

# CONNECT

## *Cultivating America's Gardens*

New Exhibition  
Now Open



### In this Issue

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## DIRECTOR'S CORNER

Do you spend long hours in your garden – or wish you could? Then you'll truly appreciate this issue of *Connect*, which is blooming with interviews and articles stimulated by our current exhibition, *Cultivating America's Gardens*, a collaboration between the Smithsonian Libraries and Smithsonian Gardens. We're fortunate to have the opportunity to team up with the Gardens again; you may recall we worked with our Gardens colleagues on The Lost Bird Project in 2014. The bronze sculpture of Martha, the last passenger pigeon, still stands proudly in the Urban Bird Habitat on the National Museum of Natural History grounds. This second partnership has been even more exhilarating – turns out that gardening is HOT! We've had the best press coverage ever for one of our exhibitions, with prominent placements in *The Washington Post* and *The New York Times* (both syndicated and published in many national papers), *Jezebel*, *Country Living*, and *Veranda*. Other notable placements included *Landscape Architecture* and *Heirloom Gardener*, plus notices online and radio interviews. Kudos to The Burpee Foundation, Inc. for underwriting the exhibition and ancillary programming and to Gardens director Barbara Faust for her generous support, her exhibition curators, and her Garden Party planning! So put on your broad-brimmed hat, pick up your trowel, and dig in!



Summer is not a time for slowing down in the Smithsonian Libraries. In April, the Smithsonian's Strategic Planning team turned in a draft plan to guide us to 2022, and it was approved by the Secretary and Board of Regents. With that done, we've kicked off our own Strategic Planning effort. Staff brainstorming sessions will soon bring valuable input into the process before a Core Planning Team begins creating a draft to be shared with both staff and the Libraries Advisory Board. Our new plan can easily align with the Smithsonian's new mission statement, as we are already doing much of this:

- Creating knowledge through high-impact research in science, art, history, and culture.
- Preserving our national and natural heritage, as well as aspects of other cultures, through art and its curation, by maintaining important historical artifacts, and by caring for and expanding the National Collection.
- Sharing knowledge with the public through compelling exhibitions, education programs, and media products, by telling the American story, and by showcasing American artistic, intellectual, and technological leadership.

But while we continue to provide the knowledge that supports high-impact research, maintain and preserve our valuable portion of the National Collection, and share knowledge with the public through digitizing important volumes and producing high-quality public programming, there are new ways to accomplish these ends. What are some of the things that will concern us in the months ahead?

One is to strengthen our nascent Education Program, so that the content in our collections can be used in K-12 school curricula throughout the nation. Another is to deepen our focus on infusing diversity into all that we do, whether hiring new staff, forming teams and task forces, reaching new audiences through exhibitions and programs, or providing content in a full range of educational outlets. A third is to provide leadership in managing data, whether helping to build a Smithsonian program to preserve digital assets, incorporate new software and technologies, or assist Smithsonian scientists and researchers to ensure their research data is archived and made accessible. Finding new partnerships and convening major thinkers will help us along the way. Future *Connect* issues will explore these and other goals, whose accomplishments will continue to make us indispensable to the Smithsonian and increase our value to the nation and the world.

Nancy E. Gwinn

Director, Smithsonian Libraries

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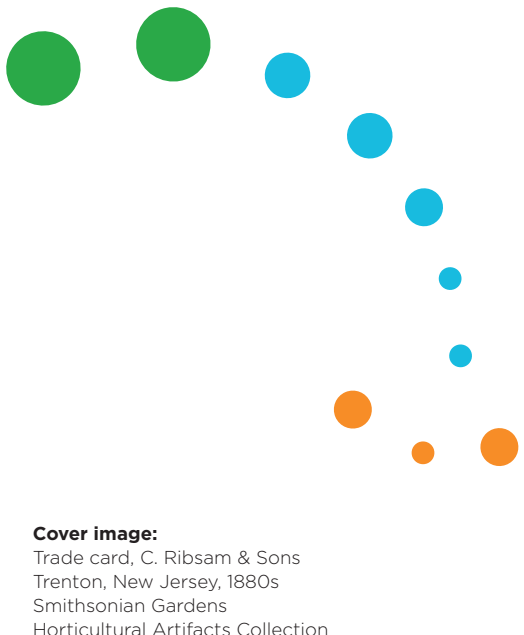


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**Cover image:**  
Trade card, C. Ribsam & Sons  
Trenton, New Jersey, 1880s  
Smithsonian Gardens  
Horticultural Artifacts Collection



## Libraries REEL

### News Briefs

#### CONGRATS TO MARY AUGUSTA THOMAS

On March 31, Mary Augusta Thomas, deputy director for the Smithsonian Libraries, received the Raymond Von Dran Memorial Award. The award was given at a ceremony preceding the 27th Annual Elizabeth W. Stone Lecture at The Catholic University of America.

The Von Dran Award is bestowed annually by the university's Library and Information Science Alumni Association to alumni who, through their contributions to the library and information science profession, have exhibited the qualities Von Dran (Dean of the School of Library and Information Science, 1983-87) was noted for throughout his career: innovation, collaboration, and leadership. This year's Stone Lecture was delivered by Melanie Townsend Diggs, whose talk, *A Light in the Face of Adversity*, told the story of how the Enoch Pratt Free Library provided a community "safe haven" during the unrest in Baltimore in April 2015.

#### FISH SPECIES NAMED FOR RICHARD GREENE

A new fish species, *Schistura greenei*, has been named after Library Technician Richard Greene. Over the past 12 years, Richard has assisted Marco Endrueit, a German ex-pat who currently resides in Beijing, primarily with scanning papers unavailable in China. Marco discovered *Schistura greenei* in the Salween River of the Yunnan province of the People's Republic of China. "The honor of having a new

species bearing my surname came as a surprise," said Richard. "I am now a Loach Lord." Richard is our resident expert in the Entomology Library and is also a Natural History Library generalist; both libraries are located in the National Museum of Natural History.

#### DIGITAL EXHIBITION EXPLORES PRESIDENTIAL HISTORY

On February 20, Doug Dunlop, metadata librarian, launched a Smithsonian Libraries online exhibition, *U.S. Presidents and Inaugurations*, on the Google Arts & Culture platform ([bit.ly/2pCDuhn](http://bit.ly/2pCDuhn)). Google Arts & Culture is a new, free, immersive way to experience art, history, culture, and world wonders from over a thousand organizations worldwide. Using books from our vast collection, the exhibition covers presidential history from George Washington onward. The Libraries' participation in Google Arts & Culture is possible through a partnership between the Smithsonian and Google. Stay tuned for more upcoming exhibitions from the Libraries – from fashion to gardening – on this digital platform.

#### BHL MEMBERSHIPS EXPAND IN EUROPE AND CANADA

In December 2016, Muséum national d'Histoire naturelle (MNHN) in France joined the Biodiversity Heritage Library (BHL) consortium as a Member. MNHN will enhance BHL's collection by contributing rare and unique material from the Muséum's library, including the entire collection of MNHN scientific



▲ **Top:** Mary Augusta Thomas accepts the Raymond Von Dran Memorial Award (Martin Kalfatovic)

**Bottom:** A new *Schistura greenei* from the Salween basin in western Yunnan (Teleostei: Nemacheilidae). Zenodo. Endrueit, Marco. (2017, December 31). *Schistura greenei*, KIZ 2014006034. <http://doi.org/10.5281/zenodo.399167>



▲ Ceremony and Certificate of Membership Signing at the Muséum national d'Histoire naturelle on December 2, 2016. L-R: Dr. Bruno David, Martin R. Kalfatovic, Laurence Bénichou, Dr. Nancy E. Gwinn, and Gildas Illien. (Image copyright: MNHN - JC Domenech)

▲ Group photo from the 2017 Biodiversity Heritage Library Annual Meeting at the Lee Kong Chian Natural History Museum, Singapore (Chris Koh)

publications from 1802 to 2000. The library will also contribute to the expansion of global collection development strategies and facilitate partnerships with other institutions in France and throughout Europe.

In January, the University of Toronto Libraries (UTL) became the first Canadian library to join BHL as a Member. The largest academic library in Canada, UTL will enhance BHL's collection by contributing rare and unique material from its holdings of over 12 million print volumes. As the host of an Internet Archive scanning center, the Libraries has already digitized a large portion of its collection. Over 3.3 million pages of natural history literature from UTL are currently available in BHL.

### SMITHSONIAN RESEARCH ONLINE TOPS 80,000 ITEMS

Smithsonian Research Online, an ever-expanding collection of published scholarly work from Smithsonian staff, researchers, and fellows, has surpassed its 80,000th item. This collection represents what is believed to be 95% of the publications authored by the Smithsonian's staff and academic appointees from the

1850s to present day, illustrating the research conducted through the history of the Institution.

*"The Smithsonian has a long history of documenting its research publications, but the unification of this information in one place and its availability in digital form ensures a single source-of-record that can be used to showcase the depth and the variety of research accomplishments at the Institution."*

—Alvin Hutchinson, Head, Information Services

The collection is used in a variety of ways, including research evaluation and inclusion on individual scholar web pages. Additionally, the program compiles the full text of many of these publications and makes them available for search and download via its digital repository. The Smithsonian Libraries collaborates with research and curatorial staff from the Smithsonian's 19 museums, nine

research centers, and the National Zoo to ensure the preservation of this legacy and to provide world-wide access to this intellectual output. (research.si.edu)

### BHL MEETS IN SINGAPORE

On March 14-17, 24 Biodiversity Heritage Library partner representatives from nine countries gathered in Singapore for the 2017 Biodiversity Heritage Library Annual Meeting. The National Library Board hosted the meeting, organizing three venues over the course of the four days, including the National Library, the Singapore Botanic Gardens, and the Lee Kong Chian Natural History Museum.

During the business portion of the meeting on March 17, the BHL Members' Council elected a new Executive Committee: Constance Rinaldo (Ernst Mayr Library, Museum of Comparative Zoology, Harvard University), Chair; Jane Smith (Natural History Museum Library, London), Vice-Chair; Doug Holland (Missouri Botanical Garden, Peter H. Raven Library), Secretary; and Nancy E. Gwinn (Smithsonian Libraries), Immediate Past-Chair.

## LIBRARIES REEL

### ICSTI MEMBERSHIPS

The Smithsonian Libraries and the Biodiversity Heritage Library have joined the International Council for Scientific and Technical Information (ICSTI) as Associate Members. ICSTI, an affiliate of the International Council for Science, facilitates cooperation among all stakeholders engaged in the scientific communication process with the aim of improving the effectiveness of scientific research. Supporting innovation in scholarly communication, ICSTI provides a forum for the exchange of experience, expertise, and understanding, creating the opportunity for organizational networking and collaboration across the scientific and technical information communities.

### ADVISORY BOARD WELCOMES THREE NEW MEMBERS

Three new members have joined the Smithsonian Libraries Advisory Board: Tim Schantz, Amy Threefoot Valeiras, and Jackie Vossler.

**Tim Schantz** is a senior financial executive with broad domestic and international experience in both developed and emerging markets and in a wide range of financial arenas, including asset and wealth management, corporate and structured finance, investment/merchant banking, and alternative investing. He has also cultivated a lifelong interest in history, politics, and strategy. Tim currently serves on the leadership team of The History Factory in Washington, D.C. as its Managing Director of Archives and Content Solutions and as a Vice Chairman of Clear Harbor Asset Management of New York.

**Amy Threefoot Valeiras** is a clay artist and proprietor of Threefoot Clay, a studio in downtown La Jolla, Calif. Amy is an active member of the San Diego Potters' Guild, a group dedicated to education and the proliferation of the clay arts. A native of New Orleans, she has lived and studied pottery in Pennsylvania, London, England, and California. Amy has dedicated her time and efforts beyond clay to education and libraries. She served as Board Chair of the San Diego Public Library Foundation, which supports 36 libraries. During her service on the Foundation Board, a new San Diego Central Library was built and opened, a strategic plan implemented and processes developed to bring together library stakeholders. Amy also served as President of the Parents Association and on the Board of The Bishop's School in La Jolla and on the Public Library Friends' Boards in Gladwyne, Pa. and La Jolla.

**Jackie Vossler** is retired as founder and president of Core Group, a Chicago-based product design and marketing company specializing in outdoor products. She has had a career and interest in design with special enthusiasms for the book arts, Southwestern Art, and Art Deco. Jackie has been a member of the Chicago Art Deco Society for many years and serves on its board. Jackie is also the Vice President of the Caxton Club, a 120-year-old organization of bibliophiles. She is a member of the Council of the Bibliographic Society of America, the University of Chicago Library Society, the Society of Collectors of the Newberry Library, and the Library Friends of the University of Illinois at Urbana-Champaign.



▲ **Top to Bottom:** Tim Schantz, Amy Threefoot Valeiras, and Jackie Vossler

Top photos (Elizabeth O'Brien)  
Bottom photo (Courtesy of Jackie Vossler)

## Events RECAP

### GILDED AGE GARDEN PARTY

The Smithsonian Gardens and Smithsonian Libraries hosted A Gilded Age Garden Party on June 9. Attendees—many in Gilded Age-inspired attire—commemorated the glittering American garden of the late 1800s with live music, Instagram-worthy crafts, and food and drink. The event was held along the East Terrace of the Smithsonian's Enid A. Haupt Garden with exclusive access to the historic Arts and Industries Building on the National Mall in Washington, D.C..

### CULTIVATING AMERICA'S GARDENS OPENING RECEPTION

On May 16, Nancy E. Gwinn, Director, Smithsonian Libraries and Barbara Faust, Director, Smithsonian Gardens, celebrated the opening of *Cultivating America's Gardens* at the Smithsonian Libraries Exhibition Gallery at the National Museum of American History. Secretary Skorton joined in the festivities, which



▲ L-R: Rachel A. Brown, Mary B. Kozik, and Mary Augusta Thomas at A Gilded Age Garden Party (Elizabeth O'Brien)

welcomed both library and gardens enthusiasts alike to officially kick-off the exhibition. We were honored to have George Ball and Mel and Lou-Ellen Barkan of The Burpee Foundation, Inc. attend the event. *Cultivating America's Gardens* is made possible through the generous support of The Burpee Foundation, Inc.

### WORLD'S FAIR GARDENS

The Smithsonian Libraries and Smithsonian Gardens presented a lecture by renowned garden historian and award-winning author Cathy Jean Maloney at the National Museum of American History on May 16. Nine World's Fair landscapes forever changed America's major urban green spaces and private backyards. Sharing color images from the gardens of America's greatest expositions, Cathy showed how these trends filtered into home gardens and growers' hothouses. From Frederick Law Olmsted's work at Chicago's 1893 World's Fair to a "dream team" of landscape artists at the 1940 New York World's Fair, Maloney brought the gardens of the World's Fairs to life.

### ART OF THE BOOK

On April 27, over 150 people attended *Live Storytelling: The Original Virtual Reality* with Jon Spelman,

Emmy award-winning master storyteller. Jon told short stories, including folk tales, personal stories, and a poem, immersing the audience in a participatory experience. This event, generously funded by David Bruce Smith of our Advisory Board, was held at the National Museum of the American Indian.

