

ALMANAC

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AMERICAN ANTIQUARIAN SOCIETY

NUMBER 94

STRENGTHENING SERVICES TO OUR CORE CONSTITUENTS



Above from left: *Nan Wolverton, Director of Fellowships and the Center for Historic American Visual Culture; James David Moran, Vice President for Programs and Outreach; and Molly O'Hagan Hardy, Director of Digital and Book History Initiatives.*

When the Society was chartered by the Massachusetts General Court on October 24, 1812, the legislation mentioned not only the collection and preservation of the objects of our nation's history, but also the goal of using the collections "to enlarge the sphere of human Knowledge, aid the progress of Science, to perpetuate the history of moral & political events, and to improve and interest posterity." Quaint language notwithstanding, these lofty phrases still resonate with the AAS staff, most especially those charged with directing the many programs and services we offer to a broad array of constituents, from senior scholars to K-12 teachers to the general public. In order to sustain and strengthen these offerings, AAS president Ellen S. Dunlap recently announced a number of staff changes.

"I am pleased that James David Moran, who has served so capably for more than twenty years as director of our public
(continued on page 12)

A CLOSER LOOK AT THE PLANS FOR ANTIQUARIAN HALL PART II: CONSERVATION LAB

In the last issue of Almanac we laid out the plans for the updated HVAC systems throughout Antiquarian Hall. In this issue we take a deeper look at the need for an upgraded conservation lab and the opportunities the new, modern space will provide.

For more than a century, the AAS Conservation Department has been located in the basement of Antiquarian Hall. For the first fifty years, British immigrant Horace Phillimore managed all repair and bookbinding activities there. A significant renovation was undertaken in 1971, when a treatment sink, a fume hood, and custom-designed benches and cabinets were added. Though still in the same tight quarters, these improvements elevated the conservation lab's status to state-of-the-art for the period, thereby making it eligible to serve as a host site for third-year interns from the SUNY Buffalo State graduate program in conservation studies.

Over the past decade, demands on the department have grown dramatically. The rate of acquisitions has increased tenfold since 2005, and while a strong digitization program has ensured that our rarest materials are seeing less use (therefore generally requiring less conservation), the preparation of the often fragile objects for digitization has added to the department's workload. Moreover, the expansion of public programs over the past fifteen years or so—which now include more hands-on workshops and major exhibitions—has created many positive opportunities for the Society, but also comes with its challenges for the department. The material being used for each workshop and seminar must be checked over and approved for handling. Items being displayed in exhibitions often require repair work, and proper boxes and cradles must be prepared for shipping and presentation. With so many collection items coming through the department at any one moment, both space and time are tight.



(continued on pages 4-5)



AAS LAUNCHES THE SAFEGUARDING THE AMERICAN STORY CAMPAIGN

On April 27, the Society publicly launched a capital campaign, Safeguarding the American Story, with a groundbreaking ceremony for the expansion and renovation of Antiquarian Hall. The theme of the campaign stems from the Society’s unwavering determination to “safeguard the American story,” the phrase used by President Obama when bestowing the 2013 National Humanities Medal on AAS—the first, and still only, independent research library to receive this honor.

Funds raised in the initial phase of the Safeguarding the American Story Campaign will support the \$20 million expansion and renovation of AAS’s historic library, Antiquarian Hall, including a new conservation lab, public engagement space, and essential upgrades to the current HVAC system. These new spaces will ensure preservation of the Society’s renowned collections and universal access for all who come to explore them.

We are very pleased to announce that \$10.2 million has already been committed to the construction phase of the campaign from some of our most generous donors, including:



*Jean McDonough and the C. Jean and Myles McDonough Charitable Foundation
Sid and Ruth Lapidus
The Sherman Fairchild Foundation
Bill Reese and Dorothy Hurt
The Booth Fund at the Greater Worcester Community Foundation
Peter and Shirley Williams
The Massachusetts Cultural Council / Cultural Facilities Fund
Richard Brown and Mary Jo Otsea
Harlan Crow
The Executive Committee and Council of AAS*

PLEASE JOIN THEM IN THIS ENDEAVOR!

We hope you’ll be inspired by the generosity of these and other donors who have committed their support to the Safeguarding the American Story Campaign. Gifts to the campaign can be made in a variety of ways, many of them with significant tax advantages. If you are interested in becoming a campaign donor, please contact Matthew Shakespeare at 508-471-2162, or visit our website at americanantiquarian.org/support to make a gift or pledge your commitment to the cause!

Above: AAS councilors and President Ellen S. Dunlap at the groundbreaking ceremony for the expansion and renovation of Antiquarian Hall on April 27. Left: James Donnelly, AAS councilor and treasurer, speaking at the groundbreaking. Photo credit: Erika Sidor.

Construction Update

Excavating for the new addition is well underway, as is preparatory work inside Antiquarian Hall related to the exterior work. The portraits below the skylight in the foyer have been removed, and Isaiah Thomas's printing press, Old No. 1, as well as his typescases and composing stone, have been boxed up for protection. Old wiring has been removed from the stacks and the new server room is nearly complete.

Due to these changes, please note that our weekly public tours have been temporarily suspended, but will resume upon the project's completion—with so much more to share!

For up-to-date information about the construction project, as well as pictures of the progress, please visit americanantiquarian.org/construction-images.



Right: Heralding the most recent Cultural Facilities Fund grants from the Massachusetts Cultural Council (MCC), representatives from institutions across central Massachusetts gathered for a ceremony at the Society on June 28, 2017. Pictured holding the symbolic check are (from left to right) Anita Walker, director and CEO of the MCC; AAS President Ellen S. Dunlap; the Commonwealth's lieutenant governor, Karyn E. Polito; and Nina Fialkow, the chair of the MCC. They are joined by representatives of the MCC. AAS was awarded a \$225,000 Cultural Facilities Fund grant for the Antiquarian Hall expansion and renovation project. Photo credit: Massachusetts Cultural Council.



(continued from page 1)

With all of these constraints it became increasingly clear that AAS needed a new conservation lab. When it was time to start planning, New York City architect Samuel Anderson immediately came to mind. He first came to my attention through his work on the Straus Center for Conservation and Technical Studies at Harvard's Fogg Museum and later the J. Pierpont Morgan Library's Thaw Conservation Center, which were early indicators of his sensitivity to both aesthetics and programmatic needs. Anderson and his firm, Samuel Anderson Architects, have also designed conservation labs for the New York and San Francisco Museums of Modern Art, Harvard University's Weissman Preservation Center, and Yale University's Institute for the Preservation of Cultural Heritage, among many others. Anderson's thorough understanding of conservation processes and the special requirements of a conservation studio—such as lighting, ventilation, and climate control—made him the ultimate choice for the renovation of the AAS conservation lab.

