenge is to expand the processes like those tested on the botany collections, streamlining them into a systematic approach that can be used across the Smithsonian and eventually in other museums and research institutions.

Zorich adds that the Smithsonian also might play a role in correcting biases that remain prevalent in AI. For instance, AI that initially identifies a particular Hopi object as a doll might be taught to correctly identify it as a kachina. And once this identification is made, AI might be taught to differentiate the types of kachinas used in certain ceremonies. That’s where the hand of a curator comes in, the person familiar with an object’s deeper story, and the input of data scientists, who can program the machines with data context.

“We’re hoping that our work may help drive AI development, to push companies doing AI to address biases better in the work they’re doing,” Zorich says. “It’s just a theory now, but the Smithsonian—and all museum collections—could bring something valuable to the table for tech companies jumping on the AI bandwagon.”

TEACHING MACHINES TO “SEE” NUANCES AND BRINGING TOGETHER OBJECTS FROM ACROSS THE SMITHSONIAN COLLECTION WOULD BE A GAME CHANGER.

Diane Zorich
Finding My Story

Twenty-some years ago when I became a National Museum of American History curator in the history of medicine, I was doing straight-up history of medicine—a little infectious disease, a few prosthetics, a big dose of ophthalmology. The objects were my teachers. As engaging as they were, my attention wandered.

I became increasingly aware—then frustrated—that the presence of gender-nonconforming, non-binary rebellious spirits like myself was missing from the galleries and deeply buried in the storerooms. Invisibility has had dangerous consequences throughout history as well as in our own time. There is a lot at stake.

Fifty years ago, the Stonewall protests in New York City launched a national movement for gay rights.
Smithsonian objects are still eloquent evidence that simply acknowledging LGBTQ+ history, but through the years several of us have been consciously collecting and documenting this history. The academic scholarship of the last few decades made this work much easier, and major social changes made it a lot safer.

This year marks the 50th anniversary of the Stonewall uprising in New York City. Those five hot summer nights of protests by bar patrons who were sick of police harassment are often called the beginning of the modern gay rights movement. In organizing for the anniversary, it is crucial to demonstrate that the struggle for rights, inclusion and even existence began long before Stonewall.

Museums hold ideas up for discussion and help us coexist with hard issues. This is one of the most significant contributions we make to the civic good. The National Museum of American History recently accessioned artifacts from Matthew Shepard, who was targeted as gay and brutally murdered 20 years ago.

For marginalized people and the histories that have been ignored or erased, information carries even greater weight. Schools have found that simply acknowledging LGBTQ+ existence reduces bullying and makes the school environment safer. Just naming it makes us all safer. How simple is that?

Katherine Ott, curator

Native American Innovators

Jane Mt. Pleasant, a renowned Native agricultural scientist and member of the Tuscarora Nation, studies Haudenosaunee agricultural practices, specifically corn and the productivity of the “three sisters” cropping system—planting corn alongside squash and beans. Though a monoculture of corn yields a more bountiful crop, her research proves that when the “three sisters” are planted together, the nutritional values are higher and provide a more sustaining meal.

Mt. Pleasant’s years of research are the basis of a game at the new imagiNATIONS Activity Center at the National Museum of the American Indian—New York, George Gustav Heye Center. The Cropetition Challenge asks players to choose the best combination of crops for nourishing their families. The game rewards cooperation over competition, reinforcing a holistic Native American approach to critical thinking, creative problem-solving and sustainability.

Native people are the original innovators of the Americas, in areas ranging from agriculture to chemical processes to advanced engineering.

Through games, hands-on activities and interactive media, imagiNATIONS demonstrates the complex scientific principles behind the innovations, such as the geometry used to ensure igloos won’t bulge or cave in, the physics Arctic hunters used to catch game.

“Teachers and students alike are amazed to learn about the many innovations developed by Indigenous peoples throughout the Americas,” says Johanna Gorelick, the education services manager for the museum. “This topic is largely absent from most school curricula.”

In the imagiNATIONS Activity Center, students learn how Native people were the original innovators in the Americas.

The activity center is made possible by the United States Congress and the City of New York through the Department of Cultural Affairs, the New York State Legislature and the Rauch Foundation; Andrew M. Cuomo and the New York State Legislature; and the Manhattan Borough President’s Office through the Office of the Manhattan Borough President. Lead funding is provided by Valerie and John W. Rose and The Rockefeller Foundation. Major funding is provided by the Booth Ferris Foundation, Margaret A. Cargill Philanthropies, Margot and John Ernst, The George Gund Foundation in memory of George Gund III, the Nathan Cummings Foundation, the National Council of the American Indian and The Walt Disney Company. Additional funding provided by Catherine Morrison Golden, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature and the Kauff Foundation.
Bringing Shadows to Light

"Traditionally, portraiture was an elite art form that favored those in power," says Kim Sajet, director of the National Portrait Gallery. Cut-paper silhouettes, however, provided a quick and inexpensive way to capture the likenesses of all kinds of people during the decades that preceded the advent of photography.