### A TUNNEL THRILLER

On April 4, the Smithsonian Libraries hosted a fundraising event with Steve Berry, *New York Times* best-selling author and Advisory Board member, and Rick Stamm, Smithsonian Castle



▲ George Ball, Chairman and CEO of W. Atlee Burpee and Chairman of the Board of The Burpee Foundation, Inc., speaks at the opening reception for *Cultivating America's Gardens* (Hugh Talman)



▲ Steve Berry leads a captivated group on a behind-the-scenes tour of the Smithsonian Castle on April 4 (Elizabeth O'Brien)

**Top Left:** Guests peruse books for adoption at the March Adopt-a-Book event (Ron Natchwey)

**Top Right:** Carolyn J. Johnsen and Richard Nye, hosts of the Adopt-a-Book event, pose with adoptable books from the Libraries' rare collection (Ron Natchwey) ▶

curator. Fifty attendees received a behind-the-scenes tour of the Smithsonian Castle, seeing firsthand how Steve wove the Libraries, the Castle, and the rich history of the Smithsonian Institution into his new novel, *The Lost Order*. The event raised \$50,000 for the Libraries. Steve's visit also caught press interest; he and Rick were filmed by local DC stations WUSA-TV (CBS/"Great Day Washington"), WJLA-TV (ABC/"News Channel 8"), and WTTG-TV (FOX/"Good Day D.C."), as well as C-SPAN ("American Artifacts"), prior to the event.

### QUANTIFYING COLOR

On March 21, over 100 people attended a lecture at the National Museum of Natural History, *The Shades of Things: A History of Color Dictionaries and Descriptive Charts in the 19th and 20th Centuries*, featuring Dan Lewis. Lewis is an author and the Dibner Senior Curator for the History of Science and Technology at the Huntington Library (San Marino, Calif.). This talk, in conjunction with *Color in a New Light*, discussed the ways that color dictionaries and descriptive charts gave naturalists, and many others, a language that was both visual and textual, for identifying with much greater precision just what a color was, and what a color name meant.

### ADOPT-A-BOOK HEADS WEST

On March 5, Carolyn J. Johnsen of the Libraries' Advisory Board hosted a lively Adopt-a-Book evening event at her home in Phoenix, Ariz.



▲ Dan Lewis speaks at *The Shade of Things* event (Elizabeth O'Brien)

Smithsonian librarians selected Arizona-themed books from the Libraries' collections for 70 guests to adopt at the event, which raised over \$30,000 in support of the Libraries.

### LIFE ON MARS?

The Libraries hosted Dr. Joshua Nall, Curator of Modern Sciences at the Whipple Museum of the History of Science at the University of Cambridge, UK, for a talk, *Life on*

*Mars? Exploring 200 Years of our Fascination with the Red Planet*, on February 15 at the National Museum of American History. In this talk, presented in tandem with *Fantastic Worlds: Science and Fiction, 1780-1910*, Nall suggested that we look back before we look forward, to consider how humans studied and thought about Mars before the Space Age.





### ANNUAL DIBNER LECTURE

On January 13, the Libraries presented the 23rd annual Dibner Lecture, *Color in the Scientific Image*, featuring Dr. Mazviita Chirimuuta, department of history and philosophy of science at the University of Pittsburgh. Dr. Chirimuuta suggested that the puzzle of fitting color into the scientific image really took shape in the 19th century, with the appearance of a mechanistic science of the brain and nervous system.

### LITERACY IN THE AGE OF GOOGLE

On January 26, 100 people attended *The Future of Learning: How will people learn the skills they need for academe, work, and life?*, a lecture by Daniel Russell in the National Museum of Natural History. Russell is Google's Uber Tech Lead for Search Quality and User Happiness. What does it mean to be literate in the age of Google? At a time when you can search billions of texts in milliseconds, we need to rethink what it means to be literate, and to be a learner. Russell reviewed what literacy means today and showed how some very surprising and unexpected skills will turn out to be critical in the years ahead. ■



▲ Lilla Vekerdy, Dr. Mazviita Chirimuuta, Dr. Nancy E. Gwinn, and Jennifer Cohlman-Bracchi at the *Color in the Scientific Image* lecture (Elizabeth O'Brien)

◀ Daniel Russell (Courtesy of Daniel Russell)

▼ Dr. Joshua Nall (Elizabeth O'Brien)





## *Cultivating America's Gardens Debuts*

The Smithsonian Libraries and Smithsonian Gardens present a new exhibition, *Cultivating America's Gardens*, on display at the National Museum of American History through August 2018. Visit [library.si.edu/gardens](http://library.si.edu/gardens) to explore the accompanying digital exhibition.

**Elizabeth O'Brien**  
Public Affairs Manager  
Director's Office

*Cultivating America's Gardens* gives visitors a snapshot of the history and culture of the American garden from its earliest beginnings to present day. Americans garden to feed ourselves and our families, and to create a sense of place and beauty in our backyards and beyond. American garden-making has evolved over time, shaped by history, social attitudes, the environment, and new ideas.

The exhibition highlights plant exploration and the establishment of botan-

ical gardens, the rise of the lawn, gardens of the Gilded Age (1870-1900), gardens of World's Fairs, Victory and school gardens, preservation and documentation of historic gardens, the seed industry and plant breeding, and sustainable gardens of today. Visitors will view books, trade catalogs, stereographs, lantern slides, illustrations, and color photography that played an important role in the dissemination of horticultural and design knowledge – and in influencing the American garden as we know it today.

## EXHIBITIONS

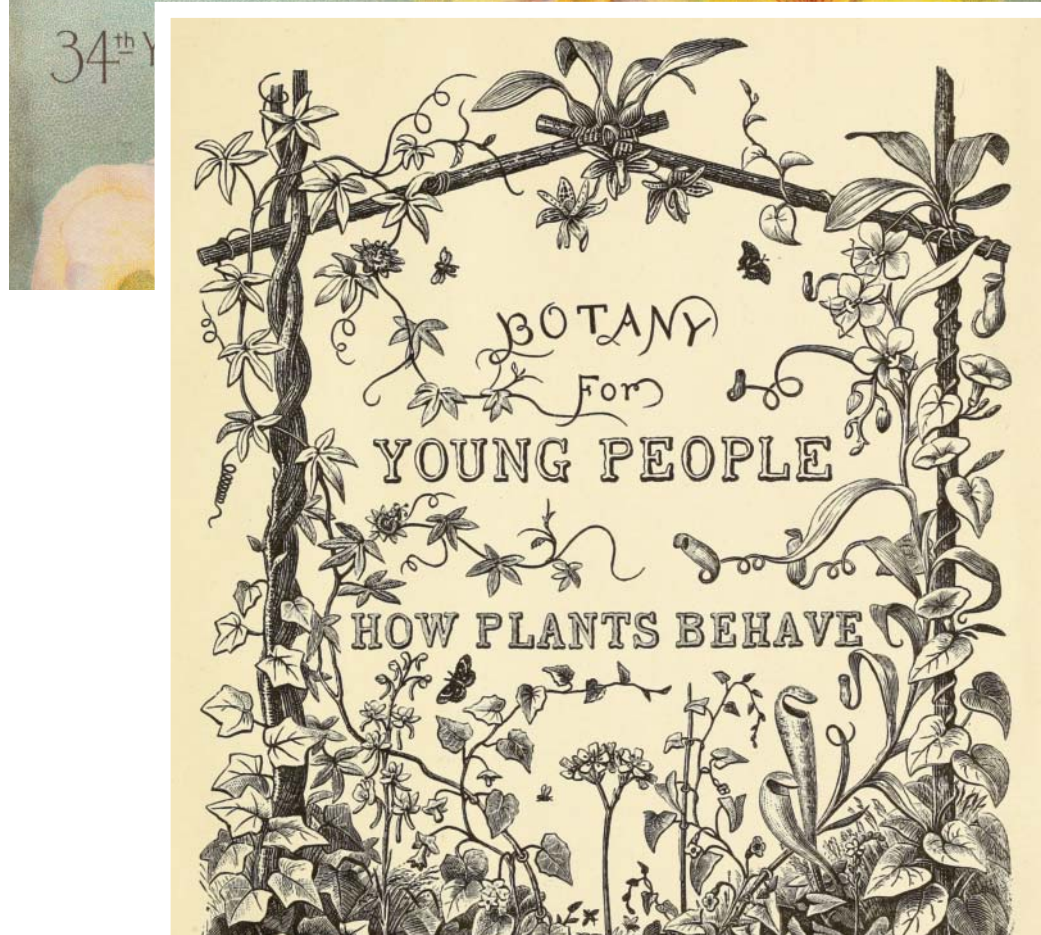
*“The Burpee Foundation is committed to educating the public about gardening and horticulture in the United States.”*

*Cultivating America’s Gardens* is made possible through the generous support of The Burpee Foundation, Inc., the exhibition’s sole sponsor. The Burpee Foundation grant has funded exhibition design, fabrication, conservation of books and objects, installation, programming, website design, and marketing.

“The Burpee Foundation is committed to educating the public about gardening and horticulture in the United States,” said George Ball, Chairman and CEO of W. Atlee Burpee and Chairman of the Board of The Burpee Foundation. “We’re thrilled to partner with the Smithsonian to tell the story of the American garden to visitors from all over the country and world, both in person and online.” ■

**Top:** W. Atlee Burpee & Co., *Burpee’s New Annual*, 1910, Philadelphia, Pennsylvania

**Bottom:** Asa Gray, *Botany for Young People. Part II*, New York, [1872] ▶



SOMETHING NEW  
WHITE PLUME CELERY  
GROWS FIT FOR  
TABLE USE  
WITH ONLY ONE  
"HOEING UP"



LARGE  
PACKETS  
GENUINE  
SEEDS  
ONLY  
FOUND  
IN  
RICES  
BOX OF  
CHOICE  
VEGETABLES.

Trade Card, C. Ribsam & Sons  
Trenton, New Jersey, 1800s  
Smithsonian Gardens  
Horticultural Artifacts Collection

A CURATOR'S TAKE:

# Kelly Crawford

Interview by **Elizabeth O'Brien**  
Public Affairs Manager  
Director's Office



I recently had the pleasure of interviewing Kelly Crawford, the lead curator of *Cultivating America's Gardens*. Kelly is a museum specialist at Smithsonian Gardens, where she manages photographic collections and artifacts pertaining to the history of horticulture and gardening in America. She began her career at the Smithsonian in 2002 as a program assistant with Smithsonian Institution Archives where she supported research on the history of the Smithsonian. Kelly graduated with honors from Virginia Commonwealth University (Richmond, Va.) with a bachelor's degree in art history and earned her master's degree in museum studies from The George Washington University (Washington, D.C.). I hope you'll enjoy peeking into the behind-the-scenes curatorial work done here at the Smithsonian and getting to know Kelly – in her own words.

**Q: How did your interest in museums, gardens, and archives originate?**

A: I was sixteen when I became interested in the museum field. A visit to the British Museum in London was all it took. I was so impressed by the Ancient Greece galleries and there was a moment in one of the galleries when I saw a man, who clearly worked at the museum, come out of a staff door. It made me realize that there were people behind the scenes making all this happen. I knew I wanted to be part of that work one day.

My parents always fostered a love of the arts and of history, and in particular the theater. My favorite garden memory as a child is going to visit Balboa Park's lily pond in San Diego to see all the lilies in bloom.

Balboa Park hosted the 1915-1916 Panama-California Exposition and many of the park's features are a legacy from that fair.

**How did you first get involved with *Cultivating America's Gardens*? What is your role as lead curator?**

In October 2013, Susan Frampton, former program coordinator at the Smithsonian Libraries, approached Barbara Faust, director of Smithsonian Gardens, about collaborating on an exhibition. Barbara thought it would be a nice opportunity to highlight the collections of the Archives of American Gardens.

*Cultivating America's Gardens* was originally meant for the Libraries'

gallery space at the National Museum of Natural History, but at some point it was decided that the exhibition would be better fit for the gallery outside the Dibner Library of the History of Science and Technology at the National Museum of American History. It is a larger gallery space located in the new Innovation wing of the museum and made more sense for the amount of materials we wanted to exhibit. Content-wise, gardens and innovation go hand-in-hand.

My role as the lead curator was to make sure that the exhibition script had "one voice" and to make key content decisions. Even though I was assigned to the role of lead curator, the exhibition committee included my fellow co-curators Joyce Connolly (Museum Specialist, Smithsonian



**I WAS SIXTEEN WHEN BECAME INTERESTED IN THE MUSEUM FIELD. A VISIT TO THE BRITISH MUSEUM IN LONDON WAS ALL IT TOOK.**



Gardens) and Lilla Vekerdy (Head, Special Collections, Smithsonian Libraries) who weighed in on content decisions, provided edits and feedback on the script, and often had to go in search of additional rotations of fragile or light sensitive materials so we could exhibit something for the entire 16 months of the exhibition.

**What are some of your favorite books and objects in the exhibition and why? How did you select the materials?**

My favorite object is the stereoscope and the stereograph of the sunken gardens at the 1876 Philadelphia Centennial. I really wish everyone could see how a stereoscope works. It's like a VR headset of the 19th century. If you look at a stereograph through a stereoscope, the two images side by side look like a three dimensional image. My favorite book is Edith Wharton's *Italian Villas and Their Gardens* with the Maxfield Parrish illustrations which are so beautiful. I think it's fascinating that we most often associate her with *The Age of Innocence*, but she was also a garden designer and the aunt of garden designer Beatrix Farrand. My favorite archival items are the anthropomorphic vegetable trade cards. There is a carrot man in a top hat and celery lady with a parasol. They add a lightness and whimsy to

the Selling Seeds section. My favorite side story is the story of Alice Vonk, a homemaker in Iowa, who bred a white marigold for a Burpee contest. She worked on breeding one for 20 years and eventually did it. Burpee awarded her \$10,000 in 1975.

We had selected materials very early on that we knew we had to exhibit. From the Smithsonian Libraries' collections, we knew we wanted to showcase the World's Fair materials from Dibner Library and seed catalogs from Trade Literature Collection. From Smithsonian Gardens' collections, we wanted to showcase photographic materials from the Garden Club of America Collection as well as business records from the W. Atlee Burpee Company Records from the Archives of American Gardens.

**Why is the story of the American garden significant?**

Our public parks, gardens, and green spaces are a reflection of the state and vibrancy of our communities. If you go and visit a school or community garden, you understand what I mean. You get the sense that that community is stronger because of these spaces.

I would also say that the American garden is also one of the many ways we can study and learn about the past, including women's history. So much landscape history includes important men in the field like Frederick Law Olmsted. Don't get the wrong impression, Olmsted is no doubt important. However, there are many women who are also part of that history including Beatrix Farrand, who was one of the founding members of the American Society of Landscape Architects along with Olmsted. I'm so happy that we were able to feature women in the exhibition, such as landscape architect Ellen Biddle Shipman, art critic Marianna Van Rensselaer, and the role of gardens clubs across the country including the women in The Garden Club of America organization.

**Why are libraries and archives so vital? Why is it necessary to keep "throwaway" ephemera, such as seed catalogs and trade cards?**

Libraries and archives are important because they provide open access to information and documents that record our history. They democratize access to information and are so crucial to society as keepers of ideas and memory. By providing access to these materials, they support literacy, education, new works, and new knowledge.