Anderson is joined in his work at AAS by project architect Lis Cena, and together they collaborate closely with Landmark Facilities Group, an engineering firm specializing in museum environments, which has been hired to design the new mechanical and electrical systems for Antiquarian Hall. Anderson and Landmark have worked together on other projects, providing an added assurance that the critically important coordination of all aspects of engineering for the expansion and renovation will be done properly.

The new conservation lab will be situated on the third floor of the 7,000-square-foot expansion. In addition to modernizing furniture, equipment, and climate-control systems, the new studio will address the shortage of adequate space to meet present and future institutional needs.

The 1,700-square-foot space will be serviced by a dedicated climate-control system and will be divided into three areas:

STUDIO: Nearly tripling the footprint from the current studio, the new one will allow for the creation of three primary workstations and two spaces for volunteers and interns. This will not only comfortably accommodate the current staff of two full-time conservators, two part-time technicians, and summer interns, but also provide room for potential additional personnel in the future. We also plan to develop a more formal internship program that would accept interns from graduate training programs around the country. Such a program would help to advance library and museum conservation as a profession and place AAS among the few institutions equipped to provide such training.

The main studio will feature a large sink for aqueous treatments, a light bleaching station, a microscope, and new bookbinding equipment, among other enhancements. Storage for supplies and tools and works in progress will be vastly improved, an important upgrade given the large number of items coming through for acquisitions and programs. The custom cabinetry has been designed to maximize efficiency in workflow and provide ample storage space, and most of the furniture will be equipped with casters to provide flexibility. The combination of high-end LED ceiling lights, the large window along the new exterior wall, and a sizeable north-facing skylight will provide abundant (yet controllable) ambient light so vital to the work of conservators.



The current conservation lab with its static work spaces, tight floor plan, and aging equipment.



Artist's rendering of the new conservation lab.

LAB: The construction of a separate lab room will allow for the segregation of chemicals from clean treatment areas. It will house a new fume hood, vented cabinets for proper chemical storage, a Plymovent fume extraction arm, a large suction table, and personal safety equipment. This separation is critical to the safety of both personnel and material.

OFFICE: The private office for the chief conservator will provide a quiet space separated from the lab and studio. It will also include a small reference library for use by the entire conservation staff.

Construction of the new conservation space is expected to be completed around May 2018 and occupancy anticipated for later that summer. Greatly enlarged and fully equipped, it will afford long-awaited opportunities to expand staff and teaching programs and will significantly streamline and augment the treatment repertoire available to the conservation staff.

— Babette Gehrich, Chief Conservator

AAS HERITAGE: *The Seal*

The seal used for two centuries by the American Antiquarian Society had its origins in 1815, when AAS founder Isaiah Thomas asked John Ritto Penniman of Boston to draw a seal based on Thomas's design (fig. 1). The seal depicts Time, holding a broken scythe, sitting on a globe and broken column in front of a then only imaginary Antiquarian Hall. The border of the seal contains a line of Latin from Ovid's *Metamorphoses* that can be translated as "neither sword nor devouring time will be able to destroy." The seal was not used in a publication until 1820, when a version engraved by Abner Reed appeared on the title page of the first volume of the Society's *Transactions* (fig. 2). Around the same time, it was likely Thomas who provided an embossing die of the seal for use on the diplomas (or certificates) given to elected members. The original embossing die is still used on diplomas today.

After 1820, the original design for the seal was not used in publications until it reappeared in 1850, after which it was used regularly. In 1906, the Society's Council formed a committee to consider whether any changes should be made to the design; the only change recommended was the inclusion of the date of the Society's founding in Roman numerals on the steps of the AAS building (fig. 3). This version of the seal adorned the Society's *Proceedings of the American Antiquarian Society* until it was dropped in a 1940 redesign of the journal.

In 1967 AAS director and librarian Marcus McCorison commissioned the noted engraver and designer Rudolph Ruzicka to produce a new version of the seal, writing that "the old rendition of it is so crowded that it does not print well." Ruzicka's simplified rendering used the same design elements, but in a considerably less detailed drawing. The Ruzicka version of the seal continued in use on publications and stationery through the 1970s and 1980s (fig. 4). In 1987, however, the look of the *Proceedings* was updated and the seal replaced with a calligraphic "AAS" designed by Stephen Harvard of Meriden-Stinehour Press, the company that designed and printed the *Proceedings* (fig. 5). This, along with the Ruzicka seal, appeared variously as an identifying design or logo for the Society until both were replaced around 2000 with the current logo, a simple design of three letters in a dome, an idea produced by AAS staff (fig. 6).

The seal has served the Society well over its two centuries, and while it will continue to hold an official function for AAS, we are also excited to move on to the next phase of AAS's visual representation (see opposite page).

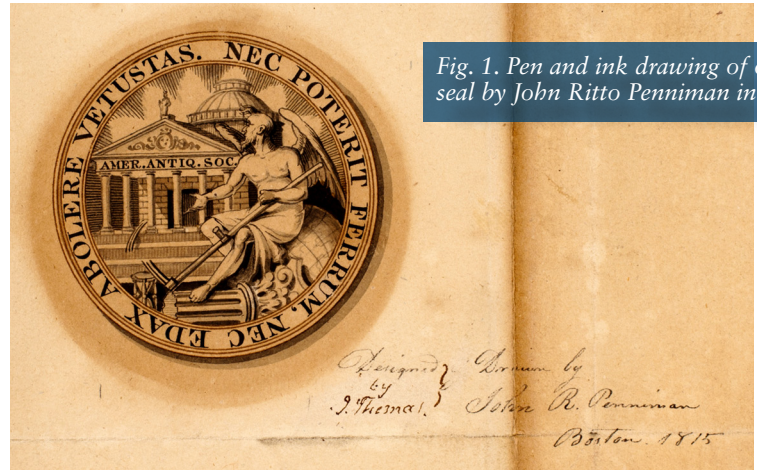


Fig. 1. Pen and ink drawing of original seal by John Ritto Penniman in 1815.

