



## 2015 CBHL Annual Meeting Preview



### Welcome to Decorah, Iowa, and Seed Savers Exchange, celebrating its 40th anniversary as it hosts the 2015 CBHL Annual Meeting, June 16-20, 2015

Bill Musser, Librarian  
Seed Savers Exchange  
Decorah, IA

Seed Savers Exchange (SSE) looks forward to hosting the 2015 CBHL Annual Meeting to be held June 16-20, 2015. Join us in scenic Decorah, Iowa, as we explore together the theme "Taste, Tradition, and Beauty in the Edible Landscape." Please mark your calendars—we would love to have you come and visit us!

SSE is located near Decorah, a culturally rich community in the northeast corner of Iowa, bisected by the Upper Iowa River, where limestone bluffs, cold springs, caves, and dense woodlands abound. One of "America's Prettiest Towns," according to *Forbes* magazine, notice the community holds a distinctly Norwegian flavor, given the presence of two significant Norwegian-American institutions in the community, the **Norwegian-American Museum** and **Luther College**. Nearby is **Antonin Dvorak's** beloved Czech community of **Spillville, Iowa**, where the composer played organ for daily masses, wandered along the banks of the Turkey River, composed his **String Quartet No. 12** (the "American" Quartet), and gained inspiration to later write his "Humoresque."



Lillian Goldman Visitors Center. © Seed Savers Exchange.

Not far away is the **Laura Ingalls Wilder Park & Museum** in Bur Oak, documenting a year in the life of a beloved American literary figure.

Traditional family farm-based agriculture is a primary industry in the area, including several organic farms, community-supported agricultural ventures, a thriving farmer's market, and an outstanding food cooperative. Decorah is also the home of **The Pepperfield Project**, an edible landscape farm serving as an education and retreat center focused on wellness and the teaching of intelligent choices that support sustainable food systems.

Speakers slated for the conference include:

**Dan Bussey**, SSE orchardist, apple expert, and author of *An Illustrated History of Apples in North America*, a seven-volume work scheduled for publication in 2015.

**David Cavagnaro**, SSE Board member, naturalist, scientific field worker, educational tourism leader, professional photographer, author of five books, and founder of The Pepperfield Project.

**D. Keith Crotz**, SSE Board Chair, agricultural historian, library advocate, owner of **American Botanist** book-sellers, and publisher of books on historical horticulture.

**Diane Ott Whealy**, SSE co-founder and Vice-President, author of *Gathering: Memoir of a Seed Saver* (2011), and international leader in the heirloom seed movement.

Tours will include Seed Savers Exchange's 890-acre **Heritage Farm**, The Pepperfield Project, various collections at **Luther College** and the **Norwegian-American Museum**, local farm-to-table organizations, and more.

Join us in **June 2015** in Decorah, Iowa!

## From the President

**Suzi Teghtmeyer**  
**Michigan State University**  
**Libraries**  
**East Lansing, MI**

**Zotero**). Her question caught me off guard and I just stared at her for a moment before I think I said that you learn as you go. Her question surprised me as I didn't expect it from her. She's native to China, has both her MLS and a Masters in Chemistry, and speaks both English and Chinese. She knows so much that it blows me away, yet she's in awe of me (me?) in knowing how to change default settings on a computer? It reminded me that in each of us we have strengths that we don't think about until we are reminded that they are just that, hidden strengths.

In a way, I look to the members of CBHL in the same way. We each have our strengths that to ourselves may seem mundane, but to others are amazing. I look at the diverse types of librarians, archivists, booksellers and technical specialists that make up this organization and see the skills that each of us has. It isn't the materials that make CBHL a great organization, but the people within it.

In the rest of my year as president, I ask you to pay close attention to our email list. Through the list the Board and Committee Chairs will be reaching out to each of you to contribute to the discussion on how CBHL should evolve to take on the future. Our committee structure that has served us well is due for an upgrade. Which committees overlap in duties? Do we need a new committee to take on new aspects of information management, sharing, teaching, and/or outreach? Do we need a new (or just a revamped) way to teach each other new skills and techniques that strengthen each other?

We have the new Website and **LibGuides** now—tools at our disposal to help take this discussion to the next level by sharing thoughts and notes. Let's take advantage of them and use them to propose ideas and make comments, suggest articles to be read, and websites of other organizations with committee or board structures that may be applicable to CBHL.

Not one entity—a person, a committee, the Board—will be able to do this alone; it will be a collective effort that I hope most of you will weigh in on. I look forward to hearing your input.

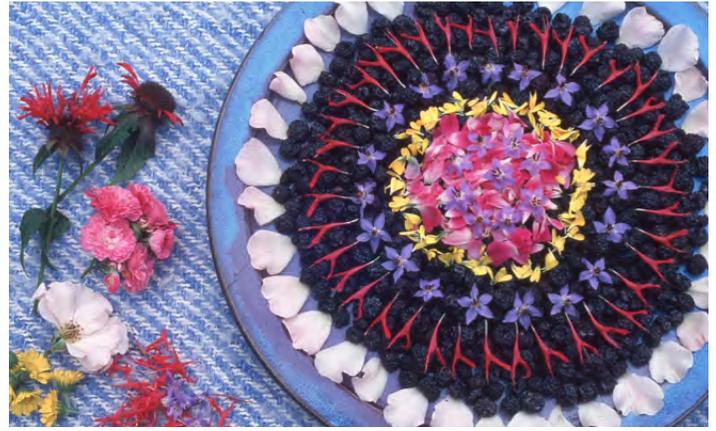
*Happy 2015!*

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Preservation gardens. © Seed Savers Exchange.



Edibles from the landscape. Photograph by David Cavagnaro.

## Decorah, Iowa

### Kathy Crosby, Head Librarian Brooklyn Botanic Garden Brooklyn, NY

Descending into **La Crosse**, I looked down over a lovely sunlit earth-toned quilt of rolling farmland. **Bill Musser** and his daughter **Cleo** met **Stacy Stoldt** and me at the **La Crosse Airport**. On the way back to **Decorah**, we drove for a time along the **Mississippi** and by limestone bluffs, characteristic of this so called “driftless” region. Since, my initial basic reading tells me, only one glacier moved across the northeastern corner of Iowa, the region is more rugged than the rest of the state and not as rich and fertile with “drift” soil left by ice age deposits. But the area is rich with parks and a draw to outdoor enthusiasts.

Bill explained about the Norwegian settlement of the region and its traditions—even the roots of its comedic voice. He will be sure to share some of this delightful timeless humor with you. When showing us where he had grown up, he imparted to us a sense of himself in this place. I felt the potential of being able to root here myself.

When we got to Decorah, Bill dropped us off at the **Hotel Winneshiek** where the CBHL Board was lodging and getting together that night. But I, having left early from **La Guardia Airport** in **New York** that morning, was really hungry. So my first exploration of Decorah was its restaurants, some not yet open for early evening customers. For ease, I went to **Happy Joes**—home of seemingly garden variety American stuffed pizza and expansive milkshakes. Ordering my favorite grilled cheese and a side of macaroni salad, I was richly rewarded with a sandwich that came on homemade bread

and a salad that tasted like my Mom’s! And gracious service at that. But knowing we were eating at the **Hotel Winneshiek** that night and having seen the menu, I was careful to leave room for what looked like great fare.

The **Hotel** itself is lovely and comfortable—warmly welcoming with its richly carpeted wide wooden staircases and open central visiting area with couches and chairs. If you come to this year’s meeting you can stay here, at other bed and breakfasts within walking distance of the main street, or dorms at the local college.

That afternoon, the local bookstore was hosting a talk by a local mystery writer, **Julie Kramer**, at the **Winneshiek**. A former journalist, Kramer has written a series of mysteries involving newsroom characters and local detail; I have two in my stack of items to read.

Before we met the next morning, I took a walk along the main street area—there are boutique stores, at least one bookshop, a food co-op, cafes and restaurants. I had coffee at one of the cafes and listened to political discussion, family exchanges, and saw people hard at work on their computers—as in New York. But outside I felt like I was walking a shore line of the wealth of life, lovely finds, and curiosities in a calm sea of wide open space. Decorah well met for me. If it’s like this on a somewhat wintry autumn day—imagine late spring and summer.

After the meeting, the **Seed Savers** staff gave us a tour of the orchards, the seed inventory, and the potato tissue culture laboratory. We also met **Dan Bussey**, author of the soon to be published and eagerly anticipated *Illustrated History of Apples in North America*. The whole push of the organization to maintain plant viability is impressive, and I’m particularly interested in the potato tissue culture. Must be the Irish in me. And google the **Lazy Housewife’s bean** for fun. So many seeds, so many gems.



Ancient White Park cattle  
at Heritage Farm.  
© Seed Savers Exchange.



## Featured Collection Jardim Botânico do Rio de Janeiro

**Beth Wohlgemuth, Librarian  
Prairie Research Institute Library  
Champaign, IL**

In November 1807, under threat of invasion from **Napoleon's** troops, **Portugal's Prince Regent Dom João** left his home in Lisbon and relocated to **Rio de Janeiro in Brazil**. Half of Portugal's treasury and 15,000 people accompanied the royal family. After his arrival in Rio, one of D. João's first decrees was to establish a gunpowder factory to help defend the colony. His next decree was to purchase a huge tract of land adjacent to the **Lagoa Rodrigo de Freitas** to house this factory. The factory's administrator was also charged with establishing an acclimation garden that would produce crops beneficial to the Royal Treasury. It is from this unique set of events that the modern day botanical garden in Rio de Janeiro originated.