What we consider to be throwaway at one point in time, can later tell us a lot of about an entire field. By looking at ephemera, we can see where we have been and how far we have come. For example, seed catalogs and trade cards provide insights into the history of horticulture, advertising and marketing, print technology, and graphic design.

**Why is it especially essential to showcase smaller Smithsonian units' (Smithsonian Libraries and Smithsonian Gardens) collections publicly?**

Showcasing smaller units adds to the diversity of stories that Smithsonian tells and that might not otherwise be told. Neither Smithsonian Libraries nor Smithsonian Gardens has a central physical location, so it makes it all the more important to make these collections – largely behind-the-scenes – more visible. Exhibiting our materials publically also reveals the work that we do and perhaps inspires the next generation of librarians and archivists.

**What do you hope viewers will take away from *Cultivating America's Gardens*?**

I hope visitors are inspired by the long tradition of gardening we have here in America, and I hope they take the time to walk outside and visit our beautiful gardens outside each museum while they are here at Smithsonian. The gardens are really beautiful in any season, even in winter.

I also hope *Cultivating America's Gardens* encourages visitors to get involved in making their home gardens and communities more sustainable and encourages them to get involved in their community green spaces. One of the projects that we mention in the exhibition is the Community of Gardens online project ([communityofgardens.si.edu](http://communityofgardens.si.edu)) where anyone can tell his or her story about a garden. One of the educational components of this project is the Smithsonian Gardens Green Ambassador Challenge which is targeted at involving students and really anyone to learn about and get involved in the green spaces in their communities.

For visitors outside D.C., there is an online exhibition that also points to resources for further study ([library.si.edu/gardens](http://library.si.edu/gardens)). We will also have a project in the Smithsonian Transcription Center ([transcription.si.edu](http://transcription.si.edu)) to transcribe a 1903 garden journal, one of a series of journals in our collection that describes the evolution of a garden over an eighty year period. There also will be public lectures, events, and programs. While the exhibition is geared to garden enthusiasts, we also made sure that it was more broadly approachable to

anyone visiting the National Museum of American History.

**What has been most challenging and most rewarding about putting on the exhibition?**

The most challenging thing about putting on this exhibition was the difficult task of paring down the script. We had so many ideas and stories to share that not everything was able to make it into the exhibition.

The most gratifying thing is to see *Cultivating America's Gardens* completed. I would also add that since the Archives of American Gardens does not have its own dedicated exhibition space at the Smithsonian, it is very rewarding to have this rare opportunity to exhibit our collections. We are very thankful to the Smithsonian Libraries for allowing us to collaborate on this exhibition.

**What do you like most about your job at the Smithsonian Gardens?**

Every time I help a researcher answer a question, I learn something new. The continual process of learning new things is one of the many aspects of my job that I love.

I am also very lucky with my work environment. Creativity is very much encouraged in Smithsonian Gardens, and the people I work with are not only creative, but great people to work with too. ■



**Left:** Edith Wharton, *Italian Villas and Their Gardens*, Illustrations by Maxfield Parrish, New York, 1904

**Right:** Frederick Pursh, *Flora Americae Septentrionalis* [Plants of North America], London, 1814

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with Kirsten  
van der Veen,  
New Exhibitions  
Program  
Coordinator



Interview by **Elizabeth O'Brien**  
Public Affairs Manager  
Director's Office

Photo by Richard Naples

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**FOR SEVERAL YEARS,** Kirsten was a fixture of the Dibner Library of the History of Science and Technology, the first person to greet visitors upon arrival. Over the course of my nine years working for the Smithsonian Libraries, I have watched Kirsten flourish in her role at the library, leading large tours; answering reference questions and other inquiries from people around the world; pulling and scanning books from the library's vault at a moment's notice; curating, developing programs, and responding to press for two library exhibitions she curated; and running the Libraries' Resident Scholar program. Kirsten's promotion to Exhibitions Program Coordinator is well deserved, and her experience in rare collections will greatly enhance the Libraries' exhibitions program. I hope you will enjoy meeting Kirsten and hearing more about one of the most important outreach roles at the Libraries: exhibitions and public programming.

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**E: Tell me about your new role as Exhibitions Program Coordinator for the Smithsonian Libraries.**

*K:* I started in this position on August 21, 2016, officially, though I have been with the Smithsonian Libraries for over 15 years, working in the Dibner Library of the History of Science and Technology (one of the Libraries' rare books and manuscript collections). I learned the exhibitions process and the issues particular to the display of library materials by co-curating two Libraries exhibitions (*Fantastic Worlds: Science and Fiction, 1780-1910* in the National Museum of American History and *The Art of African Exploration* in the National Museum of Natural History).

The bulk of the work I do could be described as shepherding the Libraries' exhibitions from start to finish. It's a lengthy and complex process involving many players. Primarily I work most closely with the curators themselves, our Head of Preservation, and with Smithsonian Exhibitions, who we typically contract with to manage the

design and production. The exhibition process touches a lot of other departments and roles throughout the Smithsonian Libraries, however: Advancement, Public Affairs, Education, Digital Services. I also manage our exhibitions loan program (the Libraries both lends and borrows) and work with the curators to develop and implement public programming along exhibition themes throughout the run of the show.

**How do exhibitions get selected, and what is the timeline from initial concept to exhibition opening day?**

We cast a wide net when soliciting proposals. The Libraries' holdings cover the breadth of the Institution's many areas of research (science, history, art, culture), so the possibilities are legion. Recent exhibitions have been curated by Libraries staff, but we often have curators from other Smithsonian units, and occasionally from the outside the Institution. We consider the projects in light of our collections: how effectively will our books tell this story, both in terms of





“KIRSTEN CONVEYS EXPERIENCE AND ENTHUSIASM FOR EXHIBITIONS. WHILE NEW TO THE OFFICIAL POSITION, HER WORK AS A CURATOR ON THE LIBRARIES’ HIGHLY SUCCESSFUL *FANTASTIC WORLDS* EXHIBITION COMBINED WITH A DEEP KNOWLEDGE OF THE RARE BOOK COLLECTIONS MEANT SHE COULD HIT THE GROUND RUNNING. GIVEN THE NEED TO CHANGE BOTH EXHIBIT HALLS THIS YEAR, KIRSTEN’S PROFESSIONAL DEDICATION AND HER WILLINGNESS TO TRY NEW THINGS ARE CRITICAL TO THE EXHIBITION PROGRAM’S SUCCESS. IT’S A PLEASURE TO WORK WITH HER.”

– MARY AUGUSTA THOMAS, DEPUTY DIRECTOR, SMITHSONIAN LIBRARIES

subject matter and visual content? Will the books be integral to the stories told, and not incidental to them? We also look for a clear, coherent theme with worthwhile objectives and takeaways, a mix of the new and the familiar, and projects that balance broad appeal with elements of the unexpected and which feature our collections in compelling new contexts. It is not unusual for the process to span two or three years, from initial research to installation.

### **What audiences do you hope to reach through exhibitions and programs? Why are library exhibitions important?**

The Smithsonian Libraries supports the vital research done at the Smithsonian, as well as the work of scientists and scholars internationally, but we share with the Institution the mission to benefit the public, to engage and educate a wider audience. Our exhibitions enable us to move our uncommon holdings out of the relative confines of scholarly study, to share them more widely, and put them to work in a new context. As a unit with-

out its own building and whose work is often behind the scenes, it also gives us a more public face.

We are lucky to have exhibition spaces in two prominent museums on the National Mall, each of which welcomes millions of visitors annually from widely varying backgrounds. Every exhibition has its niche fans, but we aim to please a broad base. In the world of library exhibitions – most are in libraries, and their audience confirmed bibliophiles – this is a real opportunity for us to capture the imaginations of someone who might never have thought to seek us out, someone whose path may have never crossed that of a rare book, or who has never considered the book as a historic artifact, or the roles print has played in our history.

### **How can someone outside of D.C. experience our exhibitions?**

We develop a web presence for every exhibition, giving the content we create more mobility and reach. Lately these have been fairly complete presentations of the gallery shows. We

▲ *Fantastic Worlds: Science and Fiction, 1780-1910*, a 2015 exhibition co-curated by Kirsten (Hugh Talman)

also digitize the materials we exhibit whenever possible, cover to cover, creating accompanying digital libraries, enabling new kinds of interaction one can’t get from books on display, static under glass. While the historic resonance of the physical books may be diminished online, the reading public gains enhanced content, shareable images, and fully digitized, readable, searchable versions of the works on display without having to trek to D.C.

### **How do sponsorships and fundraising help our exhibition program?**

It can’t really be overstated: sponsorship is essential to our exhibitions program. All of our exhibitions and related educational programming are supported solely by private, non-federal funds. We have had excellent partners in our funders. Without their support we’d be unable to do this at all. ■



# Gardens Bloom

IN RARE BOOKS



**Leslie K. Overstreet**

Curator of  
Natural-History  
Rare Books  
Joseph F. Cullman  
3rd Library of  
Natural History

*Enanthe Americana* (Yellow-breasted chat) from from Mark Catesby's *The Natural History of Carolina, Florida and the Bahama Islands* (London, 1729-1747)

**Top left:** *Bignonia capreolata* (Tangerine beauty) from Mark Catesby's *The Natural History of Carolina, Florida and the Bahama Islands* (London, 1729-1747)

All other images from William Curtis's *Botanical Magazine* (1787-) ▶

Gardeners experience at first hand the wonder and pleasure – as well as the occasional mystery and frustration – to be found in the world of plants. This is true as far back as history records and even further, for plants are the essential foundation of the world we live in; they provide our food (and the fire to cook it), medicine, and materials for clothing, tools, homes, and furnishings; they have sustained and enhanced human life both physically and aesthetically through our entire history as a species. In art and myth it is clear that the earliest civilizations – in Egypt, the Middle East, India, Asia, and the Americas – cultivated not just food crops and medicinal plants but also pleasure gardens, celebrating them in decorative vases, wall paintings, and textiles, as well as in song and story. But humanity's dependence on and relationship(s) with plants in the past two thousand years and more can be known most substantively and usefully through written documents – manuscripts and printed books.

The Smithsonian Libraries holds a treasure trove of books about the world of plants in several mutually reinforcing collections: the Botany and Horticulture Library, the Smithsonian Tropical Research Institute Library, the Smithsonian Environmental Research Center Library, and for books published before the mid-1800s, two rare-book rooms, the Joseph F. Cullman 3rd Library of Natural History and the Dibner Library of the History of Science and Technology.



The Cullman and the Dibner libraries hold the earliest printed books on our botanical and horticultural heritage, beginning with Renaissance editions of the ancient Greeks and Romans – the works of Aristotle, Theophrastus, Pliny the Elder, and Dioscorides – and the medieval herbals known generically as the *Gart der Gesundheit* and the *Hortus sanitatis* (in German and Latin, respectively, both translated roughly as “Garden of health”). They in turn were followed in the 16th century by the encyclopedic works of Otto Brunfels (*Herbarium vivae eicones*, 1530-1536), Hieronymus Bock (*Neue Kreutterbuch*, 1539 and numerous subsequent editions), and Leonhard Fuchs (*De historia stirpium*, 1542). Combining as much as could be gathered from the past with first-hand observations in northern Europe and the discoveries of explorers in the Americas and Indies, these printed tomes collectively launched modern botanical studies in the West.

First-person accounts of previously little-explored lands and botanical discoveries thrilled arm-chair gardeners, working horticulturists, and scholars alike, although the prices tended to limit their audiences and resulted in very small print runs. At the practical, applied level where horticulture reigns, interest in garden design and new techniques of cultivation blossomed along with the explosive increase in exotic, previously unknown plants. The “long” 18th century (from about 1690 to the early decades of the 1800s) is arguably the period of the most interesting botanical explorations, the most important advances in taxonomy and classification, and the most beautiful examples of the illustrated botanical book.

Among the most impressive volumes were Mark Catesby's *The Natural History of Carolina, Florida and the Bahama Islands* (1731-1743 [i.e., 1729-1747], with 220 hand-colored etchings in folio), and André & François Michaux's *Flora boreali-americana* (1803) and *North American sylvia* (1814, with most of the plates color-printed from drawings by Redouté). Many other works resulted from both individual, commercial, and, increasingly, government-sponsored expeditions for scientific exploration and collecting by Bougainville, Lapérouse, Dampier, Cook, Vancouver, and others. Some of the most active of these naturalists were the numerous students and “disciples” of Carl Linnaeus, including Pehr Kalm (in North and South America), Frederik Hasselquist (in the Middle East and northern Africa), Carl Peter Thunberg (in Asia), Anders Sparrmann (in southern Africa and Oceania), and Daniel Solander, who served as naturalist on Captain James Cook's first voyage round the world (1768-1771) and subsequently as assistant to Sir Joseph Banks, a founder of Kew Gardens.

The flood of previously unknown plants from all over the globe created chaos in the European scientific world, giving rise to a Babel of conflicting designations and overwhelming the existing botanical categories and classifications. By the mid-1700s the supremely important works of Carl Linnaeus (later, von Linné), a professor of botany at the University of Uppsala in Sweden, brought order to chaos. His “sexual system,” based primarily on the number of male stamens in the flower structure, was a simple and effective way of identi-

fying species, although it produced admittedly artificial groupings and was eventually replaced by more natural systems that reflected true familial, evolutionary relationships. But Linnaeus's numerous books – most notably his *Genera plantarum* (1737) and *Species plantarum* (1753) – established a system of nomenclature that gave science an international language for identifying plants. Linnean binomials, or two-word names, consist of the genus – like a surname, designating a group of closely related plants – which is always capitalized, and the species – like a first name, designating the individual or specific kind of plant – which is never capitalized, even when it is a proper name, and both are italicized as a foreign term based on Latin and Greek words and forms (for example, *Quercus rubra*, the red oak, or *Mertensia virginiana*, Virginia bluebells).

The seeds and plants that survived lengthy ocean voyages back to Europe were eagerly propagated in commercial nurseries and university gardens; botanical studies flourished, and on a more practical – and crucial – level gardening manuals proliferated as experiment and experience produced improvements in horticultural knowledge and cultivation techniques. Among an ever-growing body of works in the subject, Philip Miller's *Gardener's dictionary* (1731, and numerous subsequent editions through the 18th century) stands out for its comprehensiveness and authority, based as it was on Miller's work growing plants from all over the world at the Chelsea Physic Garden.

Into the 19th century explorations and discoveries – and books – increased.

Sir Joseph Hooker in southern latitudes of the world, James Douglas in northwestern North America, and many others expanded the known world of plants and enriched our gardens and libraries forever. Enthusiasm for cultivating the innumerable new species supported a wide variety of books on plants and gardening, including publications like William Curtis's *Botanical Magazine* (1787- ), the oldest continuously published botanical journal in the world, and later titles like Mrs. J.C. (Jane) Loudon's popular series of publications (1840s-1850s). (All of the books mentioned in this article are held in the Smithsonian Libraries.)