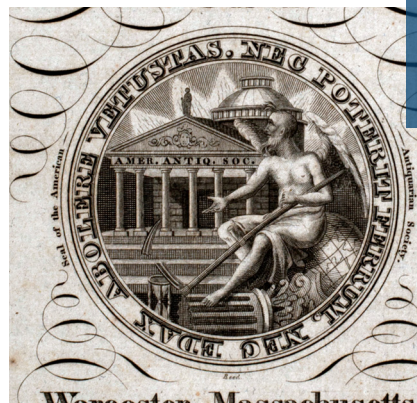


Fig. 2. Seal engraved by Abner Reed for *Archacologia Americana*, the first volume of the *Transactions*, published in 1820.

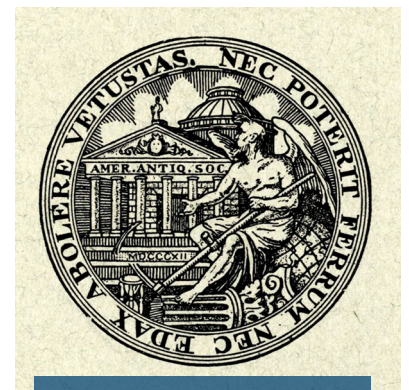


Fig. 3. Seal from the half-title page of the *Proceedings* of the American Antiquarian Society from 1915.



Fig. 4. Detail of the Rudolph Ruzicka seal from the Society's letterhead.

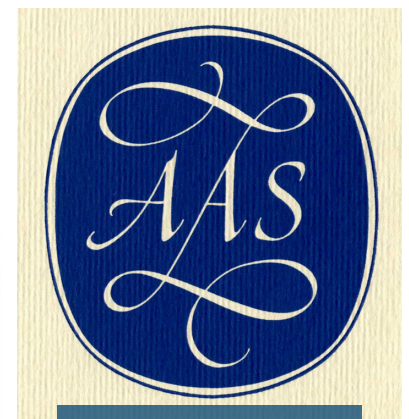


Fig. 5. Calligraphic logo by Stephen Harvard from the cover of the *Proceedings* from 1989.



Fig. 6. Staff-designed logo from 2000.

A NEW LOOK FOR AAS

New conservation lab. New multipurpose space. New HVAC system. New capital campaign. With so many “new” things happening at the Society, we felt it was only fitting that our look—our brand, if you will—also get an update to match.

During the rebranding process, designer James Casey of Casey Design met with a variety of staff members to garner a sense of which aspects of the Society people most connect with and what makes it unique among similar institutions. The Council was also consulted, and each curator provided Casey with a deep look into the collections. The words that kept coming to the fore throughout the process describe an institution steeped in history but perpetually relevant and unparalleled: compelling, comprehensive, rare, innovative, and even cool. Finding a look that strikes a balance between old and new, steady and innovative, serious and exciting was no easy task, but the new logo incorporates each of these elements into a fresh, modern, and versatile take on past AAS identifiers (see opposite page).



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SOCIETY



Some aspects of the logo remain familiar, if slightly modified. The primary colors remain red and blue, though of a slightly more muted hue. The typeface in which

the name *American Antiquarian Society* has been set for several years now remains in place, but in an adjusted formation. But other aspects allow the logo to capture the essence of AAS in previously impossible ways. By

retaining the AAS monogram and placing it over various collection items, we are able to provide a window into the unmatched collections that help make the Society unique. Though this approach will be used only occasionally and in very specific ways, with this flexibility we will be able to visually present the collection’s complexity and depth where necessary. Just as the new building façade will provide a physical view into the activities of the Society, this new look will encourage AAS’s constituents to do the same, no matter where they may be.

You may have already noticed the new logo appearing in several places—keep an eye out for how the new look will continue to be implemented in all of our digital and print publications.



13TH ANNUAL BARON LECTURE: *Robert A. Gross*

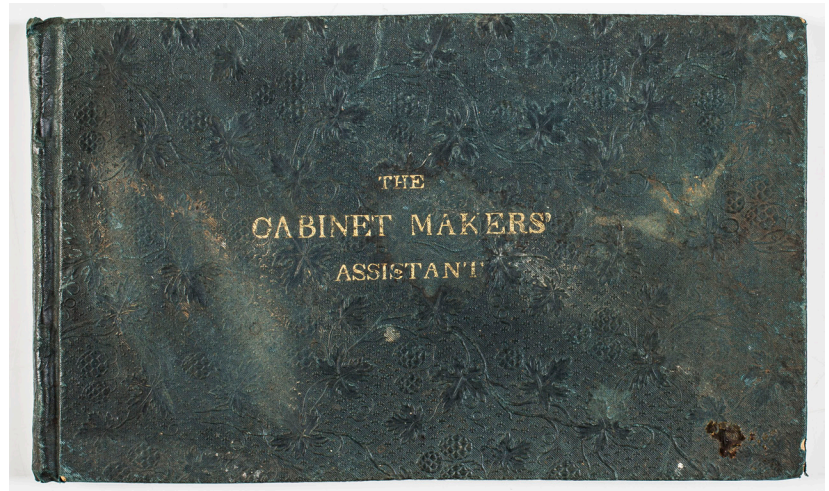
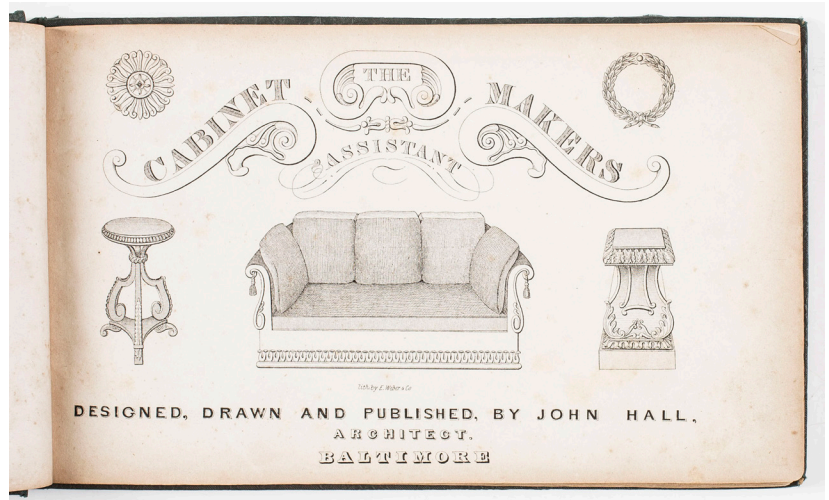
The thirteenth annual Robert C. Baron Lecture will be delivered by Robert A. Gross on October 26, 2017, at 7 p.m., in Antiquarian Hall. Gross will discuss his Bancroft Prize-winning 1976 book *The Minutemen and Their World*, which was reissued in a twenty-fifth anniversary edition in 2001. *The Minutemen and Their World* examines the community of Concord, Massachusetts, during the time of the American Revolution. It combines elements of the “new social history” of the 1970s with a lively narrative that provides a fresh and compelling look at the motivations of New England farmers as they rebelled against Britain. Gross examined vital and town records, genealogies, wills, and deeds to understand how “common” and ordinary individuals lived and to show how their community was undergoing profound social and economic changes at the time of the Revolution.

