

REDISCOVERING GOUCHER'S LOST MUSEUM



THE SILBER ART GALLERY

Sanford J. Ungar Athenaeum | Goucher College



REDISCOVERING GOUCHER'S LOST MUSEUM

A Collaboration Between Visual
& Material Culture, Goucher College
Galleries, Studio Art, Biology, and
Unobskey Visiting Artist

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INTRODUCTION

Alex Ebstein, 2021

Rediscovering Goucher's Lost Museum is an exhibition that outlines a first attempt to understand the breadth of the former encyclopedic museum collection of the Woman's College of Baltimore—which later became Goucher College. The museum, once located on the mezzanine levels of Goucher Hall, was a core educational tool and institutional achievement of the downtown campus, known broadly in the regional scientific and academic communities. In the years since the school relocated to Baltimore County, the vast collections have been separated from their original display, which intermingled art, anthropology, geology, biology, and history, and distributed to their corresponding academic centers, donated to other institutions, sold, lost, or thrown away. As with most collections of this era, this museum was founded in a white institution that catered to the wealthy and brought with it issues of exclusion, bias, white supremacy, and colonialism that are a central focus in our contemporary curriculum and ongoing examination of collection.

The project of exploring the former museum took shape in 2020 and 2021 against the backdrop of a global pandemic and the

new normal of remote education. It was at this time that we found ourselves in the unique position of working with Mark Dion as a visiting artist and receiving an NEH grant to investigate and create greater access to our collections. While various areas of research were underway, and students and faculty were unearthing documents and correspondence that helped us track down objects and understand the magnitude and prestige of the museum, I was tasked with developing a visual experience of that research in the space of a contemporary gallery.

This entailed creating a museum experience, balancing the history with the updated concerns of the now and interweaving these two angles with an aesthetically rich display and the individual voices and contributions of students, faculty, alums, and former employees who participated in the research and design. It also demanded an abundance of collaboration and utilizing the essential advice of experts in the disciplines outside my curatorial experience.

For example: Alexandra Jones implored us to look closely at the Native American objects in our collection and repatriate them under NAGPRA; geologist Meg Christie at

McDaniel located and identified our mineral specimens; Mark Hiller gave his knowledge of and access to the natural history collection; Nancy Magnuson tracked down details of institutional collections and donor histories that connected the story of the museum with daily academic life in turn-of-the-century Baltimore; Charlie Davis and Joe McSharry helped identify taxidermy and entomology collections likely transferred to the Natural History Society of Maryland; and, most importantly, Tina Sheller performed extensive research on primary source documents of the museum.

Working with Mark Dion to draw parallels between his practice, past projects, and the narrative strategies of exhibition design, students took on smaller-focus subjects, such as the mineral collection, the Francis Blackwell Mayer watercolors, and the lantern slides. We chose to present these smaller topics within two impactful installations at either end of the gallery that helped reorient the viewer in the context of the larger 19th-century museum and within the contemporary educational setting of investigating this history. These installations take the form of a diorama—borrowing from Dion's practice of inventing the unseen workspaces of the museum professional—and a contemporary Wunderkammer, which reimagines the idea of a teaching museum's display and illustrates the variety of objects we still have access to.

As we worked together to find the edges of the collection and to see with certainty all that we were able to safely display, and to fabricate proxies for objects that we could not display, students looked at areas of questioning that were important to their understanding of the collection in 2021. Whose voices were left out? How is credit assigned in fieldwork? How have unethical procurement practices been addressed by museums? What happens to collections that are lost, in disrepair, or inaccessible? Can we still learn from them?

To address these looming topics, I invited contemporary artists Jackie Milad, Katie Wolfe, and Kaitlin Murphy to create pieces (or reconfigure existing pieces) to prompt additional examination and dialog in these areas. Their work helps fill the gaps we identified and contextualize Goucher's museum collections among national and international collections. These pieces speak to the widespread practices and repercussions of amateur archaeology and Egyptomania, the systemic inequities that unacknowledged labor baked into fieldwork, and the cyclical trends of object-based learning that can lead to uncerecermonious deaccession.

Rediscovering Goucher's Lost Museum opens the door for future research and focused inquiry into our own institutional history—both good and unpleasant—and further study into the broader cultural contexts of museums and collection.



