



CBHL 49th Annual Meeting The ABCs of CBHL: June 6-10, 2017 Conference Report

Contributing to a National Digital Infrastructure Pre conference Workshop
Reported By Mariah Lewis, Librarian
LuEsther T. Mertz Library
New York Botanical Garden
Bronx, New York

This year the pre-conference workshop was hosted by the Expanding Access to Biodiversity Heritage Literature grant project. Generously funded by the Institute of Museum and Library Services, the “Contributing to a National Digital Infrastructure” workshop was presented by Susan Fraser, Susan Lynch, and Mariah Lewis all of the New York Botanical Garden. Partnering with the Missouri Botanical Garden and Harvard’s Museum of Comparative Zoology, the project works directly with the Biodiversity

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From the President

Donna Herendeen
Science Librarian,
Lenhardt Library
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Glencoe, Illinois

Dear Colleagues,

Our 2017 Annual Meeting Host, Kathy Allen (Andersen Horticultural Library, University of Minnesota Landscape Arboretum) held the perfect Annual Meeting. The weather was perfect, the speakers were fascinating, library tours featured astounding resources (including a cave full of books), and the company of our colleagues, our primary reason for meeting, was rewarding as usual. As you read the reports from the 2017 Annual Meeting, consider joining us next year in New York. It is our CBHL 50th Anniversary Annual Meeting in June 2018 and it will be special. Rumor has it the cake has already been ordered. If there were one meeting to attend, I would think the 50th would be high on any list.

With the close of the 2017 Annual Meeting, we said good-bye to Board member Kathy Crosby (Brooklyn Botanic Garden) who was our Past President, and welcomed Michael Bobb (Iowa State University) as our new 2nd Vice President. Kathy rolls off the Board just in time to take a new role as Co-Host for the 50th Annual Meeting in New York in June 2018; I imagine she will hardly notice the difference.

Being on the Board is a rewarding experience and I would encourage everyone to think about running for the CBHL Board or chairing a committee. Every year we find fewer candidates able to invest the time and bear the extra expense. Both activities give you a deeper connection to the CBHL community and a greater understanding of how the organization benefits and supports its members. It gives you the opportunity to help keep the organization viable and relevant into the future. It is highly rewarding and worth the time and effort. Think about it.

Our just completed Strategic Plan is an example of CBHL's continual work toward making the organization reflect the current goals and activities of its members.

We share a vision:

"The Council on Botanical Libraries empowers its members to lead in botanical and horticultural services."

We have a mission:

"The Council on Botanical and Horticultural Libraries strengthens its membership; addressing emerging issues, and providing expertise and value to our respective organizations."

Future committee activities will take this plan and start to make its aspirations reality. It will be something you may want consider, joining a committee, proposing a project. See the full Strategic Plan text in the meeting proceedings.

I'll be in the role of President this year on the Board. We hope to help CBHL implement and test the voting software, continue to improve the website, migrate the LibGuides software to a new version, facilitate a fantastic 50th Anniversary meeting, and start thinking about what the new Strategic Plan can do for us.

See you in the next issue.

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Heritage Library (BHL) to provide support for non-BHL members to digitize and present their biodiversity related content.

The workshop reintroduced the project to those within the CBHL community and a few participants from the local library and museum community. Information and training on a variety of topics was provided including such topics as the Digital Public Library of America (DPLA), digital imaging, metadata, digitization, curation, and article indexing. The workshop was well attended with ten attendees from nine different libraries. Some institutions had already contributed to the project, some are currently preparing to contribute to the project, and some were new to the project.

The Expanding Access team looks forward to working further with these organization to get their content into BHL and DPLA.



Introduction to the University of Minnesota Landscape Arboretum – Peter C. Moe, Arboretum Director

Reported by

Charlotte Tancin

Librarian

Hunt Institute for Botanical Documentation

Carnegie Mellon University

Pittsburgh, Pennsylvania

Peter Moe became director of the Arboretum in 2016, after 25 years as director of operations and research, contributing to both collections growth and land acquisition. He described the “landscape arboretum” as emphasizing plants that grow in Minnesota, including emerging kinds such as intersectional peonies. University of Minnesota began their fruit breeding program in 1908, seeking to breed native hardy species and others from cold places around the world. He highlighted several fruits: the Haralson, apple, named after Charles Haralson, superintendent of the University of Minnesota Fruit Breeding Farm; the Honeycrisp apple; several kinds of grapes that have led to the development of a new northern wine industry; and half-high blueberry hybrids. The Arboretum itself was begun in 1958 with 160 acres, later merging with the Minnesota Horticultural Research Center in 1985. By 2006 the grounds encompassed 1,047 acres.

Hardiness has been a key value for the work of the Arboretum. Early programs included azalea breeding, and working to respond to the scourge of Dutch Elm Disease in 1973, leading to a focus on evaluating trees and shrubs for hardiness and adaptability in the northern landscape. Now the Arboretum contains demonstration gardens, model landscapes, display gardens, and wide-ranging collections. (Apparently Minnesota is

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perfect for lilacs! None are native to North America, but they thrive in that northern climate.) The Arboretum is fortunate to have 800 volunteers dedicated to maintaining the collections and grounds and running the programs that serve the public. Those include summer camps for children and the Bee and Pollinator Discovery Center, where Dr. Marla Spivak researches bee colony collapse. At the end of his talk, Moe recommended a new book by Mary Meyer and Susan Price: *Ten Plants that Changed Minnesota*.

Education and Extension at the Minnesota Landscape Arboretum – Tim Kenny, Director, Education Department

Reported by

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In addition to his responsibilities as director of the Arboretum's Education Department, Tim Kenny is also statewide director of Minnesota's Extension Master Gardener volunteer program. The first part of his presentation was an overview of the Arboretum's education and extension efforts: what they do, how they do it, how they pay for it, number of people reached, and an up close focus. He shared their mission, vision, and guiding principles (listen, invite, involve, respect) and the wide-ranging scope of their efforts in terms of programming and target audiences: Master Gardener volunteers, Arboretum members, the urban agricultural community, and the general public, including young people. The education department has 34 regular staff (27 full-time and 11 part-time) and 62 seasonals. This workforce is bolstered by management of 780 Arboretum volunteers and 2,350 Master Gardener volunteers.

Kenny shared a model of how he and his staff view the horticultural continuum of learning: level 1, awareness and growing interest; level 2, digging deeper as interest increases; and level 3, advanced study. He shared their current budget figures, showing how income from sales, grants and the Arboretum are distributed to help them address these three levels of visitor engagement. His numbers of people reached were impressive, including 51,100 youth/families, 18,250 adults, 28,800 nature-based therapeutics, 210,800 Master Gardener visits, and 112,000 "walk-by casual learning." The youth program serves some 200 children and employs about 50 young people.

He ended his presentation with a video about the Growing Good MN program, a teenage work experience program for urban teens that uses the garden as a tool to create teenage skills development and opportunities relating to first-time jobs, horticulture, entrepreneurship, communication and leadership, and college and career exploration. Young people in the program were quoted: "This program is a huge part of my life," and "Basically everything we eat has been touched by pollinators." The students also had the opportunity to see what goes on behind the scenes in restaurant kitchens, as plants and animals are transformed into meals. Tim Kenny did a great job of representing his work and his workers for us in his talk.

Honeycrisp and Beyond: Apple Breeding at the U of M. David Bedford, Senior Research Fellow, Horticultural Research Center.

Reported By Stanley Johnston
Mentor, Ohio

In a historical context, the apple cannot be the forbidden fruit of the Bible, since it did not originate in the Middle East, but in Kazakhstan, from whence it spread to the West via the Silk Road. It was brought to America by European settlers and spread across the United States due to the popularity of applejack. The only native American species are two small crab apples.

The University of Minnesota plant breeding program was established in 1878 with the charge of developing winter hardy fruit varieties that would survive on northern homesteads. Besides apples, it also breeds grapes, apricots, blueberries, strawberries, plums, raspberries and other fruits. It has one of three major apple breeding programs in the United States along with those at Cornell and Washington State.

Like most modern fruit cultivars, apples are cultivated by grafting and pollination because they are "extreme heterozygotes," meaning that apples grown from seed do not follow the DNA of their parents. Apples are bred for combinations of sweetness or tartness, texture, disease resistance, and hardiness. It can easily take 30 years of breeding and monitoring and the destruction of 10,000 substandard plants before a variety is ready to be released to growers or the public. The plant is initially given a variety name which will eventually be followed by a trademark name, and sometimes a local name such as MN 55 trademarked as Rave, but sold in Minnesota as First Kiss.

Minnesota's major introductions include the 1921 Minnehaha, the 1922 Haralson, 1991 Honeycrisp, the Frostbite, SweeTango, Zestar!, and SnowSweet.

Plant Information Online: Its History

By Richard T. Isaacson
Minneapolis, MN

Good Morning CBHLers. I am very grateful to CBHL for the opportunity to talk with you this morning. Grateful is how I certainly look at CBHL, as I began as a green behind the ears



SweeTango is a new apple variety. Photograph by Stemilt Growers.

new librarian and now still have green behind the ears even if it is now moldy green. I attended every CBHL annual meeting from 1973 to my retirement in 2008. I hope you will not object if I spend a few moments talking about my involvement with CBHL.

After graduating from Library School, I, of course, looked for a job. On one of my voyages out to look for a job I met Muriel Crossman, one of the founders of CBHL, and she was generous in recommending me for a job in Cleveland at what was then the Garden Center of Greater Cleveland. I had no knowledge of botanical/horticultural libraries and hadn't thought of combining my horticultural degree and librarianship. I thought I wanted to become an academic librarian using my history degree.

We all can learn much from our fellow colleagues and CBHL is a congenial group to be a part of. My first conference was in Toronto in 1973, where I learned in surprise that the next year's conference was to be in Cleveland.

In 1976 I joined a few of my CBHL colleagues for a trip to England. Mentioning a few names who allowed this green behind the ears new librarian to join them were Gil and Kate Daniels, Bernadette Callery, Ian MacPhail, Marge Dickenson, Ruth Schallert, Elisabeth Woodburn, Elizabeth Riley, and others. Visiting the major collections in England, and seeing their treasures was a mind-opening experience. We heard from speakers such as Blanche Henry and Roy Lancaster. Two further asides about this England trip, it was unusual for me to note that the English librarians working on that small isle with similar collections did not know each other. CBHL certainly has been an influential mentor in changing the European botanical/horticultural libraries. The other aside is that when Elisabeth Woodburn invited me for an evening meal we both were amused that English librarians thought it was very unusual for a librarian's support group to allow booksellers as members of our organization. The honorable Henry Norweb gave a speech that made us CBHLers very proud on this trip. Ian MacPhail, another of our illustrious members, gave another talk to the then AABGA joint conference in San Francisco later on. Both speeches are available and are worth rereading.