Gross is the Draper Professor of History Emeritus at the University of Connecticut. He previously taught at the College of William and Mary and Amherst College. He is also the author of *Books and Libraries in Thoreau’s Concord* (1988) and the editor of *In Debt to Shays: The Bicentennial of an Agrarian Rebellion* (1992). He was elected to AAS membership in 1982, was Mellon Distinguished Scholar in Residence in 2002–3, and currently serves on the AAS Council.

Recent Acquisition: A Rare First Edition of *The Cabinet Makers' Assistant*

A cornerstone of American design, *The Cabinet Makers' Assistant, Embracing the Most Modern Style of Cabinet Furniture* is well known among furniture history scholars as the first fully illustrated American furniture pattern book. It contains 43 lithographed plates with 198 figures depicting what has been described as “pillar and scroll” style because of the fondness it evinces for the elliptical curve. The author, John Hall, was an English artisan who immigrated to Baltimore, where he published three pattern books in 1840: one for houses, one for stairs, and this one for furniture. (To complete the Hall trifecta, AAS just needs his *Series of Select and Original Modern Designs for Dwelling Houses*.)

In addition to being an important “first,” the 1840 first edition of Hall’s furniture book has an illustrated title page and different publisher information than the 1848 second edition already at the Society. More substantively, in the later edition a number of the plates have been retouched or even entirely redone with at least one significant change. AAS now appears to be the only institution where researchers will be able to compare the two editions, as both are quite rare. The bookseller from whom AAS acquired the 1840 edition has had only one other (slightly defective) copy in the past fifty years, and noted that of the few institutional copies most were defective or rebound. The copy now at AAS retains its original binding, a dark green ribbon embossed full cloth in a floral pattern with the title stamped in gilt on the upper board. A glorious patina created from red rot (or decaying leather), some light rubbing, and the selective wearing away of some of the gilt lettering gives the cover a moss-like effect.



Hench Fellow for 2017–18 Welcomed to AAS



AAS is delighted to welcome Roberto Saba as the 2017–18 Hench Post-Dissertation Fellow. Saba completed his Ph.D. in transregional history at the University of Pennsylvania in 2017. He received both his B.A. in history and M.A. in social history from the University of São Paulo. In 2012 he published *As vozes da nação: a atividade peticionária e a política do início do Segundo Reinado* (The voices of the nation: petitions and politics in the beginning of Brazil’s second reign), based on his master’s thesis. In addition, he has published numerous articles and has presented widely at conferences on Latin American studies, transatlantic history, and southern American history.

His project at AAS, “American Mirror: The United States and the Empire of Brazil in the Age of Emancipation,” argues that as the American Civil War and Reconstruction unfolded, the Brazilian planter class absorbed the lessons from the crisis in the United States and started planning for gradual emancipation in Brazil. When Brazilian slavery ended in 1888, Brazil was prepared to produce coffee and other commodities with wage labor and the United States had become the major foreign partner in the development of Brazil.

Left: “Entrance to Rio de Janeiro,” from *Ten Months in Brazil* by John Codman (Boston: Lee and Shepard, 1867).

New Exhibition on McLoughlin Brothers Opens This Winter

The Society's exhibition *Radiant with Color & Art: McLoughlin Brothers and the Business of Picture Books, 1858–1920* will open at the Grolier Club in New York on December 6, 2017. Featuring more than two hundred examples of picture books, drawings, watercolors, and designs from the Society's collection of children's literature and graphic arts, the show will explore the business history of the McLoughlin Brothers firm and the intense competition and creative publications that characterized children's literature between 1860 and 1900.

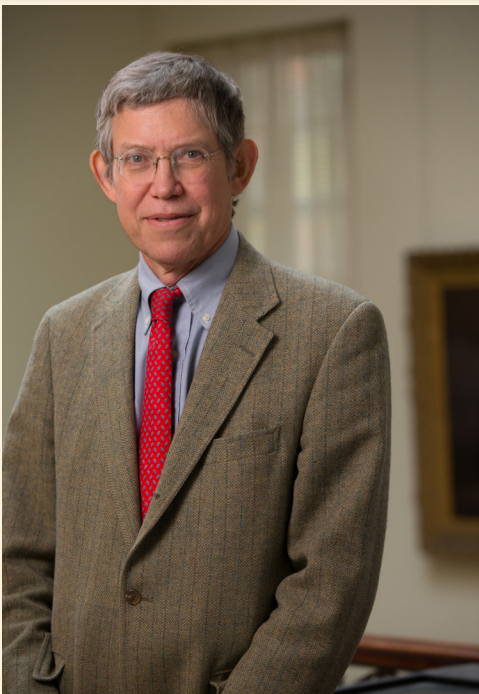
"We have taken a close look at the advertising, marketing, and distribution strategies used by McLoughlin," says cocurator Lauren Hewes, AAS's Andrew W. Mellon Curator of Graphic Arts, "and we think people will have a new appreciation for the firm's contribution to the promotion of publishing for children." Hewes has been at work with AAS Curator of Children's Literature Laura Wasowicz and Chief Conservator Babette Gehrlich since December 2014 on fundraising, selecting and arranging the material to be included in the exhibition, writing label copy, and preparing text for the catalog that will accompany the show.

While the majority of the material on view will be from AAS, a few pieces are being loaned by AAS members Jack and Linda Lapidés (elected 1981 and 1989) and Richard Cheek (elected 2004), as well as the San Francisco Public Library. "We appreciate all of the support shown for this project by so many of our members and friends," says Wasowicz, "and we look forward to sharing the show with them during its run in New York." The exhibition will be on view at the Grolier Club until February 3, 2018. Special tours will be arranged during Bibliography Week in New York, taking place January 22 to 27. The exhibition is funded in part with generous support from the Gladys Kriebel Delmas Foundation.



Right: Watercolor, pen, and ink by Chester Loomis, Mother Goose, ca. 1900.