Black Out: Silhouettes Then and Now shed light on everyday lives that frequently have been eclipsed from our national narrative. For example, the exhibition included portraits of people who had been enslaved and the first known image of a same-sex couple, Sylvia Drake and Charity Bryant, who lived and worked together in early 19th-century Vermont. "When people see those who look like themselves, they can realize that they have within them all the ingredients to make their own important contributions to the national narrative," Sajet says.

The show also called attention to extraordinary artists such as Moses Williams, a former slave, and Martha Ann Honeywell, a woman born without hands who cut silhouettes using her mouth. Works by contemporary female artists reconceptualized the silhouette to explore how questions of gender, race and representation persist in modern-day America.

Black Out: Silhouettes Then and Now was made possible by the Thoma Foundation, Andrew Oliver, Jr. and Daniel Oliver, M. and Mrs. Michael H. Polett, Dr. and Mrs. Paul Carter, The Richard and Elizabeth Dubin Family Foundation, The Forman Family Foundation, Glen and Sakie Fukushima, Stephanie and Timothy Ingrassia, Philip and Elizabeth Ryan, The Abraham and Virginia Weiss Charitable Trust, Amy and Marc Meadows, the Barbara Lee Family Foundation and an anonymous donor. Additional support was provided by the American Portrait Gala Endowment.

History by and for the People

You built this neighborhood. Get to know it. That’s exactly what Washingtonians did during the 40th annual Adams Morgan Day street festival last fall. They listened to Smithsonian Curator Samir Meghelli interview local activists.

They viewed his pop-up exhibition drawn from the Smithsonian Anacostia Community Museum’s A Right to the City, which explores how ordinary citizens have a hand in developing neighborhoods by fighting for good schools, green spaces and public transportation.

Meghelli’s conversations and the pop-up exhibition were produced in conjunction with American University’s Humanities Truck, an experimental recording and exhibition space on wheels. During the festival, Meghelli recruited more residents to participate in future oral history interviews.

"We tell stories from the perspective of the people who’ve lived through and shaped history in this city," Meghelli says. “This requires deep and sustained engagement in the communities themselves.”

A Right to the City was funded by the DC Commission on the Arts and Humanities, which receives support from the National Endowment for the Arts, and from the Historic Preservation Fund, administered by the National Park Service, Department of the Interior. In addition, this exhibition received federal support from the Asian Pacific American Initiatives Pool, administered by the Smithsonian Asian Pacific American Center. Additional support was provided by the Smithsonian Women’s Committee.
Collaborative Creativity

In the Smithsonian American Art Museum’s Renwick Gallery, on a blackboard stenciled with the provocatively incomplete phrase “Before I die I want to...,” someone scrawled, “Be rich with love.” Someone else wrote, “Swim in every sea.”

No Spectators: The Art of Burning Man broke the boundaries between art and audience with a stunning collection of participatory works from the annual Burning Man gathering in Nevada’s Black Rock Desert. The exhibition took over the entire Renwick and included public art sculptures in the surrounding neighborhood.

Viewers were invited to leave their thoughts. Hidden in a niche in the Temple, an intricately carved wooden structure filling the Betty Rubenstein Grand Salon, a visitor wrote on a piece of recycled wood, “It doesn’t feel real yet...”

“It’s all about being there, being fully present and not just observing,” says Nora Atkinson, the museum’s Lloyd Herman Curator of Craft. “This exhibition also invites people to talk with their neighbors as they interact with the art.”

The nonprofit Burning Man Project advised Atkinson on her selections for the exhibition, and the local Burning Man community volunteered as museum greeters.

Atkinson adds, “Burning Man art is all about creating community.”

Intel provided generous financial and in-kind support as the lead sponsor of the exhibition. Additional financial support was provided by the Carolyn Small Alper Exhibitions Fund, Sarah and Richard Barton, the Bently Foundation, the Diane and Norman Bernstein Foundation, The Bronner Family, the Elizabeth Braun Curatorial Endowment, DAVIDSON Companies, the James F. Dickey Family Endowment, Ed Fries, Ping Fu, the James Renwick Alliance, Nion McEvoy, Debbie Frank Peterson, Bobby Samoff, Albert H. Small, Myra and Harold Weiss, Kelly Williams and Andrew Forsyth, and an anonymous donor.
Taking a Moment to Reflect

At the National Museum of African American History and Culture we ask visitors to reflect on their experiences by answering one of four questions, including “Which of the exhibitions that you just walked through are most memorable to you and why?” and “How do you think race and racism affect your day-to-day activities and why?”

Their answers encompass a wide range of moving and thoughtful responses and are recorded in our Reflections Booths, located on each museum level — Slavery and Freedom: 1400–1877, The Era of Segregation: 1876–1968, and A Changing America: 1968 and Beyond.

I am ever amazed that a complete stranger can bring tears to my eyes in such a short span of time. Visitors email the recordings to themselves and can share them with us. We use the shared recordings in a variety of ways: Some are posted on our YouTube page or on Twitter, others are incorporated into short documentaries, and still others find their way into outreach presentations given by our staff. So far, we have collected more than 45,000 reflections — and no two stories are the same. The possibilities for their impact are endless.