Also in my involvement with CBHL I was a member of the Bob Long Award Committees from CBHL for many years, I remember the first award we gave to Elisabeth Woodburn and her whoop of enjoyment as we read out her name as the first recipient. The second recipient was Ian MacPhail. The last Bob Long Committee award that I was involved with was also memorable, that of Barbara Pitschel, who I termed a librarian's librarian and trembled tremendously as we awarded her in 2008. Also I note in the audience four other recipients of the Long Award: Chuck, Celine, Stan, and John. Knowing Bob Long, this award has allowed CBHL to acknowledge many of its most illustrious members. CBHLers also are very fortunate that two long term members are still active and involved, of course I mean John and Judy Reed.

The last two names I will mention here are June Rogier, Andersen Horticultural Library's first librarian, a truly great and generous friend; and Governor Elmer L. Andersen, our founder, generous patron and supporter of many libraries and collections throughout Minnesota. He was a true book lover and appreciator of libraries. He made us proud of being a Minnesotan. He also established our library's publication fund which helped develop our Library's outreach.

I am supposed to talk today about the publications that our Library has published. These publications truly also illustrate the many recent changes the library world has gone through

mirroring our today's society. At the CBHL conference in Cleveland in 1974, CBHLers were impressed by a volunteer project in Cleveland's library which was an index housed in a card file to illustrations of the world's plants (similar to *Index Londinensis*, only indexing current literature. Be aware I am not comparing their worth.) Because of the stimulus of CBHL we soon published the index in four large volumes by GK Hall.

In the mid 1970s personal computers became widely available. One could see that such projects as this index were made for computing, I started computerizing the index which took about five years.

In 1985 I moved to Andersen Horticultural Library bringing the index along with me in computerized form. We started publication of what was renamed the *FPI: Flowering Plant Index* and marketed it to fellow interested libraries. This librarian next noted the development of the internet. One could see again that this new tool was made for such applications.

One of the many responsibilities of a university librarian is to be a member of many committees (one can believe higher education would grind to a halt without committees) and I served on a search committee that was looking for the plant science librarian for the St. Paul Campus. Again, one of the most valuable decisions I was involved with was to find a librarian such as Kathy, soon to become Kathy Allen. After her hire, I suggested she might be interested in helping with the index and also that she might find a membership in CBHL useful. Another great move.

After much work by 1998, both Kathy and I were successful in placing the index on the burgeoning internet, one of the first large-scale applications on the internet; now it was called Plant Information Online.

June Rogier, AHL's first librarian, had found inspiration at CBHL to begin a project of finding plant sources for many of the Minnesota Landscape Arboretum's plants. She also started computerizing this resource. When I arrived in 1985 I could see the value of such a resource, so we soon started publication of *The Source List of Plants and Seeds* eventually in six softcover editions. It also became part of the internet's *Plant Information Online*.

One of Governor Elmer Andersen's visions was to establish a publication fund to support both regional and other publications in the fields of horticulture, botany, and the natural sciences. The publication fund has published many titles, both for the Minnesota region and also for more at large applications, including Plant Information Online. Some of these publications in book form are on display on the table. It remains one of the most important aspects of our libraries' outreach.

One can ask if such a small library's efforts are worthwhile. I can only relate two instances I noted at different CBHL conferences. Once touring a herbarium we noted a user seated using a volume of the GK Hall publication of the *Index* (you sometimes wonder if anyone used such a tool) and another time I noted a very tattered copy of the *Source List* on a library table. These small events truly helped me to believe in the worth of our efforts.

The Library world has greatly changed over these years. I still shudder when I remember the first time a student came into the library seeking help for a term paper on some aspect of iris. As I was leading the student to the shelf where all the world's literature on iris was shelved, the student said "But, I want something really good, I want it on the internet." But of course we cannot be Luddites and have to realize how great a tool the

internet can be. But one also remembers how the library world has changed. For instance *Plant Information Online* started in a card file in card catalog form (for those youngsters who wonder what a card catalog was, perhaps they can find a picture of one on the internet), then the index was early computerized, then put on the internet.

The University Library System recently told Kathy there were over 1 million connects to *Plant Information Online* last year. Justin Bieber watch out!!! How is the current version of *Plant Information Online* used? I imagine it depends upon the user. Perhaps the most used section is the section where you can search for sources and information on individual plants - currently over 80,000. I imagine of less interest to most internet users is the index to illustrations as most would not have access to current literature, but this is where plant librarians can make full use of their collections. Kathy's recent revision has increased the value of the section on searching for North American nursery information, currently with about a thousand nurseries, with super duper maps showing nurseries state by state. The library staff attempts to evaluate nurseries before they are added to our sections, including trying to find out if they ship. We note the seed and nursery world has undergone as much change as the library world has.

Renee Jensen, Andersen Horticultural Library's Library Assistant, who in 1985 helped teach me about Andersen Horticultural Library and things Minnesotan, took attendees through the newly designed site, showing some of the uses for Plant Info and some sample searches for plants and for nursery information.

Story Time in the Garden: Picture Books that Celebrate Diversity through the Seasons

By Janis Shearer
Minneapolis, MN

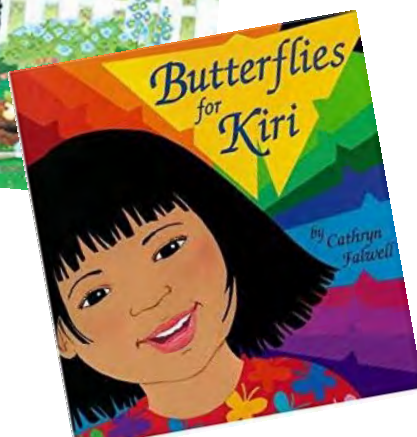
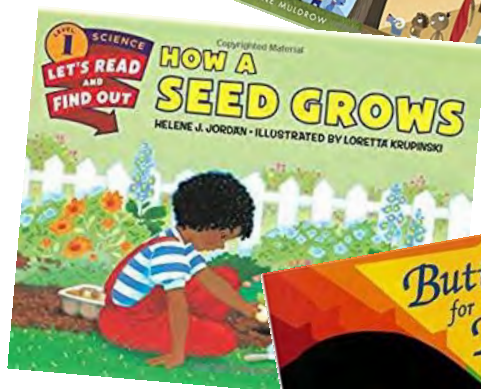
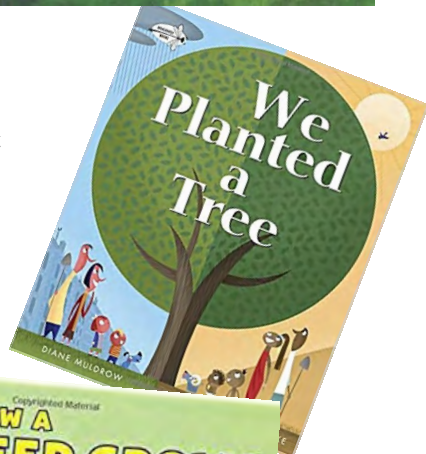
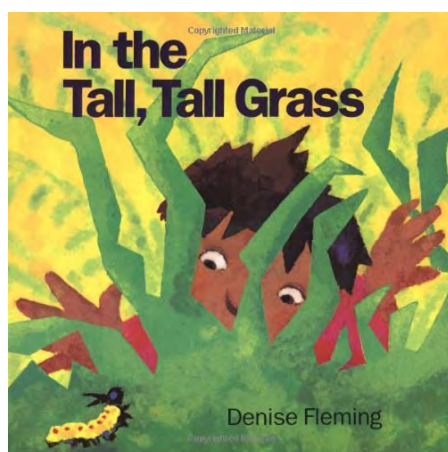
As an Andersen Horticultural Library Story Time Reader, I, presented picture books in the library's collection that depict human characters from diverse backgrounds. Racially diverse picture books are great for helping young children learn about diversity and see themselves represented in the story. Though there are very few children's books published that depict diverse characters (14% based on 2015 Cooperative Children's Book Center

statistics), it is important to recognize how diverse materials

enhance a child's view of the natural world.

Over 25 picture books were recommended to include in story times for 2-8 years olds. Those included were:

- *Gathering the Sun: An Alphabet in Spanish and English* by A. Ada & S. Silva (New York : Lothrop, Lee & Shepard Books, 1997),
- *The First Strawberries: A Cherokee Story* by J. Bruchac & A. Vojtech (New York : Dial Books for Young Readers, ©1993),
- *The Bee Tree* by S. Buchmann (El Paso, Tex. : Cinco Puntos Press, ©2007),
- *Flower Garden* by E. Bunting (San Diego : Harcourt Brace Jovanovich, ©1994),
- *City Green* by D. DiSalvo (New York : Morrow Junior Books, ©1994),
- *I Love Snow!* by Z. Elliot & P. Wong ([United States] : Rosetta Press, ©2015),
- *Butterflies for Kiri* by C. Falwell (New York : Lee & Low Books, ©2003),
- *In the Tall, Tall Grass* by D. Fleming (New York : Holt, ©1991),
- *Community Soup* by A. Fullerton (Toronto, Ontario, Canada : Pajama Press, 2013),
- *Call me Tree* by M. Gonzalez & D. Goldberg (New York : Children's Book Press, an imprint of Lee & Low Books Inc., [2014]),
- *In the Garden with Dr. Carver* by S. Grigsby & N. Tadgell (Chicago, Ill. : Albert Whitman, 2010),
- *How a Seed Grows* by H. Jordan & L. Krupinski, Rev. ed. (New York, N.Y. : Harper, an imprint of Harper-Collins Publishers, 2015. ©1992),
- *The Snowy Day* by E. Keats (New York : Viking Press, [1962]),
- *Green Green: A Community Gardening Story* by M. Lamba, (New York : Farrar Straus Giroux, ©2017),.
- "Grow Happy" by J. Lasser (Washington, DC : Magination Press, [2017]),
- *The Ugly Vegetables* by G. Lin (Watertown, Mass.: Talewinds 1999),
- *Farmer Will Allen and the Growing Table* by J. Martin, E. Larkin & W. Allen (Bellevue, Washington : Readers To Eaters, ©2013),
- *Lola Plants a Garden* by A. McQuinn (New York : Scholastic, ©2014),
- *The Upside-Down Garden* by R. Meropol, ([s.l.]: Upside Down, 2014),
- *When the Shadbush Blooms* by C. Messinger (Berkeley, Calif. : Tricycle Press, ©2007),
- *We Planted a Tree* by D. Muldrow