Prince Regent Dom João's particular interest was in woody species and he collected plants from various parts of the world. One of his first acquisitions was the seed of a palm tree smuggled in from the island of **Mauritius**. This palm would later become known as the **Imperial Palm**. Over the years the **Jardim Botânico do**

**Rio de Janeiro** became an independent entity fostering botanical research and education and establishing a world renowned arboretum, herbarium, and botanical library with over 109,000 volumes.

In August I was able to visit the garden and created a **Picasa Web Album** to share a glimpse of the garden. You can access the album at:

< <https://picasaweb.google.com/108900239998999104166/RioDeJaneiroBotanicalGardenJardimBotanicoDoRioDeJaneiro> >.

There currently are over 6,000 species of Brazilian and non-native plant specimens. The Garden's most recent accomplishments include the implementation of a DNA bank of Brazilian flora species, a professional gardening training program, the recovery and preservation of their photographic collection, and the identification of their botanical and historical collections. Their informative website < <http://www.jbrj.gov.br/> > has an excellent interactive map of the garden that includes special plant collections, statuary, buildings, and unique garden features.

A flora of Brazil titled *Catálogo de plantas e fungos do Brasil* is available online through **SciELO**. Volume one can be found at < <http://books.scielo.org/id/z3529> > and volume two at < <http://books.scielo.org/id/x5x7v> >.

To find more resources about the Jardim Botânico do Rio de Janeiro please visit my RefWorks database at: < <http://www.refworks.com.proxy2.library.illinois.edu/refshare2?site=023461151726400000/237751418145907711/Rio%20de%20Janeiro%20Botanical%20Garden> >.



*Avenue of trees.*



*Intellagama lesueurii lesueurii. Eastern Water Dragon.*

## Featured Collection Australian National Botanic Gardens

**Catherine Jordan, Librarian**  
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### **The Library at the Australian National Botanic Gardens**

The **Australian National Botanic Gardens** are in Australia's capital, **Canberra**. Located inland at an elevation of 600 metres above sea level Canberra is also Australia's coldest capital city, and, despite general impressions of Australia, is subject to frosty winters and the occasional snowfall.

### **A youthful institution**

The Gardens were officially opened in 1970, so it is a very young institution, even by the historic standards of this young nation. Positioned on Canberra's **Black Mountain**, the Gardens are in close proximity to the **Australian National University**, the laboratories of **CSIRO** (Australia's national science and research organisation), and just down the road from the new **Australian National Arboretum**.

### **Challenged conventional botanic garden design**

The Gardens are entirely dedicated to Australia's native flora. Our unique plant biodiversity is presented in a bush-like landscape, quite unlike many other botanic gardens. No neat clipped hedges, rose bushes, or manicured lawns here! Not to be under-estimated though, the Gardens contain the world's largest scientific collection

of Australian native plants. All plants which are sourced from the wild are vouchered by specimens in the **Australian National Herbarium**, with their collection details recorded in the **Integrated Biodiversity Information Systems** database. The Gardens also represent an important element of the 'bush capital' character of this modern, planned city.

### **Haven for native fauna**

We 'alert' visitors that there are dragons in the Gardens, but also explain that our **Eastern Water Dragons** are much smaller than the fire-breathing mythical version. The dragons may be admired, often basking on rocks by the ponds or even swimming on a warm day. More than 100 native bird species, including numerous colorful parrots, also enjoy the habitat, and the occasional kangaroo and echidna may be seen.

### **To business indoors**

The Library has been under the care of a full-time librarian since 1988. Staff numbers have varied over the years, but currently it operates as a single-person library with support from dedicated volunteers.

Our primary clients are the horticultural and scientific staff of the Gardens, the **Australian Biological Resources Study**, and the **Centre for Australian National Biodiversity Research**. Other associated groups onsite are the **Australian Seed Bank Partnership**, the **Australian Network for Plant Conservation**, and the **Australian Cultivar Registration Authority**. A large volunteer base and a very active Friends group are also supporters and frequent users of the Library. Other individuals are able to access the Library by appointment.

### **Library collections**

The Library collection comprises 25,000 items and 300 journal titles, focussing on the taxonomic, horticultural, and ecological aspects of Australia's flora. Material on



*Eucalyptus notabilis. Blue Mountains Mahogany.*

the fauna of Australia is also held, largely to support the work of the Australian Biological Resources Study. Other subject areas are endangered species, biodiversity conservation, ethnobotany, botanical illustration, and landscape design. Additionally, there is a small rare book and artwork collection.

Importantly, the library includes the archive collection of the Australian National Botanic Gardens, and thereby serves as the custodian of the institution's history. This archive collection, which is progressively being cataloged, includes publications by and about the Gardens and unpublished material such as field books and correspondence. The items of realia have been a cataloging challenge—they include a vintage engraving machine, a vasculum used for plant collecting, an Apple Macintosh, and a ceremonial shovel that's still used for plantings by dignitaries.

**The Australian Plant Image Index**, which is managed separately from the Library, aims to capture an image of every Australian native plant, see < <http://www.anbg.gov.au/photo/apii-about.html> >.

### The network

Our library catalog, which uses **SirsiDynix Horizon** software, is available via the Gardens website at < <http://www.anbg.gov.au/gardens/research/library/index.html> >.

In 2015 we plan to upload our catalog records to the **Australian National Bibliographic Database (Trove and Libraries Australia)**, managed by the **National Library of Australia**, at < <http://trove.nla.gov.au/> > and < <http://www.nla.gov.au/librariesaustralia/> >.

We have an informal arrangement with other Australian botanic gardens' libraries, supporting each other with request for information and loans.

I'm always happy to assist other CBHLers with requests for articles or other information on Australia's native flora.

## Members' News East

Compiled by Shelly Kilroy, Librarian  
Peter M. Wege Library  
Frederik Meijer Gardens  
Grand Rapids, Michigan

Janet Evans  
PHS McLean Library Senior Manager, McLean Library  
Pennsylvania Horticultural Society  
Philadelphia, PA



*The new space includes a nook for story time.*

### PHS McLean Library Re-Opens After Renovations

**The McLean Library of the Pennsylvania Horticultural Society** is now open for business, after nearly six months of renovations at PHS headquarters in downtown Philadelphia. In late April, the collections were packed and put into storage, where they stayed until a move-back in October. The new library space includes a small exhibit area, new furnishings, including informal seating, a new information desk and a multipurpose meeting space dubbed the "Town Hall" (seats 75). One of the goals of the renovations was to put all of the public functions on street level, so that visitors can use the library and attend lectures, classes and workshops without having to go to PHS's administration offices on the 5th floor. That floor was also completely renovated, to accommodate 21st century work needs, including open office seating, several "huddle" spaces for planned and impromptu meetings, a café for staff, and much more.

PHS staff, members, and visitors love our new look and the new space.



*Desert Walk by Joel Quimby.*

**Anna Heran**  
**Exhibits Curator & Education/Outreach Coordinator**  
**Lloyd Library and Museum**  
**Cincinnati, OH**

**Upcoming exhibit at the Lloyd**  
**Abloom in the Desert: East meets West**  
**January 24-March 21, 2015**

View rare and unique volumes on cacti and succulents from the **Lloyd's** vast botanical book collection. And, explore the photography of **Joel Quimby**, as he shares his visual documentation of time spent in the Middle East. Two different deserts, two different worlds, one fascinating planet.

**Janet Woody, Librarian**  
**Lewis Ginter Botanical Garden**  
**Richmond, VA**

This year **Lewis Ginter Botanical Garden** celebrates its 30th anniversary. For our annual **GardenFest** celebration, we called upon our history as a "Wheel club" with an opening date of 1895 to create a Victorian-themed review of our history. Celebrating our cycling origin ties in nicely with the **UCI Road World Championship** cycling event to be held in 2015. We are reaching back and looking forward at the same time.

I was keen on creating an exhibit in the library that would educate and entertain our visitors with stories about the Garden's beginnings. And I wanted to display a really cool men's bike from 1896. A generous donor and bicyclist enthusiast was helping me search for a vintage bike and got caught up in the spirit of the celebration and gave us the bike, as well as a ladies' bike from the same time period. I store them in what I now call the rare bike room, formerly the rare book room.

My colleague **Lucy Coggin** and I, both history fans, developed the text and images for the display and were fortunate to work with a great graphic designer. The eight panels are designed to be portable and can

be displayed on a kiosk. In the library they are hanging from our existing art rail.

*The result of our research and design efforts is an 8-panel display, along with the bike, that is proving to be very popular. We tell the story of the Wheel Club building and the bicycling craze of the 1890s with engaging details and images. We were excited to learn about the freedom that the bicycle gave to women, so we made women a focal point of our exhibit.*

### THE HEYDAY OF THE LAKESIDE WHEEL CLUB



ABOVE: Lakeside Wheel Club opened in 1895. The work, work, and labor side of the new machines featured tread patches. The starter was limited to "national road" for cross work in grass, and the rest was paved road. The frames included handsome wicker work and a polished oak handle. The patch side was upholstered in velvet plush.