By the end of the century and through our own times, a variety of garden styles and horticultural focuses have flourished, from formal designs based on French and Italian models, through victory gardens as a patriotic way of feeding a family and supporting the country during wars, to the recent appreciation of native wildflowers and shrubs in a naturalistic ecosystem. And for each of them in turn there have been books to inform, entice, and sometimes simply please the eyes of their many readers and gardening enthusiasts. The Smithsonian Libraries, in support of botanical research and horticultural practice, and our many benefactors and donors, have built a fascinating collection of books on this most fascinating of subjects, and I hope that you will enjoy exploring the *Cultivating America's Gardens* exhibition as it opens a door into this wonderful world. ■

William Curtis's *Botanical Magazine* (1787-) ▶

Curtis

CURTIS'S  
BOTANICAL MAGAZINE;  
O R,  
Flower-Garden Displayed.

IN WHICH

the most Ornamental FOREIGN PLANTS, cultivated in the Open Ground, the Green-House, and the Stove, are accurately represented in their natural Colours.

TO WHICH ARE ADDED,

their Names, Class, Order, Generic and Specific Characters, according to the celebrated LINNÆUS; their Places of Growth, and Times of Flowering :

TOGETHER WITH  
THE MOST APPROVED METHODS OF CULTURE.

A W O R K

intended for the Use of such LADIES, GENTLEMEN, and GARDENERS, as wish to become scientifically acquainted with the Plants they cultivate.

CONTINUED BY  
JOHN SIMS, M. D.  
FELLOW OF THE LINNEAN SOCIETY.

VOL. XV. 7 - 16

the vallies low,  
 grow hither all your quaint enamell'd eyes,  
 that on the green turf suck the honied showers  
 and purple all the ground with vernal flowers.  
 Sing the rathe primrose that forsaken dies,  
 the tufted crow-toe, and pale jessamine,  
 the white pink, and the pansy freakt with jet;

♦ The glowing violet,  
 ♦ The musk-rose and the well-attired woodbine,  
 ♦ With cowslips wan that hang the pensive head,  
 ♦ And every flower that fad embroidery wears;  
 ♦ Bid Amarantus all his beauty shed,  
 ♦ And daffadillies fill their cups with tears,  
 ♦ To strew the grave where CURTIS lies.

MILTON.

L O N D O N :

Printed by STEPHEN COUCHMAN, Throgmorton-Street,  
 published by T. CURTIS, N<sup>o</sup> 3, St. George's-Crescent, Black-Friars-Road;  
 And Sold by the principal Bookfellers in Great-Britain and Ireland.

M DCCC I.



# GROWING UP IN GARDENS

**James Gagliardi**  
Supervisory Horticulturist  
Smithsonian Gardens

Photo by Elizabeth Miller

I grew up gardening at my family's 1780s colonial house in Berlin, Connecticut. From running a small produce and cut flower stand in front of my childhood home to gardening outside of some of the world's most visited museums, I have always had a passion for plants.

In May of 2016, I became a supervisory horticulturist for Smithsonian Gardens, managing the grounds and staff for the National Museum of Natural History, Freer Gallery of Art, Smith-

sonian Castle, Enid A. Haupt Garden, Kathrine Dulin Folger Rose Garden, and Mary Livingston Ripley Garden. Previously, I served for five years as a lead horticulturist responsible for the landscape surrounding the National Museum of Natural History, including the Pollinator Garden and the Urban Bird Habitat.

One of my greatest achievements in public outreach is editing the Smithsonian's first gardening book, *Encyclopedia of Garden Plants for*

*Every Location* (DK, 2014), one of the many books highlighted in *Cultivating America's Gardens*. The book is a comprehensive resource of over 3,000 plants of various sizes and locales for gardeners of all ages and skill levels.

I discovered my attraction to public horticulture as a college intern at the Polly Hill Arboretum on Martha's Vineyard, witnessing firsthand the powerful ability of botanic gardens and arboreta to connect people to plants. Fortunately, the Smithsonian



**Top:** James speaks with staff in the Pollinator Garden (Holly Walker)

**Bottom:** James, age 5, discovering a squash in his family's garden (Gagliardi Family Archives)



Gardens has extraordinary potential to reach a vast public, as our gardens broaden the learning and discovery from inside the Smithsonian museums' exhibition halls outdoors to 30 million visitors annually.

Many people don't realize that the reach of the Smithsonian Gardens goes well beyond the onsite visitor, even extending into public – and presidential – policy. For instance, in 2014 I served on a task force for the Council on Environmental Quality that drafted *Supporting the Health of Honey Bees and Other Pollinators*, a response to a presidential memorandum to increase pollinator habitat around federal buildings. Smithsonian Gardens' landscapes and practices were used as an example throughout the document, which brought together experts from 11 federal agencies. In continued support of President Obama's

memorandum to protect pollinator health, I led the renaming of Smithsonian Gardens' Butterfly Habitat to the Pollinator Garden and created a new interpretive plan to teach visitors about the diverse plant and pollinators interactions in our ecosystem and make a call to action to create and maintain pollinator habitat.

I hope to continue my career working for nonprofit organizations with missions rooted in education and sustainability. The beauty and art of gardens is the ultimate perk of my job. I see Smithsonian Gardens as an urban oasis for many pollinator and bird species, and love to share the successes and lessons of the Smithsonian's gardens with visitors for use in their own gardens so they can support a healthy ecosystem for wildlife.

Next time you're in D.C., be sure to come explore and enjoy the tranquility of the Smithsonian's 13 gardens. Visit Smithsonian Gardens online ([garden.si.edu](http://garden.si.edu)) to subscribe to our newsletter, follow our social media pages (we promise lots of pretty flower pictures), hear about events and tours, and stay up-to-date on current news. ■

*James studied horticulture at the University of Connecticut and went on to earn a master's degree from the Longwood Graduate Program in Public Horticulture at the University of Delaware which included a certificate in Museum Studies. He began his career as the horticulturist for River Farm, the headquarters of the American Horticultural Society in Alexandria, Virginia.*



# BOTANY AND HORTICULTURE AT THE LIBRARIES

**Robin Everly**  
Librarian  
Botany and Horticulture Library

I never expected that a position managing a small, one-person library at the U.S. National Arboretum would be my lucky break into what has become a wonderful 15 year—and counting—career in botanical and horticultural librarianship.

Since June 2008, I have managed the Botany and Horticulture Library, a branch of the Smithsonian Libraries' Natural and Physical Sciences Department, located in the U.S. National Herbarium, Department of Botany, National Museum of Natural History. It is an ever growing, actively used collection, currently holding over 100,000 books and journals. The Library serves two different types of researchers whose commonality is plants: botanists and horticulturalists. Botanists primarily work with literature that is taxonomic in nature, but there is an increasing need to provide phylogenetic and genomic information across all the science libraries. Horticulturalists from the Smithsonian Gardens conduct research to

create themed gardens surrounding the buildings on the National Mall, provide programming, and care for the living plant collections outside on the grounds, in the greenhouses and buildings' interiors.

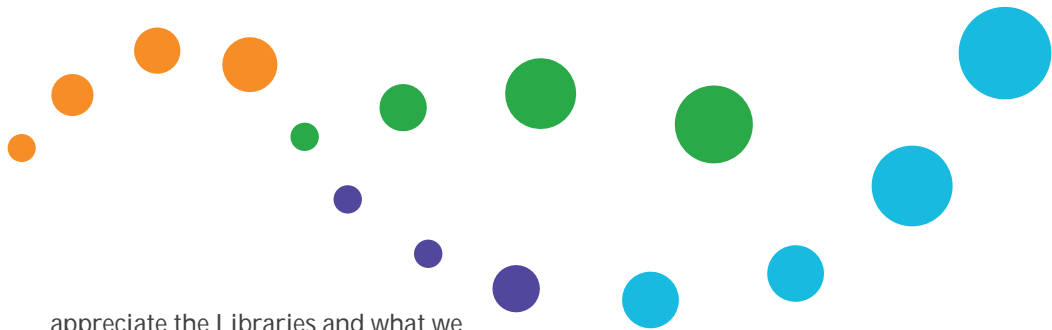
I'm thrilled that *Cultivating America's Gardens* features books from the Botany and Horticulture Library. Previous librarians acquired books in the Library's horticulture collection that have become important works in American garden history, and it is fantastic to see their stories told to the thousands of visitors streaming through the National Museum of American History each day. One example is Frank J. Scott's seminal work, *The Art of Beautifying Subur-*

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▲ **Left:** An intern at the Botany and Horticulture Library peruses the magazine rack (Samantha Schubert)

**Right:** Robin Everly in the Pollinator Garden (Elizabeth O'Brien)





*ban Home Grounds of Small Extent* (1870). Scott was an advocate of the novel idea of using grasses, primarily in a front yard, to present a well maintained home.

My greatest highlight working for the Smithsonian Libraries is the dedication and passion of our staff to meet the information needs of researchers and the general public. While it shouldn't be surprising, I didn't realize how rewarding and interesting it would be working with international researchers. For many, coming to the United States, and Washington, D.C. in particular, is a life time goal. Their optimism is contagious and they

appreciate the Libraries and what we can provide.

With regard to the collections, I'm continuously amazed and overwhelmed by floras, the heart of the botanical collection in this Library. The term "flora" refers to the plants that inhabit a particular region; it also refers to books that document and describe the plants of a particular region. Floras are essential reference resources to botanists and others who are working to understand, describe, document, and conserve the diversity of plant life around the world. I also enjoy keeping up with new publications for the Library.

I feel honored to have spent my life working in libraries and information, from serving as a page shelving books in high school, to stints at the National Cancer Institute and National Agricultural Library, to working for the U.S. National Arboretum and now the Smithsonian. It is a joy connecting library users to information, serving on the front lines to increase and advance scholarship at the Institution. ■

*Robin received her bachelor's degree in zoology and master's degree in library science from the University of Maryland, College Park.*

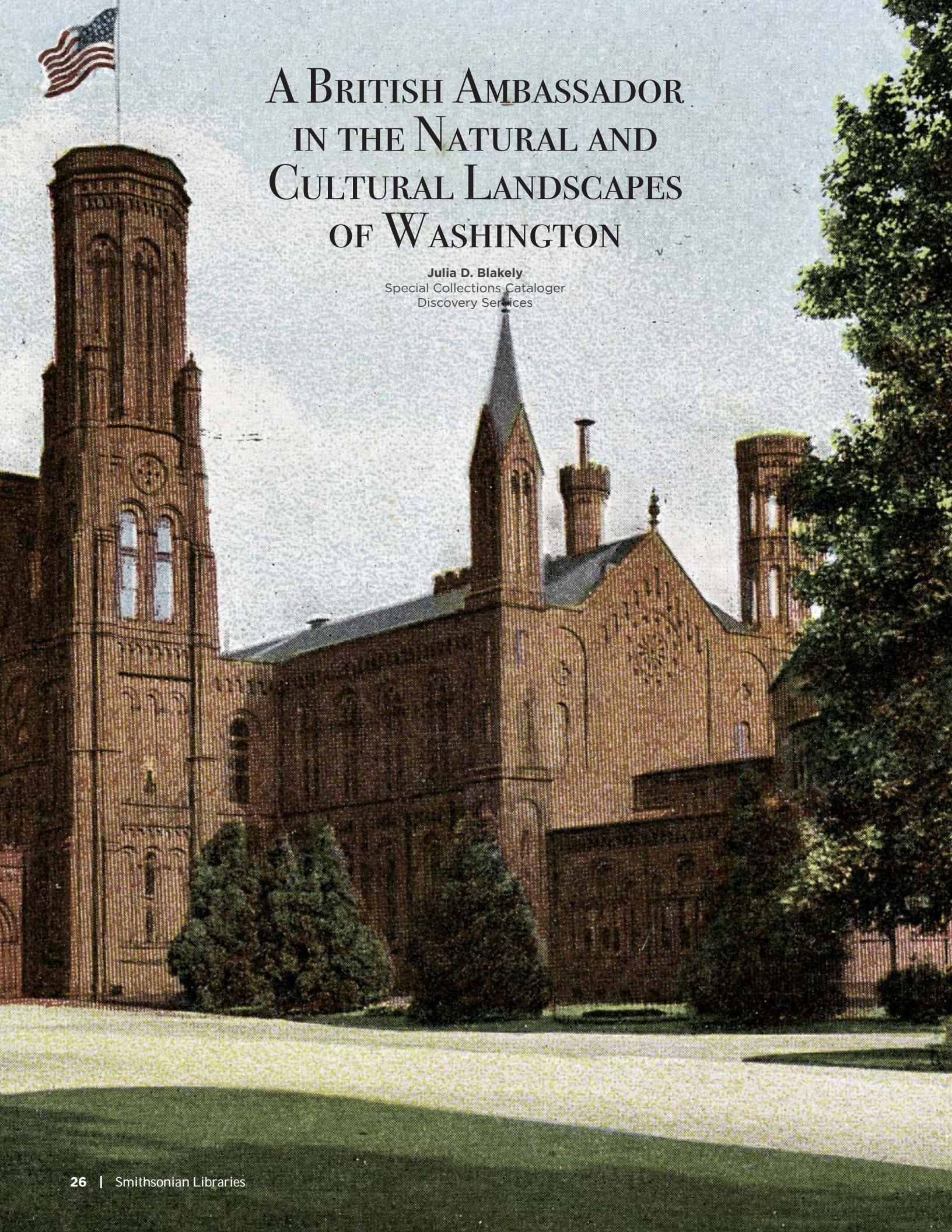


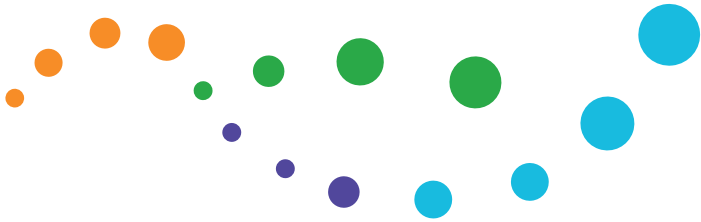
Researchers in the Botany and Horticulture Library (Samantha Schubert)



# A BRITISH AMBASSADOR IN THE NATURAL AND CULTURAL LANDSCAPES OF WASHINGTON

**Julia D. Blakely**  
Special Collections Cataloger  
Discovery Services





The District of Columbia, during the century following its selection by President George Washington as the site for the permanent seat of government, had a difficult history. The streets were muddy and unpaved, animals roamed about, the canal along what is now Constitution Avenue was a fetid sewer, a slaughter house was near the White House, and there was little in the way of infrastructure. Destruction that occurred from the War of 1812 and the chaos of the Civil War overwhelmed the city's scant resources and contributed to the Federal capital's sorry state. There were calls to have the Capital moved elsewhere. Washington City began to become more established with the creation of the Territorial Government in 1871, led by Alexander "Boss" Shepherd, although that municipal organization soon collapsed under scandal and bankruptcy.