REDISCOVERING THE LOST MUSEUM OF GOUCHER COLLEGE

By Tina Sheller, Assistant Professor, Visual & Material Culture

The Woman's College of Baltimore, later renamed Goucher College, was a pioneering institution of higher education for women. Founded in 1885 by the Baltimore Annual Conference of the Methodist Episcopal Church, it was the first institution in the city to offer young women access to advanced studies equivalent to those of young men. **What is less well known about the Woman's College of Baltimore is that it was also home to an outstanding natural history museum.** The museum, located in Goucher Hall, the stunning Romanesque Revival building that was the center of the college campus, displayed a universal, encyclopedic collection of rare minerals, fossilized cycads, exotic herbaria, taxidermy, ancient Greek and Roman statuary, and funerary objects from the tombs of ancient Egypt.

Lauded by *The Baltimore Sun*, this museum was a major cultural and scientific institution that, by 1903, housed over 88,000 objects. Geologists, mine owners, amateur scientists, mineral collectors, Methodist missionaries, and friends of the college from throughout the country sent a vast array of objects to the museum for the purposes of education, preservation, and the advancement of scientific knowledge. Established during an era when Americans were passionate about geology, mineral collecting, and natural history in general, the Woman's College Museum flourished for 25 years (1889-1914) as a center of learning, discovery, and wonder.

After 1914, changes in the leadership of the college as well as changes in the nature of scientific research and education led to the decline of the museum. Large portions of the museum collection were gradually donated or lent long-term to other institutions, sent to different departments on campus, sold, or deposited in trash dumps. Only a small remnant of the original museum collection survives today in Goucher's Art and Artifact Collection and in its biology laboratory.

Sadly, the experience of Goucher's museum was not unique, as numerous small college and independent museums chose or were forced to do the same.

Despite its brief period of existence, the Woman's College Museum—which brought national attention to the Woman's College of Baltimore—fostered scientific knowledge and research in the Baltimore region and beyond, and inspired many young women to pursue careers in science, the social sciences, and the humanities.

The Lost Museum of Goucher College Project

It all began with a long-neglected artifact collection and some dead mice. In 2019, professors April Oettinger and Tina Sheller launched the Visual and Material Culture Program. The Art and Artifact Collection, housed in the Grill Conservatory in the Athenaeum, formed the centerpiece. This little-known collection, long stored in boxes and largely untouched, offered numerous opportunities for student research and learning. *Rediscovering Goucher's Lost Museum*, the first exhibition to bring together contents from the Museum of the Woman's College of Baltimore in over 100 years, was made possible through the collaborative research of students, alumnae/i, Special Collections and Archives, the director of exhibitions & curator, the Art and Artifacts Collection, and Goucher faculty.

This project was made possible through an Innovation Grant from the National Endowment of the Humanities.

ARTHUR BARNEVELD BIBBINS (1860-1936):
ARDENT GEOLOGIST, PALEOBOTANIST,
CIVIC ACTIVIST, AND CURATOR OF THE
WOMAN'S COLLEGE MUSEUM

Born and raised in Hanover, Michigan, Arthur Barneveld Bibbins came to Baltimore in 1887 to study geology at Johns Hopkins University. As a graduate student at Hopkins, Bibbins was part of a talented group of faculty and graduate students in the Department of Geology. Bibbins' research along the Chesapeake Bay, most notably in the area between Beltsville and Muirkirk in Prince George's County, Maryland, led to pioneering discoveries in paleobotany and paleontology. Bibbins' discovery of a large group of fossil cycads was among the first made on the East Coast. Bibbins also unearthed numerous dinosaur bone fragments in this region.

In addition to his own graduate work, Bibbins served as the geologist in charge of the Potomac Section of the Maryland Geological Survey.

In 1888, Bibbins met John Franklin Goucher, a charismatic Methodist minister who shared Bibbins' love of nature and science, and his adventurous spirit. The two men became good friends and frequent companions on research expeditions. Goucher likely assisted Bibbins' career by facilitating his hire as instructor in geology and curator of the museum at the newly established Woman's College of Baltimore. Through the college, Goucher also helped



JOHN FRANKLIN GOUCHER (1845-1922):
METHODIST MINISTER,
MISSIONARY, EDUCATOR

John Franklin Goucher was born in 1845 in the town of Hanover, Michigan. He was a Methodist minister, missionary, and educator. He was known for his work in the West Indies and his role in the establishment of the Woman's College of Baltimore. Goucher was a close friend and mentor to Arthur Bibbins, and he played a significant role in Bibbins' career at the college.



ARTHUR BARNEVELD BIBBINS (1860-1936): ARDENT GEOLOGIST, PALEOBOTANIST, CIVIC ACTIVIST, AND CURATOR OF THE WOMAN'S COLLEGE MUSEUM

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fund many of Bibbins' excursions in search of fossil cycads.