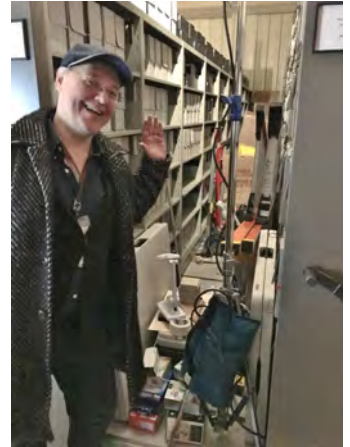
(New York : Golden Books, ©2010),

- *Mama Miti: Wangari Maathai and the Trees of Kenya* by D. Napoli & K. Nelson (New York : Simon & Schuster Books for Young Readers, 2010),
- *Who is in the Garden?* by V. Rosenberry (New York : Holiday House, 2001),
- *Fall Apples: Crisp and Juicy* by M. Rustad & A. Enright (Minneapolis : Millbrook Press, ©2011),
- *Lily's Garden of India: A Book of Colors* by J. Smith & R. Hefferan (Columbus, Ohio : Gingham Dog Press, 2004),
- *Green is a Chile Pepper: A Book of Colors* by R. Thong & J. Parra (San Francisco, CA.: Chronicle Books, 2014),
- as well as *My First Garden* by W. Lewison (New York : Little Simon, ©2009).

I hope that all garden libraries with story times strive to include and retain diverse books to enable children to see themselves in the story.

Murder in the Library – by Stephon Sinon, Head of Special Collections Research and Archives LuEsther T. Mertz Library New York Botanical Garden Bronx, New York

I gave a presentation on my experience in having a film crew from Warner Brothers shoot scenes for a television show in the Archives and Library book stack areas of the Mertz Library. I discussed the pros and cons of working with a film crew and emphasized that they needed constant supervision and much staff time to oversee. One day of shooting also involved a day to set up and dress sets and another to break them down. I presented a clip from the production as it was aired on ABC television. The Mertz Library was transformed into a gemological institute and the book stacks became the site of a shoot out and chase scene for an episode of the series *Time After Time* which follows the escapades of H. G. Wells who has been catapulted into modern day New York City by his time machine.



The presenter with an aisle of movie equipment.

Visit to the Andersen Horticultural Library Reported by Laurie Hannah, Librarian Santa Barbara Trust for Historic Preservation Santa Barbara, CA

As part of the first day of the annual meeting, attendants rotated through a 45-minute tour of the Andersen Horticultural Library (AHL). Librarian Kathy Allen and two of her library assistants gave three mini-presentations to each group. We had a brief look at the beautiful and comfortable Nakashima furniture collection in the main reading room. Kathy then presented a sampling of rare books from the library that included a side by side look at their copy of Fuchs' *De Historia Stirpium* (1542) next to the University of Minnesota's biomedical Wangenstein Library's copy. The Wangenstein's copy was full of tiny marginalia on many of the pages, making us wonder what herbalist many years ago had inscribed his or her notes on the efficacy of using a particular plant. An



A gorgeous nursery sample book in the Andersen Horticultural Library collection. Photograph by Beth Brand.

example from the digitized volume is available through UMedia < <http://umedia.lib.umn.edu/node/1298680?mode=basic> >.

Another treat was the Andersen's scarce copy of Redoute's *Les Roses* (1817), with illustrations both colored and uncolored within the single volume. We were also dazzled with the almost life size lithographs of black toucans by Edward Lear that graced the pages of John Gould's *A Monograph of Ramphastidae, or a Family of Toucans* (1834).

AHL is known for its extraordinary seed catalog collection (~74,000 catalogs) and we looked at several displays about women nursery owners as well as a set of plate books with luscious illustrations of fruit—very tempting on that hot day!

To round out the visit, we learned about the Arboretum's and AHL's recently launched project, *Flora and Fauna Illustrata*, whose goal is to document the plants and animals of the Arboretum through fine art. We viewed several examples of juried entries included in the permanent collection, including Wendy Brockman's exquisite watercolor of *Liatris*.

Garden Tour with Guide

Reported by Liz Fite, Librarian/Archivist
Mt. Cuba Center, Inc.
Hockessin, DE

On our first day at the 2017 Conference, the attendees were split up into groups and given tours of the library and gardens of



Extensive hosta display at the Minnesota Landscape Arboretum. Photograph by Céline Arsenault.

the Minnesota Landscape Arboretum, just recently named the #1 Botanical Garden in the United States. The garden tour, which is normally over two hours, was a brisk 45 minutes given by our wonderfully informative master gardener/tour guide. During the tour, attendees were shown herb gardens, a Japanese garden, a shady hosta rich garden and several pieces of the Arboretum's extensive sculpture collection. We were given a detailed overview of the "Minnesota Tip" method of overwintering their large rose collection and the garden's history of preserving farmland in the area. Coupled with the perfect weather, the tour was part of a restful and informative afternoon.

Tram Ride Around the Three Mile Drive and the Bee and Pollen Discovery Center Reported by Stephon Sinon, Head of Special Collections Research and Archives LuEster T. Mertz Library New York Botanical Garden Bronx, New York

An enthusiastic tram driver narrated our tour of the three mile loop which takes visitors past most of the features of the landscape arboretum. We passed by the oldest collection on the grounds, the lilacs, on our way through the rain garden and parking lot plantings and an interesting "green roof" shelter with a variety of succulents growing on its roof. The oldest tree on the grounds is a Burr oak located near a sugar maple demonstration area. While the maples are normally tapped for about 70 gallons of syrup, this year saw a record 180 gallons drawn.

The peonies were in full bloom and the seasonal walk featured citrus colors. Mention was made at our stop by the rose



Bees at work at the Tashjian Bee and Pollinator Center. Photograph by Meg Eastman..

garden of the unusual practice of partially burying the roses for winter protection called the "Minnesota tip." We continued on by an extremely rare healthy American chestnut tree specimen, passing by a weeping tree collection spotting wild turkey, and stopping to hear about the new Chinese garden, which was being built.

The slow rickety pace of the tram known as the Trumpet Creeper was severely tested as we drove to the Bee and Pollen Discovery Center located in a pair of barns on a far corner of the property. The newly built discovery center had exhibits on the life and work of bees as well as a window which overlooked a number of busy hives located outside. It is interesting to note that one third of all food crops grown in America require bee pollination and there are pollinators who travel all across the country with their hives in tow. The very brief stop at the center was followed by a tram ride, which led past a maze and a hedge demonstration area, before it overheated and came to a premature stop a quarter mile from its designated end, allowing us to walk through the iris garden at peak bloom.

Wangensteen Historical Library of Biology & Medicine

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

Wangensteen curator Lois Hendrickson and her staff gave tours of the rare book room and stacks/artifact storage area on Thursday morning, splitting us into two groups to accommodate all of us. The rare book room display was fantastic. I'll mention a few high points here. My top thrill: they own a volume of four works bound together that was once part of the large personal library of renowned German physician and herbal writer Leonhart Fuchs (1501-1566). The volume contains his ownership inscription on the inside front cover and his annotations and underlinings. The works bound together were by Hippocrates, Simeo Sethus, Cassius Iatrotophista and Giuseppe Valdagni, all published in 1561-1562.

They also displayed German botanist Adam Lonicer's (1528-1586) *Herbarum, arborum, fruticum, frumentorum ac leguminum ...* (Francoforti, 1546), with beautifully handwritten notes on the front flyleaf and hand-colored woodcuts throughout, including on the title page.

We saw Spanish physician/surgeon Antonio Colmenero de Ledesma's *Chocolata inda* (Norimbergae, 1644; first published in Madrid in 1631). It is an early European work on chocolate, and was opened to the fantastic two-page symbolic engraving of a Native American representing the New World handing some chocolate to the Old World represented by Neptune, who was rising from the sea in his chariot. It is bound with Nuremberg botanist Johann Georg Volkamer's (1616-1693) *Opobalsami orientalis in theriaces confectionem Romae revocati examen* (Nuremberg, 1644). We also saw French phycologist Gontran Hamel's (1883-1944) *Algues de France* (Paris, 1927), in three volumes containing 150 plates of mounted specimens, some with descriptive letterpress.

There were quite a few other rare published books on display, but my attention was caught by two manuscript volumes written by women. One was an American 18th-century Southern receipt book, ca. 1772, containing 52 recipes beautifully written out by an unknown writer; on display were her recipes for India Pickle, Chocolate, and "Sour crout." The other was, according to the display notes, a woman's medical compendium, with her grandmother's remedies, ca. 1637-1661. This handwritten collection of

CBHL Board of Directors 2017-2018

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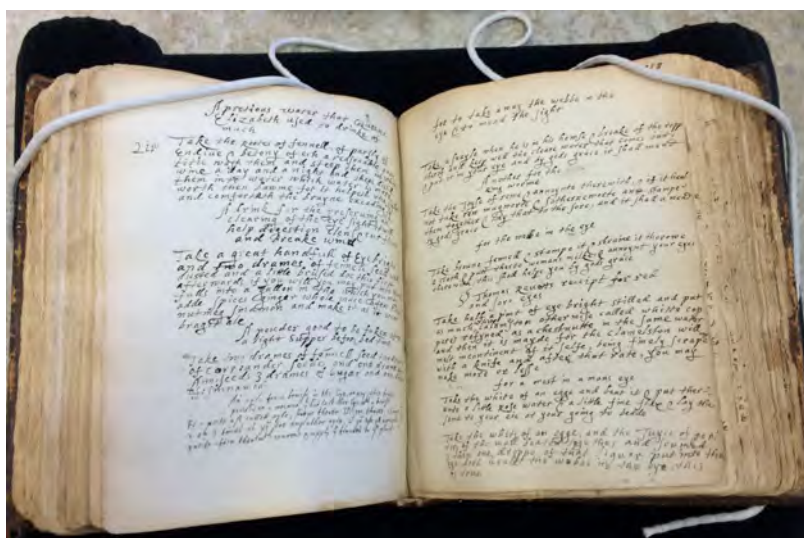
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A 17th century compendium of medical knowledge compiled & written by a woman. Collection of the Wangenstein Historical Library of Biology and Medicine. Photograph by Charlotte Tancin.

medical recipes is "a rare survival of detailed and unusually well-preserved compendium of 17th-century medical knowledge compiled and written by a woman. ... Produced during a period where women's contributions to medicine were often overlooked or presumed to be literally 'old wives' tales,' this document offers insight into the career of an informed and literate female medical practitioner who had access to her own personal extensive reference works." The pages on display for our visit included a recipe for "A pretious [sic] water that Queen Elizabeth used to drinke of much."