The popularity of cycling soared with the arrival of safe, affordable bicycles, available to all ages and genders. The bicycle was called the "wheel" and those who embraced the sport were known as "wheelmen" or "wheelwomen." Richmonders were caught up in the cycling fervor: favorite routes were established and social clubs formed. Brook Turnpike, now called Brook Road, was a favorite route due to its smooth surface and stone mile markers which still exist between Lombardy Street and Westbrook Avenue.

Lewis Ginter (1824-1897), prominent Richmond businessman and philanthropist, owned nine acres of land near Brook Turnpike northwest of the city.

*Lucy found a pattern for a bicycling costume from the time period and one of our volunteers wears it while wheeling the ladies' bike around the garden. This is the first time our Garden has created a large-scale exhibit and we are pleased with the reception. Our mental wheels are in motion with ideas for our next exhibit after this very positive experience. Making the Garden's archives come alive for visitors is our mission and passion. BELOW: Volunteer Sherry Giese in her period cycling costume posing with the men's bike.*



ABOVE: Columbia Bicycles made a set of paper dolls available in 1897. They combined their bicycle models with the proper riding wear. "The special 31-inch Columbia model #1, with diamond frame, to be used with square or knickerbocker costume."





*The entire staff of the Longwood Gardens Library, Archives, and Plant Records, December 2014. Front row (left to right): Sandy, David, and Tess. Back row: Priscilla, Judy, Maureen, Kristina, Nikki, and Gillian.*

## Longwood Gardens Library 2015 Update

**David J. Sleasman**  
Longwood Gardens, Library and Information Services  
Kennett Square, PA

### 2009 CBHL newsletter article

< <http://www.cbhl.net/cbhl/wp-content/uploads/sites/72/2014/04/news1115.pdf> >

**The Library and Information Services (LIS)** division of **Longwood Gardens** has evolved significantly. Much of this change was envisioned in our organization's five-year strategic plan, and the evolution has been far reaching. As Longwood begins to think about its next five-year plan, we thought our CBHL community might be interested in how the unit continues to reposition itself to serve the organization.

Upon arriving at Longwood Gardens in 2011, I was charged to build upon the ambitious goals in place. Although a seasoned librarian, I was new to a horticulture library, so I reached out to CBHL to understand the work you do in your respective libraries. I am very grateful for the time, tours, and help many of you offered during that first year. That experience was my first lesson in the strength and importance of community.

### First steps

The first task was to develop a comprehensive policy to guide the stewardship and development of the nonliving collections—library, historic and cultural objects, electronic records—basically anything that does not contain chlorophyll. This scope of oversight was far broader than previously and introduced significant challenges, including improved stewardship, higher intellectual

February 2015



*Judy Stevenson, Archivist, installing rare orchid books in the Conservatory's Music Room as part of the Orchid Extravaganza horticultural display.*

control standards, clear lines drawn between cultural and display collections, and thoughtful guidance on conservation and care. I explored the nature of our collections and the vast array of storage (barns, filing cabinets, etc.) I read (and reread) the foundational planning and notes, including a preservation study done with **Conservation Center for Art and Historic Artifacts (CCAHA)**. I talked to anyone in the organization to learn as much as I could. After many meetings, reviews, discussions, analysis, writing, and rewriting, the policy and records retention framework was approved by our Board in January 2014. Beyond simply bearing fruit in the form of a policy, the many discussions with Longwood staff helped to develop a richer view of Longwood and build community around the redefined roles of the LIS division.

The LIS staff itself also needed investment. We needed to increase our expertise and capacity to meet these new expectations. A fulltime archivist was one of those critical pieces needed to move us forward, supplemented by other modifications to staff hours and duties. Also, we retooled our internship program to offer a broader and more challenging experience working in all areas of the unit. The interns work directly to help solve the issues we are tackling. We have also been able to add an additional full-time, paid international LIS intern to share our experiences with young librarians and archivists abroad.



2014 *Plant Records* intern, Tess Additon, checking historic plant accessions in the new *Plant Records* room,

Beyond new staff to add capacity, our LIS staff needed to feel more connected to the community in nearby cultural institutions and the public libraries. As is often the case, the staff was too isolated. We all needed to collectively get a better view of the possibilities for collections and service models. We started visiting several local institutions to learn about their work, collections, and stewardship. These inexpensive field trips have been a fun way to share our experiences, make new friends, and gain a greater understanding of how we fit into the greater local information community. Investment in more formal professional development was targeted and included two of our staff attending **Rare Book School** to learn more about electronic resource management, digital archives, and archives for special collections librarians.

## Library

The lack of available space for collections was a major issue at the beginning. Although a rich resource, the collection had not been weeded in a significant period of time and some parts of the collection were clearly no longer pertinent. Choices had to be made. The lack of shelf space and age of the books had another implication; there was a general feeling by the students and staff that the monograph collection was old and dated. To conquer



The LIS staff on our first fieldtrip to NYBG! Here are Stephen Simon and Susan Fraser showing us around.

both issues, we began to weed a significant portion of the monographs to help create space, eliminate dated titles, and focus the collection. This weeding process also helped clarify collection strengths and reflect the organization's interests now and moving forward.

Another significant need was for better access to full text and other digital content. As many of you know, there are challenges for small specialized libraries interested in finding and negotiating with the vendors. Undaunted, we researched, attended the exhibits of library association conferences, and chatted with many vendors. Today we have significantly improved our array of digital full text content—**BioOne**; *Birds of North America*; **JSTOR**; **Gale Gardening, Landscape & Horticulture**; **Plant Disease**; **JSTOR Global Plants**; and **Turfgrass Information File**—in addition to single title subscriptions and access to other titles though **Zinio** (of popular magazines) for staff and students. Our collection isn't complete (Are any of us ever completely satisfied?!), but it is a good start and continues to grow.

Our thinking identified ebooks as a supplement to the print monograph collection. The learning curve is high when considering ebooks. The number of variables between vendors and options for licensing can be intimidating. We decided to try to tackle this one with our nearby friends. We formed a consortium with **Pennsylvania Horticultural Society** and **Mt. Cuba Center**, assisted by the great staff of the **Wisconsin Library Service (WiLS)** as our financial and consortium buying partner. The ebook process has been a challenge and, frankly, taken much longer than we anticipated. After well over a year of working on ebooks, we are delighted to say that we are now providing ebooks to our staff and students. And, the consortium is about to welcome a new member, the **Los Angeles Arboretum and Botanic Garden**.

The Library has also started to contribute to Programming efforts through the **Community Read**—a major step for a completely back-of-house unit. Based



2012 LIS intern, Joshua Meyer, working on baseline archival processing of Horticulture Department's planting designs.

on the one community / one book model, our program intends to encourage people to pick up a good book (especially one about nature, plants, or gardens) and start a conversation about it in the community. Earlier in 2014, we collectively explored the classic *A Sand County Almanac* by **Aldo Leopold**. The effort was joined by conservation organizations, public gardens, and public libraries. Together we assembled a program that included over 50 events in 6 weeks that was capped by an evening featuring **Dr. Curt Meine**, Leopold scholar and biographer, as the host to a community conversation about the impact of Leopold's work.

Encouraged by the response, we started planning year two for Spring 2015. We wanted to continue thinking about the natural world and our relationship to it. After researching and reading many titles, we selected *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* by **Robin Wall Kimmerer** (Milkweed Editions paperback, 2013). Poetic in its writing style, the book draws the reader into the world of nature's gifts viewed through the lens of Native American culture and storytelling. The language is easily approachable regardless of one's scientific knowledge of plants. We will add a K-12 component as well with *The Great Kapok Tree* by **Lynne Cherry**. Both are terrific reading if you are not familiar with them.

## Archives

The strategic direction laid out for the Archives was very large—improve access, collection management and care, as well as institute a program of records management. We needed more expertise to help drive us where we wanted to go. In November 2012 we hired Longwood's first professional Archivist to guide these efforts. The archivist has already built a firm foundation and made significant early progress. Some of the accomplishments include selecting and implementing archives manage-

ment software, improving cataloging standards, improving storage, working more closely with the display and exhibitions staff, and collecting environmental data and using it to inform care/strategy.

Records management for all of Longwood Gardens is a very intimidating process. The amount of material generated by Longwood's 400+ employees is significant and constantly growing. Simply conducting a survey to document the range of every record type (across all formats) is a major endeavor. Making coherent decisions collaboratively with stakeholders and legal counsel required considerable discipline and focus. In addition, the storage and financial implications have to be considered. We had to dive deeply into digital archives aided by a close relationship with our information technology staff. We are currently planning to roll out the practice of records management to the entire staff this coming year.

## Digital Gallery

In 2009, we installed our Digital Gallery and added a Digital Resource Specialist to oversee the system. Since then the Digital Gallery has grown tremendously in size, almost exclusively by collecting and organizing born-digital images. Today this central repository consists of 140,000+ images of Longwood. We collect between 25,000 and 40,000 images a year from professional and volunteer photographers and the staff.

The Digital Gallery collection has given us a number of insights into this type of service, integration with other units, and has offered some good lessons as we moved forward with other forms of digital archives. We continually work with the Marketing, Horticulture, and Facilities departments to collect images and provide services to those departments. Today, our division assists in managing the volunteer photographers and frequently contributes directly to marketing and community engagement efforts, such as social media and the organization's website.

## Plant Records

Given our successes in defining our collections, the organization decided to build on this momentum and create one cohesive unit to manage and document collections. Responsibility for Plant Records systems (**BG-BASE**, **BG-Map** and **Plant Explorer**) was moved into LIS in 2013, along with the Plant Records Manager, and intern.