By 1894, Bibbins was employed by the Woman's College as an assistant instructor, and in 1906, he was promoted to associate instructor and curator of the college museum. During these years, the cycads and dinosaur bones he found would be temporarily loaned by the college to the Smithsonian Museum and permanently donated in 1916. Bibbins took geology students on "expeditions," or day outings where they would find rocks and fossils for study.

Under Bibbins' leadership, the Woman's College Museum earned a national reputation as a leading natural history museum. The museum contained outstanding collections of fossils, minerals, botanical and zoological specimens, microscope slides, Native American artifacts, and ancient Egyptian objects.



These collections came to the museum as a result of Bibbins' connections with prominent geologists at Hopkins and at the National Museum in Washington, as well as through his local connections.

Bibbins was curator of the Woman's College Museum for 20 years (1894-1914), a period when donors contributed over 100,000 objects to its collections. After leaving Goucher in 1914, Bibbins remained involved in the sciences, becoming president of the Maryland Academy of Sciences, as well as contributing to the preservation of pieces of Baltimore history, such as the Flag House and the U.S.S. Constellation. He was a member of the Society for the Preservation of Maryland Antiquities, the precursor to the modern Preservation Maryland. Tragically, he died in 1936 after being struck by an automobile. He is buried in Mt. Olivet Cemetery, in Frederick, Maryland, with his wife, Ruthella.



JOHN FRANKLIN GOUCHER (1845-1922): METHODIST MINISTER, MISSIONARY, EDUCATOR

John Franklin Goucher was instrumental to the success of the Woman's College Museum. During his presidency (1890-1908), the Woman's College hired its first (and only) museum curator, Arthur Bibbins, developed a geology program, and provided financial support for the pioneering paleontological discoveries of Arthur Bibbins. John Goucher, according to his biographer, was an "outdoor-loving explorer," with a "life-long love of nature." His travels around the world provided him with the opportunity to gather numerous natural history and ethnographical objects that he later donated to the museum, forming the basis of some of its most important collections. And, his vast international social network of Methodist missionaries, as well as his local social network of fellow Methodists, educators, amateur scientists, and prominent Baltimoreans, provided the Woman's College Museum with a large pool of potential donors.

Goucher began soliciting and gathering meaningful objects and artifacts for the Woman's College as soon as it opened its doors in 1888.

From his journeys to Egypt, he amassed a large number of artifacts from the tombs of

ancient Egyptians; from his trips to east Asia, he collected coins, armor, shells, sponges, coral, and several hundred species of butterflies and moths; and from his trips to Mexico and the Southwestern United States, he gathered collections of ancient masks, figurines, bows and arrows, moccasins, and pottery. During his 1897 trip to Italy, he ordered casts of classical statuary to be made in the towns of their origin and then shipped to the Woman's College. This statuary, for many years, graced the first-floor reception area of Goucher Hall.

John Goucher's critical role in forming the Woman's College Museum and advancing the study of science, in general, at the Woman's College was explained by Arthur Bibbins at a 1921 meeting of the Maryland Academy of Sciences where Goucher was celebrated with a "Life Fellowship" for his services to the academy, science, education, and humanity:

As the father and benefactor of Goucher College he was instrumental in making possible the finely equipped laboratories and scientific staffs of that great institution.





EGYPT IN BALTIMORE

World travelers John and Mary Goucher visited Egypt in January 1895. While touring the country, they met with Cairo-based dealers and museums that assisted the Gouchers in purchasing a large collection of Egyptian antiquities. "Egyptomania" had captured the imagination of 19th-century Americans, and with the acquisition of ancient Egyptian funerary objects, the Gouchers could share the excitement of their Egyptian tour with the students and others affiliated with the Woman's College. Visitors to the Woman's College/Goucher Museum could find the Egyptian collection, including the mummies of a "young princess of the time of the Ptolemies, a crocodile from Ombos, and the mummy of a cat from Memphis," along with papyrus and an encaustic portrait, displayed prominently in the second and third floor galleries of Goucher Hall. This extraordinary collection originally consisted of approximately 300 objects.





THE "GOUCHER MUMMY"

Curious about the contents of the mummy cases, and following practices that were typical of the late 19th century, Goucher attempted to unwrap the mummy of the woman not long after he returned from his trip. The mummy remained in the museum and was displayed in a partially unwrapped state for many years. In 1988, the mummy was placed on long-term loan to the Johns Hopkins Archaeological Museum. Rather than seeing the mummy as an artifact, the curators collaborated with an interdisciplinary team of museum professionals and forensic experts to learn more about the life and identity of this ancient individual. The team determined that the mummy was female, approximately 45-50 years old, who had given birth to at least two children. Ongoing conversations among museum professionals today about

the ethical issues involved in the care, display, and treatment of human remains continue to generate new policies that may ultimately affect her visibility in years to come.