Kelly Elaine Navies, oral historian

Below
Populations of the northern bobwhite have declined since the 1930s. The Smithsonian, conservation groups and landowners are creating healthy habitats to maintain the birds’ population.

The Power of Citizen Scientists

As bird songs fill the air, the first rays of dawn pierce the mist over a Northern Virginia meadow. A group of people stands close together, listening intently. One names each bird she hears or sees within 100 meters — she’s been rigorously trained and tested for the task — while the others take notes.

They continue for 10 minutes. If they’re very lucky, they’ll hear the distinctive call of the northern bobwhite, which has suffered a significant population decline.

These volunteer citizen scientists are conducting a survey for Virginia Working Landscapes, a privately funded program of the Smithsonian Conservation Biology Institute. In 2018, citizen scientists donated nearly 2,000 hours to the program, completing about 500 surveys of birds, bumblebees, arthropods and grassland plants.

Their data — gathered mostly on private agricultural land, then shared with participating landowners at the end of the year — reveal the impact on native biodiversity of land-use practices, such as the choice of grasses to plant in pastures. “We couldn’t exist without citizen scientists,” says Amy Johnson, program director and one of three staff at Virginia Working Landscapes. “With them, we’re a team of more than 60 people working together to use science to inform conservation land management.”

Populations of the northern bobwhite have declined since the 1930s. The Smithsonian, conservation groups and landowners are creating healthy habitats to maintain the birds’ population.

Kelly Elaine Navies, oral historian

Above
Visitors to the National Museum of African American History and Culture reflect on issues of race and equality.
All in a Day
At any hour on any day, around the world, something is happening at the Smithsonian.

12AM  1AM  2AM  3AM  4AM  5AM

At any hour on any day, around the world, something is happening at the Smithsonian.

4AM  5AM  6AM  7AM  8AM  9AM

At any hour on any day, around the world, something is happening at the Smithsonian.

9AM  10AM  11AM  12PM  1PM  2PM

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2PM  3PM  4PM  5PM

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At any hour on any day, around the world, something is happening at the Smithsonian.
The Smithsonian is a community of scholars and educators, sustained by the American people and generous donors. We are the nation's museums—keepers of the country’s collection—home to experts in science, history, culture and art. We create educational programs that serve millions of families each year. In a rapidly changing world, we are reaching more people where they are, with greater relevance and impact.

We thank those who make today’s Smithsonian possible.

BELOW
The Hirshhorn Museum and Sculpture Garden commissioned Los Angeles-based artist Mark Bradford to create one of his largest artworks, *Pickett’s Charge*, spanning nearly 400 linear feet. Bradford was inspired by French artist Paul Philippoteaux’s 19th-century cyclorama of the final charge of the Battle of Gettysburg. By layering colored paper with reproductions of the original, the artist transformed historic Gettysburg imagery into a series of eight powerful abstract paintings, inviting viewers to reconsider how narratives about American history are shaped and contested.

*Mark Bradford: Pickett’s Charge, Hirshhorn Museum and Sculpture Garden, 2017. Courtesy of the artist and Hauser & Wirth © Mark Bradford PHOTO CATHY CARVER*
where installations rewind the history of favorite pastime—baseball—and the lights of the gift funds the Ray Dolby Gateway to Culture, the impact of American entertainers. In addition, *The Wizard of Oz*, the museum’s Warner Bros. Theater, Opening in 2020 in the museum’s new Ray and Dolby Laboratories, along with a donation of Dolby audio and visual equipment, enables the National Museum of American History to develop *Entertaining America*, an exhibition that explores the power of culture. Opening in 2020 in the museum’s new Ray and Dagmar Dolby Hall of American Culture, the exhibition will showcase iconic objects, such as the Ruby Slippers from *The Wizard of Oz*, and the impact of American entertainers. In addition, the gift funds the Ray Dolby Gateway to Culture, a sought-after venue for film screenings and discussions that cast a critical and appreciative eye on entertainment.

Dagmar Dolby
LIGHTS, CAMERA, CULTURE!

Barron Hilton / Conrad N. Hilton Foundation
PUSHING BOUNDARIES

The seven-year reimagining of the National Air and Space Museum, which began in fall 2018, encompasses upgrades to exhibitions about historic American trailblazers as well as educational experiences that equip children—and adults—for a lifetime of discovery. A $10 million gift from Barron Hilton/Conrad N. Hilton Foundation supports both aspects of this transformation. In the Barron Hilton Pioneers of Flight gallery, the gift will refresh exhibitions and conserve artifacts that bring the stories of famed aviators like Charles Lindbergh and Amelia Earhart to life. The gift also establishes the Barron Hilton STEM Education Fund, an endowment for new science, technology, engineering and math programs for middle school students. On-site programs, such as curated tours, will engage students who visit the museum, while distance-learning programs will reach students in under-resourced schools across the nation. The Conrad N. Hilton Foundation has been a generous supporter of the National Air and Space Museum since 1998.