Although this move at first blush might seem unusual (Plant Records is always in Horticulture), the move has proven a prudent one. It gave us the opportunity to bring together all the archival plant records for thorough cataloging and protection. Given the experience of the rest of the LIS staff with databases and systems, our Plant Records Manager now has peers who understand and support this important information work. The Plant Records staff also now has much easier access to the floras and



April 2014 – Community Conversation with Aldo Leopold Scholar and Biographer, Dr. Curt Meine, in the Conservatory Ballroom speaking to a sold out crowd.

other botanical documentation in the Library. Finally, we have started to identify how Plant Records informs Archives as well as images in the collection. One might think, “You’re a garden, of course they reinforce each other.” However, the realities in practice are just coming into focus for us and giving rise to better understanding of the collections, data, and possibilities of building better systems.

### LIS by the Numbers

LIS has grown during the last few years in staff, collections, and reach within our community. When I started here, we had 2.5 FTE in staff. Today LIS has 5.6 FTE and 3 fulltime interns. Some other statistics are...

- 5,400 guests interactions in FY2014 in all LIS areas
- 34,105 items with 22,303 unique titles
- 362 periodical subscriptions; 11 full text databases (2700+ titles total in all databases)
- 900 linear feet of archives; 235,000+ photos; 550+ object accessions, 144,000+ digital images
- 1.97 TB of digital assets archived
- 13,738 total (10,014 living taxa) living plant accessions; 1,593 added in the last year

Longwood Gardens is fortunate to have a visionary Executive Director and management team that clearly identifies goals, and works to support staff achievement of those goals. Their ongoing support and encouragement has been absolutely essential.

### Importance of Community

Strong planning and rich communities—geographical and virtual—have contributed tremendously to our unit’s evolution over the last few years. Collective wisdom,

support, and insight have informed our steps all along the way. Recognizing this idea, LIS strives to return the favor by lending direct support to our colleagues in other departments whenever we can. The goodwill can only help our unit connect with the staff and students. And, the insight into the work of our colleagues helps to enrich our own understanding of the Archives. We are very grateful to everyone—inside and outside of Longwood Gardens—that has talked (and continues to talk) with us.

Set your goals, support each other’s efforts, and then the goals are easier to achieve. As we reflect on the last few years and begin to plan the next five, these ideas take a stronger role than we may have previously considered. We hope our lessons learned encourage you as well. If you have questions please don’t hesitate to email me < [dsleasman@longwoodgardens.org](mailto:dsleasman@longwoodgardens.org) >.

**Kathy Allen**  
**Librarian, Andersen Horticultural Library**  
**Minnesota Landscape Arboretum**  
**Chaska, MN**

The Andersen Horticultural Library and the University of Minnesota Libraries are excited to host **Weird, Wild & Wonderful: The Second New York Botanical Garden Triennial Exhibition**, curated by the **American Society of Botanical Artists**. The 47 artworks depicting botanical curiosities will be on display at the **Minnesota Landscape Arboretum** from February 6 to May 17, 2015. Several related events are planned, including a dessert reception, gallery tours, fine art classes, and a talk by ASBA artist **Carol Woodin**.



Tomato, Kindhearted Monster, *Solanum lycopersicum* by Asuki Hishiki.

**Stephen Sinon, Librarian**  
**LuEsther T. Mertz Library**  
**New York Botanical Garden**  
**Bronx, NY**



### **Marie Long Retires from The LuEsther T. Mertz Library**

You will never meet a more dedicated employee than **Marie Long**. Rain, hail, sleet, and snow—Marie would travel more than 40 miles from her home on the Hudson River to get to work in the Library—a commute she will not miss.

Marie has a B.S. in Education and an M.A. in Botany from the **University of Massachusetts, Amherst**. She was a science teacher for many years both in the continental U.S. and **Hawaii**. Prior to working at **The New York Botanical Garden**, Marie worked as an interpreter at **Sleepy Hollow** restorations in **Tarrytown, NY** where she gave tours and presided over the historic garden. Her education and work experience made Marie well qualified to work at the Garden and her association with the Garden goes back a long way, to when her husband **Bob Long** was the Librarian. Marie worked in the **Garden Crafter** program at the Garden in the early 1970s but it was 1986 when Marie was hired as part-time Library Research Assistant where she worked on several grant projects. Having both the subject knowledge and aptitude for research, she proved herself to be a qualified

candidate and was hired full time as an Assistant Librarian in January 1989.

In 1993 Marie resigned her position to move to California where she started a new chapter in her life and where she ran her own business. Homesick for New York, Marie returned to the East a few years later and returned to school to complete her degree in Library Science. During her studies she interned at the **Mertz Library** and when her degree was granted she was rehired in August 1999 as a Reference/Circulation Librarian, a position she held until she retired at the age of 81 on November 25th, 2014.

While working in the Library, Marie took a strong interest in a collection of books acquired by the Garden between 1968 and 1972. The books once belonged to the renowned Czech pharmacologist and rare book collector, **Emil Starkenstein**. Marie spent a good deal of time over the past few years researching his collection and contacting his family about the details of his life. As a result she was invited to make a presentation on Starkenstein at **Charles University in Prague** in November 2014.

Those of you who know Marie know that she is a stickler for detail and dogged in her pursuit of knowledge. Her file is full of letters of gratitude from thankful Library users who have had the good fortune to have Marie as their reference librarian. The staff of the Mertz Library are grateful for the effort Marie made with every endeavor she embarked on within the Library. She will be very hard to replace.



# Members' News West

Compiled by Beth Brand  
Librarian, Schilling Library  
Desert Botanical Garden  
Phoenix, Arizona

Elaine Zummer, Assistant Librarian  
Denver Botanic Gardens  
Denver, CO

This is a news report of a non-wonderful event. In September 2014, our basement storage area had a brief deluge of water from a plumbing accident in the kitchen which is located directly above. The kitchen is used for caterers and special DBG events and is not a part of the Library. Luckily our head Librarian happened to see workers mopping up a large amount of water on the kitchen floor, and she then raced to the basement to find the water had seeped through our ceiling and had soaked two shelves, top to bottom. With help from neighboring departments, Allaina was able to move materials out of the area, get the remaining water cleaned up, and commandeer floor fans to dry out the carpet.

One of the shelves held older serials, and of those, about half could be air-dried and kept. The other half could not be saved, and we will replace them as we can (the publisher of *Western North American Naturalist* was kind enough to send free replacements to us). On the brighter side, the second shelf held some of our historic nursery catalogs—which had just been removed from manila folders and rehoused in archival boxes a few months earlier. Although some boxes had started to absorb water and needed to be replaced, the catalogs themselves were undamaged.

Lessons learned: with water, time is critical. Archival boxes saved the day, but only because they were inspected immediately. Plumbing/water accidents will happen. Be sure staff members (library, custodians, security, etc.) understand where and why flooding must be reported immediately (and keep at-home Library contact info readily available for after-hours emergencies). Water detectors with alarms can be placed in appropriate areas.

In a perfect world we would not have our serials stored beneath a kitchen, but that is not something we can change right now. When the time comes to design a new Library space, having documented damage reports on hand may help prevent future disasters through better space planning . . . we hope.

Tom Shay  
Retired from University of Manitoba  
East Yorkshire, England

## “Plants and People: an Enduring Relationship”

We take plants for granted even though we prize their beauty, savor their taste, rely on their healing powers, and crave them as intoxicants. We respect some as sacred; we revile others as weeds. Think of the plants we use at weddings and funerals. A wedding bouquet represents joy; a wreath signifies grief. Plants have played such key roles throughout human history as examined in a new work by **Dr. Tom Shay**.

His book examines the historical links between people and plants in a familiar region, the Northeastern Plains. Flanked by humid forests to the east and high plains to the west, the region includes southern **Manitoba** and **Saskatchewan**, western **Minnesota**, the eastern **Dakotas**, and northern **Iowa**. This is where “big sky” country begins—wide vistas, golden sunsets, and whispering winds. Yet, in spite of its beauty, it is a land devastated by dust storms, wildfires, tornadoes, blizzards, floods, and droughts. Most of all, it is land of prairie, a habitat nearly vanished, a place that still intrigues and inspires scientists and sages, storytellers and poets, anyone who has ever sunk down into the grass and gazed at a prairie sky.

Those interested in human or natural history will enjoy this book's easy-to-understand language, photographs, and graphics that tell the story of the region's colorful past, focusing on ethnobotany, the science of plants and people. Tom opens the book with chapters on geology and climate, factors that shape the abundance and variety of plant resources. Next, he takes readers on a virtual “road trip” from the Saskatchewan prairies to the Iowa woodlands. Chapter 4 looks at how researchers study long ago life through field, laboratory, and archival work. Then, he describes the early Aboriginal peoples and their key foods, medicines, sacred plants, and craft materials. Through oral tradition and archaeological finds, he pieces together what life was like long before the Europeans came. The fur traders and agricultural settlers (1680-1860) not only transformed the landscape but also altered the lives of Aboriginal peoples forever. The last chapter takes us into the 21st Century and discusses how our use of the land still depends upon its plant resources.