William S. Reese to Receive Baldwin Award



Longtime Council member William S. Reese will receive the Christopher Columbus Baldwin Award on October 27th as part of the annual meeting festivities. The Baldwin Award recognizes certain individuals who have given exemplary service to the American Antiquarian Society and is named in honor of Christopher Columbus Baldwin, who served as the Society's first professional librarian from 1832 until his untimely death in 1835. Baldwin worked tirelessly to acquire materials for the library, to catalog the institution's holdings, and to make them more widely accessible. He undertook ambitious bibliographical projects, packed books for days in sweltering attics, and even set out hundreds of trees, most of which he dug in the woods and carried on his back to the Society's grounds on Summer Street.

At the time of his election to AAS membership in 1981, Bill Reese, then aged twenty-six, was the youngest person to be elected a member of the Society. He has since served on the Council for twenty-five years. One of the many services he has provided to the Society is the funding of the Reese Fellowships to support bibliographical research in the Society's collections. He is the founder and president of the William Reese Company, an antiquarian bookselling firm based in New Haven, Connecticut, that specializes in Americana. Reese is just the fourth AAS member to be honored with the Baldwin Award; the others were: John Jeppson in 2001, Marcus McCorison in 2010, and Jay Last in 2012.

Left: Photograph by Patrick O'Connor.

Public Programs Explore Political Politeness, Revolutions, Indian Guns, and Smells

Steven Bullock, AAS member and Worcester Polytechnic Institute history professor, will launch our fall public program series on September 26 with a lecture that explores the political politeness of the eighteenth century and its ramifications on today's political climate. Based on his last book, *Tea Sets and Tyranny: The Politics of Politeness in Early America*, this lecture examines why civility seemed so important in early America—and why eighteenth-century leaders such as Thomas Jefferson and Benjamin Franklin considered politeness an essential part of a free society and indispensable when challenging authoritarian rule.

On October 3 we will explore the life and military career of Deborah Sampson who, while disguised as a man, became the first woman to enlist, fight in combat, and be honorably discharged from the American military. Sampson's story is brought vividly and dramatically to life in a one-woman play entitled *A Revolution of Her Own!* written and performed by Judith Kalaora, who is an actress, educator, and historical interpreter and the artistic director of a company called History at Play.

AAS member David Silverman will return to the Society to discuss his latest book, *Thundersticks*, on October 12. This new work explores the impact guns had on Native Americans. Silverman's fresh scholarship shows how transformative the introduction of such weaponry was to all those living on the frontier.

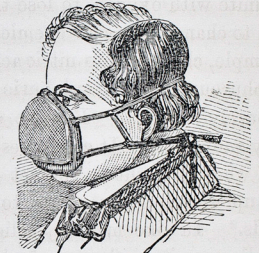
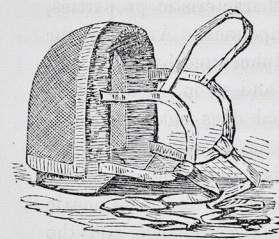
In November, we will have two former fellows return to discuss their fellowship projects, which are now published books. On November 7, James Alexander Dun (Tracy 2014–15) speaks about his latest book, *Dangerous Neighbors: Making the Haitian Revolution in Early America*. This work shows how the Haitian Revolution was reported in the American press and its impact on politics throughout this country. And on November 16 Melanie Kiechle will discuss *Smell Detectives: An Olfactory History of the Nineteenth Century*. In this groundbreaking study Kiechle (AAS-NEH 2014–15) advances the field of sensory history by exploring what nineteenth-century cities smelled like and how stench influenced sanitary issues and the development of a modern environmental consciousness.

Right from top: Woodcut from *Tea-table Dialogues* by Richard Johnson (Philadelphia, 1789); engraving and aquatint of Deborah Sampson published in *The Female Review* (Dedham, Mass., 1797); detail from the lithograph, *Escape of Deerfoot the Indian* (London, ca. 1860); figures of *Stenhouse's Respirator*, from *Chemistry of Common Life*, vol. 2 (1869).



Fig. 96.

Fig. 97.



ANNUAL MEETING FRIDAY, OCTOBER 27, 2017

The annual meeting of the Society will take place on the afternoon of Friday, October 27, 2017. The meeting itself will be part of a full day of programs that will include a new members orientation in the morning and special programs honoring Bill Reese in the afternoon (see page 9 for details). The annual Robert C. Baron Lecture, traditionally held the night before the annual meeting and open to the public free of charge, will be delivered by Robert A. Gross on Thursday evening, October 26, at 7 p.m. (see page 7 for details).

FULL CALENDAR OF EVENTS FOR FALL 2017

Please see the key at the bottom of the calendar for event classifications and details.

SEPTEMBER

26 "Politeness and Public Life in Early America—and Today" by Steven C. Bullock *

OCTOBER

3 A Revolution of Her Own! Performed by Judith Kalaora *

6–7 CHAViC Conference: "Good, Fast, Cheap: Printed Words & Images in America before 1900" ±

12 "Thundersticks" by David Silverman *

26 13th Annual Robert C. Baron Lecture: "Minutemen Revisited" by Robert A. Gross *

27 2017 Annual Meeting for AAS members ±

NOVEMBER

7 "Second Revolutions: Thomas Jefferson and Haiti" by James Alexander Dun *

16 "What a Stench! The Civil War's Instant Cities" by Melanie Kiechle *

DECEMBER

5 6 p.m. – 9 p.m., Hands-On History Workshop: "The Ghost of Christmas Present: The Transformation of Christmas in America" with lead scholar Stephen Nissenbaum ±

6 Exhibition Opening: Radiant with Color & Art: McLoughlin Brothers and the Business of Picture Books, 1858–1920 at the Grolier Club in New York City

KEY:

* Public Programs: All 7 p.m. unless otherwise noted, at AAS, free of charge

± Require registration and/or payment of fee (please see our website)

Underlay: "Compliments of Ketterlinus Printing House, Philad'a." Trade card from ca. 1850.
Gift of David M. Doret and Linda G. Mitchell.

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			31



Peter S. Onuf Named 2017–18 Mellon Distinguished Scholar in Residence

The AAS-Mellon Distinguished Scholar in Residence for this academic year will be Peter S. Onuf, the Thomas Jefferson Memorial Foundation Professor of History Emeritus at the University of Virginia. He retired in 2012 after teaching at the University of Virginia for more than twenty years. A leading scholar of Thomas Jefferson and the early American republic, Onuf is the author, coauthor, and editor of numerous books, including (as author) *Jefferson's Empire: The Language of American Nationhood* (2001), *The Mind of Thomas Jefferson* (2007), and (as editor) *Jeffersonian Legacies* (1993). He is also Senior Fellow at Monticello's Robert H. Smith International Center for Jefferson Studies and was a cohost with Brian Balogh and Edward Ayers of the weekly public radio program and podcast *Backstory with the American History Guys*.