Ann and Gilbert H. Kinney
DOCUMENTING ARTISTS

Saving endangered species requires sustained conservation efforts over many generations. The Smithsonian Conservation Biology Institute (SCBI) in Front Royal, Va., with a school and research facility—where scientists study and breed more than 20 threatened species—allows for this to happen. The Smithsonian Mason School of Conservation connects world-renowned scientists with high school, college and graduate students—the next generation of conservation leaders. Their training takes place in the Volgenau Academic Center, named in recognition of The Volgenau Foundation’s $3 million gift. The foundation also supports SCBI’s coral restoration and wild canid reproduction research and the Virginia Working Landscapes, a program that promotes native biodiversity and sustainable land use. This past year, The Volgenau Foundation provided a substantial gift to the Whooping Crane Breeding Facility, which houses six breeding pairs of this critically endangered North American bird.

The Volgenau Foundation
A KNOWLEDGE BRIDGE

Dr. Coralyn Wright Whitney
COLLECTING EARTH’S TREASURES

Rock ‘n’ roll. Symphony concerts. Hollywood blockbusters and independent films. America’s favorite pastime—baseball—and the lights of Broadway. Entertainment connects us, reflects our shared experiences and comments on public issues. A $35 million gift from Dagmar Dolby and Dolby Laboratories, along with a donation of Dolby audio and visual equipment, enables the National Museum of American History to develop *Entertaining America*, an exhibition that explores the power of culture. Opening in 2020 in the museum’s new Ray and Dagmar Dolby Hall of American Culture, the exhibition will showcase iconic objects, such as the Ruby Slippers from *The Wizard of Oz*, and the impact of American entertainers. In addition, the gift funds the Ray Dolby Gateway to Culture, a sought-after venue for film screenings and discussions that cast a critical and appreciative eye on entertainment.

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Dr. Coralyn Wright Whitney
COLLECTING EARTH’S TREASURES

Rock ‘n’ roll. Symphony concerts. Hollywood blockbusters and independent films. America’s favorite pastime—baseball—and the lights of Broadway. Entertainment connects us, reflects our shared experiences and comments on public issues. A $35 million gift from Dagmar Dolby and Dolby Laboratories, along with a donation of Dolby audio and visual equipment, enables the National Museum of American History to develop *Entertaining America*, an exhibition that explores the power of culture. Opening in 2020 in the museum’s new Ray and Dagmar Dolby Hall of American Culture, the exhibition will showcase iconic objects, such as the Ruby Slippers from *The Wizard of Oz*, and the impact of American entertainers. In addition, the gift funds the Ray Dolby Gateway to Culture, a sought-after venue for film screenings and discussions that cast a critical and appreciative eye on entertainment.

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The seven-year reimagining of the National Air and Space Museum, which began in fall 2018, encompasses upgrades to exhibitions about historic American trailblazers as well as educational experiences that equip children—and adults—for a lifetime of discovery. A $10 million gift from Barron Hilton/Conrad N. Hilton Foundation supports both aspects of this transformation. In the Barron Hilton Pioneers of Flight gallery, the gift will refresh exhibitions and conserve artifacts that bring the stories of famed aviators like Charles Lindbergh and Amelia Earhart to life. The gift also establishes the Barron Hilton STEM Education Fund, an endowment for new science, technology, engineering and math programs for middle school students. On-site programs, such as curated tours, will engage students who visit the museum, while distance-learning programs will reach students in under-resourced schools across the nation. The Conrad N. Hilton Foundation has been a generous supporter of the National Air and Space Museum since 1998.

Ann and Gilbert H. Kinney
DOCUMENTING ARTISTS

Saving endangered species requires sustained conservation efforts over many generations. The Smithsonian Conservation Biology Institute (SCBI) in Front Royal, Va., with a school and research facility—where scientists study and breed more than 20 threatened species—allows for this to happen. The Smithsonian Mason School of Conservation connects world-renowned scientists with high school, college and graduate students—the next generation of conservation leaders. Their training takes place in the Volgenau Academic Center, named in recognition of The Volgenau Foundation’s $3 million gift. The foundation also supports SCBI’s coral restoration and wild canid reproduction research and the Virginia Working Landscapes, a program that promotes native biodiversity and sustainable land use. This past year, The Volgenau Foundation provided a substantial gift to the Whooping Crane Breeding Facility, which houses six breeding pairs of this critically endangered North American bird.

The Volgenau Foundation
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Dr. Coralyn Wright Whitney
COLLECTING EARTH’S TREASURES

We thank 2018’s most generous donors for their gifts of $2.5 million or more

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Little more than a century ago, travel by plane was rare, expensive and fraught with danger. Today, it is commonplace, affordable and safe. The America by Air gallery tells this remarkable history and, with the help of a $1.5 million gift from Alaska Airlines, will engage a new generation of visitors through reimagined exhibitions, dynamic design and improved educational opportunities—part of a multiyear transformation of the National Air and Space Museum's building on the National Mall. This gift also provides needed conservation for important artifacts within the gallery.