Along the way, the book addresses such questions as: what did early Catholic priests substitute for communion wafers made of wheat flour when none was available? What was the most versatile painkiller among Aboriginal people? What exotic foods did the fur traders import? What was **Harvey's** ketchup? What was **Perry Davis'** painkiller? What is a pit saw? What is sea kale? What is saleratus? Why was wheat not the first crop grown by early Iowa settlers? Helped by dozens



Blue Morning Glory  
(*Ipomoea indica*).



Magnolia (*Magnolia sp.*)



White Lily of Nile  
(*Agapanthus campanulatus*).



Southern Magnolia  
(*Magnolia grandiflora*).

of research assistants and professional reviewers, Tom's book is an outgrowth of his many years of investigating the past uses of plants. He also draws upon historical records, eyewitness accounts, and up-to-date studies of how ancient plant use can be revealed through fossil and chemical analysis. The book is part memoir, part guidebook, and part text. "He plans to submit the book to a publisher in 2015."

Tom knows the Northeastern Plains well. He grew up in Minneapolis and lived in **Winnipeg** for thirty years. Tom earned his Ph.D. in Anthropology at the **University of Minnesota**, and, over the years, has analyzed plant remains from archaeological sites in Minnesota, North Dakota, Manitoba and Saskatchewan. His publications include 30 articles and book chapters plus two books, the most recent being lesson plans for grade schools, entitled "The Story of Corn."

Anyone interested in the book can contact Tom at < [tomshay666@gmail.com](mailto:tomshay666@gmail.com) >.

**Brandy Kuhl, Head Librarian**  
**San Francisco Botanical Garden at**  
**Strybing Arboretum**  
**Helen Crocker Russell Library of Horticulture**  
**San Francisco, CA**

### January-April Art Exhibit

The **Helen Crocker Russell Library** is pleased to present our new art exhibit, **Fotanicals: the Secret Language of Flowers**, an exhibition of photography by **joSon**. The exhibition is based on joSon's recently-published book, *joSon: Intimate Portraits of Nature*, a large-format art book

that features signature photographs from joSon's "Fotanicals Collection."

The flower portraits are presented against a solid black or white background, offering a striking visual display of their intricate beauty. "By taking the flower outside of its natural setting," says joSon, "I wanted viewers to have an intimate experience with nature ... I wanted to prompt them to take more time to reflect on why flowers play such a crucial role in human culture and emotion."

Each portrait draws in the viewer with its sumptuous detail, delicate movement, and vivid color. Beyond simple beauty, joSon sees the power of nature to move and express emotions. "Time and again as we struggle to express our innermost emotions, the all-too-human languages we've learned to depend on fail us," he says. "A single flower can often fill that void, providing illumination only the heart can understand."

joSon's work has appeared in magazines including *Scientific American*, *Outside* and *Conde Nast Traveler* and is collected by an international list of

clients. He has exhibited recently at **555 California Street Concourse Gallery** in **San Francisco**. joSon was born in the **Philippines** to a Filipino-Chinese mother and an African-American father. At the age of ten he was sent to live with his mother's family in **Vietnam**, where he was educated in a Buddhist temple throughout his teen years in preparation for becoming a monk. You can see that early training in his work today—meditations on the beauty to be found in the simplest forms.



Magic Dogwood  
(*Cornus florida subsp. urbiniana*).

## Art Shows at the Elisabeth C. Miller Library

**Martha Ferguson, Library Specialist**  
**Elisabeth C. Miller Library**  
**UW Botanic Gardens**  
**Seattle, WA**

We moved into our new green building in January 2005 and we soon realized what a wonderful display space we had been given. Since then we have had many special events, book launches, and fund raisers here and have gradually developed a flourishing gallery for local artists and for our library users. The shows and their free openings bring in people who might not ordinarily discover the library. Library users, as well as all our staff, faculty, and students, are exposed to artists who they might not come across otherwise.

We have six to eight shows per year and we do ask that the subject be plant related—but this gives the artists lots of scope—we have had an amazing range of

displays—original quilts with botanical themes, vegetable prints, tiny detailed watercolors of native plants, giant digital photos of ferns, and paintings of birds in our own **Union Bay Natural Area**. Every year we have the local chapter of the **American Society of Botanical Artists** put on a show that coincides with our book sale, a spring show of mini posters that highlights research being done by our graduate students, and our season finale is a gift and craft show during the month of December, with multiple artists and an amazing variety of styles, materials and prices. All art is for sale, each show has an opening party and we ask the artists to donate 25% of their sales to the library after each show. We also ask artists to provide the refreshments for their openings and to pay all taxes for their sales. Art, including cards and prints, can be paid for with cash or checks made out directly to the artist, so the Library is not responsible for managing a revenue budget. This year's shows have brought \$3000 to the Library.

## CALENDAR OF UPCOMING EVENTS

compiled by **Rita M. Hassert, Library Collections Manager**  
**Sterling Morton Library, The Morton Arboretum**

### **February 12-16, 2015**

San Jose. AAAS Annual Meeting.  
"Innovations, Information, and Imaging"  
< <http://meetings.aaas.org/program> >

### **March 26-27, 2015**

Berlin. 22nd EBHL Annual Meeting.  
< <http://www.kew.org/ebhl/home.htm> >

### **April 8-11, 2015**

Chicago. Museums and the Web 2015.  
< <http://mw2015.museumsandtheweb.com> >

### **April 12-18, 2015**

National Library Week.  
"Unlimited possibilities @ your library"  
< <http://www.ala.org/nlw> >

### **April 26-29, 2015**

Atlanta. American Alliance of Museums 2015  
Annual Meeting & MuseumExpo.  
< <http://www.aam-us.org/events/annual-meeting> >

### **April 27-29, 2015**

Washington, DC. 30th Annual Computers in  
Libraries Conference.  
< <http://www.infotoday.com/cil2015/> >

### **June 14-16, 2015**

Boston. SLA 2015 Annual Conference.  
< <http://www.sla.org> >

### **June 16-20, 2015**

Decorah, Iowa. CBHL 47th Annual Meeting.  
"Taste, Tradition, and Beauty in the Edible Land-  
scape" < <http://www.cbhl.net> >

### **June 22-26, 2015**

Minneapolis / St. Paul.  
APGA 2015 Conference. "Watering Our Roots to  
Grow Our Communities"  
< <http://www.publicgardens.org> >

### **June 25-30, 2015**

San Francisco. ALA Annual Meeting.  
< <http://www.ala.org> >

### **July 25-29, 2015**

Edmonton, Alberta. Botany 2015.  
"Science and Plants for People"  
< <http://www.botanyconference.org> >

## Book Reviews

Charlotte Tancin, Librarian  
Hunt Institute for Botanical Documentation  
Carnegie Mellon University  
Pittsburgh, PA

Dewis, Sarah. *The Loudons and the Gardening Press: A Victorian Cultural Industry*. (The Nineteenth Century Series) Farnham, Surrey, Eng. and Burlington, VT: Ashgate, 2014. xvi, 278 p., illus. ISBN 9781409469223. £65.00 (hardcover).

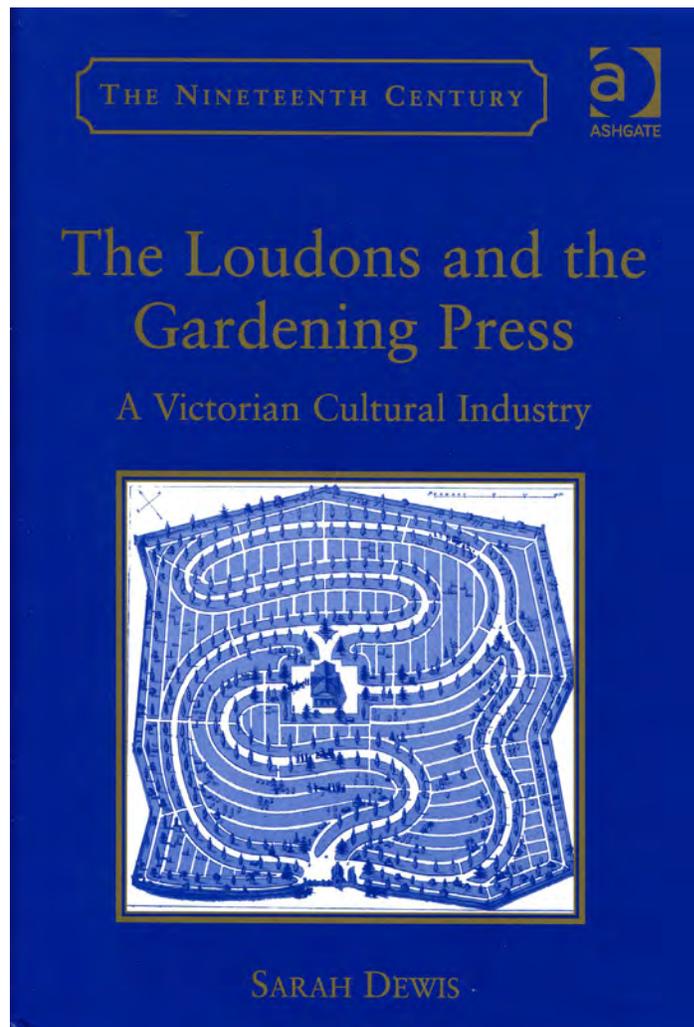
Also available as an ebook in PDF or ePUB format; 10% discount for online orders of print version at < <http://www.ashgate.com> >.