Baltimore-based artist **Jackie Milad** confronts the prevalence of ancient Egyptian objects of cultural heritage and human remains that have been collected and presented by Western museums and academic institutions under previously accepted historical norms that today we acknowledge as inappropriate.

Her installation consists of three pieces titled "Stolen" (largest) and "1/350 27" (two suspended pieces). The titles locate Goucher's Egyptian artifacts as one collection among 350 in 27 countries.

NATIVE AMERICAN WATERCOLORS AND ARTIFACTS

The watercolor paintings you see before you were not always quite this colorful. Originally, they were pencil sketches, drawn in 1851 by Maryland artist Frank Blackwell Mayer (1827-1899) while he was in Minnesota to witness and paint the signing of the Treaty of Traverse des Sioux. They remained pencil sketches until Baltimore art patron Henry Walters funded Mayer transforming 31 drawings into watercolors before his death in 1899. In 1903, Walters presented these watercolors to the Division of Ethnology of the Woman's College Museum. The watercolors represent an accurate portrayal of Native Americans during a time when exaggerated caricatures were the norm.

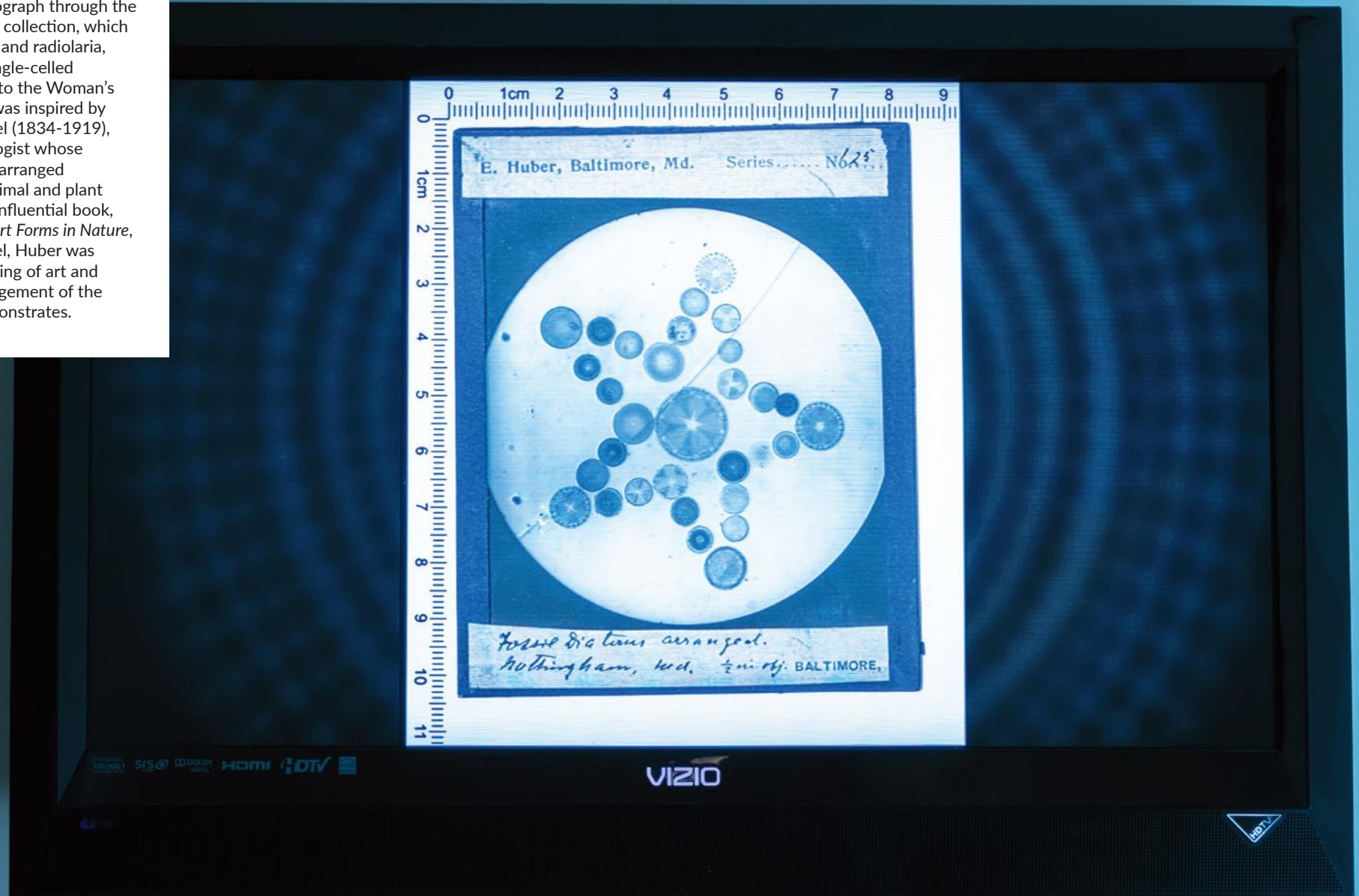
In addition to the 31 Mayer watercolors, only a remnant of the over 3,000 Native American pieces survives in today's Art and Artifact Collection. The fate of most of the objects in the collection is unknown. In compliance with the Native American Graves Protection and Repatriation Act of 1990 (NAGPRA), Goucher College is currently working with Pueblo tribes from the Southwest, tribes in the Midwest, and tribes in Florida to determine the tribal origins of some of the hand crafted artifacts and repatriate them to their descendants. They are represented here by silhouettes to emphasize both their history in the collection and their necessary absence.