Alaska Airlines has supported the Smithsonian’s National Air and Space Museum for more than 20 years. The company continues to provide critical support for the nation’s premier aviation and space museum, and Alaska Airlines employees make a difference in their communities through their involvement in the Arctic and the Pacific Northwest, where their employees live and work.

Bank of America

From Nimrud, Iraq, an ancient city recently bombed and bulldozed by the Islamic State, to New York, where Hurricane Sandy flooded historic theatrical sets, the Smithsonian Cultural Rescue Initiative recovers and conserves threatened cultural heritage. Load corporate sponsor Bank of America made a gift of $1 million in support of the initiative’s mission to help U.S. and international communities preserve their identities and history. Among the many other Smithsonian museums and programs that have benefited from Bank of America’s giving since 1992 are the Hirshhorn Museum and Sculpture Garden, the National Museum of the American Indian and the National Museum of African American History and Culture.

Smithsonian conservation experts assessed damage at the Martha Graham Dance Company in New York, where costumes, ephemera and theatrical sets, many designed by Isamu Noguchi, were damaged by Hurricane Sandy. Collections were either removed and freeze-dried or sent to a warehouse by Bank of America’s giving since 1992.

CITI

A $1 million gift to the National Museum of African American History and Culture from founding donor CITI helps tell the American story through an African American lens. The story starts outside visible from across the National Mall, the museum’s bronze lattice cladding is inspired by the intricate network of black artisans in the South. Inside, eight floors of galleries, theaters and interactive spaces enable visitors to explore complex narratives about the African American experience. CITI has made many gifts to Smithsonian museums and centers since 1982, including the National Museum of Natural History, the Smithsonian Tropical Research Institute and Cooper Hewitt, Smithsonian Design Museum.

Dick and Betsy DeVos Family Foundation

Drawing on the expertise and collections of multiple Smithsonian museums and programs, the American Women’s History Initiative amplifies the voices of women, past and present, and highlights their contributions to art, history, science, business and culture. Bolstered by a $1 million gift from the DeVos family, the initiative launched with exhibitions and programming to inspire and empower women everywhere. Planning is already underway for exhibitions at the National Museum of African American History and the National Portrait Gallery to celebrate the centennial of women’s suffrage in the United States in 2020.

Drue Heinz Trust

Cooper Hewitt, Smithsonian Design Museum offers researchers access to its exceptional collection of more than 147,000 European and American works on paper through the Drue Heinz Study Center for Drawings and Prints, which opened 17 years ago with funding from Drue Heinz. A new gift of $1 million from the Drue Heinz Trust supports the center’s operations, including research on two designers represented in the collection—art nouveau architect Hector Guimard and graphic designer E. McKnight Kauffer—in preparation for forthcoming exhibitions. The trust also donated an 1877 oil painting by William Michael Harnett, below, to the Smithsonian American Art Museum.

Intel Foundation

The National Museum of African American History and Culture is the nation’s most comprehensive museum devoted to the African American story and its impact on American and world history. Thousands of unique objects in the museum’s galleries—from a reassembled South Carolina slave cabin to Chuck Berry’s Cadillac Eldorado—chronicle narratives of creativity, resilience and power, while award-winning interactive exhibits help Americans of all backgrounds understand their own relationship to these narratives. The $1 million gift from Intel Foundation, a founding donor, was previously supported by a gift of $1 million from Intel Foundation. Previous gifts from Intel Foundation benefited the Smithsonian Science Education Center.
The reimagining of America by Air is part of Johnson & Johnson’s gift helps the center expand its relationship with the Smithsonian, which gave rise to an indispensable industry.

Sports resonate far beyond the playing field. Outstanding African American athletes have inspired pride in black achievement while leveraging their visibility to fight for greater rights and freedoms—one of many themes explored in the sports gallery of the National Museum of African American History and Culture. Committed to public service, the family of Kevin and Michelle Johnson & Georgia and Ronnie West, founding donors to the museum, contributed $1 million to support education programs, research initiatives and new acquisitions that help visitors investigate the role of African Americans in sports and how these players have changed the game for everyone.

**JetBlue**

With a $1.5 million gift toward the renewal of the National Air and Space Museum's America by Air gallery, JetBlue provides vital support for exploring the history of commercial flight. From the metal-clad Ford Tri-Motor, which debuted in 1926 and earned the nickname “Tin Goose,” to the Boeing 737, which was first flown commercially in 1970 and held the passenger capacity record for 37 years, the gallery showcases iconic aircraft that demonstrate how advances in technology gave rise to an indispensable industry. The reimagining of America by Air is part of Johnson & Johnson’s gift helps the center expand its relationship with the Smithsonian, which gave rise to an indispensable industry.

**Johnson & Johnson**

With a $11 million gift from Johnson & Johnson in 2018, the Smithsonian Science Education Center was able to spark excitement in science, technology, engineering, math, manufacturing, and design (STEMMD) for girls and boys throughout the globe through creative problem solving and play. Johnson & Johnson helps the center expand its broad range of free teaching and digital resources in STEMMD, introduce young girls and boys across the globe to hands-on experiential STEMMD learning, bring scientists and engineers into the classroom, and empower youth to act on Sustainable Development Goals such as preventing mosquito-borne diseases and ensuring good nutrition for all. The company’s recent philanthropic support of the Smithsonian includes gifts to the National Museum of Natural History and the National Museum of African American History and Culture.