Sarah Dewis has made a detailed study of the publishing work of Victorian-era garden writers **John Claudius Loudon** (1783-1843) and **Jane Webb Loudon** (1807-1858), individually and together. They were quite prolific. In our library here we have 24 works by John Loudon (including different editions, one translation, and a periodical), and 14 by Jane Loudon (again, including different editions), and by no means do we have most of what they produced.

John Loudon began his career by promoting the professionalization and education of gardeners, and his books and periodicals were aimed at a large and diverse audience that included working gardeners, estate managers, and landed gentry. The prime example discussed thoroughly is the monthly periodical, *Gardener's Magazine* (1828-1844).

Another phase of his work aimed at those who managed gardens was an encyclopedia of trees and shrubs that could be grown in British gardens, *Arboretum et Fruticetum Britannicum* (1838). What started out as a fairly modest undertaking grew to eight octavo-sized volumes, four of them containing the plates showing the trees and shrubs, both in full habit and with selected details. The final scope of the work necessitated its being priced higher than most gardeners could afford, so the target readership was shifted upward. A third work that Dewis focuses on is his *On the Laying Out, Planting, and Managing of Cemeteries* (1843), in which he proposed innovative plans for cemeteries that addressed some of the issues having to do with how the upper classes, middle classes, and poor were buried. Dewis's choice of these three works to focus on in the sections on John Loudon give an idea of the range of his interests and of the kinds of change he was trying to effect through publication, showing that he was not only a scientist and an author but also an activist and reformer.

Meanwhile, **Jane Webb** was an author before she ever met John Loudon, having written a book of prose and poetry followed by a novel, *The Mummy!: A Tale of*



*the Twenty-Second Century*, published anonymously in 1827. It received considerable interest, especially for the futuristic inventions described. John Loudon asked to meet the author and found to his surprise that she was a woman. They were married within a year. He was 24 years her senior, and had lost an arm and been an invalid, so in their early years together she served as his amanuensis. As time went on, she became increasingly savvy about writing, journalism and publishing, assuming more of a role in the production of his books, and then deciding to produce her own. While his work on the *Gardener's Magazine* and other garden-related works was oriented largely toward scientific horticulture and landscape design, she created popular gardening manuals, some illustrated with colored lithographs, specifically for a female, primarily middle-class readership.

The Loudons made extensive contributions to the development of garden-related knowledge in England in this period, on garden plants, gardening techniques, land use, landscape design, urban spaces, professionalization of gardeners, and other topics. Dewis examines their work while teasing out narrative threads regarding political, economic, literary, and gender issues of that period in Britain. Reading this study, I was struck by the seemingly endless energies of the Loudons, with their

lofty intentions and generally well-grounded follow-through on project after project. I also found this study interesting in light of the many other horticultural serials being published in the same period.

There is a lot happening in this book. The narrative is generally chronological, with various themes weaving in and out. The nature and formats of the Loudons' numerous garden- and plant-related publications are interesting in themselves. This was a time when publishing and book production were beginning to be industrialized, resulting in many more books and periodicals being made available, both responding to and creating greater demand for this literature. *Gardener's Magazine* was marketed to a diverse audience. The content and the production values of this and others of John Loudon's publications were correspondingly varied, with some targeted broadly and others more narrowly aimed at specific groups. After he met and married Jane Webb, she too worked on his publications and then began to produce her own, for a different suite of readers, among whom she included middle- and upper-class women, and she reached out explicitly to women who were unmarried and faced with the necessity of supporting themselves.

For both Loudons, educating the public was a major mission, pursued in various ways. In addition to lifting up some segments of the working classes through scientific, literary, and cultural exposure, the Loudons felt it was critically important in general to educate women and to involve them in public discourse. Both these goals met with resistance and hostility from the Anglican Church and the Tory press, who felt that God had ordained a natural order into which people were born and in which they should live out their lives. There were tensions politically between the wealthy and the poor and eventually also between the middle class and the poor. John Loudon's efforts to ease or erase some class distinctions and provide a means for a modicum of upward mobility were not welcomed by the more conservative elements of society. Similarly, Jane Loudon's efforts to educate women in science, garden design and culture through her publications—not only by what she wrote and published but by the way she encouraged artistic and literary contributions from her readership—were also not universally welcomed. Over time, John Loudon tried to influence national discussion, priorities, and projects by developing and trying to implement plans for public spaces which could be enjoyed by all, not only by the upper class. He promoted projects such as public parks, garden libraries, and parochial schools. His development of the idea of the "Gardenesque" was a new aesthetic based on science rather than historical tradition. His innovative work on cemetery design had political underpinnings.

There is also much in this book relating to the content of the Loudons' publications, how the content was presented scientifically and aesthetically, and how readers were encouraged to become involved in the dis-

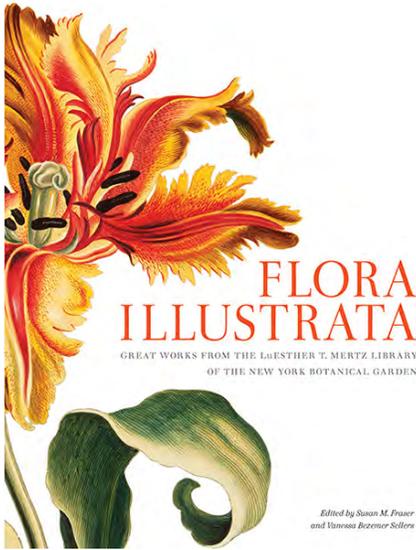


John Claudius Loudon (1783-1843) and  
Jane C. Webb Loudon (1807-1858)

cussions unfolding in the pages of the periodicals. Plant information was presented within the framework of the natural system. Wood engraved images played a large part in the success of these periodicals, and the Loudons became skillful at using them to best advantage to bring in new readers and keep those who were already part of the audience. The economics of publishing were changing in unforeseen ways in this period, so that there were constant adjustments being made to presentation and distribution, including the use of images, in order to ensure maximum sales and reader loyalty. Both Loudons explicitly stated intentions to present scientific information to women who, despite their lack of formal education, should be perfectly able to understand and appreciate it. Both Loudons made a point of naming their contributors in the sections of their periodicals that presented thoughts and questions from readers, not only inspiring reader loyalty but also eventually bringing some of these readers, many of them women, into the work force as fledgling, freelance journalists, artists, and writers. Dewis points out that the Loudons were key players in the democratization of print media, and that they developed and then promoted the idea of "taste" as a means of refining sensibilities and eroding class differences.

There is more, but this gives a general sense of the deep and wide-ranging coverage Dewis has given to this one-household publishing industry. Many of us in botanical and horticultural libraries have some of John or Jane Loudon's publications in our collections. This book provides a truly fascinating and eye-opening window into those books and onto the garden literature publishing industry at a time when old ways were being challenged and new ways were being attempted. *The Loudons and the Gardening Press* helps us to understand the significance of these books and the roles they played in the public sphere at the time they were written, and I recommend it for all libraries with an interest in the themes described here.

Patricia Jonas, Book Review Editor  
New York, NY



*Flora Illustrata: Great Works from the LuEsther T. Mertz Library of The New York Botanical Garden.* Edited by Susan M. Fraser and Vanessa Bezemer Sellers. Yale University Press, 2014. 320 pages, 279 color and b/w illustrations. Hardcover, \$50.00. ISBN 9780300196627.

The pleasures of *Flora Illustrata* are so manifold it is difficult to know where to begin. The estimable **Oliver Sacks** praises it on the dust jacket as “a feast for the mind and eyes,” but a feast unfolds in courses and this book seems to me more like a cornucopia spilling over with wonders, as in an allegorical frontispiece of an early modern botanical book. And, actually, as in this book’s frontispiece, which is a detail of the title page in *De koninglycke hovenier*, a 1676 gardening book with beautifully engraved illustrations of fruits and flowers and designs for gardens and parterres.

There will be those who are new to *Flora Illustrata*’s subjects, and thus the names of the scholars and specialists who have contributed will make little impression; but having read the extravagant praise on the back of the dust jacket, they might begin flipping pages from the back of the book and will surely be brought up short by the dazzling reproductions of chromolithographs from late nineteenth century American nursery catalogs and trade cards. Or, if seduced by the detail of a blown tulip from **Christoph Jacob Trew**’s *Hortus nitidissimis* on the front of the dust jacket, some might begin flipping pages from the front, but surely will get no further than page two and the unique hand painted title page from the very rare 1780 edition of **Nicolai Josephi Jacquin**’s *Selectarum stirpium Americanarum historia*. We learn in **Susan Fraser**’s excellent opening chapter, “Noble Science: Building the Library Collection,” that this (among many other treasures) was a gift from **Andrew Carnegie**. And that is where I began reading (page after page arousing not-so-noble covetousness) and not just looking at pictures. I doubt there are any among us who will not find compelling the narrative of how **New York Botanical Garden** assembled one of the world’s most comprehensive collec-

tions of the literature of botany and horticulture.

**Joseph Ewan** wrote in *Hortus Botanicus: The Botanic Garden & The Book* that a library and herbarium are what distinguish a botanic garden from one solely devoted to horticulture. **Nathaniel Lord Britton**’s ambition was not only to create “a public garden of the highest class,” but to establish **New York City** as the scientific center of **North America**. He and indeed other nineteenth and early twentieth century founders of botanic gardens—**Henry Shaw**, **Charles Sprague Sargent**, **Charles Stuart Gager**, and **Joy Morton**—made it of first importance to build libraries to support botanical research. Britton established the Garden’s library in 1899, and it quickly became the repository for personal libraries, papers, and field notebooks of scientists like **John Torrey** and **David Hosack**. In the same year, Britton established the Special Book Fund to make it possible for the library to purchase “all the important literature published in the Western world.” This lofty goal must have appealed to benefactors because in addition to **Andrew Carnegie**, **J. P. Morgan**, **Cornelius Vanderbilt**, and many of New York’s social elite contributed.