LANTERN SLIDE COLLECTION

Eduard Huber (1845-1906), a prominent Lutheran minister and talented amateur microscopist, created a collection of 3,000 lantern slides using photomicrography, the process of taking a photograph through the lens of a microscope. His collection, which depicted mostly diatoms and radiolaria, two different types of single-celled organisms, was donated to the Woman's College in 1906. Huber was inspired by the work of Ernst Haeckel (1834-1919), the famous German biologist whose artistically rendered and arranged illustrations of marine animal and plant life were featured in his influential book, *Kunstformen Der Natur* (*Art Forms in Nature*, 1899-1904). Like Haeckel, Huber was interested in the comingling of art and science, as the star arrangement of the diatoms in this slide demonstrates.





Kaitlin Murphy's work draws parallels between the omissions of credit and acknowledgement of collaborators by John James Audubon to field research conducted in the early days of the Woman's College. Completion of Audubon's work hinged on the voluntary labor of a talented female artist and the systemic structures that supported the interests of white men, including the labor of enslaved people. The ledger of Goucher's (WCB's) former museum similarly credits fossil specimens to the class of a male professor, rather than the female student who made the discovery.



JOHN W. LEE
MINERAL COLLECTION



JOHN W. LEE MINERAL COLLECTION

John Wesley Lee (1820-1900), a Baltimore architect and mineral collector, was a devoted friend of the Woman's College Museum and its curator, Arthur Bibbins. In 1889, one year after the college opened, he donated 291 minerals from his private collection to the museum, its first major collection. In subsequent years, he continued to supply the museum with donations of minerals that he acquired from around the country and the world, but primarily from the mineral-rich Baltimore area. His collection featured Jones Falls gneiss, Bare Hills serpentine, Mount Washington copper, and the remarkable Jones Falls "haydenites" for which his collection was noted. Lee shared Bibbins' fascination with fossils. In addition to the minerals he donated to the museum over the years, he provided the museum with fossilized tree stumps and other fossilized materials that he excavated from Clifton Reservoir and from the "Eutaw Street sewer, south of Knabe's factory."

The Lee Collection remained on loan at the Woman's College Museum until 1930, when the Lee family donated it to Western Maryland (now McDaniel) College. The Lee Collection has been preserved at McDaniel College for over 90 years. We are grateful to **Gwen Coddington** and **Meg Christie** of McDaniel College for allowing us to borrow a portion of this remarkable collection for this exhibition.



REDISCOVERING GOUCHER'S LOST MUSEUM TIMELINE



1786 ● Charles Willson Peale opens the first natural history museum in the U.S. in Philadelphia.

1801 ● Charles Willson Peale and his team discover the bones of a mastodon in Newburgh, New York.

1826 ● Philadelphia Academy of Science opened a natural history museum, marking the beginning of museum-based natural history collections.

1846 ● U.S. National Museum, a division of the Smithsonian, opens as a natural history museum.

1876 ● Johns Hopkins University is founded as America's first research university; the Department of Geology quickly establishes a reputation as a leading center of research.

1880 ● Baltimore Naturalists Field Club organizes at Johns Hopkins University. Field Club remains in existence at Hopkins until 1928.