Onuf received his Ph.D. from Johns Hopkins University, where he studied under the imminent historian Jack P. Greene. During his distinguished academic career, he taught at Columbia University, Worcester Polytechnic Institute, and Southern Methodist University. He was elected to AAS membership in 1994. In 2008, he held the Harold Vyvyan Harmsworth Professor of American History Chair at the University of Oxford. We look forward to welcoming Onuf back to Worcester when he begins his residency at AAS on October 1.

(continued from page 1)

programming and K–12 training efforts, has agreed to join the senior management ranks as vice president for programs and outreach. Working directly under his leadership will be Molly O’Hagan Hardy, recently promoted to the position of director of digital and book history initiatives, and Nan Wolverton, who will add ‘director of fellowships’ to her current title of director of the Center for Historic American Visual Culture (CHAViC),” Dunlap said. “Working in close partnership with library staff and curators, Jim, Molly, and Nan have enthusiastically accepted the challenge of making our fellowships and educational programs — which are already pretty terrific — even better!”

Jim Moran has more than thirty years’ experience creating award-winning cultural and educational programming, including designing and presenting teacher training programs. He is also a writer, director, and producer who has created twelve produced plays and a wide variety of video and audio presentations for corporations, cultural institutions, and individuals. His play about the founder of the American Antiquarian Society, *Isaiah Thomas—Patriot Printer*, is currently touring to schools and civic organizations throughout New England, including to every fifth-grade classroom in Worcester, as part of a citywide initiative called Culture Leap. He holds a B.S. from Emerson College.

Molly Hardy initiated the Society’s digital humanities activities as an American Council of Learned Society (ACLS) fellow in 2013 and then joined the staff in 2015 as the Society’s first digital humanities curator. She will now lead the Society’s signature Program in the History of the Book in American Culture (PHBAC) and will develop a strategic plan to move this program, started in 1983, into the future by more closely integrating the Society’s digital resources, especially as they relate to our North American Imprints Program (NAIP). Hardy is codirector of the Networked Early American Resources (NEAR), directs the Printers’ File Online, is a co-convener of the *Just Teach One* digital texts series, and oversees the Society’s online exhibitions. Hardy previously worked at the Harry Ransom Center at the University of Texas at Austin, where she was the assistant director at the Digital Writing and Research Lab and earned her Ph.D. in English.

Nan Wolverton now is in charge of all of the fellowships offered by the Society. Each year AAS offers approximately forty fellowships, including long-term NEH and Hensch post-dissertation fellowships and a variety of one-month, short-term fellowships, including visual culture and creative and performing artist fellowships. As CHAViC director Wolverton also coordinates exhibitions, workshops, seminars, and conferences relating to the graphic arts collections. Previously a lecturer at Smith College and curator of decorative arts at Old Sturbridge Village, Wolverton holds a Ph.D. in American Studies from the University of Iowa.

“This new leadership team will be working closely with a task force of academic members of the Council to assess the strengths of our current programs and to explore innovative ways in which they can be kept fresh and relevant to our core constituents, both in the academy and beyond,” Dunlap concluded. “I’m excited by the new energy and insights they bring to these efforts.”

Kick Off the Holiday Season with a Hands-On History Workshop!



Did you know that Christmas as we know it has only been in existence since about the mid-nineteenth century? The season has become so all-consuming that it’s hard to imagine a time when the holiday didn’t immediately bring to mind decorated evergreens, rounds of gift-giving, and a big, jolly, red-suited elf. This season’s Hands-On History Workshop, “The Ghost of Christmas Present: The Transformation of Christmas in America,” which will be held on December 5, will explore the way Christmas in America changed during the nineteenth century from a banned day of revelry in the colonial period into the domestic and commercial celebration we know today. The AAS collections are rich with material illustrating the shifting traditions surrounding the holiday, including books, children’s literature, manuscripts, periodicals, sermons, broadsides, music, and a wide variety of ephemera, all of which participants will explore during the workshop.

Stephen Nissenbaum (elected 1982), professor emeritus of history at the University of Massachusetts Amherst, will be lead scholar for this program. Among his many works on early America is *The Battle for Christmas: A Social and Cultural History of Our Most Cherished Holiday*, which was a finalist for the Pulitzer Prize when it was published in 1996. Nissenbaum researched this work at the Society as an AAS–National Endowment for the Humanities Fellow.

For more information and to register for the workshop please visit americanantiquarian.org/hands-history.

Left: Illustration by Thomas Nast from *Santa Claus & His Works* (New York: McLoughlin Bros., 1882).

NEWS FROM MEMBERS, FELLOWS & STAFF

MEMBERS

Catherine Allgor (elected 2002) has been named the new president of the Massachusetts Historical Society.

Chuck Arning (elected 2004) received the 2017 Bay State Legacy Award, which was presented to him at the Massachusetts History Conference on June 12, 2017.

Jane Kamensky (elected 2001) was awarded the New-York Historical Society's annual book prize for her book *A Revolution in Color: The World of John Singleton Copley* (2016). She also won the James Bradford Biography Prize from the Society for the History of the Early Republic (SHEAR) for the same book.

Martin E. Marty (elected 1978) received the 2017 Newberry Library Award for outstanding contributions to the humanities in the tradition of the Newberry.

Dwight McBride (elected 2016) has been appointed provost and executive vice president of academic affairs at Emory University. McBride was the 2015–16 Mellon Distinguished Scholar in Residence at AAS.

Caroline Schimmel (elected 1999) will have on display an exhibition and illustrated catalog based upon her collection of materials by women in the American wilderness. *OK, I'll Do It Myself* will be on display at the University of Missouri–St. Louis from August 28 to October 29, 2017, and at Southern Methodist University from January 19 to March 28, 2018.

Manisha Sinha (elected 2006) won the SHEAR Best Book Prize for her monograph *The Slave's Cause: A History of Abolition* (2016).

FELLOWS

Robert F. Forrant (Peterson, 2001–2) has been named UMass Lowell's 2016 University Professor for his "outstanding contributions in research, teaching, and public history projects in the community." He is the first professor from the College of Fine Arts, Humanities, and Social Sciences to receive the university's highest faculty honor since the award's inception in 2008. Forrant will also be teaching the AAS Undergraduate American Studies Seminar this fall.