Among the most extraordinary early acquisitions purchased with the fund was **Johann Kniphof**’s *Botanica in originali, sive, Herbarium vivum*, all twelve parts of 1200 hand-colored nature prints bound in four volumes and perhaps the only complete copy in the United States. Alas, even the single image selected for reproduction does not get a full or even a half page, but it is not nearly so difficult to read as the indecipherably small reproductions of handwritten pages of field notebooks and correspondence (e.g., John Torrey’s on page 156), nursery account books (e.g., **Prince Nursery**’s on page 185) and maps (e.g., **André Parmentier**’s nursery on page 220). And this last is all the more puzzling because it follows an oddly larger than life size, full-page reproduction of a pear. But then there are also many generous full-page reproductions of historically significant but less colorful plates, particularly in chapter four, “Pleasure Gardens in Print: Recreation and Education in the Landscape, 1550-1850” by Fraser’s co-editor, **Vanessa Bezemer Sellers**. There are wonderful engravings of princely gardens from the **Art and Illustration** collection and the **Elizabeth Kals Reilly** collection on garden history, which was donated to the Library between 1991 and 2002. One of my favorite double page spreads is in this chapter on pages 90 and 91: the book designers have very cleverly created a trompe l’oeil by aligning the gutter of the open copy of **Dézallier D’Argenville**’s *La Théorie et la pratique du jardinage* (1703) with the gutter of *Flora Illustrata*. It’s perfect. One wants to be able by some magic to turn the pages of one of the most influential garden plan books of the eighteenth century.

Scott & Nix are highly respected packagers and designers of nature and science books—an obvious choice to take on this complex project. I would certainly count

NEWEST AND BEST  
**Vicks** EARLY SCARLET GLOBE RADISH



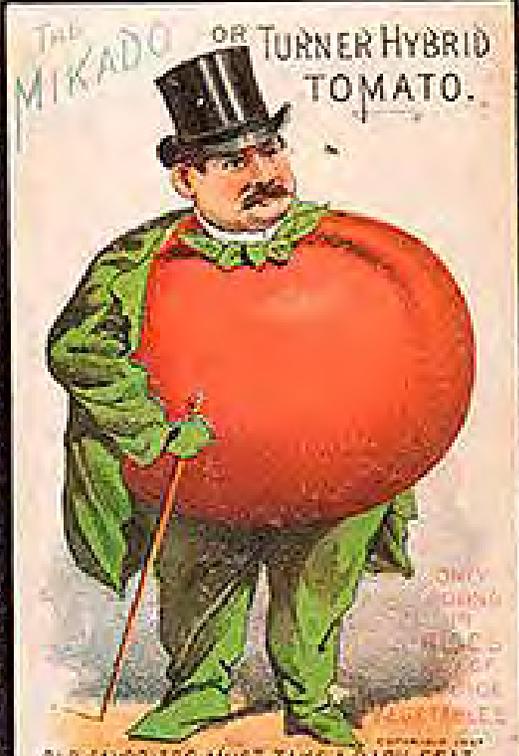
ONLY FOUND IN RICE'S BOX OF CHOICE VEGETABLES.  
 IT IS THE EARLIEST - ITS COLOR IS THE MOST  
 IT IS THE MILDEST - MOST CRISP JUICY AND TENDER  
 THE MARKET AS WELL AS PRIVATE GARDENERS  
 FAVORITE. TRY IT.



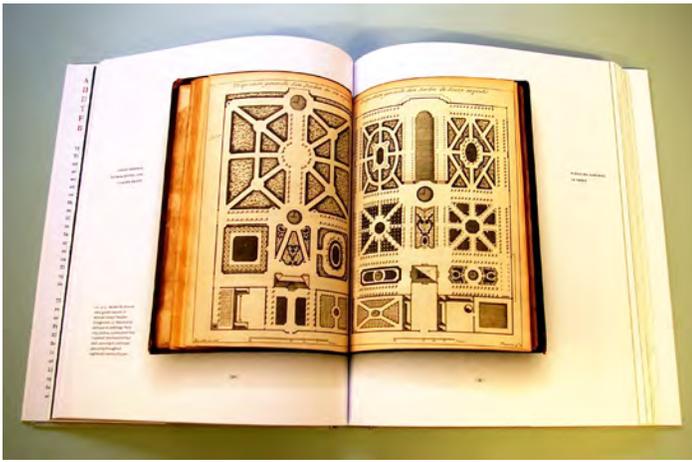
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OLD FAVORITES MUST TAKE A BACK SEAT  
**MIKADO** IS ONE OF THE EARLIEST AND OF THE LARGEST  
 SIZE, PERFECTLY SOLID AND OF UNSURPASSED QUALITY.  
 THE EARLIEST TOMATOES ARE PRODUCED BY USING OUR  
 NORTHERN GROWN SEED.



Dézallier D'Argenville's *La Théorie et la pratique du jardinage* (1703)

*Flora Illustrata* among their successes, but I think they too often put an image's pure visual appeal before its content. They needed to be reminded that botany depends to a unique degree among the sciences upon its historical literature—both word and image. The Garden's first librarian traveled to Paris in 1903 (envious?) not to acquire merely pretty books, but to continue to amass foundational works. More than five hundred items were purchased at that auction including one of the precious twenty five sets of the 1806 edition of *Flora Graeca* (covetous?).

Enough about the form. Back to the content.

I did not expect to be familiar with all of the books, but there was one knockout surprise that I have never laid eyes on: **Aleksandr Postels**, *Illustrationes algarum in itinere circa orbem jussu imperatoris Nicolai I*. It is represented by another dramatic two-page spread, giving ample space for the lithograph's many different species of seaweeds underwater and the Tsar's collectors gathering specimens from land. The large folio volume does not appear to be digitized, but a colored version of the same frontispiece has been digitized by UCLA < <http://cdm15799.contentdm.oclc.org/cdm/ref/collection/p15799coll58/id/6598> >. Also of note are two exquisitely detailed plates from **Johannes Gessner**, *Tabulae phytographicae*. Even spread out across two facing pages, it is still best to use a magnifying glass to study them.

The library continued to acquire exemplary works, but, Fraser writes "it was not until 1922, in a virtuoso achievement, that Britton helped assure that the Garden's Library would rival any botanical library in Europe." He negotiated a sale of more than six thousand books, including many important floras from the libraries of de **Candolle**, **Delessert** and **Burnat**. The size of the purchase remains unmatched in the Mertz Library to this day.

*Flora Illustrata* is in five parts and eleven chapters. In addition to the editors, there are nine contributors whose names and work will be mostly familiar. Each author has selected notable books from the collection specifically related to their subjects and I am sure the most difficult part of the project was the process of nar-

rowing their selections to a manageable number: **Lucia Tongiorgi Tomasi**, "European Medieval and Renaissance Herbals"; **Therese O'Malley**, "'Plants in Their Perfection': The Botanical Garden and the Illustrated Book"; **Gina Douglas**, "Linnaeus and the Foundation of Modern Botany"; **H. Walter Lack**, "New World Explorations: Brazil"; **Elizabeth S. Eustis** with **David Andrews**, "Creating a North American Flora"; **Mark Laird**, "Early American Horticultural Traditions: Gardening with Plants from the New World"; **Judith K. Major**, "Toward an American Landscape Theory"; **Elizabeth S. Eustis**, "The Horticultural Enterprise: Markets, Mail, and Media in Nineteenth Century America"; and **Elizabeth Barlow Rogers**, "An American Kew." Fraser sees her essay on building the library's collection and Roger's essay on the creation of the Garden's landscape as "bookends" to the journeys we take with each author. Although I have focused on Susan Fraser's chapter, I do so because I am writing for librarians and not because I think the other essays are less thoughtful, fresh, informative, entertaining, and well crafted. The collection will be easy to recommend to all sorts of readers and perhaps even to book groups.

I have one significant error to point out: the frontispiece on page 132 is incorrectly identified in the caption. On page 135, Lack describes both the work from which the title page comes and the earlier work named in the caption. Both are as he says, sumptuous. Now you know: I read everything.

Most librarians share the desire expressed by **Sacheverell Sitwell** that the great number of "beautiful and quite unknown albums of flower drawings that are in prison, as it were, and only visited at rare intervals" be appreciated by many more people. Museum and library exhibitions, which display only a small number of objects compared to collection size, are typically only seen by a fortunate few; illustrated catalogs that accompany exhibitions and books that deepen our understanding, (like *Flora Illustrata* and recent **CBHL Literature Award** winners *Andre Le Nôtre in Perspective* and *An Oak Spring Herbaria*) almost inevitably fall short of replicating the experience of reading and handling the physical objects (in their eloquent preface, Fraser and Sellers describe "holding the well-fingered 1578 leather-bound English edition" of **Dodoens'** *Nievue Herball* with that copy's unique marginalia. But digitization has given us a tool that comes close: the **Biodiversity Heritage Library**—approaching 100,000 titles in its collection—gives everyone, everywhere virtual access to unique copies of books held in libraries all over the world. We still need curated exhibitions and books of essays like *Flora Illustrata*, but won't someone please digitize *Flora Graeca*?