1885 ● Maryland Academy of Sciences donates its collections to Johns Hopkins University. Baltimore Annual Conference of the Methodist Episcopal Church charters the **Woman's College of Baltimore**; first classes held, 1888.

1889 ● Woman's College of Baltimore receives the **John W. Lee Collection** of minerals and rocks, the first major collection of the college's **Natural History Museum**.

1894 ● Arthur Barneveld Bibbins, a graduate student of geologist William Bullock Clark at Johns Hopkins University, is hired by the Woman's College of Baltimore to teach geology and curate its museum.

1893-1895 ● Arthur B. Bibbins makes a major discovery of fossil cycads and dinosaur bones at Muirkirk, Maryland, part of the Potomac Formation.

1894 ● Arthur B. Bibbins and the Woman's College of Baltimore receive national recognition among geologists and paleontologists for the discovery of a **valuable collection of cycads**.



1895 ● Bibbins convinces Henry Walters to fund artist **Frank B. Mayer's work to convert his sketches of Native Americans**, made in 1851, to watercolors. Walters presents the 31 watercolors to the Woman's College of Baltimore in 1903.

1895 ● World-renowned botanist and Hopkins professor **J. P. Lotsy** donates an **herbarium** containing 6,000 specimens, especially strong in European flowering plants and desert plants from Algiers.

1895-1903 ● John Franklin Goucher, president of the Woman's College, donates objects from his worldwide travels to the Woman's College Museum, including a large collection of artifacts from the tombs of ancient Egyptians; coins, armor, shells, sponges, coral, and several hundred species of butterflies and moths from India; and bows and arrows, moccasins, and other relics from the Sioux Nation.

1900 ● Museum receives **H. L. E. Luering** donation of butterflies, moths, and beetles from India.

1903 ● *Natural History Museums of the United States and Canada*, by Frederick James Hamilton Merrill, is published, with an entry on the **Woman's College Museum, Baltimore**, pp. 66-67. Entry describes Museum collection:

| | |
|--------------------------|------------------|
| Paleontology | 10,000 specimens |
| Mineralogy | 20,000 specimens |
| Economic geology | 5,000 " |
| Lithology | 5,000 " |
| Zoology | 20,000 " |
| Botany | 25,000 " |
| Ethnology & Anthropology | 3,000 " |
| 88,000 specimens | |

1905 ● Bas relief taken from the **Edgar Allan Poe** monument in Westminster Cemetery, Baltimore, is donated to the museum of the Woman's College of Baltimore.

1906 ● Louisa Huber and daughter, Emma Huber, donate the **Eduard Huber Collection of Microscopical and Lantern slides**, approximately 2,500 slides, to the museum of the Woman's College of Baltimore.



1907 ● Centennial of **C.W. Peale's "Exhumation of the Mastodon"**; Bibbins pays tribute to the pioneering paleontologist and natural history curator by bringing the painting to the Woman's College of Baltimore and honoring Peale's work with an evening program.

1908 ● **William H. Love Collection** of Indian stone implements is donated to the museum of the Woman's College of Baltimore.

1911 ● **Geology Program** eliminated from the Goucher College curriculum.

1914 ● **Arthur B. Bibbins**, first and only official curator of the museum, leaves Goucher College.

1918 ● **William W. Guth**, Goucher College president, arranges for the purchase of a major collection of **Babylonian tablets**.

1922 ● **John F. Goucher's collection of Native American pottery** is donated to the museum upon his death.

1930 ● **Lee Mineral Collection**, loaned to Goucher College, is transferred to its permanent repository at **Western Maryland (now McDaniel) College**.

1930s ● Museum is rearranged during **Robertson administration**; the Egyptian Collection, featuring the encaustic portrait on wood of an ancient Egyptian man, is displayed on the first floor of Goucher Hall; Mexican objects are displayed on the second floor.



1950 ● **Babylonian Tablets Collection** transferred on permanent loan to Peabody Museum of Natural History, Yale University.

1950 ● Contents of the museum are packed up for **move to Towson campus**; portions of the natural history collections are placed in the biology laboratory, donated to the **Natural History Society of Maryland**, given away to others, or sent to the dump. Other parts of the museum collection were offered to other area institutions.

1950s -2009 ● **Remnants of the museum collection remain in storage** in Van Meter Hall and Julia Rogers Library.

1970s ● **Mesoamerican and North American native artifacts** are studied and exhibited by students in the Visual Arts Program.

1980 ● College sells off for gives away numerous Egyptian artifacts along with the sale of Robert Rauschenberg painting.