Elizabeth Pryor (Peterson, 2010–11) won the Ralph D. Gray Article Prize for her article "The Etymology of Nigger: Resistance, Language and the Politics of Freedom in the Antebellum North," published in the *Journal of the Early Republic*.

On July 4, 2017, **Johanna Seibert** (Ebeling, 2016–17) showcased her AAS research with Caribbean newspapers at the official opening of the Obama Institute for Transnational American Studies at the Johannes Gutenberg Universität Mainz.

Allison Stagg (Last, 2009–10) was awarded the Terra Foundation Visiting Professor in American Art at the John F. Kennedy Institute for North American Studies at Freie Universität in Berlin.

STAFF

We also said goodbye to cataloger **Lucretia Baskin**, who left in July to take a position at the New-York Historical Society, and **Andrew Bourque**, who left in August to take a position at the U.S. Navy's Surface Combat Systems Center on Wallops Island, Virginia.

We are pleased to announce the appointment of **Megan Hahn Fraser** as associate librarian. Since 2008, she has been cohead of collection management and head of processing projects at the University of California Los Angeles Library Special Collections, having previously served as library director at the Independence Seaport Museum in Philadelphia and assistant curator of manuscripts at the New-York Historical Society. Fraser received her B.A. in history from NYU and an M.L.I.S. from Pratt Institute.

We wish our absolute best and a happy retirement to **Ann-Cathrine Rapp** (elected 1999), who has filled the position of event coordinator so ably and graciously for the past thirty-three years and retired this past June. Rapp's skills as a coordinator and generosity as a hostess have won her many friends over the years, and we will celebrate with them at a retirement party on September 21.

Curator of Children's Literature **Laura Wasowicz** has been elected to membership in the Grolier Club and to the grants committee of the Children's Literature Association. She also has two recently published articles: "Headstrong Travels by Land & Water: The Transatlantic World of the Nineteenth-Century Picture Book," published in *Story Time: Essays on American Children's Literature from the Betsy Beinecke Shirley Collection* (2016), and "Nuggets from the Field: The Roots of African American Children's Literature, 1780–1866" in *Who Writes for Black Children?: African American Children's Literature before 1900* (2017).

New Members

Sixteen new members were elected at the semiannual meeting on April 6, 2017.

ROBERT J. ALLISON

Boston, Massachusetts

Bob Allison is professor of history at Suffolk University. He is president of the South Boston Historical Society, vice president of the Colonial Society of Massachusetts, and a fellow of the Massachusetts Historical Society. His books include *The Boston Tea Party* (2007); *The Boston Massacre* (2006); *Stephen Decatur: American Naval Hero* (2005); *A Short History of Boston* (2004); and *The Crescent Obscured: The United States and the Muslim World 1776–1815* (2000).

MARY S. BILDER

Newton, Massachusetts

Mary Bilder is a professor at Boston College Law School. Her book *Madison's Hand: Revising the Constitutional Convention* (2015) won the 2016 Bancroft Award, and she is a past recipient of the Littleton-Griswold Prize of the American Historical Association. She is a member of the Colonial Society of Massachusetts and the Massachusetts Historical Society and serves on the board of *The New England Quarterly*.

DONA L. BROWN

Burlington, Vermont

Dona Brown is assistant professor of history at the University of Vermont. Her book *Inventing New England: Regional Tourism in the Nineteenth Century* (1995) explores the significance of the tourist trade in shaping the popular image of New England. Her current research project centers on exploring the cultural history of rural life and agriculture during the years when farming became a minority occupation.

RONALD CHERNOW

Brooklyn, New York

Ron Chernow is the author of *Alexander Hamilton* (2004). In 2011, he won the Pulitzer Prize for Biography and the American History Book Prize for his book *Washington: A Life*. He was also awarded the National Book Award for Nonfiction for his 1990 book, *The House of Morgan: An American Banking Dynasty and the Rise of Modern Finance*.

JONATHAN M. CHU

Hanover, Massachusetts

Jonathan Chu is associate professor of history in the College of Liberal Arts at the University of Massachusetts at Boston and editor of *The New England Quarterly*. He was an AAS-NEH Fellow in 1987–88 and served as an American Studies seminar leader here in 1990. He has written extensively on the economics of early America, and as the chief reader of the Advanced Placement U.S. History Exam, he administers the scoring of nearly five hundred thousand exams.

PAUL E. COHEN

New York, New York

Paul Cohen is cofounder of Cohen & Taliaferro LLC of New York, which specializes in antiquarian maps and rare books. His career spans forty years in the rare map trade. He has authored and coauthored books on cartography, including the award-winning *Manhattan in Maps* (1997), *Mapping the West* (2002), and, with AAS councilor Richard H. Brown (elected 2007), *Revolution: Mapping the Road to American Independence, 1755–1783* (2015).

ERICA ARMSTRONG DUNBAR

Newark, Delaware

Erica Armstrong Dunbar is the Blue and Gold Distinguished Professor of Black Studies and History at the University of Delaware, as well as the first director of the Program in African American History at the Library Company of Philadelphia. She is the author of *A Fragile Freedom: African American Women and Emancipation in the Antebellum City* (2008) and *Never Caught: The Washingtons' Relentless Pursuit of Their Runaway Slave, Ona Judge* (2017).

J. RITCHIE GARRISON

Newark, Delaware

Former AAS short-term fellow Ritchie Garrison is professor of history and the director of the Winterthur Program in American Material Culture at the University of Delaware. His book *Two Carpenters: Architecture and Building in Early New England* (2007) won the Vernacular Architecture Forum's Abbott Lowell Cummings Prize and the Historic

New England Book Prize. He has also edited two diaries of officers in the Massachusetts 54th and 55th Colored Regiments.

SHERYL L. JAEGER

Tolland, Connecticut

Sheryl Jaeger and her husband, Ralph Gallo, are collectors and dealers of historical memorabilia and ephemera. Their company, Eclectibles, in Tolland, Connecticut, specializes in paper Americana, childhood ephemera and art, and juvenile books. In addition, Jaeger operates an independent appraisal business that also provides brokerage and collection management services. She has been particularly helpful to AAS staff in building our collections.

WILLIAM M. KLIMON

Herndon, Virginia

Bill Klimon is a corporate attorney specializing in nonprofit organizations and their governance. He collects the literature of Catholic conversion. He is also a member of the library committee of the National Sporting Library & Museum in Middleburg, Virginia. He was a Lambe Fellow and a Merrill Fellow in the History Department of the Graduate School at Cornell University and worked on the staff at the Milton S. Eisenhower Library at Johns Hopkins University.

