

# COLLECTION HIGHLIGHTS



Smithsonian  
Institution

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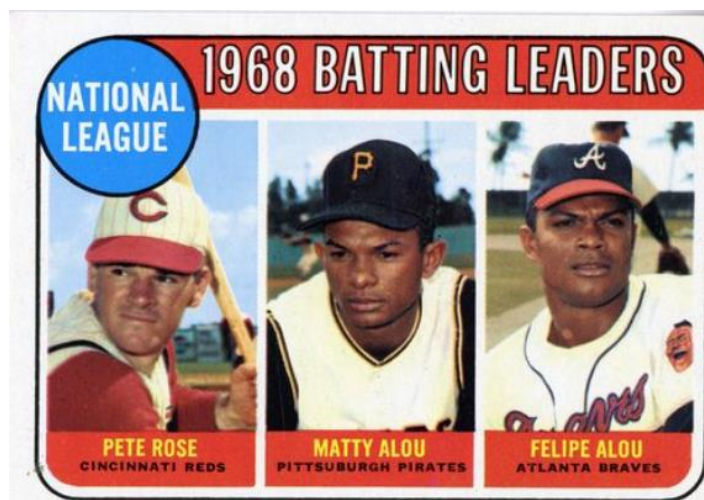
## “LATINOS AND BASEBALL” COLLECTING INITIATIVE

Latino baseball players have been interwoven in the fabric of Major League Baseball for years. They've been some of the greatest, well-known names in baseball history. To reflect and celebrate that rich history, the National Museum of American History (“NMAH”) in collaboration with the Smithsonian Latino Center, launched *Latinos and Baseball: In the Barrios and the Big Leagues*. The multi-year community collecting initiative focuses on the historic role that baseball has played as a social and cultural force within Latino communities across the nation.

The project launched a series of collecting events in late February in San Bernardino, California. A second event will be held in Los Angeles on July 17, 2016, and a third will be held in Syracuse, New York, on September 15, 2016. The events are designed to generate interest in the initiative, build on community relationships, record oral histories, and identify objects for possible acquisition by local historical associations as well as for the Smithsonian collections.

The collaborative initiative seeks to document stories from across the U.S. and Puerto Rico and plans to collect a number of objects that could include baseball equipment; stadium signs; game memorabilia, such as handmade or mass-produced jerseys and tickets; food vendor signs; home movies; and period photographs. Curators will select objects based on the stories they represent and the insight they provide into the personal, community, and national narratives of the national pastime. “Baseball has played a major role in everyday American life since the 1800s, providing a means of celebrating both national and ethnic identities and building communities,” said John Gray, director of NMAH. “Through the lens of baseball, the Smithsonian seeks to illuminate the rich history and culture of Latinos and their impact on American culture and society.”

NMAH and the Smithsonian Latino Center are working with the National Museum of African American History and Culture and 10 external partner organizations to carry out the initiative. As an outcome, a traveling exhibition centered on Latinos and baseball is planned to launch by 2020.



<http://americanhistory.si.edu/latinos-and-baseball>

## SMITHSONIAN HONORS MUSIC ICON PRINCE

When musical icon Prince died on April 21, 2016, at age 57, the world mourned. The “Purple Rain” singer was well-known for his four-decade long music career. NMAH will recognize the life and legacy of Prince Rogers Nelson (1958 – 2016) by displaying his “Yellow Cloud” electric guitar. The guitar was crafted in 1989 and used during Prince’s *Diamonds and Pearls* era. It will remain on view through Labor Day, September 5, 2016. “Prince was a multi-talented artist who achieved popular success while pursuing eclectic and innovative musical visions,” said Eric Jentsch, deputy chair in the division of culture and the arts. “One of the best-selling musicians of all time, he is also remembered for his energetic performances, film work and songwriting.” Custom-made by the Minneapolis, Minnesota, firm Knut-Koupee Enterprises, and designed by Prince; the guitar reflects the musical icon’s distinctive personal symbol, which adorns both the top and the side of the fingerboard.



<http://newsdesk.si.edu/photos/princes-yellow-cloud-guitar>

## SMITHSONIAN FOLKWAYS ACQUIRES ARHOOIE RECORDS

Arhoolie Records is known for “down home” blues, folk, jazz, country, gospel, Cajun, zydeco, Mexican American, and world music. Since 1960, Arhoolie has played Cajun and Mexican folk music that has caught the ear of musicians like Bob Dylan and Ry Cooder since 1960. Founder Chris Strachwitz, now 84, has found a new home for the label: Smithsonian Folkways Recordings, which has acquired the Arhoolie catalog and will be adding more than 350 Arhoolie albums to its collection, the labels announced on May 10, 2016. In keeping with the longstanding policy at Smithsonian Folkways, the non-profit label associated with the Smithsonian Institution, the catalog will be kept accessible in a variety of formats.