And in the large lobby area of the library we viewed a beautiful historical exhibition on Chinese medicine. It was fabulous to visit the Wangenstein and to see some of the deep riches of their collections.



Rare books in the Wangenstein Library. Photograph by Esther Jackson.

Wangensteen Library – Stacks and Behind the Scenes

Reported by Esther Jackson, Public Services Librarian

LuEsther T. Mertz Library
New York Botanical Garden,
Bronx, NY

What librarian doesn't love a peek inside the stacks? At this year's annual meeting, CBHL conference attendees were treated to a behind the scenes tour of the Wangenstein Historical Library's collections by Curator Lois Hendrickson. The Wangenstein is a health sciences library, and because of the historic link between botany and medicine, the Wangenstein holds a wealth of botanical books in its collections, making it the second University of Minnesota Library to do so. (The first, of course, being the Andersen Horticultural Library.) Hendrickson often uses the collections of the Wangenstein when teaching classes and lectures to students in programs including history of science.

The collection includes over 80,000 volumes spanning between 1430 and 1930. The library actively collects materials related to the history of health science, with a current focus on Asian texts. While the library focuses on acquiring rare books as opposed to museum objects, the stacks include books and objects related to the history of medicine. On the way to see botanical books, tour goers passed by a boxed collection of speculums, which were not photogenic, but none-the-less noteworthy.

Hendrickson participated in the meeting's later panel on preservation topics, privileging attendees to a tour of not only her library's physical space, but her role in its preservation.

September 2017

Plants and People Wikipedia Edit-A-Thon
Presented by Elizabeth Fite, Librarian/Archivist
Mt. Cuba Center,
Hockessin, DE
and Esther Jackson, Public Services Librarian
LuEsther T. Mertz Library
New York Botanical Garden
Bronx, NY

Why should CBHL members consider hosting a Wikipedia Edit-A-Thon? Fite and Jackson talked about challenges, successes, and motivations related to hosting events around the theme of Plants and People.

During the week of January 20th, 2017, three CBHL members coordinated Wikipedia Edit-A-Thons at their home institutions. The theme of the events was "Plants and People." Organizers used the CBHL listserv to promote the event, Google Hangouts to host a training session for new editors, and coordinated with local Wikipedia experts to offer support for individual Edit-A-Thons.

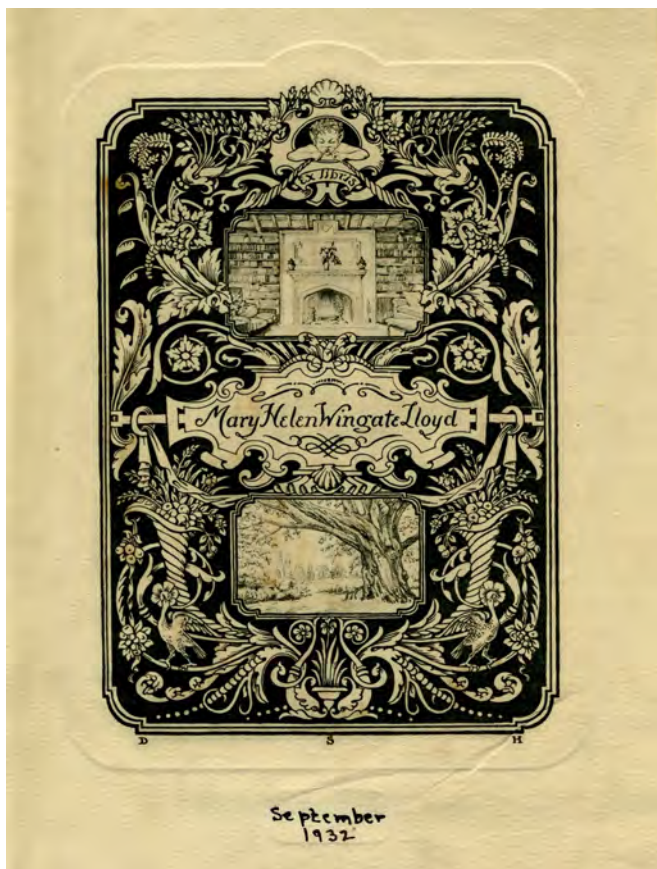
Edit-A-Thons were held at the University of New Mexico (UNM), Mt. Cuba Center, and the New York Botanical Garden (NYBG). There were forty-three participants between the three locations. Three new articles were created in total, and many new editors were trained. At NYBG, staff decided to focus on creating and editing articles related to Women in Science, specifically working with articles for female taxonomists, plant collectors, and ethnobotanists. In addition to providing training about how to edit Wikipedia, instruction was offered about how to use both JSTOR and the Biodiversity Heritage Library to add scholarly citations and content to Wikipedia. At Mt. Cuba Center participants worked on articles related to native Delaware plants and Delaware scientists. At UMM editors focused on creating content related to the native New Mexico flora. Although all three of these events were Wikipedia Edit-A-Thons focused on creating and enhancing articles about "Plants and People," each was very different.

For more information, please contact the speakers or review the slides, found here: < <https://goo.gl/c7G6BR> >.

With thanks to Laura Soito and Samantha D'Acunto



Wikipedia Edit-a-Thon at the LuEsther T. Mertz Library at the New York Botanical Garden Photograph by Marlon Co.



Mary Helen Wingate Lloyd (1868–1934) was an American horticulturist who was a founding member of the American Iris Society. The McLean Library houses her collection of European and American horticultural publications from the 16th to the 20th centuries.

Bookplates -- Worth a Second Look : Bookplates in the McLean Library, Pennsylvania Horticultural Society by Janet Evans, Associate Director, McLean Library Pennsylvania Horticultural Society Philadelphia, PA

Bookplates -- decorative labels stuck in the front of a book, bearing the name of the book's owner -- have been around almost since the beginning of printing in Europe. If you are lucky enough to work in a library with older books, you have come across them and, perhaps you, as did I, wonder about the book's owners. A closer look at bookplates has given me a greater appreciation for the books in our collection and the path they took to end up on our shelves. This presentation includes a bit of history about bookplates, their use and popularity, followed by examples of types of bookplates found in the PHS library. These include armorial plates, showing a family crest; "punning" bookplates, showing word play associations with an owner's name or occupation; and institutional bookplates. I talked about some of my discoveries -- bookplates of well-

known horticulturists and ones designed by master designers. I showed the group an especially useful online resource, POP Provenance Online Project from the University of Pennsylvania. I also showed some "mystery" plates that were as yet unverified, but happily, the mighty collective CBHL "super brain" (or in this case, the resourceful brain of attendee Meg Eastman from Flagstaff, AZ, was able to find the "missing link" that connected one of my mystery bookplates to its true owner.)

Book Reviews: Helping Gardeners Discover Worthy Books by Brian Thompson, Manager and Curator of Horticultural Literature and Tracy Mehlin, Information Technology Librarian Elisabeth C. Miller Library University of Washington Botanic Gardens Seattle, WA

Book reviews by horticultural librarians are a trusted source for gardeners to discover new books worth reading. However, once a review is published in a newspaper or magazine it can be forgotten too quickly. What if reviews could be saved in one place online where gardeners already turn to for horticultural information? Brian Thompson has written book reviews for local horticultural society publications for almost 20 years and more recently he has recruited Miller Library staff and volunteers to contribute reviews. Now that we have over 300 reviews Brian wanted the rich archive to be accessible to everyone. The solution was to share the reviews on our website. Tracy made a page dedicated to the reviews < https://depts.washington.edu/hortlib/resources/hort_web_sites/reviews.php > and the reviews are also returned as part of a Gardening Answers Knowledgebase search. So now a gardener can search the Knowledgebase for "organic gardening" will see 40 reference question/answers, 7 practical garden tips, 12 websites and 5 book reviews.

Screenshot of the opening page of the book review section of the Elisabeth C. Miller Library website.



"Dear Darwin" exhibit at the Weisman Art Museum. Photograph by Mariah Lewis

Weisman Art Museum

Reported by Mariah Lewis, Metadata Specialist
LuEsther T. Mertz Library
New York Botanical Garden
Bronx, NY

Before lunch on Thursday we were able to explore the Weisman Art Museum. Designed by Frank Gehry, the museum sits on the Mississippi River on the East Bank of the University of Minnesota campus. The museum is used as a cultural resource not only for the University of Minnesota, but those in the community, students, and those visiting the state. The focus on the visit was the "Dear Darwin" exhibit. Three contemporary artists- Vesna Kittelson Carolyn Halliday, and Julia Randall- created pieces based on a letter they wrote to Charles Darwin with themes such as gender politics and genetic engineering. The exhibit included artwork and letters using a number of different mediums- from paper to linen to gut. The exhibit notes that Darwin was often in garden- observing and experimenting.

After exploring the museum- and checking out the gift shop- we had a wonderful walk across the Mississippi River on the Washington Avenue Pedestrian Bridge, the top of a double

decker bridge that was built to accommodate pedestrian, motor, and light rail traffic. On the other side of the bridge was the West Bank and the Elmer L. Andersen Library where we spent our afternoon.

Tour of the Minnesota Library Access Center and University Archives Caverns

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

University of Minnesota's Elmer L. Andersen Library is a state of the art facility designed to serve the researchers of today and in the future. It appeared obvious that great care was taken in designing the beautiful library, its reading room, exhibit spaces and classrooms. Not so obvious, and what CBHL attendees were fortunate to see firsthand, was the incredible engineering behind the archive caverns that lie deep beneath the surface.

Our tour guide, Tim Johnson, Curator of Special Collections & Rare Books and E.W. McDiarmid Curator of the Sherlock Holmes Collections was extremely knowledgeable about the construction and contents of the library's caverns. After his brief introduction, we took the elevator 82 feet below ground and emerged into the Minnesota Library Access Center (MLAC), one of two of the library's expansive storage caverns. Space within MLAC provides book storage for libraries throughout all of Minnesota while the other cavern is reserved for the University's Department of Archives and Special Collections. The two enormous caverns are each two stories high and the length of two football fields.