2009 ● **Contents of the museum collection are transferred to the Grill Conservatory**, a climate-controlled space in the newly built Athenaeum, where they are unboxed, catalogued, and arranged by collection.

2019 ● **Museum collection becomes the centerpiece of the new Visual and Material Culture Program.**





THE SOCIAL NETWORK OF THE GOUCHER MUSEUM

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Curator
John M. Goucher
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Woman's College of Baltimore Museum

and the Scientific Community



Of the more than 400 donors of materials to the museum of the Woman's College of Baltimore, about one-quarter were members of the national scientific community—scientists and supporters of major science organizations in Maryland and beyond. The college and its faculty were highly regarded in that community, and the museum was widely known to hold important collections, especially its large assemblage of fossil cycads discovered by museum curator Arthur Barnsveld Bibbins. Those collections and the college's program of public lectures helped create a venue for science-minded Baltimoreans to come together and explore a variety of topics. Connections in the museum were both institutional and personal, made largely through the wide-ranging influence of Bibbins and the Woman's College president, John Franklin Goucher.

Johns Hopkins University



WCB's rigorous curriculum was based on that of JHU. Science courses were judged equivalent for the purpose of admission to medical school. There were many connections between the two families. Donors to the museum included Hopkins professor William Bullock Clark, who also co-authored a paper with ABB, Christine Ladd Franklin, and Campbell E. Warren. WCB professor Maynard M. Metcalf had a JHU fellowship in animal morphology and occupied the JHU table at Woods Hole.



United States Geological Survey

Nineteen of our donors were affiliated with the United States Geological Survey, established in 1879 to oversee "classification of the public lands, and examination of the geological structure, mineral resources, and products of the national domain." Among them was Nelson Horatio Darton, a prominent USGS geologist, who gave a collection of minerals and fossils.



United States Fish Commission

A U.S. government agency created in 1871 to investigate, promote, and preserve the fisheries of the United States. Closely affiliated with the National Museum and Woods Hole, Professor William North Rice of Wesleyan University donated asteroids, phlegmarine, and Bugeus shale. Among Frederick W. True's donations was a mounted polar bear.



National Museum (the Smithsonian)

With its purpose of "the increase and diffusion of knowledge," the nation's premier museum provided resources for educational institutions, sending out nearly 14,000 specimens during the decades when the WCB Museum was being formed. WCB benefited from these donations and exchanges and also from geographic proximity to the NM, presenting that as one of its assets when recruiting students. Several of its courses and orientation spoke at the college. Louis Wood, director of its Bureau of Entomology, was crucial in presenting the importance of the WCB collection of cycads and Arthur Bibbins' work with them. The NM also provided expertise such as specialized cataloging and many guest lecture appearances at WCB.



American Association for the Advancement of Science

Formed in 1846 to bring together and promote the various scientific disciplines. Thirty-seven WCB donors were members, among them Frederick True, WCB professor Maynard M. Metcalf, and noted paleontologist Edward Doolittle Cope.



Woods Hole Marine Biological Laboratory

Established by the U.S. Bureau of Fisheries and home to the Fish Commission. The best students from top colleges were invited for study and research. Biologist Laetitia Morris Searcy class of 1893, and other WCB students were early participants.