## CBHL Conference Collaboration Grant Program



During the 2010 mid-winter CBHL Board Meeting, the Board established a grant program to encourage your participation in other like-minded organizations conferences. Currently there is already a wonderful reciprocal relationship with the European Botanical and Horticultural Libraries Group (EBHL).

To expand collaboration, this “CBHL Conference Collaboration Grant” will pay up to \$500 towards conference fees for a CBHL member to go to the conferences of Garden Writers Association, American Public Garden Association, Special Libraries Association, Internet Librarian, or a similar organization.

The grantee would be reimbursed the funds (up to \$500) after they have presented a report to CBHL (either through the CBHL Newsletter or as a presentation at the Annual Meeting). The report should include useful aspects of the conference that will help other CBHL members. The report is intended as continuing education for the CBHL members. The grantee is also intended to serve as a CBHL ambassador to the conference and is required to register as the CBHL representative.

To receive the grant, the prospective grantee needs to submit a letter addressed to the CBHL Secretary (contact information at the top of the last page of this Newsletter) and include:

Name of conference  
Date of conference  
URL to the conference website  
Reason for choosing the conference, including the benefit to CBHL

The date when you will submit your report about the conference to either the CBHL Newsletter or as a talk at the CBHL Annual Meeting.

• • •

Please give the Board one month prior to the registration deadline for the conference to make a decision about the grant. Funding will be awarded based on the amount of funds made available by the Board during that particular fiscal year.

# Leaving the Stacks

## Casting the Weight Aside (Literally)

**Susan C. Eubank, Arboretum Librarian  
Los Angeles County Arboretum &  
Botanic Garden  
Arcadia, CA**

Finally, I'm confronted with the fact that we might actually have to move the library materials. I've had four companies give me estimates over the years and the reality of corporate moving has changed in that time. The rolling cart idea I was so enamored of in 2011 has changed with the reality that file boxes no longer are the major thing that they move in offices. The moving companies have cast off all the rolling carts, so now they have to rent them and if you are going to keep the items on the carts (which was the whole point) it costs much more to store them. Hopefully we will only be renting them for less than six months.

We are at that time in the project, that if we don't finish by June 30th we will lose the money, so I'm getting more confident that I need to prepare for moving the materials. I've been sitting in the back of the library doing what I believe would be called "records management," but I'm trying to raise it to the level of archives management. The challenge with that, of course, is that you are confronted with stacks of boxes that were the detritus of who knows who until you work with the box and see who all the memos are "from."

The bulk of the boxes came out of the basement of the administration building when there was a flood. I think these are the ones I didn't have the heart to go through down in the floodwaters (an exaggeration) and just had hauled to the back of the library. They are mostly from the 1990s and early 2000s about the plant sales or garden shows or as this institution affectionately labelled the activity, the **Baldwin Bonanza**.

At first I thought I only had 8 or 12 or so boxes from one person. I could quickly cast aside the check request forms for each year's show. I was slowed down when I had to black out the credit card numbers of the people who bought preview party tickets. This was the 1990s. There were a lot of tickets sold. Not only the ticket order card had the credit card number. There was also a credit card slip. Towards the end of the 1990s there was a lot of soul searching and board discussions about how the activity could be changed so they could be assured that it wouldn't continue to slide financially. Little did they know that it was just the baby boomers having their houses thoroughly landscaped and they were moving on to something that was less physically taxing than gardening.

Every afternoon about 3:30 or 4:00ish I would lose heart. Yesterday I lost the most perseverance when I came to the realization that the boxes were really from a whole department, not just an individual and that everyone in the department had saved the same stuff over and over and over and they had also included all the periodicals we already have that "advertised" the show. Today this institution doesn't even have the event anymore, let alone a whole department. The mush of materials was swimming in my head. The pace slowed down to a trickle when I tried to ponder whether I had already saved that item in a previous box; probably, but how could I know for sure. My solution was to get up and walk around, spend 30 minutes or so working on the various cataloging tasks and conundrums that I serve as the final overseer for. Then the pressure of not wanting to move superfluous materials would come back and give more oomph to open the next file folder and separate the history from the unnecessary. My volunteer wandered back there and asked just that question. "How do you decide what to keep?" I guess my years of spending my time with every employee's final file box have honed my skill set. What will historians or future employees be glad I saved? Mostly I'm focusing on trying to give a flavor of what the shows were like for the public and how they came together from an organizational perspective. I do that by casting off most of the materials and throwing the rest in a box waiting for a real archivist. That might be delusional on my part, but at least it is less to move and I've made a small dent in the detritus.



## On the Web

### Seed Art, a Hazelnut Shortage, and the Bellagio Conservatory

#### Stanley Johnston, Mentor, Ohio

Looking to the e-list discussions of the past few months we find **Chuck Tancin** of the **Hunt Institute** reminding us of **Bob Freedman's Famine Food Site** < [http://www.hort.purdue.edu/newcrop/faminefoods/ff\\_home.html](http://www.hort.purdue.edu/newcrop/faminefoods/ff_home.html) > with its discussion of plants that are not normally considered as crops which are consumed in time of famine. It is heavily annotated with discussions of which parts of the plants can be consumed and an incredible amount of documentation. Speaking of the Hunt Institute for Botanical Documentation, it has a new web home at < <http://www.huntbotanical.org> >.

The e-list also had **Mike Park** mentioning as invaluable **Plant Lives** < <http://www.plantlives.com/> >, **Sue Eland's** encyclopedic searchable work on plants with detailed articles on their nomenclature, description, origin, and uses, known as plant biographies. It is not flawless, however, since a query for "hazelnut" did not turn up anything.

I queried hazelnut, because my AOL frontpage in the last week turned up a **Huffington Post** article on the dire consequences of a killer frost in **Turkey** which threatened the world's supply of both hazelnuts but also of **Nutella**. The only problem is this appeared featured on AOL in December and the article appears to actually date back to August. This will no doubt not matter to the folks in **Oregon** who are a major United States producer of hazelnuts and the source of **Hazelnut.com** < <http://www.hazelnut.com/> >, which is rich in news, nutritional information, and recipes. **My Baking Addiction** < <http://www.mybakingaddiction.com/how-to-peel-skin-hazelnuts/> > features an article on peeling hazelnuts, while **Nutella** < <http://www.nutella.com/en/> > features everything you might want to know about the world's favorite hazelnut spread with a specific site for various countries.

Looking forward to our annual meeting at **Seed Savers Exchange**, I thought it would be interesting to look at a different use of seeds, other than planting and cooking, so here is **Crop Art** < <http://www.cropart.com/> >, featuring links to galleries of remarkable seed mosaic pictures by over twenty different artists. For those who would like to try to do these themselves, **How to Make Seed Art** < <http://www.wikihow.com/Make-Seed-Art> > gives detailed directions. For those more interested in cooking with seeds, **Wikipedia** provides **A List of Edible Seeds** < [http://en.wikipedia.org/wiki/List\\_of\\_edible\\_seeds](http://en.wikipedia.org/wiki/List_of_edible_seeds) >.

Our final three items belatedly look back on one Halloween and two Christmas sites. Long-time readers will remember long ago discussions of sites dealing with formed art—especially trees. Lately square watermelons have become a vogue as shown in **How to Grow a Square Watermelon** < <http://www.ufseeds.com/Growing-Square-Watermelons-Gard1.html> > ,



but **Cinagro Farms** < <http://www.cinagro-farms.com/> > in California have gone one step farther, in producing pumpkins grown in containers to resemble the head of the Frankenstein monster for Halloween.

One of the attractions of the Las Vegas area which I've always wanted to visit, but never get around to because of the expense of a cab to go the thirty miles each way to **Henderson, Nevada**, is the **Ethel M® Chocolates Botanical Cactus Garden** < [http://www.ethelm.com/about\\_us/cactus\\_garden.aspx](http://www.ethelm.com/about_us/cactus_garden.aspx) >. For those of you who have never heard of it, Ethel M® is a very fine and pricey candy (which was formerly heavily discounted at their airport shops which also gave free samples) named for **Ethel Mars**, the wife of **Forrest Mars, Sr.**, the founder of **Mars Candy (M & M's, Snickers, etc.)**. It was founded by him after his retirement from Mars Candy and placed in Nevada because it was one of the few states to then allow liquor-filled candy, although the kind I get is non-alcoholic (the raspberry creams are especially good, although the seeds stick in your teeth). In any event, every year the garden is lighted with an elaborate Christmas display, a slideshow of which can be found at Photos: **Ethel M® Chocolates illuminates Cactus Garden for holidays** < <http://www.lasvegassun.com/vegassdeluxe/2014/dec/01/photos-ethel-m-chocolates-illuminates-cactus-gard/> > courtesy of the *Las Vegas Sun*.

Another one, which I have visited on more than one occasion is the seasonal display in the **Bellagio Conservatory** < <http://www.earthcam.com/client/bellagio/> >, this cam view also has the advantage of having an archive of images from the past seasonal displays. Unfortunately, the camera angle and distance do not do justice to the displays, which feature elements such as polar bears entirely covered with flowers that are refreshed daily.



CBHL Newsletter, c/o Stacy Stoldt, Secretary  
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### Questions?

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