The acquisition includes more than 350 albums released since 1960 in various formats by Arhoolie and recordings from three South Texas regional labels, specializing in Mexican music (Ideal, Falcon, and Rio), Andean *Huayno* music from the Peruvian label Discos Smith, and archival materials including master tapes. The acquisition was possible thanks to the generosity of Laura and Ed Littlefield of the Sage Foundation, and the encouragement of the Savoy Family (the "First Family of Cajun Music"), the revered Arhoolie Records has been acquired from founder Chris Strachwitz and his business partner Tom Diamant by Smithsonian Folkways Recordings. “The Arhoolie Records collection is a national treasure of recorded music,” said Daniel Sheehy, curator and director of Smithsonian Folkways Recordings. The collection features seminal recordings by artists such as Bukka White, Big Mama Thornton, Lightnin’ Hopkins, Mance Lipscomb, Mississippi Fred McDowell, Big Joe Williams, Flaco Jiménez, and Clifton Chenier. More recent releases include those by the Savoy Family Band, the Magnolia Sisters, and the Pine Leaf Boys. *Hear Me Howling*, a collection of recordings made in the Bay-area in the 1960s, won a GRAMMY award in 2011. In the same year, the label issued a Grammy-nominated retrospective box-set, celebrating Arhoolie’s 50th anniversary.



Chris Strachwitz of Arhoolie Records (right) with Mississippi Fred McDowell circa 1970 in Como, Mississippi. Image courtesy Chris Strachwitz, all rights reserved. (<http://www.folkways.si.edu/news-and-press/smithsonian-folkways-acquires-arhoolie-records>)

## ASTRONAUT GRAFFITI FOUND IN APOLLO 11 COMMAND MODULE

The National Air and Space Museum and the Smithsonian's 3D Digitization Program have uncovered writing on the interior walls of the Apollo 11 Command Module *Columbia* while 3-D scanning the artifact. Unseen for almost 50 years, the markings include notes, figures, and a calendar presumably written by the Apollo 11 astronauts during their historic flight to the moon. The project to digitize *Columbia* will make these details and many others, previously unseen by museum visitors, available online for the first time.

These markings give a glimpse into the first mission to land on the moon, crewed by Neil Armstrong, Buzz Aldrin, and Michael Collins. Some of the markings include numbers and calculations relayed from mission control, which are written on the wall near the navigational tools. There also appears to be a calendar written by one of the astronauts with each day crossed out except for landing day. Observing such details and studying the text have enabled curators to enhance their understanding, and compile a more complete account of how the missions were piloted. Research is being conducted to determine what the markings were for, which astronauts made them, and what insights they provide about the historic trip that occurred from July 16 through 24, 1969.

The museum has been working with the Smithsonian's 3D Digitization Program to scan the Command Module in 3-D to create a high-resolution interactive model of the entire spacecraft. This highly detailed model will allow researchers and the public to explore the entire craft; a feat not possible when viewing the artifact in the museum. The model will be available in June on [3d.si.edu](http://3d.si.edu), and used to produce an interactive display in the museum's exhibition "Destination Moon", which is scheduled to open in 2020.



<http://newsdesk.si.edu/releases/smithsonian-3-d-project-sheds-new-light-astonaut-graffiti-found-museum-s-apollo-11-command>

## U.S. NATIONAL PARASITE COLLECTION FINDS HOME AT THE NATIONAL MUSEUM OF NATURAL HISTORY

The U.S. National Parasite Collection (“USNPC”) is a national and international resource for systematic, taxonomic, diagnostic ecological, and epidemiological research in parasitology. Since its founding in 1892, the USNPC has been maintained by scientists and curators of the Agricultural Research Service of the USDA in Beltsville, Maryland. In 2013, the USDA/ARS and the Smithsonian pronounced an agreement to transfer the USNPC to the National Museum of Natural History (“NMNH”). As an expansion of the partnership between the Smithsonian and USDA, current collections staff including the USDA senior curator and two support scientists/managers have been transferred with adjunct appointments at NMNH, in order to provide continuity and assistance for curation and accessibility of the collection during and after the relocation.

The scope and depth of the collection are unparalleled in North America and make it one of the top three most significant parasite collections in the world. Current holdings are substantial (in excess of 100,000 specimen lots, and over 20 million individual specimens; 3,000 holotypes, 7,000 type series) and it accumulates about 1,000-1,500 new lots of specimens annually. The USNPC serves a diverse and global constituency, providing access to specimens and databases for research programs within the Smithsonian, USDA, and other organizations that drive parasitological research in systematics, biodiversity and climate change science; as well as veterinary, medical, and wildlife parasitology.