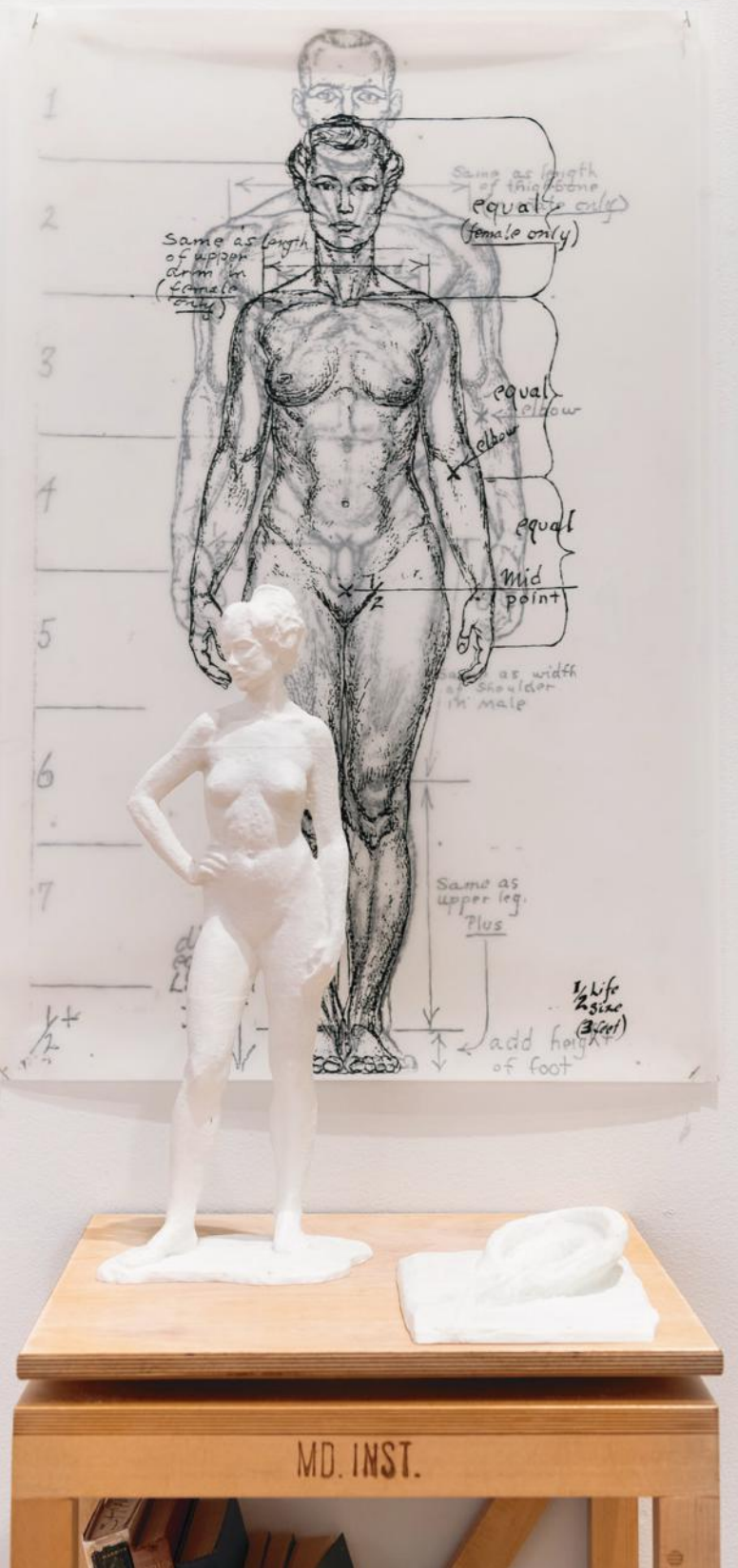
The Maryland Academy of Sciences

Maryland's oldest scientific institution and one of the oldest such institutions in the entire nation, founded in 1797. Its president, Philip Reese Uhlen, and a dozen other members were donors to the museum. Uhlen's daughter was a member of the class of 1916.



American Society of Naturalists

Publisher of The American Naturalist, founded in 1881 to promote conversation across scientific disciplines. Ten WCB donors were members, including two of its presidents, Edward Doolittle Cope and William North Rice. Joseph Starbuck gave a sample of Red Stone (slate) from Crater Lake, Oregon.



Katie Wolfe presents a number of 3D printed scans of classical sculptures and teaching aids used at MICA for figure sculpture, as well as those made available through museums and open sources file sharing platforms. As the traditional methods of casting were phased out of the MICA curriculum, many of the institution's sculptures were lost to damage or neglect. Katie's work illustrates the precarity of institutional collections and their reliance on limited members of the faculty to incorporate them into learning. Goucher's classical sculptures, documented in their downtown campus and images of art classes, did not make the trip to the county campus, and there is no record of where they went.

SPECIAL THANKS TO:

ARTISTS

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Katie Wolf, Sasha Fishman

ALUMNAE

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Marilyn Warshawsky '68;
Kate Dannals '08; Jaime Hartman '21

STUDENTS

Austen Caudill, Heather Parkin,
Oona McKay

Students involved in the project as
curators, researchers, archivists,
registrars, and preparators:

Parker Arecchi '20, Claire Austin-
Washburn, Amanda Boone '20,
Lauren Brown, Michelle Carroll,
Austen Caudill, Olivia Chinitz, Kayla
Glenn '20, Jaime Hartman '21,
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Fiona Livelsberger '21, Oona McKay,
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Patterson '21, Winston Phelps '21,
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COMMUNITY COLLABORATORS

Charlie Davis, Joe McSharry & the
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Jenee Mateer; Jack Livingston;
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Forrest Carithers (Mineral Collector,
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New Standard Frames

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GOUCHER —college—

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Make first left onto campus.

The exhibit is free and open to the public.

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goucher.edu/silber