GENEVIEVE M. LEE

Chelsea, Vermont

Genevieve Lee is the daughter of the late John McClelland, longtime member of AAS and publisher. Like her father before her, she has great enthusiasm for AAS and travels from her home in Vermont to attend our public programs. A charitable foundation in her father's name has endowed a book fund at AAS.

PETER C. LUKE

New Baltimore, New York

Peter Luke is a collector of old and rare books in New Baltimore, New York, just south of Albany, specializing in historical Americana and ephemera. A part-time book scout

since the 1980s and a full-time dealer since 1995, he has been very supportive of AAS over the years, generously offering important collection materials to the curators.

SATYA B. MITRA
Worcester, Massachusetts

Satya Mitra is a Worcester businessman who is very active in local affairs, especially humanitarian services initiatives. With his wife, he owns a downtown accounting and financial services firm as well as a nonprofit that supports the homeless, the blind, and women in Worcester. A past president of the Rotary Club of Worcester, he serves as treasurer of the Worcester Regional Chamber of Commerce.

BARACK H. OBAMA
Washington, D.C.

Barack Obama is the forty-fourth president of the United States. At the White House in 2014, he bestowed the prestigious National Humanities Medal on the American Antiquarian Society, the first library to be so honored. Other U.S. presidents who have been AAS members are John Adams, Thomas Jefferson, James Madison, James Monroe, John Q. Adams, Andrew Jackson, Rutherford B. Hayes, Theodore Roosevelt, William H. Taft, Woodrow Wilson, Calvin Coolidge (who served as AAS president after leaving the White House), Jimmy Carter, and Bill Clinton.

THOMAS W. THALER
Boston, Massachusetts

Tom Thaler is past governor of the Massachusetts Society of Colonial Wars, a key holder at the Boston Athenaeum, and has held board and committee positions at a number of other Massachusetts historical organizations, including the Massachusetts Society of the Cincinnati, Gore Place, and the Boston chapter of the French Heritage Society. He is recently retired as an investment officer at U.S. Trust.

JAMES E. WRIGHT
Hanover, New Hampshire

James Wright is president emeritus and Eleazar Wheelock Professor of History at Dartmouth College. Since he stepped down from the Dartmouth presidency in 2009, Wright has focused on support of veterans and research, writing, and public speaking on matters relating to education and veterans. He will soon publish a book on the human face of the Vietnam War. He serves on the boards of the Semper Fi Fund and the Sherman Fairchild Foundation.

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Textual Encoding Initiatives at AAS

For more than two hundred years, the Society has dedicated itself to preserving and making available the early American historical record. In the digital age, the fulfillment of this mission means that we cannot only use acid-free paper and control temperatures in the stacks, but we must also consider carefully how we present historical texts online, both in our Omeka exhibitions and in our journal, *Common-place* (common-place.org). Increasingly we are not only offering high-resolution images of the early American texts, but we are also using the Textual Encoding Initiative (TEI) to encode them.

Since 1994, TEI has been widely used by libraries, museums, publishers, and individual scholars to present texts for online research, teaching, and preservation. TEI encoding offers the possibility of more flexible interactions with texts as well as more complex search functions. TEI markup language can look at structural and grammatical features within and across several texts simultaneously (for example, tracking the number and placement of specific words, names, figures, and passages in a series of texts). It provides not only contextual information for many references and allusions, but also bibliographic elements, such as bindings, page layout, collation, and other such physical characteristics of a text. This markup language allows users to make the most of digital environments, so that they can examine these texts in compelling new ways. For example, once we have completed encoding the three hundred broadside ballads in our Isaiah Thomas online collection, *Verses in Vogue with the Vulgar* (americanantiquarian.org/thomasballads), a user will be able to extract all of the ships named in the ballads, or all of the symbolic names assigned to people and groups of people.

We first used TEI three years ago for the *Just Teach One: Early African American Print* (JTO: EAAP) series published in *Common-place*. This project was convened largely as an act of textual recovery as scholars of African American literature and history have called for. We wanted the ways we published these texts to ensure, as much as possible, their preservation in digital environments, so that they would never again recede into near oblivion. We have since partnered with CUNY Graduate School to retroactively encode the ten early American texts that Ed White and Duncan Faherty edited for the original *Just Teach One* series.

We also have a number of transcription projects underway that include not only carefully transcribed texts, but also TEI encoding. Molly O'Hagan Hardy, director of digital and book history initiatives, has taught (both in person and virtually) students in Carl Keyes's (elected 2015) classes at Assumption College and Marina Moskowitz's classes at the University of Glasgow about TEI, and they have now transcribed over thirty-five of the broadside ballads in *Verses in Vogue with the Vulgar*. Please look out for further TEI additions to this and other online exhibitions as AAS continues to make every effort to fulfill its mission in the digital age.

Top: TEI XML export transcription of Truxton's *Victory from the* Isaiah Thomas Broadside Ballads Project.



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Fall Conference Considers Good, Fast, and Cheap in Early Printing!

On October 6 and 7, the Center for Historic American Visual Culture (CHAViC) and the American Printing History Association (APHA) will cohost a conference at AAS titled “Good, Fast, Cheap: Printed Words & Images in America before 1900.” The conference will explore the production, distribution, reception, and survival of printed words and images in America to 1900. Highlighting an era in which the process of design had not been separated from production, the purpose of the conference is to explore the interrelation between composition, design, and printed processes.

The goal of clear communication in early printing was often coupled with a deadline and a budget. In the face of these constraints, printers used the materials and equipment at their disposal to design and produce necessary items in the service of democracy, education, science, commerce, entertainment, and the arts. The inventiveness and problem solving required resulted in work ranging from the pedestrian to the sublime and might, when considered carefully, offer lessons for today’s communications environment. How can the past inform the present and future? How can the study of continuity and change through printing history inform contemporary design?

Papers will explore the conference theme from various cultural, aesthetic, and technological perspectives, including innovations in process, typography and illustrations, printing practices during the Civil War, educational printing, subversive methods, and global connections through printing. The keynote speaker for the conference will be AAS member Michael Winship (elected 1986), the Iris Howard Regents Professor of English II at the University of Texas at Austin. Winship has published extensively on American literary publishing of the industrial era.

More information about the conference and registration can be found on the AAS website at americanantiquarian.org/apha-and-chavic-conference.



Right: “Plain & Fancy Printing.” Trade card by Ferdinand Moras (Philadelphia, ca. 1853).