Inside the MLAC cavern, row after row of towering book shelves fill the space. Johnson explained that books are shelved by size and placed into barcoded book trays. Each book is "addressed" to its tray and in turn is addressed to a specific shelf location. The high-density system eliminates wasted space and allows for a capacity of approximately 1.4 million volumes. Books in MLAC are not simply being stored, they are available and actively loaned to anyone who asks via the Minitex Library Information



The CBHL Librarians worship in the archive and book storage caverns. Photograph by Bill Musser.

Network. Despite housing so many volumes, a request from the MLAC cavern can typically be retrieved by staff in just 15 minutes!

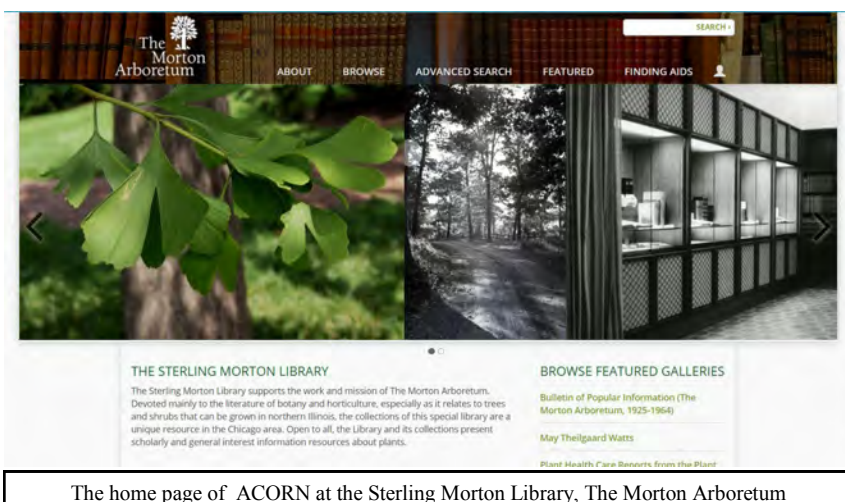
Also available by request is access to the University's special collections held in the Archives and Special Collections cavern. Expert curatorial staff will assist anyone interested in researching subjects from the rare and unique collections such as children's literature, University history, African American literature and immigration history, among many others. The subterranean conditions of the cavern make it particularly suited to storing the 93,000 cubic feet of archived materials. The library's cavern spaces are maintained at 62 degrees Fahrenheit and approximately 50% relative humidity, conditions considered optimal for preserving paper, film, and videotape.

The caverns are truly a modern marvel of engineering. They were constructed over the course of 20 months and required the excavation of 2.7 million cubic feet of sand and stone from the Mississippi River bluff. On April 8, 2000, the library was dedicated and named in honor of former Minnesota Governor and University benefactor Elmer L. Andersen. Andersen valued libraries and archives and believed that university libraries have a responsibility to "...preserve the sources of information, knowledge and culture, so they can be found and passed on." It was fascinating to learn how the remarkable Andersen Library and its archives caverns is doing just that.

ACORN: a Source for Exploration and Discovery

by Rita M. Hassert,
Library Collections Manager
Sterling Morton Library
The Morton Arboretum
Lisle, Illinois

The Sterling Morton Library of The Morton Arboretum has recently launched ACORN < <http://acorn.mortonarb.org> >, a Collections Management System, to share collections' knowledge and information to a greater community. The genesis of this initiative was to marshal the forces of contemporary tools to access and manage our numerous legacy finding aids as well as reveal previously hidden collections. Additionally, the opportunity to integrate resources within a singular platform has enhanced the exploration of our collections. Through the continued development of this web-based platform, historic images, artwork, correspondence, and other materials in the collections of the Sterling Morton Library are now visible, searchable and accessible. Assets are added on a regular basis and our holdings continue to grow within this resource. We invite the CBHL community to search ACORN and share any thoughts, comments and/or questions!



The home page of ACORN at the Sterling Morton Library, The Morton Arboretum

Finding Lost Gardens

by Kathy Bell, Librarian
Tower Hill Botanic Garden Library
Boylston, MA

Lost Gardens of Worcester County is a project Tower Hill Library, along with several partners, began in order to research and document the outstanding gardens that once were found throughout central Massachusetts. We've identified about 40 gardens so far and have been gathering photos, maps, planting lists, and other garden history along with information about the owners, garden designers, and gardeners. Some of the properties are well documented and had coverage in local newspapers and journals, and others, less so. Our team of researchers spends a lot of time searching through local history archives such as The American Antiquarian Society and the Worcester Historical Museum, as well as local libraries and historical societies. It's a labor of love as all are volunteers. We've gone to visit many of the sites under consideration, and held a series of lectures about some of the gardens a couple years ago. Looking forward we plan an open house and walking and audio tours of several of the gardens.

Coming up with a useful way to store our findings was made much easier thanks to CBHL's offering of LibGuides. We've created guides for each of the gardens and slowly but surely are adding resources. Please check our guides and watch our progress!



The Thomas Allen Estate, Princeton, MA.

Stewardship Collection Panel

Reported by Kathy Crosby, Head Librarian
Brooklyn Botanic Garden
Brooklyn, NY

Kathy Allen, Lois Hendrickson, and Chuck Tancin followed up on preservation issues presented and discussed at last year's annual meeting by putting together a collection stewardship panel for this year's meeting, with short talks on collection development, sharing special collections with visitors, preservation assessment site visits, and identifying potential "special collection" items and how to take the first steps in beginning a special collection. These and other collections issues are the concern of the Preservation and Access Committee meetings, and there should always be a place for such discussions within the annual meeting framework.

Lois Hendrickson, the first speaker, from the Wangensteen Historical Library of Biology and Medicine, spoke on what guides collection development at her institution. She noted that one of the shifts in the current policy is its inclusion of exhibits and education--or teaching and outreach--as a focus. While that represents a shift to some extent from further developing its collections and access to research material, the policy nevertheless allows for deepening the holdings in particular subject areas and date ranges, new areas of scholarship and the reflection of "emerging actors," and moving beyond the Atlantic world to a more global perspective. Examples of the latter include supporting the growing interest in Islamic and Arabic materials or even just images of "people doing science."

Hendrickson reminded us all that we can't collect everything and that we need to plan in sustainable ways that consider the big ticket item vs. the many, emerging and contracting markets, and fundraising potential with regard to purchases and perhaps exhibits and outreach.

Kathy Crosby, Head Librarian at the Brooklyn Botanic Garden, talked about the significance of special collections and connecting to occasional visitors, special interest groups, programming—current and future, staff, and development. As with the Wangensteen, there is a very big push toward teaching and outreach, despite the garden being a smaller organization. In this past year or so, the library has shared its special collections with Brooklyn-based artist-in-residency programs; a curatorial program; art students from the Center for Book Arts, the Fashion Institute of Technology, and Pratt; continuing education classes; visiting Florilegia societies; individual visiting artists; the "Wild Chocolate" public event attendees; the Garden Club of America attendees; staff; and donors.

From one "on the spot" donor tour, the garden was able to develop an art fellowship program for its high school students. The program served two students the first year and now has six participants who receive six weeks training and a stipend. As the garden's partner high school serves many families living at or below the poverty line, the stipend allows students, who might otherwise need to focus on a paying job, a special opportunity. Last year's participants prepared a gallery show and talk for the donor who has generously supported the effort. These students too have an opportunity to interface with the rare book collection, contribute to the special collections, and learn about their care. Somehow, Crosby thought, in this case, the significance of the collection traveled full circle—from collection to donor to students to use back to collections and their care.

Each program involving these collections sows the seeds for another program and expands the awareness of the public about the collections and stewardship. While the goals of the garden's collection development program are certainly more limited in terms of lay and research materials, space, and funding than the amazing Wangensteen, the desire to share the collections and inspire connection is just as great. In that context, the rare book, special collections, and archive records at the garden are undergoing revision with growing programming connections and other needs in mind.

Rita Hassert, Library Collections Manager at The Morton Arboretum, which recently underwent a Preservation Assessment site visit by the Northeast Document Conservation Center (NEDCC), was the next speaker. Beyond facilitating time and space—perhaps through exhibits or in other ways—for individuals and groups to make their own connections to collections and their significance whether research or interest related, libraries need to aim to preserve that same opportunity and experience for generations to come and that involves planning and taking the steps to preserve collections.

The pre-site visit preparation along with the actual site visit by staff from NEDCC were remarkable experiences. An opportunity to assess our collections' environmental conditions, engage colleagues and consider our present/future needs, capability and capacity were all essential elements of this opportunity.

Hassert and other Morton staff completed the extensive review of current conditions in preparation for the NEDCC visit. Using the questionnaire, the Morton team addressed their goals and priorities, environmental information about buildings, and collection management and storage practices. The site visit yielded an 85-page report that will help the Morton benchmark current conditions, prioritize recommendations, and address needed changes.

Hassert noted that one of the major benefits of this process is that recommendations by the NEDCC (or another organization of your choosing) will confirm and give weight to suggestions you may have already made to your home organization regarding the importance of preservation planning. The preparation process may also by its very nature begin to educate the non-library part of your staff by virtue of participation and provide an informed basis for future discussion.

Chuck Tancin, Librarian for the Hunt Institute for Botanical Documentation, who organized this panel based on preliminary discussions between Kathy Allen and Lois Hendrickson, was the final speaker. Tancin urged us all to reconsider our collections—however seemingly humble or mundane, because all of them likely have material that is particularly special for our institutions or organizations to have. And while that material might not seem precious or monetarily valuable to us by general standards, it may be

unusual, even unique. Examples might include a rare book, a modern book signed or annotated by a famous person, a set of artworks given to the library, a photo collection, some tapes of local luminaries giving talks or making music, or scrapbooks.

In terms of reviewing our collections with these kinds of items in mind, Tancin suggested asking staff to recommend items for removal from public stacks and making collective decisions about what to include in the special collection. The team can also brainstorm about alternative storage areas—locked cases or offices where the environmental conditions are as appropriate as possible. Initially, getting material off the floor is a valuable first step! Other steps could include gradual purchase of acid-free folders, interleaving tissue for loose sheets, polyester pocket pages, archival envelopes or boxes, or even just making sure your photographs are not stored face to face.

Some items will require reformatting—cassette or video tapes for example or deteriorating scrapbooks for that matter that you might just scan. This simple step can preserve content while allowing for future conservation work later on.