**Lockheed Martin Corporation**

"Welcome to Mars," says the announcer as you look through the windows at the rocky terrain speeding by. A howling sandstorm briefly engulfs the vehicle. Yet you are sitting safely outside the National Air and Space Museum's Steven F. Ulsch-Hazy Center, in a virtual-reality bus built by Lockheed Martin Corporation with high-definition monitors in place of windows. Donated by Lockheed Martin to the museum, the Mars Experience Bus inspires future astronauts to explore the red planet.

Lockheed Martin has given generously to the museum since 1985 and has also supported 15 other Smithsonian museums and programs, including the Smithsonian Institution Traveling Exhibition Service.

**John and Adrienne Mars**

A gift of $1.47 million from John and Adrienne Mars enables researchers from the Smithsonian Conservation Biology Institute to partner with scientists at the American Prairie Reserve to study the health of Montana’s vast and wondrous prairie and advance the reintroduction of native species, such as bison and swift fox, into this complex ecosystem. The Mars’ relationship with the Smithsonian spans more than 30 years. In addition to her generous contributions, Adrienne Mars has served on numerous Smithsonian boards and committees.

**Tina and Hamid Moghadam**

Located in the National Museum of African American History and Culture’s sports gallery highlights outstanding athletes.

**The Freer|Sackler**

The Freer|Sackler holds one of the world’s richest collections of art from Iran and the ancient Near East, comprising more than 1,000 objects, from ceramics to silver vessels. Recognizing the strengths of the museum, Tina and Hamid Moghadam made a gift of $1 million to establish the Tina and Hamid Moghadam Endowment for Iran and the Ancient Near East. The endowment supports programs—such as a recent lecture on the royal city of Ctesiphon in modern-day Iraq—that showcase the Freer|Sackler collection and expertise of Smithsonian scholars, providing context, education and inspiration, and encouraging conversations that cross cultures and centuries.

**John C. Molina**

Latino Americans are the largest racial and ethnic minority in the United States, making up 17 percent of the population. By 2050, one in three Americans will be Latino. To tell the stories of this diverse community and inspire its future leaders, John C. Molina has contributed $2 million to the Smithsonian Latino Center for the Molina Family Latino Gallery and the Dr. C. David Molina Visiting Curator. The gallery, a 4,500-square-foot exhibition space to be constructed within the National Museum of American History, will showcase Latino history and culture, will showcase the community’s rich past with its dynamic present.
Therese and J. Mario Molina

The history of Latinos in the United States began long before the founding of our country and intersects with the history of Native peoples of the Americas, Spanish and European colonization, the African diaspora, and more. Understanding the Latino story is essential to grasping the full narrative of our nation. Therese and J. Mario Molina's $2 million gift to the Smithsonian Latino Center supports development of the Molina Family Latino Gallery, featuring bilingual displays and digital experiences to bring this story to life, and helps fund the Dr. C. David Molina Visiting Curator, who will oversee the gallery's exhibitions.

Below

Roxanne Swentzell, K'apovi (Santa Clara Pueblo), For Life In All Directions, 2004. National Museum of the American Indian

Rasmuson Foundation

The superb acoustics and unique layout of the Elmer and Mary Louise Rasmuson Theater at the National Museum of the American Indian, below, make this beautiful space a locus for dance and music presentations, films, and seminars showcasing the vibrant history and living culture of Native American peoples. A $1.66 million gift from the Rasmuson Foundation is enhancing the theater’s comfort and safety and also refreshing the 14-year-old theater with updated technology to enable high-definition audiovisual systems, online connectivity and distance-learning programs. The foundation provided significant support for the construction of the National Museum of the American Indian as well as for the National Museum of Natural History.

Albert H. Small

At the Smithsonian American Art Museum, a gift from Albert H. Small will create opportunities to highlight the role of the automobile in American visual culture. This gift consists of the Albert H. Small Model Car Collection of more than 1,200 models as well as a financial gift. The museum plans to present the model cars in its Luce Foundation Center as a guide for visitors to explore the relationship between automobiles and American art and to think broadly about what it means to build a collection. In the past three decades, the donor has supported numerous Smithsonian museums and programs, including the National Museum of American History.

Janet M. and Laurence B. Watt

Since 1997, the Smithsonian Latino Center has collaborated with other Smithsonian museums and programs to explore and document the contributions of the Latino community to American culture, arts, history and science. The Molina Family Latino Gallery in the National Museum of American History will provide the first dedicated location on the National Mall for celebrating Latino heritage and achievements and for sharing this community’s history with the rest of the nation. A $2 million gift to the Smithsonian Latino Center from Janet Molina Watt and Laurence Watt helps fund the gallery as well as its Dr. C. David Molina Visiting Curator.

The Smithsonian gratefully acknowledges those donors who made gifts, pledges or pledge payments during the fiscal year 2018.