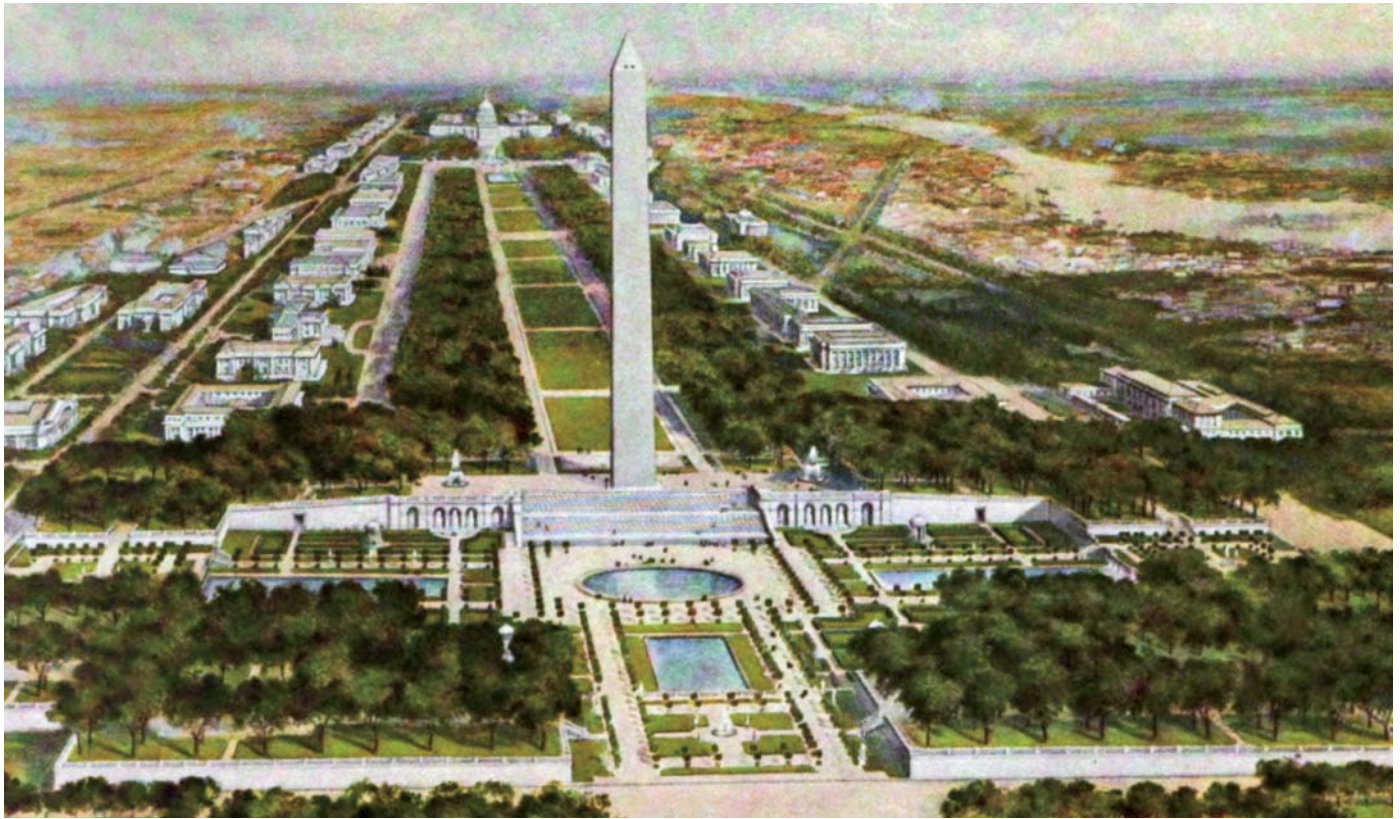
The "City Beautiful" movement, growing out of the 1893 World Columbian Exposition, inspired the 1901 Senate Park Improvement Commission to draw up the McMillan Plan, an architectural reshaping of the National Mall and park system throughout the city. Never formally adopted due to political maneuverings, the 1902 document nonetheless has served as a guide over the decades towards realizing (if in piecemeal form) the grandeur envisioned in Peter (Pierre) Charles L'Enfant's 1791 plan of the District,

with monumental buildings and memorials.

A key participant in the landscape and beautification of the nation's capital was Ambassador James Bryce of Great Britain. Serving from 1907 to 1913, he was an articulate, energetic, and persuasive proponent of what made and would make Washington unique in the world. He made his first of many travels to America in 1870, and arrived to his diplomatic posting in Washington already with a wide circle of friends and well known from his popular three-volume *The American Commonwealth* (1888). Following in the footsteps of Alexis de Tocqueville's *Democracy in America* (1835-40), Bryce's classic work analyzed government, economic and social institutions across the United States. Having been a law professor at Oxford, well-traveled across the globe, and a politician (as a Liberal Member of Parliament), Bryce was said to have read everything and known everyone. Unlike some others with sophisticated backgrounds filling ambassadorships in Washington at this time, he embraced with great confidence what was, at the time, a rather backwater town.

As a younger man, Bryce was also an avid mountain climber, having summited Mount Ararat in Turkey in 1876; he served as president of the Alpine Club (UK) from 1899 to 1902. Although no longer young, he brought this rigorous appreciation

◀ The Castle (Smithsonian Institution Building) with grounds as landscaped by Andrew Jackson Downing. The National Mall was later created to be a long, open expanse of lawn, replacing the curvilinear paths and plantings of the mid-19th century. This illustration is from a postcard sent on May 6, 1909 (Smithsonian Institution Archives, Record Unit 95, Box 84, Folder: 25)



▲ Plan for redesigning Washington in 1915. A row of official government buildings line the Mall (note the absence of the Castle). This plate is from William H. Taft and James Bryce's *Washington, the Nation's Capital*

of the outdoors to Washington and explored its natural setting and surrounding rural countryside with great enthusiasm. As with many a foreign visitor today, Bryce was in awe of the surging rapids fourteen miles upstream: “No European city has so noble a cataract in its vicinity as the Great Falls of the Potomac—a magnificent piece of scenery which you will, of course, always preserve.” Indeed, the country has: the waterfalls, with their southern banks in Virginia and northern parts in Maryland, including the Chesapeake and Ohio Canal, are maintained by the National Park Service.

It was Rock Creek, now one of the largest forested urban parks in America—twice the size of Central Park in New York City—that Ambassador Bryce was particularly taken with and not shy about expressing his opinions and offering advice. The meandering woodlands

start at the Georgetown Canal and extend into Montgomery County in Maryland, with many tributary park extensions, including Dumbarton Oaks Park. During the 19th century, there were serious proposals for building a railway and for filling in the valley of Rock Creek to the level of Massachusetts Avenue in the Northwest quadrant of the city. But thoughtful urban planning led to the creation of Rock Creek Park by an Act of Congress in 1890, one of the early federal parks in the country (the third in the system). It was the creation of the Smithsonian's National Zoological Park on the banks of Rock Creek, with legislation enacted in 1899, which brought greater public attention to the need for protecting wildlife in the region and land for recreational use. Bryce praised Rock Creek's “inexhaustible variety of footpaths, where you can force your way through thickets and test your physical ability in climbing up and down steep slopes.”

At a Board of Trade meeting in 1912, he warned that the beautiful spots of Washington could be ruined if acts of preservation were not soon taken. He scolded members of Congress for concentrating on appropriations for their home districts while ignoring their capital city. In support of constructing a touring road from the Zoo to the Potomac River, he was quoted saying to the group that “It seems to me that one of the principal endeavors of all people who want Washington made the greatest capital in the world should be to maintain the beauty of Rock Creek Park” (*The Washington Post*, March 1, 1912).

The following year, he proclaimed:  
*I know of no great city in Europe that has anywhere near such beautiful scenery so close to*



*it as has Washington in Rock Creek park, and in many of the woods that stretch along the Potomac on the north and also on the south side. The river in the center, beautiful hills, delightfully wooded, rise on each side and one may wander day after day in new walks. I never have to take the same walk twice (Washington Post, February 28, 1913)*

Bryce's "touring road" was extended into Maryland and has become a major commuting route for cars, with the creation of Rock Creek and Potomac Parkway which was authorized by Congress in 1913. This extended the road from the National Zoo down toward the Potomac River, effectively linking it with the National Mall and the growing campus of museums and monuments. Bryce strongly advocated the extension of Rock Creek above Washington into Maryland where "There are leafy glades where a man

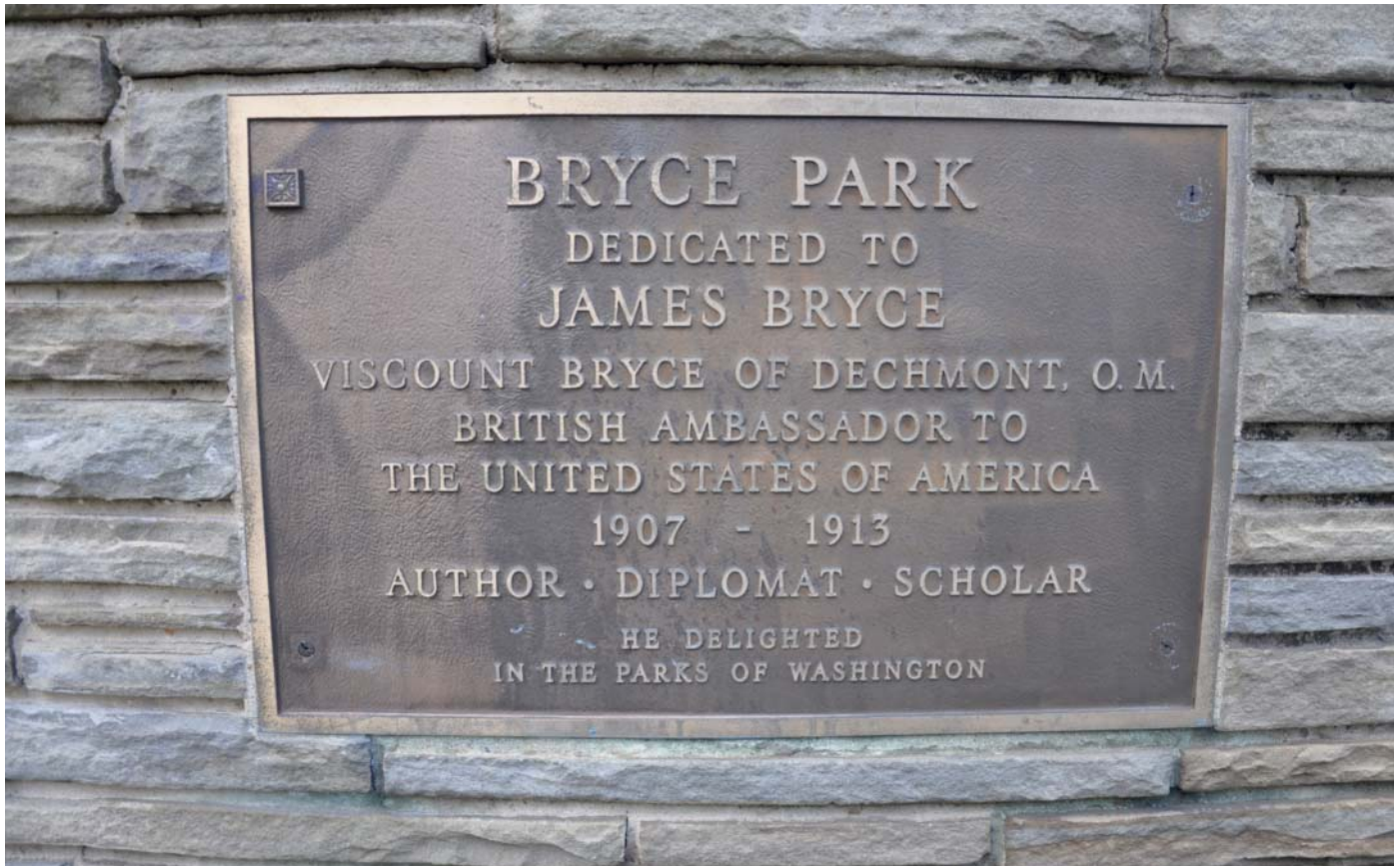
can go and lie down on a bed of leaves and listen for hours to the birds singing and forget there is such a place as Washington and such a thing as politics within eight miles of him." He foresaw, in the great growth of the United States, that Washington would become a large and world-class city despite its lack of industries.

In a 1913 essay presented to the Committee of One Hundred on the Future Development of Washington, the Ambassador pleaded for preserving a certain vista:

*May I mention another point of view that is now threatened and perhaps almost gone? You all know the spot at which Wisconsin avenue (up which the cars run to Tennallytown and the District line) intersects Massachusetts avenue, which has now been extended beyond that intersection into the country. At that point of intersection, just opposite where*

▲ Picnic party in 1901 at the lower ford of Rock Creek on the grounds of the National Zoological Park SIA Acc. 14-167 - National Zoological Park (U.S.), Historical Photograph Collection, c. 1891-1996, (Smithsonian Institution Archives)

*the Episcopal [now known as National] Cathedral is to stand, there is one spot commanding what is one of the most beautiful general views of Washington. You look down upon the city, you see its most striking buildings—the Capitol, the Library, State, War and Navy Department, and the Post Office and other high buildings along Pennsylvania Avenue—beyond them you see the great silvery flood of the Potomac and the soft lines fading away in dim outline in the far southeast. It is a delightful and inspiring view.* Believing there was no better vantage point in Washington, Lord Bryce stated that this slope should be turned into a public park, and the



houses stretching below limited in height to protect the sweeping view. This northwest corner of Washington was becoming fashionable, growing as older parts of the city became more built-up. After an initial period of recovery following the Civil War, during a time of wild economic growth (1880-1920), the Federal Government quickly expanded and new official buildings pushed residential neighborhoods out of downtown. With its hilly terrain and seclusion provided by the ravine of Rock Creek, yet so close to the old Washington City, the area was a perfect location for newly wealthy Americans to build luxurious private estates and gardens. Land speculation was booming. The Ambassador's cherished vista, since so many trees were cut down during the Civil War to defend the vulnerable city with forts and roads and clear lines of sight, would eventually be lost to subsequent tall

tree growth. Nor did he anticipate that that acreage would soon become so very valuable. In a mere fifteen years from the time of Lord Bryce's suggestion, his own country would ignite a trend of foreign missions in the area with the new British Embassy, designed by world-renown architect Sir Edwin Lutyens. Lord Bryce (who, after his retirement as ambassador, became Viscount Bryce) is often quoted in the literature of Rock Creek Park, remembered for his eloquent advocacy of the city that was only one of his many diplomatic postings. His legacy rather sadly lives on in the neglected terraced Bryce Park, dedicated by Princess Margaret in 1965. It is located at what once was his favorite spot, now the busy intersection of Wisconsin and Massachusetts Avenues but without the sweeping views. It is less than a mile from the British Embassy.