Cataloging the item whether minimally or in a detailed way reflects the presence of the item in your collection for users, for current staff, and transitionally for future users and staff. But you might even take that process a bit further and create an exhibit—that too can have significance in both internal and external ways. Tancin reminded us that a special collection can be created anytime someone simply has the idea to separate out some particular collection items for different care, storage, and access. Like undertaking the preservation site assessment described above, just getting together and thinking about what's special in your collection can ensure its future.

Minneapolis Institute of Art

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

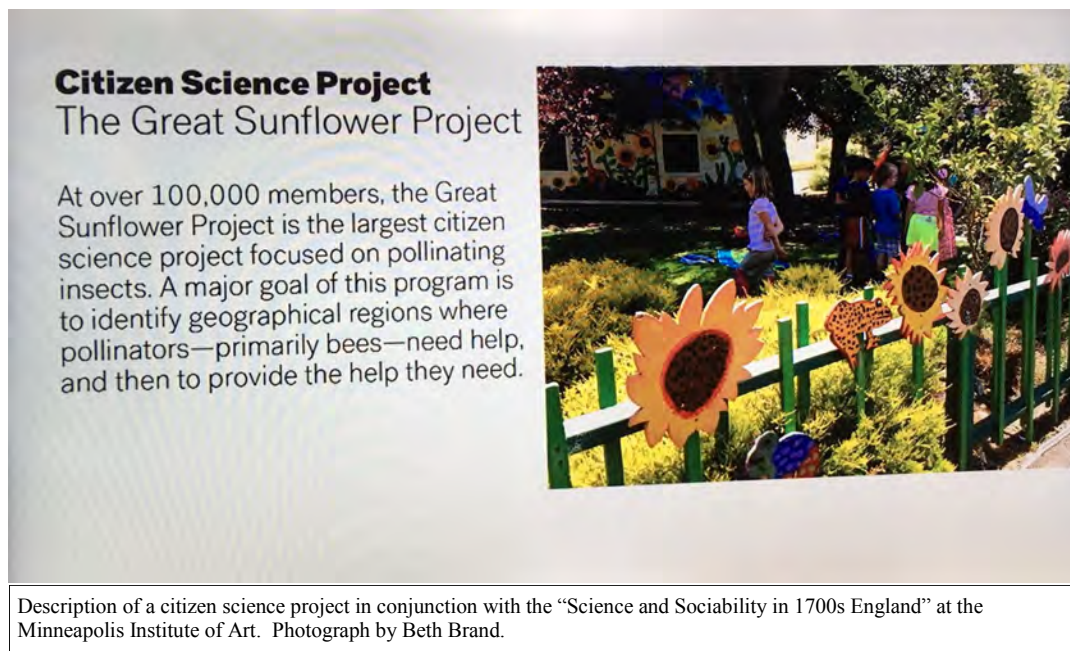
Following the excellent presentation on Collection Stewardship, we boarded the bus for the Minneapolis Institute of Art (Mia) <<https://new.artsmia.org/>>. Many of us headed directly for the exhibit “Science and Sociability in 1700s England.” Long before there was something known as citizen science, there were average people in 18th century England who found ways to explore the natural world within their homes. As an extra treat, this exhibit was thoughtfully placed inside another exhibit called Living Rooms. Living Rooms is Mia’s initiative to reanimate a collection of period rooms by telling new stories with current installations.

Displays depicting the pursuit of

science in British homes was greatly enhanced by the fact that they were placed in actual, reconstructed 18th century rooms. In the 1730 Queen Anne Room, we saw various artworks on paper and textiles created by women. Also on display were two illustrated books from the Andersen Horticultural Library, *Flora Londinensis* vol. 1 and *English Botany*! The 1740 Georgian Drawing Room featured a “scientific party” where we took a glimpse of how the curious socialized while using telescopes, microscopes, and other scientific instruments.

On view, just outside the entrance to “Science and Sociability”, was an informative video about citizen science. The video brought the overall theme to the present by featuring current citizen science efforts while also serving as good promotion for the valuable citizen-driven work. The science projects described in the video included the Great Backyard Bird Count, the Foldscape project, Observing the Schaefer Prairie Preserve, the Smithsonian Institute’s Bumblebee Project and the Great Sunflower project.

There were numerous other wonderful exhibits throughout the museum including “A World of Radiant Awakening: Buddhism and the Painting of China” “migration (empire),” “A History of Photography from Mia’s Collection”, and “The Prairie School Architecture Exhibit” just to name a few. After the museum visit, several members enjoyed dining together at nearby neighborhood restaurants.



Speaker and tour: Mira Nakashima

Reported by Rita M. Hassert,
Library Collections Manager
Sterling Morton Library
The Morton Arboretum
Lisle, IL

Many of us have created a bucket list that might include entries such as:

Make a Quilt!

Learn to Knit Something besides a Scarf!

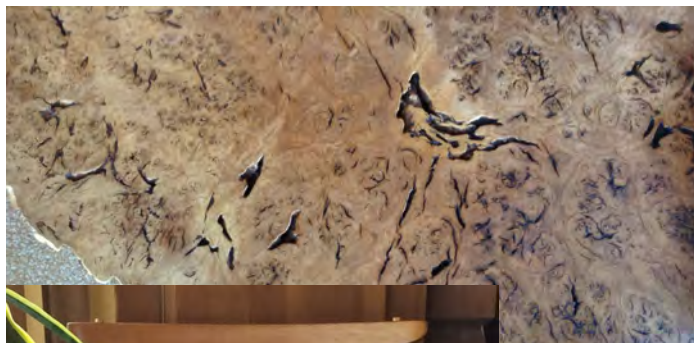
Visit Every State Capitol!

During the recent CBHL Annual Meeting at the Andersen Horticultural Library, attendees had the opportunity to cross off their bucket list:

Sit in a Remarkable Handmade Chair Created by Noted Artist George Nakashima!

In Chanhassen, our time wasn't spent simply luxuriating in the furniture designed by noted woodworker Nakashima; we had the great fortune to have a presentation and tour with his daughter, furniture designer Mira Nakashima. During this lunchtime presentation and following tour, Mira shared recollections of her grandparents and parents. And such stories they were! She shared with us a description of her family's time spent in an internment camp, George's interest in trees and forestry, his study of architecture, the impact of his visit to a building designed by Frank Lloyd Wright – and his eventual passage into furniture design and creation.

Influenced by the time period, the world wars and a host of other factors, the furniture created by George Nakashima and housed at the Andersen Library is spectacular! The form, shape, wood choices, burls, and patina all combine to create a feast for the eyes and soul. After I listened to Mira's words and viewed the furniture, I continue to be haunted by a quote from William Morris, "Have nothing in your houses that you do not know to be useful, or believe to be beautiful."



Photographs: Above, Mira Nakashima explains wood techniques used in the Andersen Horticultural Library. Below left: Oak burl table from a tree in the Sherwood Forest. All furniture and the book stack ends made by George Nakashima for the Andersen Horticultural Library. Chair and stacks photographs by Charlotte Tancin. The table and Mira Nakashima photographs by Bill Musser.



Arboretum Behind-the-Scenes Bus Tour

Reported by Tracy Mehlin, Information Technology Librarian
Elisabeth C. Miller Library
University of Washington Botanic Gardens
Seattle, WA

Jeanine Miller, a long-time gardener at the Minnesota Landscape Arboretum (MLA), drove the little tour bus while giving us a history of the growth and development of the organization. The MLA is 1,200 acres which were acquired over the decades from eight neighboring farmsteads. In 1908 the Horticulture Research Center was created to develop apples and other fruits hardy enough to withstand a Minnesota winter. That Center was the historic core that grew to become the Arboretum that now includes ornamental display gardens, education programs, and plant breeding research. We drove by the extensive dog park with groomed trails maintained in both winter and summer. An ongoing wetland restoration effort, named the Spring Peeper Meadow, was initiated with the removal of drainage tiles so its natural boggy state would return. Now invasive plants must be managed to return the Meadow to its historic state.

Few “civilian” visitors get to see the Headhouse where the 60+ grounds crew, gardeners, mechanics, and carpenters have their workspace, grow over 35,000 annuals from seed every year, and maintain many buildings and work vehicles.

We were delighted to see an osprey nest on a platform pole near the Apple House (for apple, wine grape, and ornamental shrub research). The nest is the home to a breeding pair that can be followed via web cam < <http://www.arboretum.umn.edu/ospreycam.aspx> >. On 6/15/2017 the cam revealed two floppy baby birds and one egg while dad was working on preparing a fish for food. Oh, wait, now mom is feeding the babies!

Banquet Speaker, Dr. David Zlesak on Plant Introduction

Reported by Susan C. Eubank, Arboretum Librarian
Arboretum Library
Los Angeles County Arboretum & Botanic Garden
Arcadia, CA

During the annual meetings our ideas of horticulture are often enriched with processes we are unfamiliar with and area specific programs. I grew in understanding of strategies to enjoy increased plant choices in a harsh climate. Plant breeding and plant introduction programs are what make ornamental gardening in Minnesota and the rest of the upper Midwest work. Dr. Zlesak worked through various ways that plants come to market, told us about how he started plant breeding at the age of 13 and successes along the way. One major success in his life was to meet the gentleman who would go on to create “Knock-Out” roses early in Dr. Zlesak’s career and to continue working with him on various breeding projects even today. He also realized he could do the plant patent work of new introductions himself eliminating one large expense in the plant introduction process. His list of plant introductions includes roses, ninebark, heliopsis and ageratum.

His advice about plant breeding was to work on “limiting factors” and grow plants from seed and find the individuals that can be propagated by cloning that improve those factors. Limiting factors are such things as inability to survive extreme cold, disease, height, long floppy stems, etc. He then took each one of his limiting factors and gave us examples of how these had been solved and are now ubiquitous in the nursery trade. He also explained the perils of being an independent plant breeder. It’s a challenge to work with brokers or if brokering it on your own, to learn how to write patents, work with marketing people, etc. All these complex topics were explained to us in easy language and served to us while we enjoyed a wonderful Minnesotan meal.



Dr. David Zlesak with the original plant of Little Devil™ ninebark (*Physocarpus opulifolius* ('Donna May';USPP 22,634))

The CBHL Annual Meeting business meeting minutes will appear in the next newsletter

Tour #1: Food And Nature

Reported by Donna Herendeen,
Science Librarian,
Lenhardt Library
Chicago Botanic Garden
Glencoe, IL

The “Food and Nature” tour after the 2017 Annual Meeting was wonderful and gave us a broader experience of the historical and natural history institutions in the area. We had sunny weather, warm summer-like temperatures, and a somewhat strong breeze. Kristen Mastel, recruited by our host Kathy Allen as our local tour guide, did a wonderful job.