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Through its 49 members and 187 alumni, the National Board volunteers also serve the Smithsonian by contributing their advice and service through committees and ad hoc working groups. In 2016, 26 members and alumni served on 16 Smithsonian advisory boards and as non-Regent members of committees of the Board of Regents. Their extraordinary commitment to philanthropy is shown through gifts totaling $36.6 million. This figure includes $1.89 million in unrestricted board annual giving.

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  - J. Bruce Lindsey

Financial Report

The Smithsonian receives funding from federal government appropriations, other governmental entities and private sources. Public dollars conserve national collections, sustain basic research, educate the public, provide for administrative and support services and operate, maintain and protect the Smithsonian museum and research complex. Private funds leverage federal dollars and provide the critical difference for carrying out innovative research, developing and building new facilities, opening groundbreaking exhibitions, reaching out to America’s diverse communities, ending positions and strengthening national collections. The 2018 annual audit was conducted by KPMG LLP and is available at si.edu/about/policies.

### Financial Position

#### Total Net Assets

<table>
<thead>
<tr>
<th>Year</th>
<th>US$</th>
<th>% Increase</th>
<th>% Decrease</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>$3,831</td>
<td>1.3%</td>
<td></td>
</tr>
<tr>
<td>2017</td>
<td>$3,788</td>
<td>1.2%</td>
<td></td>
</tr>
</tbody>
</table>

### Financial Activities

#### Operating Revenue

<table>
<thead>
<tr>
<th>Year</th>
<th>US$</th>
<th>% Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016</td>
<td>$4,161</td>
<td>0.1%</td>
</tr>
<tr>
<td>2015</td>
<td>$4,151</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

#### Operating Expenses

<table>
<thead>
<tr>
<th>Year</th>
<th>US$</th>
<th>% Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016</td>
<td>$3,944</td>
<td>0.2%</td>
</tr>
<tr>
<td>2015</td>
<td>$3,934</td>
<td>0.1%</td>
</tr>
</tbody>
</table>

### Growth in Net Assets

<table>
<thead>
<tr>
<th>Year</th>
<th>US$</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>$4,151</td>
</tr>
<tr>
<td>2017</td>
<td>$3,984</td>
</tr>
<tr>
<td>2016</td>
<td>$3,831</td>
</tr>
<tr>
<td>2015</td>
<td>$3,639</td>
</tr>
<tr>
<td>2014</td>
<td>$3,588</td>
</tr>
</tbody>
</table>

### Membership year 2018

- 1 Deceased
Endowment Report

The Smithsonian’s first endowment dates to 1846, underscoring the Institution’s focus on the long term. The Endowment’s value on Sept. 30, 2018, was $1,601.8 million, and its return for fiscal year 2018 was 10.3 percent. Contributors to the Endowment’s performance were investments in venture capital, private equity and real estate as well as selection of investment managers. In fiscal year 2018, receipts from gifts and bequests added $43.8 million to the Endowment while contributing $71.8 million in payout. Since 2005, investment gains and gifts were $1,598.5 million. In the same period, the Endowment has contributed $753.1 million in private support for Smithsonian-wide programs.

Comparative Performance

<table>
<thead>
<tr>
<th></th>
<th>1 Year</th>
<th>3 Years</th>
<th>5 Years</th>
<th>10 Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smithsonian Endowment</td>
<td>10.3%</td>
<td>9.8%</td>
<td>8.2%</td>
<td>7.8%</td>
</tr>
<tr>
<td>Policy Benchmark</td>
<td>6.9%</td>
<td>8.1%</td>
<td>5.3%</td>
<td>5.5%</td>
</tr>
</tbody>
</table>

Endowment Value Over Time

Since September 1974, the endowment has produced a 9.6 percent compounded annual growth rate.

Philanthropy Report

This report gratefully acknowledges the transformative generosity of our donors. Thousands of individuals, members, foundations, corporations and others have made gifts to the Smithsonian this year. Every gift advances the Institution’s ambitious vision to discover new knowledge and educate and inspire future generations. These charts provide information on the sources and uses of private dollars contributed to the Smithsonian in fiscal year 2018.

Funds Raised by Source

- $121.1 million from individuals
- 52.7 million from corporations
- 16.5 million from foundations
- 5.9 million from other sources
- Total (in millions) $196.2

Funds Raised by Purpose

- 62% Exhibitions, Education & Public Programs
- 27% Museums & Research Centers, General Support
- 6% Smithsonian General Support
- 4% Research
- 3% Facilities & Public Spaces
- 1% Acquisitions & Collections
- Total (in millions) $196.2
Ways to Give

Generations of donors have brought the Smithsonian to where it is today. In a rapidly changing world, their contribution matters more than ever as a force for civic engagement in America that reaches people where they are. Your gifts power our impact.

The Smithsonian Acquisition

The recognition society for the Smithsonian’s most generous donors is open to individuals who give $1 million or more to Smithsonian museums, research centers and programs. Smithsonian Acquisition members’ generosity enables the institution to thrive and continue to diffuse knowledge across the nation and around the world. They participate in one-of-a-kind opportunities and explore the ideas, discoveries and new knowledge that make the Smithsonian a vibrant national treasure. To learn more, please contact Charlotte Gaither, Director of Constituent Engagement, at 202.633.2031 or smithsonianacquisition@si.edu.