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▲ A bronze plaque honors Ambassador James Bryce in D.C.'s Bryce Park, a leafy enclave with views of the National Cathedral at the corner of Wisconsin and Massachusetts Avenues, NW (Elizabeth O'Brien)

The Smithsonian's collections provide testament to James Bryce's legacy and lessons: there are several bronze sculptures (as well as a bust in the Capitol Building), an indication of his prominence at one time, and a dozen of his authored works in the Libraries. It is those titles, as well as his quotes accessible in historical newspaper databases and in journals, that record his thoughtful and forward-looking advocacy of the natural environment of Washington. They all preserve the history that informs the metropolitan landscape of today, the extensive park system first envisioned by L'Enfant. ■



▲ Ninette in front of The Louvre on one of her trips to France (Paul Dean)

## STAFF STORY:

# Meet Ninette Axelson-Dean

Interview by **Elizabeth O'Brien**  
Public Affairs Manager  
Director's Office

While the majority of the Smithsonian Libraries staff performs public-facing tasks – working in the branches and on digital/web projects, education, outreach, events, stewardship, and public relations – there are several behind-the-scenes heroes who keep the Libraries running. In this issue we are highlighting Ninette Axelson-Dean, a management support specialist in the Administrative Services department and the Libraries' human resources liaison. Ninette tirelessly serves the 114 employees plus volunteers on our staff, who have many HR needs and questions per day. As she likes to say, "There's never a dull moment working here!"

### **E: Why do you enjoy performing HR work for the Smithsonian Libraries?**

*N:* I love helping people, and I am a big fan of libraries. When my husband Paul and I were stationed in Germany (1996-1999), I visited the library on our post a couple times a week, always checking out the new arrivals. I was such a frequent visitor that I got to know the library staff very well. Lucky for me, a part time library aid position opened and I got the job – and the rest is history! When we returned to the States in 1999, I was hired for a cataloging job at the Smithsonian Libraries. After fifteen years of cataloging books, in 2014 I worked my way into the HR liaison position.

### **What is your role?**

I am the first-line HR resource for the Libraries, tasked with recruiting and hiring employees, coordinating staff benefits, and suggesting employee training and development opportunities. I oversee WebTA (the Smithsonian's time and attendance

system), coordinate the volunteer program, take care of training registrations, organize the Libraries' presentations at the Smithsonian's bi-weekly new staff orientations, oversee the ePMS system (the Smithsonian's performance appraisal system), and manage contracts, such as for the Biodiversity Heritage Library's scanning through the Library of Congress and the OCLC FedLink contract for the Discovery Services department. Also, as the HR liaison I am the primary conduit between the Smithsonian's Office of Human Resources and the Libraries' staff.

### **How complicated is HR work in the federal government? How does hiring work?**

The Smithsonian's staff fall into two categories: federal and trust. Federal hires require strict regulations, and trust appointments are slightly less strict. Some recruitments for staff positions are very complicated, and there is a lot of back and forth between myself and the Office of



Photo by Elizabeth O'Brien

Human Resources' hiring manager. The positions that require less work get posted first to the job announcements (USAJobs.org), and those requiring more assistance get posted second.

There are many steps involved in hiring at the Smithsonian. For federal positions, the first step is the approval to hire. I work with the Office of Human Resources' hiring manager with finding or creating the correct position description, job analysis, and rating plan. I create the Personnel Action in the Office's system, and I am the middle man for the announcement review. I work with the Office's hiring manager once the certificate of eligible candidates is complete and submit the certificate when the final candidate is selected. The candidate must go through a background investigation and be properly vetted before they come on board. For a new hire's first day, I put together a packet full of organizational information and tips, and instruct them about the various HR sites so that they may have a seamless transition into their job.

### **What is a typical "day in the life" of your job?**

Good question! I like the fact that every day is different for me. One day I am meeting with volunteers to get their background checks started, the next I am working with a hiring manager on all the forms and checkpoints for a recruit. I'm continually active with processing awards and retirements, researching training opportunities, and answering the varied and numerous questions that I receive from staff.

### **What is most challenging about your job? What is most rewarding?**

By far, my position's greatest challenge is keeping abreast of and implementing all the Smithsonian and federal government's many HR regulations. I enjoy working with staff; my most rewarding duties are processing awards and promotions and helping staff with their inquiries. One thing that has surprised me the most about this position is the sheer volume of questions and requests for assistance. I wouldn't think that a staff of 114 employees would have so many questions and requests for assistance, but they keep me busy and on my toes!

### **What are a few of your hobbies and other interests?**

Baking is my biggest hobby – anything with chocolate! I am currently challenging myself to bake new things that scare me: puff pastry, French macarons, and croissants. I am lucky to live by neighbors who are wonderful, complimentary taste-testers, and I have won several awards for my homemade pies and ice cream from the annual D.C. State Fair.

I also love to travel, and am always cooking up a new adventure – Paris, Virginia wine country, cruises – you name it! While I love living in D.C. and working for the Libraries, my heart is forever abroad and Paul and I plan to live overseas upon retirement. In five years, I see myself on a beach in the Province of Cádiz, Spain, drinking sangria, traveling, and enjoying retirement. ■

*Ninette earned her bachelor's degree in HR management from Winona State University (Winona, Minn.). She also holds a degree in commercial photography from the Art Institute of Boston.*



## New STAFF

### KRISTINA COTTINGHAM

*Data Developer  
Digital Programs and Initiatives*

**Hometown:** Dillon, South Carolina

**Favorite book:** If we go off of how many times I've reread it, probably the *Harry Potter* series.

**Fun facts:** My family is from South Carolina, but I never stayed there for long. My dad was in the military, so we traveled a lot. I lived in Egypt for two years and South Korea and Greece for three years. I graduated in Athens. I've spent the last six years in South Dakota, where I went to college.



### MORGAN ARONSON

*Library Technician  
Dibner Library of the History of Science  
and Technology*

**Hometown:** Gaithersburg, Maryland

**Favorite book:** *Notes from Underground* by Fyodor Dostoevsky

**Fun facts:** Won "Most Likely to Rule a Dictatorship" in high school.



### CHANDA HARDIN

*Library Technician  
National Museum of African American  
History and Culture Library*

**Hometown:** Washington, D.C.

**Favorite book:** *1984* by George Orwell and *The Giver* by Lois Lowry

**Fun facts:** I lived in Myrtle Beach for a year and consider it home. In my free time I like to read and sometimes write. I think that I was a young adult fiction writer in a past life.



### SAMUEL GAMBLE

*Management Support Specialist  
Administrative Services*

**Hometown:** Born in Baltimore, Maryland and raised in Suffolk, Virginia

**Favorite book:** I enjoy reading bios; some of my favorite are *Dreams from My Father* and *The Audacity of Hope* by Barack Obama, and *Extraordinary Ordinary People* by Condoleezza Rice.

**Fun facts:** I've been weekend warrior with the Maryland Army National Guard for 18 years. I like afternoon jogs after work on the National Mall and around the monuments and downtown D.C. attractions. I enjoy participating in various running events that give out the bling (medals) at the end of the each race.

Photos courtesy of new staff.

## STAFF NOTES



### ALAN KATZ

*Library Technician*  
*Vine Deloria, Jr. Library, National Museum of the American Indian and Smithsonian Libraries Research Annex*

**Hometown:** Baltimore, Maryland

**Favorite book:** The Ralph Steadman illustrated edition of *Animal Farm* by George Orwell.

**Fun facts:** In my night life I'm a theater professional. I produce, dramaturg, develop, write, criticize, and, yes, sometimes even act in theatrical productions. Most of my free time right now is occupied by my 7 month old daughter, Beatrice.

### MARY B. KOZIK

*Director of Advancement & Public Affairs*

**Hometown:** Cumberland, Rhode Island

**Favorite book:** *Unbroken* by Laura Hillenbrand

**Fun facts:** I was the youngest of four children. My mother had gotten sick with lupus and almost died and was told not to have any more children. However, she became pregnant with me and it was after I was born that my mother's lupus went away and she lived a beautiful life being married to my greatest mentor—my father—until 2009.



### PATRICIA REID

*Library Technician*  
*American Art and Portrait Gallery Library*

**Hometown:** I was born in Washington, D.C. and lived there up until twelve years ago when I moved to Maryland.

**Favorite book:** My favorite book is *Hope for the Flowers* by Trina Paulus. It's considered a children's book, but the message is for any one at any age.

**Fun fact:** I am a collector. My biggest collection is books – I own about 3,000 of them. I also collect ceramic masks, figurines (angels and ballerinas), lighthouses, stamps, comic books, trading cards, and images for that day in the future when I will have time to create collages.



### NILDA LOPEZ

*Library Technician*  
*Cooper Hewitt, Smithsonian Design Library*

**Hometown:** Bronx, New York

**Favorite book:** *Grimm's Fairy Tales* by Brothers Grimm

**Fun facts:** I love to travel and learn new things! I lived and studied in Florence, Italy for a year for my second master's degree, am a native New Yorker, and currently work part-time as a curatorial assistant at the Montclair Art Museum in New Jersey. I love going to exhibits and visiting museums and libraries. I enjoy playing video games, (currently playing the Nintendo Switch!), to read, travel, and have fun and exciting experiences. I am the proud aunt of six-month old twin girls, Elena and Emily, and of a one year old boy, Benicio.





## ADRIANA MARROQUIN

*Project Manager, Field Notebook  
Digitization Projects  
Biodiversity Heritage Library*

**Hometown:** Germantown, Maryland

**Favorite book:** A tie between *The Queen's Gambit* by Walter Tevis and *The Boy Detective Fails* by Joe Meno

**Fun facts:** I am currently playing in four RPG campaigns and running a particularly spooky one. In the pockets of free time left over, I bake, craft, read and review comics, and plan Halloween costumes.



## NOAH SMUTZ

*Book Conservator  
Preservation Services*

**Hometown:** Kansas City, Missouri

**Favorite book:** The *Harry Potter* series

**Fun facts:** I make delicious whole wheat maple chocolate chip cookies.



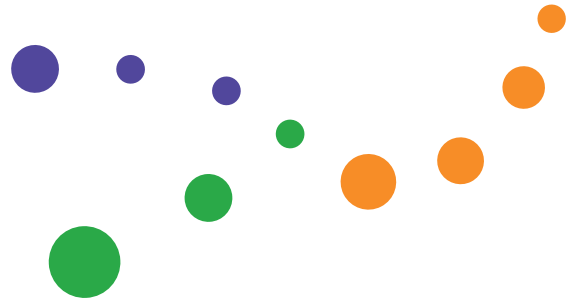
## ALEXANDRA NEWMAN

*Library Technician  
Joseph F. Cullman 3rd Library of  
Natural History*

**Hometown:** Wichita, Kansas

**Favorite book:** Too many! I'm quite partial to the 12th century Hunterian Psalter manuscript, but if we're talking modern books... I think I'll go with Douglas Adams' *Hitchhiker's Guide to the Galaxy*.

**Fun facts:** I only recently moved back to the States after several years of living in the UK, and I still call French fries "chips" accidentally sometimes. My favorite color is robin's egg blue, and my hair is often pink. I carry a bag of birdseed with me so I can feed the sparrows on my way to work.



## JACQUELINE PROTKA

*Branch Librarian  
Hirshhorn Museum and Sculpture  
Garden Library*

**Hometown:** Born in Ottawa, Canada to British parents; immigrated to the States at age 6; and raised mainly in Winston-Salem, North Carolina and Norfolk, Virginia.

**Favorite book:** *Anne of Green Gables* by L.M. Montgomery

**Fun facts:** My librarian origin story? Watching the cult classic *Party Girl*.

# Mary B. Kozik Named Director of Advancement & Public Affairs

Composed by **Elizabeth O'Brien**  
Public Affairs Manager  
Director's Office

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**T**he Smithsonian Libraries is pleased to announce Mary B. Kozik as the new Director of Advancement & Public Affairs. Mary brings 25 years of non-profit executive leadership experience with her to the Libraries. Serving 20 years in fundraising roles has allowed her to effectively manage comprehensive development programs involving capital campaigns, major gifts/planned giving campaigns, corporate and foundation development, annual campaigns, special events, marketing, public relations and media relations, strategic planning, and board development. She has a proven history in building strong operational infrastructures and teams critical to supporting not-for-profit organizations in advancing their fundraising and marketing.

"I'm excited to be on the front lines of advancement at an amazing institution," Mary said. "I have been a curious rebel all my life, always wanting to explore and discover new things, thus my love for working at the Smithsonian Libraries which is all about increasing the value and flow of knowledge for further exploration and discovery. I'm thrilled for the opportunity to work here." Mary is a

museum-lover, and has toured nine of 10 of the most visited museums all over the world.

Mary, who hails from Rhode Island, emphasizes that relationships are key to her new position. "My job is all about building relationships and spreading the word that the 21 Smithsonian libraries are a remarkable resource for the world, preserving incredible legacies and advancing new discoveries," says Mary. "It is my belief that through working with the dedicated and passionate staff within the Libraries, together we will build an even deeper love for philanthropy to further support the Libraries' mission and vision."

Prior to joining the Smithsonian, Mary served as Vice President of Development for the Pulmonary Hypertension Association (Washington, D.C.); Senior Director of Development for Emory University's Winship Cancer Institute (Atlanta, Ga.); Vice President of Development for Fox Chase Cancer Center (Philadelphia, Pa.); Chief Advancement Officer for the Preservation Society of Newport County (Newport, R.I.), and previously Chief Development Officer for Lifespan Healthcare

System (Providence, R.I.). Over the course of her career, she has led large development teams raising over \$100 million dollars.

Mary is a member of the Association for Fundraising Professionals (AFP), Women in Development, Junior League of Atlanta, former President of the Junior League of Rhode Island, and a John Maxwell Certified Coach, Executive Life. She has served on the board of AFP in Rhode Island and on various other community boards. In recent years, she was the recipient of the Young Alumni Leadership Award from her alma mater Bryant College and has received three proclamations from the Mayor of Providence for her commitment to the community.

Outside of work, Mary loves to run, bike, and walk around the National Mall in the mornings. She has finished marathons in Paris, London, Chicago, and Rhode Island. As a D.C. newcomer, she looks forward to appreciating the city's outdoors, theaters, museums, and dining and sharing it with friends and family. "I am so very grateful to be part of this amazing team at the Smithsonian," Mary concludes. ■

# PUBLISHING, PRETENSE, AND PIGEONS:

## *The Case of Madame Knip*

**Alexandra Newman**

Library Technician

Joseph F. Cullman 3rd Library of Natural History

*The pigeons most of us are used to seeing—the ones that suddenly appear out of nowhere and descend upon a dropped bit of food—are often various shades of grey, some with touches of brown. No drama.*



*... the production of Les Pigeons, which resulted in a scandal that shook up not only the world of natural history publishing, but the very practice of pigeon taxonomy.*

However, different breeds of pigeon can be very dramatic indeed—as can scholarship about them. Such is the case of the production of *Les Pigeons*, which resulted in a scandal that shook up not only the world of natural history publishing, but the very practice of pigeon taxonomy.

At first glance, the title page of the Smithsonian Libraries' copy of the second edition of *Les Pigeons* seems innocuous. Madame Knip, née Pauline Courcelles, is listed above her apparent co-author, C. J. (Coenraad Jacob) Temminck (or Temminck). Only with some historical background does this arrangement of names begin to seem odd. Temminck, one of the foremost ornithologists of the early 19th century,[1] appears to have merely contributed the text to a work by Knip, a talented but not particularly prominent artist. Was Temminck doing a favor for a friend in supplying the text for this work? Or did he simply like Knip's work so much that he didn't mind playing second fiddle on the title page?