First stop, we visited the Mill City Farmers Market and Museum. Adjacent to the Market was the Guthrie Theater, which had a spectacular view of the Mississippi River and the Minneapolis riverfront; we made a quick trip to the top of the Theater for the view < <https://www.guthrietheater.org/> >.

The Market had wonderful crafts and food <

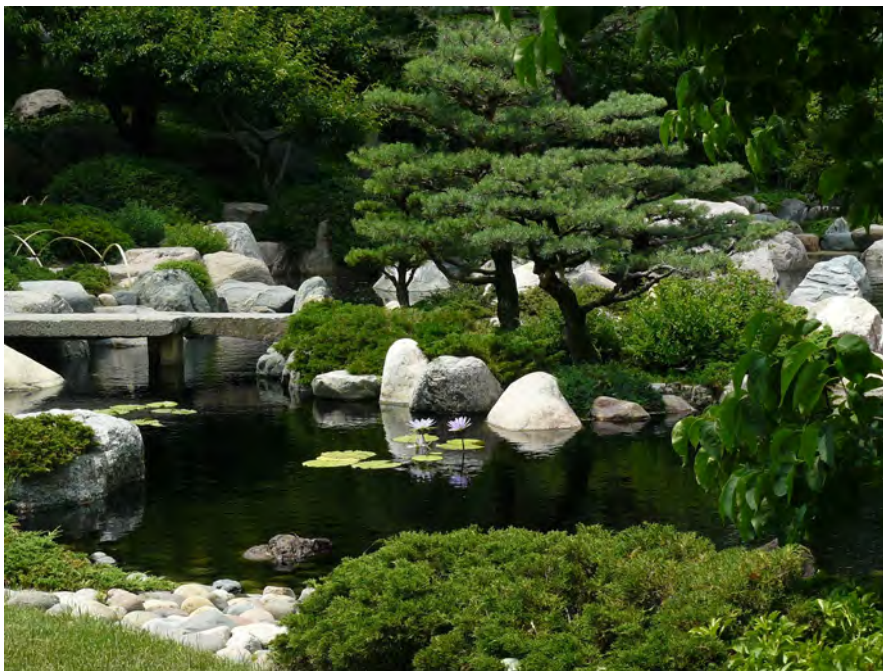
<http://millcityfarmersmarket.org/> > and the Museum outlined the history of the mills < <http://www.millcitymuseum.org/> >.

The “Tower Tour” inside the Mill City Museum gave a biographical history of the mill industry in Minneapolis via a freight elevator seating area that moved up and down the mill tower and using biographies to illustrate the history of mill life and events. The last stop was the top of the tower with again, lovely views of the Mississippi River.

The second stop on the trip was the University of Minnesota Raptor Center, hospital to eagles, owls, vultures, and hawks. It was the first of its kind when established in 1974 and remains the premier institution for raptor rehab training. We viewed the birds used for public education and learned how injured birds are carefully cared for, and if possible, released back into the wild < <https://www.raptor.umn.edu/> >.

Third stop, the Como Park Zoo and Conservatory < <http://www.comozooconservatory.org/> > has too much to capture in this brief article. My favorite parts were the Glass House, Japanese Garden and the bonsai raised from the seed of a Camphor tree that survived the atomic bombing of Nagasaki.

Last, but not least, we had a fascinating visit to Terrace Horticultural Books; a cottage and garden location. The house was, filled floor to ceiling, rooms and cupboards, with books on gardening < <http://www.terracehorticulturalbooks.com/> >.



The Japanese Garden at Como Park Zoo and Conservatory. Photograph by Gayle Bradbeer.

Tour #2: Art and Books

Reported by Susan C. Eubank, Arboretum Librarian
Arboretum Library
Los Angeles County Arboretum & Botanic Garden
Arcadia, CA



Mark DiSuvero sculpture awaiting the festival crowds at the Minneapolis Sculpture Garden. Photograph by the author.

Minneapolis Sculpture Garden

The early morning fresh, windy and hot, humid air greeted the group as we disembarked from the van and headed towards one of the most famous sculpture gardens attached to an art museum in North America. A grand opening after a renovation was set to happen the previous Saturday; however it was delayed by a controversy about one of the new sculptures, so the CBHL travelers also experienced the festival atmosphere. We were left to tour on our own and experience the space in our own individual ways. As the public garden secret shopper that I am, the rawest parts of the new space were the plant-related park areas. I thought about a grand opening at the Arboretum and knew we could never present the raw landscapes with tiny, baby plants and weeds. The ever present sod was fresh and ready for the crowds. I slightly wondered how it would look after the crowds.

The garden is a public/private partnership between the Minneapolis Parks and Recreation Department and the Walker Art Museum and began in the 1980s. The current renovation was begun in 2009 with construction starting in 2016. One of the goals of the renovation was to add works from a more

diverse group of artists, including women and artists of color. Eighteen new works were added and as someone who had never been to the garden before there was seamless integration in the space, although Katarina Fritsch's *Hahn/Cock* (the blue rooster) seemed to dominate the sight plane of the iconic *Spoonbridge* and *Cherry* by Coosje van Bruggen and Claes Oldenburg. Apparently some of that was intentional.

With an undergraduate degree in art history and an earlier desire to be a contemporary art critic, many of the large scale works are from some of my favorite artists during my university days. I communed with the old friends and watched how the space served as a community park and art exhibit. As an art exhibit manager at the Arboretum Library, I was most impressed with the deliberate decision to broaden the diversity of the artists chosen to exhibit. I do that with my book club choices. Now I feel empowered to do that with my art exhibits.

Walker Art Museum

When the museum opened at 11:00 a.m. the tour turned our focus on the indoor exhibits. I spent most of my time in the "Merce Cunningham: Common Time" exhibit. It was an amazing multimedia show about a renowned choreographer. I didn't know anything about his involvement with contemporary artists. Again it was a wonderful visit with old friends seen in a new way.

It's hard to scale the learning about exhibit management from a show on the large scale like this one was, but I felt supported in our decision to have an "installation" that will, somewhat, become an immersive environment a little like the Merce Cunningham exhibit.

The rest of the group was very enthusiastic about another immersive exhibit called "teamLab: Graffiti Nature–Still Mountains and Movable Lakes." According to the Walker Art Museum website "teamLab is an international art collective based in Tokyo that pushes the capabilities of interactive technologies to create compelling digital artworks." They sure did. Guests were invited to color pages of natural elements such as flowers, birds, and reptiles which were then scanned and the images appeared in the very dark installation and moved when the participants moved within the space. From the art museum website < <https://walkerart.org/calendar/2017/teamlab-graffiti-nature> > there is an explanation from the artists' group on a YouTube video that sounds scientific but it follows the typical pattern of oversimplifying and miscommunicating basic science principles. As an art installation it was interactive in a casual and easy way and the interaction had an instant visually spectacular impact. Can't go wrong with that.

As the crowds started to build for the grand opening of the Sculpture Garden, we swiftly got on the tour bus and were whisked away to a fabulous lunch at The Kenwood Restaurant < <http://www.thekenwoodrestaurant.com/> >. Steelhead trout hash and other exotic brunch items accompanied our discussions of the joys and travails of our various library settings. One of my favorite topics of casual discussion was how to change a book sale to make it more profitable and move more books.

Birchbark Books & Native Arts

Our next stop was right next door. This bookstore is owned by the esteemed author Louise Erdrich. All the group dove in and found just the right items to walk away with. The store contains a comprehensive collection of Native American materials including children's books, fiction, memoir, biography, poetry, languages, and non-fiction. Of course there was an entire section on Native American uses of plants. The store has a particular regional strength in Ojibwe and Lakota materials. Sweetgrass and other art from the store went onto the bus too. I purchased Erdrich's *LaRose* (signed). It is a wonderful, exceedingly complex story from a storyteller without compare < https://www.nytimes.com/2016/05/22/books/review/la-rose-by-louise-erdrich.html?_r=0 >.

Minnesota Center for Book Arts

Last and a wow just like the others! Their website states. "... Minnesota Center for Book Arts is the largest and most comprehensive center of its kind. We celebrate the book as a vibrant contemporary art form that takes many shapes. Our mission is clear: to lead the advancement of the book as an evolving art form." The Center is housed in a unique collaborative space with three other co-owners: "Milkweed Editions is currently the nation's largest independent nonprofit literary press;" "The Loft Literary Center ... is now the nation's largest and most comprehensive independent literary arts center;" and a café named Conexion < <http://www.openbookmn.org/documents/OBMonograph.pdf> >.

The group had a tour of the Center for Book Arts. The first room contained an exhibit of zines curated by the organizers of the Twin City Zine Fest. Just gazing over the exhibit piqued my interest for the Arboretum Library book club. Our tour guide then led us to a classroom space where a class on paper marbling was taking place. The papers before us were gorgeous, but I later figured out that it was a pile of illustrative mistakes and even more gorgeous ones in progress were hanging in the window facing the street. We then moved from room to room seeing various presses old and new, (Vandercook proof presses, 19th century iron hand presses, a showcard sign press, and platen presses). There was also machinery for binding and papermaking. The final stop was the type library with many, many drawers; even some wooden type. The Library at the center contained a wonderful display of artists' books the tour guide had set out for us and then most headed for the specialized gift shop with all things book making. We headed back to the hotel enriched with the world of art and books in Minneapolis. It seemed an especially rich city in those regards.

Many thanks to Kathy Allen for her development of this fabulous post-conference tour.



Very large wooden type at the Minnesota Center for Book Arts. Photograph by Beth Brand.



Cabinet of Curiosities at the Helen Fowler Library at Denver Botanic Gardens

CBHL Members' West News

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

Allaina Wallace
Head Librarian, Helen Fowler Library
Denver Botanic Gardens
Denver, Colorado

This summer there was something new (and free) at the Helen Fowler Library! Designed to be fun for all levels of readers and those still learning to read, our Summer Reading Program was geared toward kids and families. Beginning June 1st, kids could pick up a coloring sheet to track their books. One raindrop was colored in for each book read. Three raindrops earned a flower sticker. Nine raindrops earned a prize of a seed packet, planting pot, stickers, and bookmarks. Prizes can be redeemed in August and the program formally ends August 31st. We handed out about 30 coloring sheets in the library and an unknown number were handed out in the Mordecai Children's Garden.

We also initiated a new display case, repurposing an old card catalog cabinet into a "Cabinet of Curiosities." A collaboration with our Research and Conservation Department, it showcases their work and highlights materials from or information about the Library. Our first display was about the Sam Mitchell Herbarium of Fungi which is 50 years old this year.