Online Giving

Donating to the Smithsonian online is fast, easy and secure. Make your tax deductible gift at: si.edu/giving

Gift Planning

To learn how you can support the Smithsonian and its dynamic mission “for the increase and diffusion of knowledge,” please contact:

Robert J. Speller
Assistant Secretary for Advancement
Office of Advancement
Smithsonian Institution
100 Jefferson Drive S.W., Room 124
MRC 021, P.O. Box 37012
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202.633.4300
giving@si.edu | si.edu/giving

Corporate Memberships and Sponsorships

Corporations play a vital philanthropic role in today’s Smithsonian. We welcome corporate engagement and offer membership through the Smithsonian Corporate Membership Program. Contact us to learn more about how a Smithsonian partnership can complement your corporate objectives. To learn more, contact 202.633.0016, scmp@si.edu or visit si.edu/corporate.

For Further Information

To learn how you can support the Smithsonian and its dynamic mission “for the increase and diffusion of knowledge,” please contact:

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Assistant Secretary for Advancement
Office of Advancement
Smithsonian Institution
100 Jefferson Drive S.W., Room 124
MRC 021, P.O. Box 37012
Washington, D.C. 20037-7012
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giving@si.edu | si.edu/giving

Membership

With members from across the nation, the Friends of the Smithsonian and James Smithson Society provide support for the institution’s mission and strategic plan priorities. Those who join may enjoy a wide variety of benefits and events. Annual membership levels range from $75 to $25,000 and above.

To learn more, contact 800.931.3226, membership@si.edu or visit si.edu/onlinemembership.

Many individual Smithsonian museums and research centers offer their own memberships. To learn more, visit the website of the museum that interests you.

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ANACOSTIA COMMUNITY MUSEUM

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1901 Fort Place, S.E.
Washington, D.C. 20035-3320
202.633.4635

Arts and Industries Building
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212.849.8400

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301.238.1205

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202.633.5040

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3001 East Street S.W., Suite 7108, MRC 652
Washington, D.C. 20024
202.633.2712

As of April 24, 2019


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Laura Hambleton, Editor
Elizabeth McNeely, Managing Editor
Dawn Cunningham, Michelle Donahue, Laura Hambleton, Julia Ross, Linda Schmidt, Writers
Lisa Sherman, Contributing Editor
Denise Amot, Marcela Luna, Design
Abigail Croll, Design Assistant
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1 Unidentified, Statuette of Mountain Lion or Panther Man God, “Key Marco Cat,” c. 700–1500 AD. Gift of Bureau of American Ethnology, University of Pennsylvania Museum and Frank H. Cushing, National Museum of Natural History
2 Massimiliano Ravenna, George Washington, 1819, after Giuseppe Ceracchi, 1792. National Portrait Gallery, see p. 11
4 Coral (seriatopora hystrix), collected 1838–1842, in the South Pacific Ocean, Fiji. National Museum of Natural History, see p. 11
5 Unidentified, Lidded ewer (guang), probably middle Yangzi River Valley, c. 1100–1050 BCE. Gift of Eugene and Agnes E. Meyer, Freer/Sackler
6 Bell X-1, Glamorous Glennis,1946. National Air and Space Museum
7 Tyrannosaurus rex (vertebra cast). U.S. Army Corps of Engineers, Omaha district and The Museum of the Rockies, Montana State University, Triceratops hornudus (composite cast). National Museum of Natural History, see p. 11
8 Unidentified, Kneeling monster, Northern Qi dynasty, c. 550–577. Gift of Charles Lang Freer, Freer/Sackler
9 Starfish (lincia aevigata), 1974. National Museum of Natural History
10 Coin, sang p'yon tong bo, Hojo Treasury Department, Korea, c. 1633–1891. National Museum of American History
12 Hiram Powers, Model of the Greek Slave, 1843. Museum purchase in memory of Ralph Cross Johnson, Smithsonian American Art Museum
13 Bignose shark jaw (carcharhinus alfredus), collected in 1978, New Jersey coast. National Museum of Natural History
14 Apollo 11 Command Module, Columbia, 1969. Transfer from NASA, National Air and Space Museum, see p. 10
15 Clark Mills, Andrew Jackson, 1855. Gift of Mr. and Mrs. John L. Sanders in memory of William Monroe Geer, National Portrait Gallery
18 Unidentified, Funerary Relief Bust, Syria, third century (dated 231 CE). Freer/Sackler
19 Corals (goniastrea favulus), collected in 1991, South Pacific Ocean, Australia. National Museum of Natural History
20 Neil Armstrong’s pressure suit, A7-L, worn during the Apollo 11 mission, 1969. Transfer from NASA, National Air and Space Museum, see p. 10
21 Shrub ox (euceratherium cf. Sinclair), collected in 1979, Carlsbad Caverns National Park, New Mexico. National Museum of Natural History