The simple truth is that Temminck didn't know he wasn't getting top billing in the work; in what later authors would call "a piece of truly feminine finesse,"[2] Knip actually altered certain aspects of *Les Pigeons* while it was still being published in order to make it appear that she had a much larger hand in the work. Actually published in Paris in 15 livraisons (or parts) over the period between 1808 and 1811, personally overseeing the process would've

torn Temminck away from his home and work in Leiden numerous times. In order to make the process more efficient, Temminck allowed the engraving of the plates and the subsequent color printing to be supervised by Knip,[3] and likely also used her to liaise with the work's printer.

Knip came highly recommended to the project, with Georges Cuvier and Bernard Germain de Lacépède[4] both vouching for her artistic talent. Her watercolors had also been shown at a Salon in 1808, cementing her reputation as a professional. Her artistic talent was, however, surpassed by her ambition; after winning a gold medal at an 1810 exhibition, she was presented in court to Napoleon's second wife, the Empress Marie Louise. It is likely that this event motivated Knip to make her alterations to the content of the book in 1811, when the final livraisons were released. The method of printing books in livraisons meant that things like the title page and the table of contents were released in the final parts; this allowed authors to add and edit portions of the work along the way, and to have those alterations be accounted for. However, Knip used her supervisory status to give her name more weight on the title page, and also removed Temminck's entire introduction to the work, while adding her own dedication to the Empress. Unfortunately, a listing for the introduction still managed to make its way onto the table of contents—Knip wrote this off as a "printer's error."





## Her artistic talent was, however, surpassed by her ambition...

The book that Knip claimed as her own, dedicated to Marie Louise, was enough to net her the title of "Premier Peintre d'Histoire Naturelle de S. M. l'Impératrice Reine Marie-Louise," as well as a healthy stipend. Temminck, though, received no such praise. Knip went so far as to send Temminck several copies of the finished work with his introduction still intact and his name taking precedence on the title page, with Temminck none the wiser of her deception until he visited Paris in 1812. But, despite the fact that he wished to publicize the deception and get credit for his work, Temminck found no sympathy from the press; they were loath to smear Knip's name when she clearly had the ear of the Empress, and by connection Napoleon himself. Temminck was eventually forced to accept the theft of his work, although he managed to slip in a reference to the affair in his 1815 book *Histoire Naturelle Générale des Pigeons et des Gallinacés*.

Far from being the end of the issue, the drama of the publication of *Les Pigeons* only carried on into the field of taxonomy. The International Code of Zoological Nomenclature's principle of priority states that "the correct formal scientific name... correct to use, is the oldest available name that applies to it." The "oldest available name" means the first published instance of an animal's scientific name, and citing that name requires identifying the author that named it. Indeed, several new species were named in *Les Pigeons*; but should taxonomists cite Knip or Temminck as the originator of the names? It was not until E. B. Coues wrote an article on the issue in 1880 that taxonomists settled on citing Temminck instead of Knip.

It is unfortunate that Madame Knip is now better remembered for her "sundry alterations"[5] to *Les Pigeons* than for her beautiful art. But perhaps her story of pigeon-based subterfuge will make you consider your grey feathered friends in a different light! ■

### Many thanks to Susan Wolf for adopting *Les Pigeons*.

◀ Illustrations from *Les Pigeons*

#### Footnotes:

[1] Gasso Miracle, M.E. 2008. "The significance of Temminck's work on biogeography: Early nineteenth century natural history in Leiden, the Netherlands." *Journal of the History of Biology* 41(4):677-716.

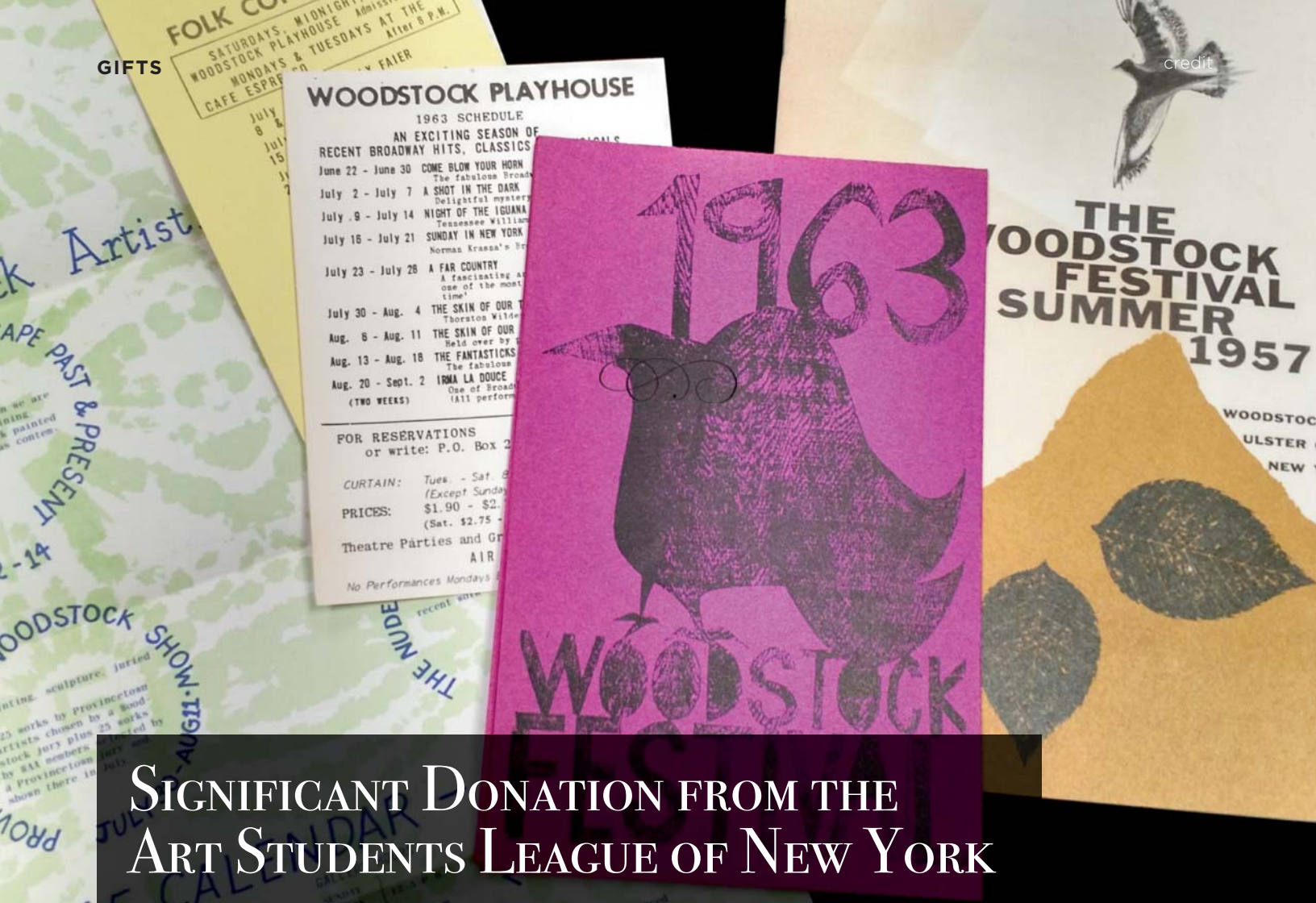
[2] Coues, E.B. 1880. "Third installment of American ornithological bibliography." *Bulletin of the United States Geological and Geographical Survey of the Territories* 5 (4): 521-1072.

[3] Edward C. Dickinson, Normand David, Leslie K. Overstreet, Frank D. Steinheimer, Justin Jansen. (2010) *Histoire naturelle des pigeons or Les pigeons: Coenraad Jacob Temminck versus Pauline Knip. Archives of Natural History* 37:2, 203-220.

[4] Both men were leading French naturalists of the late 18th and early 19th centuries.

[5] Coues, E.B. 1880. "Third installment of American ornithological bibliography." *Bulletin of the United States Geological and Geographical Survey of the Territories* 5 (4): 521-1072.

GIFTS



# SIGNIFICANT DONATION FROM THE ART STUDENTS LEAGUE OF NEW YORK

**Anne Evenhaugen**  
 Head Librarian  
 American Art and Portrait Gallery Library

The Smithsonian Libraries is pleased to announce the donation of research ephemera for more than 4,000 artists from the Art Students League of New York (ASL), be housed at the Smithsonian American Art Museum and National Portrait Gallery (SAAM/NPG) Library.

The gift consists of secondary source material on the lives and careers of artists affiliated with the Art Students League as students, instructors, and board members, with particular strength in artists active in the mid-twentieth century. The nucleus of the collection began as the reference files of Ralph Mayer, painter, conservator, and author of *The Artist's Handbook of Materials and Techniques*. The files were heavily supplemented by noted art critic, artist, and unofficial historian

of the ASL, Lawrence Campbell, and were maintained in part to produce the League's annual catalog and newsletters between 1948 and 1995.

The Art Students League was founded in 1875 by students in response to a cancellation of classes at the National Academy of Design. As an institution run by artists in support of artists, it functioned as a collection of autonomous studios, each under the creative direction of the individual

instructor. Among the notable artists that attended or taught at the ASL were Thomas Hart Benton, Alexander Calder, Helen Frankenthaler, Red Grooms, Donald Judd, Lee Krasner, Yasuo Kuniyoshi, Roy Lichtenstein, Reginald Marsh, Barnett Newman, Georgia O'Keeffe, Jackson Pollock, Robert Rauschenberg, Norman Rockwell, James Rosenquist, Mark Rothko and Cy Twombly. The ASL today is a vibrant art school still active in the historic midtown building that



**Previous page:** Ephemeral materials from Woodstock, 1950s-1960s

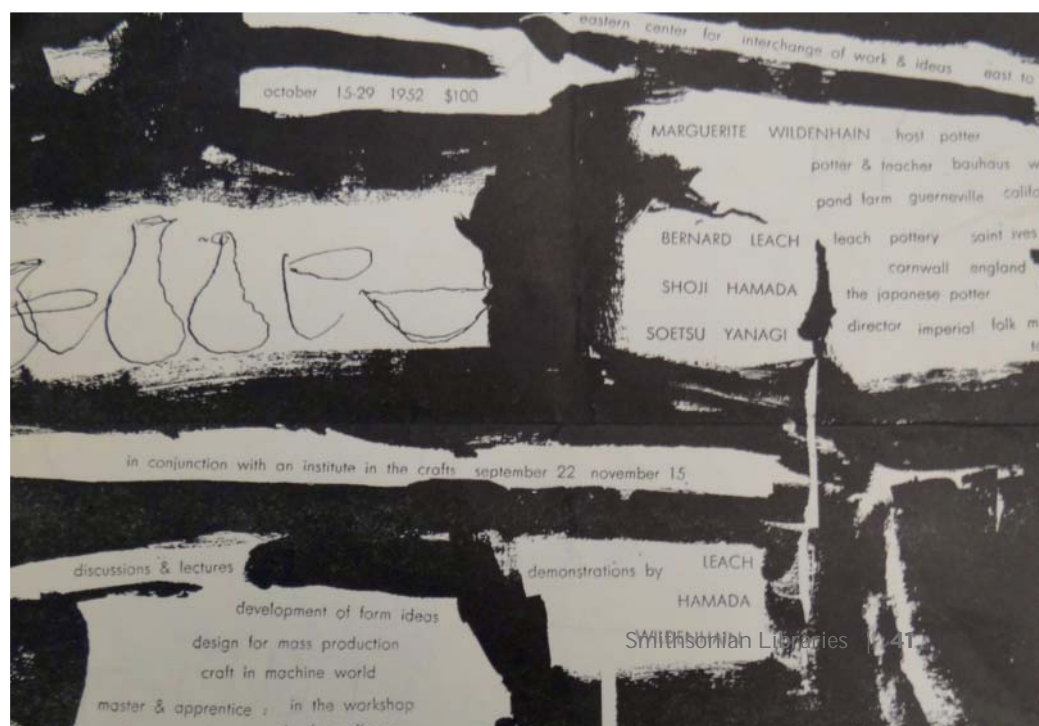
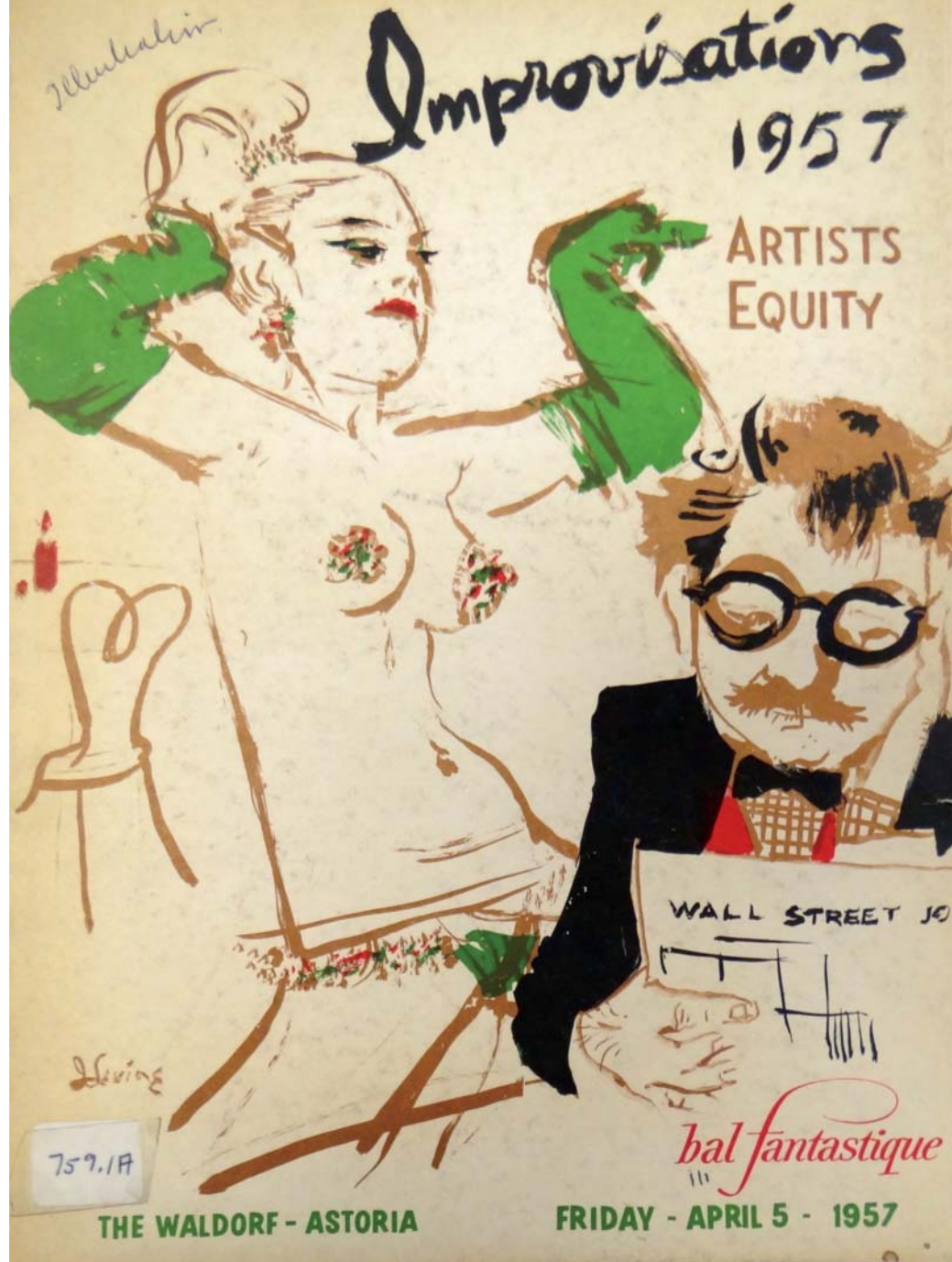
**Top:** *Improvisations: Bal Fantastique Masque Ball*, April 5, 1957. Cover by Jack Levine

**Bottom:** Black Mountain College pottery seminar flyer, 1952

has been its home since 1892, and its Archive remains on site for researchers by appointment.

The Art and Artist Files in the Smithsonian Libraries is a special collection serving as an important source of information that may not be found anywhere else, with more than 150,000 files of material spread between seven library branches. The SAAM/NPG Library has been continuously collecting ephemera since the early part of the twentieth century, providing unique insight into the history of American art, collectors, collections, museums, exhibitions, and galleries. In addition to the recent donation from the Art Students League, the SAAM/NPG Library has become home to similar material from the former Corcoran Gallery of Art, the Allentown Art Museum, the Santa Barbara Museum of Art, the Ferdinand Perret Art Research Library and numerous individual art historians. The physical files contain ephemeral items such as exhibition announcements, newspaper clippings, exhibition invitations, pamphlets, and other published materials that were typically thrown away shortly after production. Material may be consulted on site, and names are indexed in the online Art and Artist Files database.

The SAAM/NPG Library looks forward to bringing the Art Students League's irreplaceable ephemeral collection to a larger audience, and is pleased to further enhance the Smithsonian's extensive resources on the history of American art. ■



# Join the *Smithsonian Libraries Society*

At this very moment, amazing things are happening at a Smithsonian library. Each one is truly a world-class place of learning—the place where experts come, both to test and to expand their ideas—a place where we all can turn for authentic answers.

*“The Smithsonian Libraries represents many of the values that are most important to John and me: scholarship, education, dissemination of knowledge, collaboration. The opportunity to support the Libraries at one of the world’s stellar institutions is a great joy to us both.”*

—Hope Furth, annual Smithsonian Libraries donor since 2002

The *Smithsonian Libraries Society* was founded to further the Libraries’ highest priorities and to recognize those donors who generously support us on an annual basis. Funds contributed to the Society will build a strong foundation to support the Libraries in our efforts to raise awareness of ourselves as an international center for scholarship and education, increase access to our collections through digitization, and continue to be an indispensable part of the Institution and to researchers around the world.



In the rare books stacks with Leslie Overstreet and Daria Wingreen-Mason

## MASTERPIECE LEVEL

*(\$10,000 and above)*

All opportunities of the Anthology level plus:

- Story featuring your generous support shared on the Libraries website or in the Society newsletter;
- An invitation to lunch and tour with the Director of the Libraries;
- An invitation to meet with a curator, conservator, or head librarian to discuss a specialized topic, as staff availability allows;
- Four complimentary tickets to the Libraries’ annual Adopt-a-Book event.

*(The estimated value of benefits at this level totals \$240; the remainder is tax-deductible.)*

## ANTHOLOGY LEVEL

*(\$5,000-\$9,999)*

All opportunities of the Manuscript level plus:

- Private Libraries tour for up to 15 people tailored to your interests and/or of the Libraries’ rare book collections;
- Invitation to VIP Libraries events.

*(The estimated value of benefits at this level is \$190; the remainder is tax-deductible.)*

## MANUSCRIPT LEVEL

*(\$2,500-\$4,999)*

All opportunities of the Volume level plus:

- Invitations to exclusive Libraries events, such as exhibition openings;
- Two complimentary tickets to the Libraries’ annual Adopt-a-Book event.

*(The estimated value of benefits at this level is \$165; the remainder is tax-deductible.)*

## VOLUME LEVEL

(\$1,000-\$2,499)

All opportunities of the Chapter level plus:

- Personal tour of a Libraries exhibition or one of our 21 libraries for up to 4 people.

*(The full amount of your contribution is tax-deductible.)*

## CHAPTER LEVEL

(\$500-\$999)

- Invitations to Libraries public programs;
- 20% discount in participating Smithsonian Museum stores;
- Recognition on the Libraries website and in the Libraries Annual Report;
- Subscription to exclusive *Smithsonian Libraries Society* newsletter;
- Subscription to Smithsonian Libraries magazine (CONNECT) and monthly e-newsletter (e-Connect).

*(The full amount of your contribution is tax-deductible.)*

Become a part of the *Smithsonian Libraries Society* today and join a group of dedicated, like-minded individuals passionate about promoting new ideas through knowledge sharing and discovery. Your participation will include exclusive access to opportunities, including invitations to events with noted luminaries, behind-the-scenes tours, and early access to exhibitions.

*“The Libraries is a wonderful asset and underpinning of the entire Smithsonian as well as a tremendous resource to researchers worldwide. Because the Libraries is spread out and not represented by a large building on the National Mall, many are unaware of the wealth of information and the knowledge and expertise of the Smithsonian’s librarians – which is truly phenomenal.”*

—Kathryn Turner, annual Smithsonian Libraries donor since 2011

The next time you wander through Smithsonian’s National Air and Space Museum, the National Museum of American History, the National Portrait Gallery, the National Zoological Park, or any of the Smithsonian’s many other museums and research centers, remember — at the heart of every one of those is a Smithsonian library.

**For more information, contact Allie Swislocki at**

**[swislockia@si.edu](mailto:swislockia@si.edu)/202.633.7263 or visit**

**[library.si.edu/donate/smithsonian-libraries-society](http://library.si.edu/donate/smithsonian-libraries-society).**



A shelf of rare books in the Dibner Library



At a Libraries exhibition opening with curators and underwriters Carolyn J. Johnsen, Kathryn Turner, and Richard Nye

*Notable* GIFTS

OCTOBER 2016 TO APRIL 2017

**Susan and Edwin Battley** for the Libraries Futures Fund

**Richard T. Choi** for digitization and preservation and the Libraries Futures Fund

**Maureen Connors** for the Libraries Futures Fund

**Sarah and Scott Eames** for the Libraries Futures Fund

**Cary J. Frieze** for the Libraries Futures Fund

**David G. Furth** to support the Entomology collections in the National Museum of Natural History Library

**Hope L. and John L. Furth** for the Hope L. and John L. Furth Endowment for the Smithsonian Libraries

**David and Lorelei Gonzales** for the Libraries Futures Fund

**Nancy E. Gwinn and John Y. Cole** for the Nancy E. Gwinn and John Y. Cole Endowment and the Libraries Futures Fund

**Jonathan Hill** for the Joseph F. Cullman 3rd Library of Natural History

**Carolyn J. Johnsen and Richard Q. Nye** for the Libraries Futures Fund

**The George and Jana Johnson Family Foundation** for the Libraries Adopt-a-Book program

**Alan Robert Kabat** for the Biodiversity Heritage Library and for collections in the Natural History and Cullman Libraries

**Deirdre A. LaPin** to establish an endowment in support of the Warren M. Robbins Library at the National Museum of African Art

**Bruce and Kyla Lisman** for the Libraries Futures Fund

**Joseph Loundy and Jacqueline Vossler** on behalf of the Chicago Art Deco Society to create internships to work in the Libraries' Art Deco collections

**Edith W. MacGuire** for the Cooper Hewitt, Smithsonian Design Museum Library

**James G. Mead** for the Libraries Adopt-a-Book program

**Augustus C. and Deanne Miller** for the Miller Fund for the Acquisitions in the American Experience and the Libraries Futures Fund

**Ron and Deborah Monark** for the Ronald A. and Deborah J. Monark Endowment

**Katherine Neville** for the Libraries Futures Fund

**Sarah Cole Page and Chips Chapman Page** for the Libraries Futures Fund

**Jayne Plank** for the John Wesley Powell Library of Anthropology

**Lowell Robinson** for the Libraries Futures Fund

**John P. Ryan and Claire Prouty Mansur** for the Libraries Futures Fund

**Ruth O. Selig** for the Rollyn O. Krichbaum Memorial Program Fund for the Warren M. Robbins Library

**Jerry Shelton** to support Technology at the Libraries

**Janet L. Stanley** for the Warren M. Robbins Library Endowment, National Museum of African Art, the Rollyn O. Krichbaum Memorial Program Fund for the Public Understanding of African Art and Culture, and the National Museum of African American History and Culture Library and Archives

**David Bruce Smith** for a Lecture Series and the Libraries Futures Fund

**Robert N. and Judy Snyder** for the Libraries Futures Fund

**Evelyn and John Tielking** for a bequest for the Libraries Futures Fund

**Kathryn Turner** to establish an internship and for the Libraries Futures Fund

**Amy Threefoot Valeiras and Horacio Valeiras** for the Libraries Futures Fund

**Ruth L. Webb** for Research Scholars



Photo by Rana Faure

## DONOR SPOTLIGHT: Steve Berry

**Elizabeth O'Brien**  
Public Affairs Manager  
Director's Office

*New York Times* bestselling author, Steve Berry, did not set out to be a writer. After practicing law for 30 years, he swapped courtroom drama for his own dramatic tales of action, conspiracy, history, and suspense.

“THERE IS NO  
SUCH THING  
AS A BORN  
WRITER...”

It all started in the early 1980s, when Steve heard a little voice in his head telling him to write. After 10 years, he could no longer ignore it and proceeded to pen his first novel. He would see another 12 years and 85 rejections before he sold his first word. He wrote eight novels over those 12 years, teaching himself how to produce a manuscript a year, so that he would be ready if he ever had the opportunity to be a published author.

“There is no such thing as a born writer,” says Steve. “It’s a skill you have to acquire and teach yourself. But the wonderful thing is that anyone can acquire the skill, if they want it.”

Steve finally published his first book, *The Amber Room*, in 2003. Fifteen books have followed, all of which have been translated into 40 languages with over 21,000,000 copies in 51 countries.

“You never write what you know. That’s bad advice. Instead, write what you love,” muses Steve. As a lawyer, he knew how to defend people for murder, but in his writing he gravitated to what is now called an “international suspense thriller.” Steve has a penchant for taking something lost, something forgotten,

and weaving a modern day tale of suspense around it. While his genre is fiction, his books are mostly factual, sticking to reality about 90% of the time.

*The Lost Order* arrived in bookstores on April 4 of this year. This is Steve’s longstanding protagonist, Cotton Malone’s, twelfth adventure. The story deals with the largest, most dangerous clandestine organization in U.S. history, the Knights of the Golden Circle, a mid-19th century secret society intent on annexing territory in Mexico, Central America, and the Caribbean to form a “golden circle” of eleven new, slave-holding states. In the novel, Steve tells how the secret society stole gold and silver from people, banks, governments, even U.S. mints and stashed it away with only cryptic clues about its whereabouts.

The Smithsonian and the Libraries also feature in the tale, revealing secret and lesser-known items, too: a hidden tunnel across the National Mall, the Induction Key of dubious origins found in the Castle’s attic, and the Smithsonian fire of 1865 which altered the course of the Institution. Steve launched *The Lost Order* at a behind-the-scenes tour and signing

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## “THOSE OBJECTS, DOCUMENTS, BUILDINGS, ART WORK, MANUSCRIPTS, STATUES, REAL ESTATE – YOU NAME IT – THOSE EXIST, THEY ARE THERE FOR ALL OF US TO SEE, TOUCH, STUDY, AND LEARN FROM.”

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event in the Smithsonian Castle, raising \$50,000 for the Libraries.

“The word ‘Smithsonian’ implies adventure and history,” says Steve. “Launching the book at the Smithsonian felt right, as the Castle plays a big part in the novel. But most importantly, we fundraised and boosted awareness for the Libraries.”

While uncovering lost or missing objects is a thrilling premise for Steve’s fiction, he has realized how serious an issue it is in real life. After traveling around the country promoting his novels, Steve, and his wife, Elizabeth, noticed that funding for historic preservation – the conservation and protection of millions of books, objects, and materials kept in libraries, archives, repositories, and museums – was sharply dwindling. So they created History Matters, a foundation that helps communities raise money for historic preservation. The Berrys help these communities through hosting luncheons, dinners, and writer’s workshops, where all proceeds are given to a local historical project. They even pay their own way to each event. One of the missions of History Matters is to teach communities that preservation is a local effort – “it starts locally, it stays locally, it ends locally” – and Steve encourages communities to get active in preserving their heritage. Thus far, Steve and Elizabeth have taught over 3,000 students and raised a million dollars for various historic

projects around the country.

“Preserving library and museum collections is so important. They are our heritage and our history. We can’t let those historic and valuable collections peel away and go to nothing,” notes Steve. “Those objects, documents, buildings, art work, manuscripts, statues, real estate – you name it – those exist, they are there for all of us to see, touch, study, and learn from. That’s why preserving our history is vital. We can’t let our past disappear. And the reality is clear. No one’s going to come and do that. It’s up to us to make it happen.”

Steve’s love of preservation spills into his role as a member of the Smithsonian Libraries Advisory Board. He has a special affinity for the Libraries, saying, “The libraries are literally the heart of every museum and research facility in the Smithsonian. At the intellectual center of every one of those is a library. Like a beating heart. It’s a great honor to be part of preserving the libraries and keeping them running.”

Steve continues, “The Libraries’ big story is WE EXIST,” says Steve. “While we are celebrating the 50th anniversary of the unified Smithsonian Libraries system in 2018, people need to know that a library was established when the Smithsonian Institution was born in 1846 – that’s almost 175 years of continued service to staff, researchers, fellows, interns, and the general public.”

This prompted Steve to heighten publicity efforts for the Libraries, beginning a public relations committee on the Advisory Board, and helping to arrange a pro-bono partnership between the Libraries and his own book publicist at Meryl L. Moss Media Relations, Inc. for one year. Then he worked with four fellow Board members to continue funding that publicity effort into 2018.

Steve is also passionate about education. Along with Elizabeth and fellow Board member Nancy Eaton, Steve funded an education specialist position for two years, which has now turned into a full time federal position. Education Specialist Sara Cardello creates a conversation with learners of all ages and academic levels to discover and share our collections. In 2016, 947 students in 17 classrooms were testing her program called I See Wonder. She also formed a Teen Council and hosted 44 trainings for teachers, among other activities.

We are grateful to Steve for his dedication to the Libraries. Through his commitment over the past five years, Steve has raised the Libraries’ profile, advanced educational initiatives, and helped the Libraries continue sustaining a prosperous future. In a sense, Steve not only became an unintended writer, he also became an unintended champion – one the Libraries is glad to have. ■

11TH

Annual

1898.

SEED

CATALOGUE.



Livingston's Seed  
 Store, 11th Annual Seed  
 Catalogue, 1898  
 Des Moines, Iowa

"SURE  
 TO  
 GROW"  
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