Laura Blumhagen
Information Specialist
Elisabeth C. Miller Library
University of Washington Botanic Gardens
Seattle, Washington

"I want that to be MY room!"

Elisabeth C. Miller Library Supports UW Botanic Gardens Summer Programs with Curated Book Selections

Early in June I received an exciting message from the Washington Park Arboretum's School Age Programs Coordinator, Cait McHugh. Cait had a request: she'd like to send us the weekly themes for UW Botanic Gardens summer programs for pre-kindergarten, grades 1-3, and grades 4-6 and have a librarian select and send a weekly care package of books to enrich their curriculum. Instructors would borrow the books about a week before the start of a new themed program, giving them time for lesson planning. Could the library help? Of course! With our Story Time program on summer hiatus, and most schools out for the summer, this would be the perfect way to get books from the Miller Library into the hands of kids and teachers.

I looked forward to choosing books, and with so many relevant titles in the collection, the selection process would also be a great chance to work with library volunteers with years of outdoor education experience. For instance, retired educator and library volunteer Dr. Dorothy Crandell took a look at a recent week's theme for students entering grades 1-3, *Woodland Wonders*, and set aside *One Small Square: Woods* by Donald M. Silver (San Francisco: Sierra Club Books for Children, 1994, a picture introduction to biological sampling methods), *Woodland Adventure Handbook* by Adam Dove (London: Frances Lincoln, 2015, a new curriculum resource packed with ideas for outdoor learning and games,) and *Ancient Ones: The World of the Old-Growth Douglas Fir* by Barbara Bash (New York: Scientific American Books for Young Readers, 1995, a beautifully illustrated depiction of the layers of life in a Northwest ancient forest). For Northwest Naturalists (grades 4-6), a week focused on "living off the land," Dorothy recommended we include resources like *People of Salmon and Cedar* by Ron Hirschi (New



Some of the summer book selections chosen by the Elisabeth C. Miller Library staff for the Washington Park Arboretum's summer school programs.

York : Cobblehill Books, 1996, a picture book about Native people in the Northwest) and *Keepers of Life* by Michael J. Caduto (Golden, Colo: Fulcrum Pub., 1994, a full curriculum of Native North American stories and traditions), highlighting the heritage of the first people on this land.

Cait reports the books are being read and enjoyed by kids at the summer day camps. "It truly cannot be overstated how much these books helped round out our curriculum and create daily rituals for our campers. One of our guides, Lise Ramaley, shared with me that she really enjoyed *The Salamander Room* by Anne Mazer (New York: Dragonfly Books, 1991) and that all her campers really liked it too. Even campers that weren't thrilled with the idea of taking a break to sit down and read really got into it. She told me that it's a funny book and you learn all about different parts of an ecosystem, habitat needs, and balance within an ecosystem. Many of her campers told her, 'I want that to be my room!'"

Staff and volunteers at the Miller Library look forward to future collaborations with the Education department here at UW Botanic Gardens, supporting community outreach through School Age Programs, Fiddleheads Forest School, and Family Nature Programs.

**Barney Lipscomb
Leonhardt Chair of Texas
Botany
Botanical Research
Institute of Texas
Fort Worth, Texas**

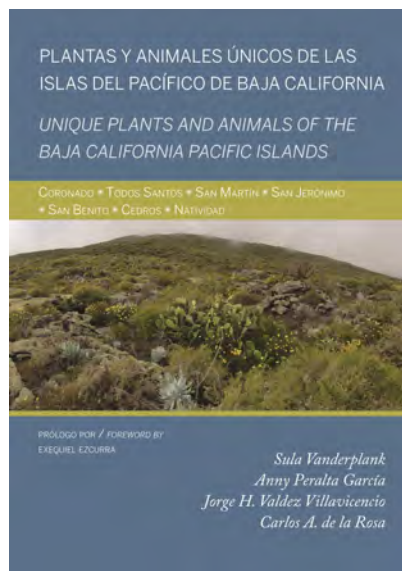
Three New Publications from BRIT Press

In April 2017, BRIT Press published a Baja California Pacific Islands guide: *Plantas y animales únicos de las islas del Pacífico de Baja California. Unique plants and animals of the Baja California Pacific Islands (Coronado, Todos Santos, San Martín, San Jerónimo, San Benito, Cedros, Natividad)* by Sula Vanderplank, Anny Peralta García, Jorge H. Valdez Villavicencio, & Carlos A. de la Rosa.

The book is a guide to the real treasures of the Baja California Pacific Islands, their endemic plants and animals, found here and nowhere else on the earth.

The authors identified a total of 69 endemic species or subspecies from the islands that run along the coast of Baja California. The endemic biota comprises 35 species or subspecies of plants, 15 reptiles, 8 birds, and 11 mammals, a

surprisingly large number for islands so close to the mainland, underscoring the unique oceanic nature of these insular ecosystems. The guide is written in simple language, and each species is represented with clear photos in full color. It will become a fundamental tool for any researcher, naturalist, or conservationist interested in this unique region of Mexico. ISBN-13: 978-1-889-878-51-5, 6.5"×9" (soft cover), 132 pp, color throughout.



In May 2017 BRIT Press published *Lichen Study Guide for Oklahoma and Surrounding States* by Sheila A. Strawn.

A lichen is composed of one or more (out of tens of thousands of) species of fungi living with one or more (out of hundreds of) species of algae and possibly one (of fewer than one hundred of) cyanobacterial species. Combinations of those three taxa have created characteristics that defy human-made rules to classify them. It would take longer than a human lifetime to become an expert in all the species of lichens. It would certainly take a much larger book to describe all the variable characteristics that arise due to those combinations. While thin-layer chromatography (TLC) procedures and molecular DNA studies are being used to sort out lichen relationships and lineages of lichen taxa, they are beyond the scope of a general introductory guide. This guide is

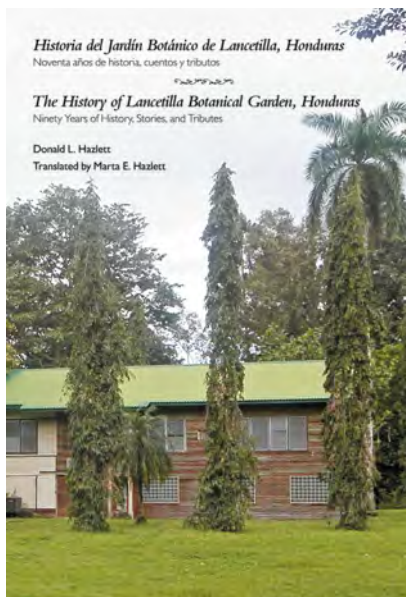
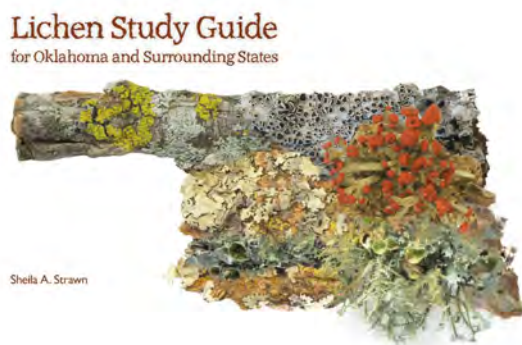
intended to help the user begin the journey of learning about lichens based on ecological, morphological, and chemical characteristics of species found in the Southern Great Plains region. ISBN-13: 978-1-889-878-53-9, 6.5"×9" (soft cover), 80 pp, color throughout.

Also published in May, *Historia del Jardín Botánico de Lancetilla, Honduras (Noventa años de historia, cuentos y tributos). The History of Lancetilla Botanical Garden, Honduras (Ninety Years of History, Stories, and Tributes)* by Donald L. Hazlett. Translated by Marta E. Hazlett. Published by the Botanical

Research Institute of Texas Press.

One of the Honduran treasures is The Lancetilla Botanical Garden. This Garden was founded by the United Fruit Company in 1926 and once boasted to have the largest collection of tropical fruits in Latin America. Information regarding the colorful history of Lancetilla was available only as oral traditions or in hard-to-find places. To remedy this situation, the author compiled a 90-year timeline of Lancetilla (1926–2016). Also included are events in the history of Honduran banana companies, dates of protection for north coast natural areas, folklore stories, and tributes to exceptional Honduran guides and botanists. ISBN-13: 978-1-889-878-53-9, 6.5"×9" (soft cover), 140 pp, color.

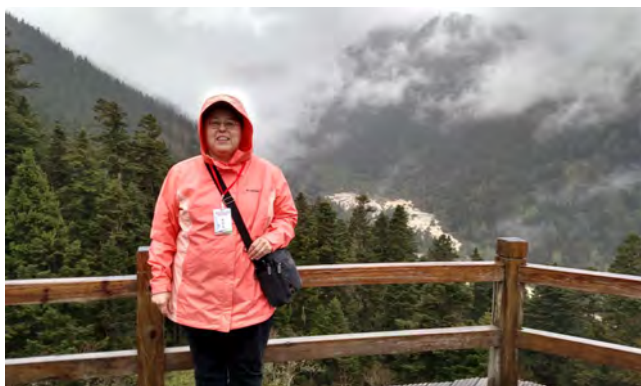
To purchase all the books featured above, visit < shop.brit.org > or call 817-332-4441 ext. 264.



CBHL Members' East News

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

Lisa E. Pearson
Head of the Library and Archives
Arnold Arboretum of Harvard University
Jamaica Plain, MA



As Head of the Library and Archives at the Arnold Arboretum of Harvard University, I spoke in Songpan, Sichuan, China on June 9 as part of the international forum *Protect the Source of the Minjiang River, Construct Ecological Songpan* celebrating Ernest H. Wilson's plant collecting expedition to Songpan in 1910. The paper was entitled, "The Arnold Arboretum and China: Collecting and Collaboration." Colleagues and I from the Chengdu Institute of Biology of the Chinese Academy of Sciences, and the Beijing Botanic Garden also visited the Huanglong Nature Reserve and the headwaters of the Min River. Having made this trip, I have a much better appreciation of the challenges that Wilson faced on his expeditions to China in 1907-1909 and 1910-1911.

Staci Catron
Cherokee Garden Library Director
Atlanta History Center
Atlanta, GA

Cherokee Garden Library at the Atlanta History Center
Presents Internationally Renowned Landscape Architect
Thomas Woltz Who Will Discuss Sustainable Design in the
21st Century

The Cherokee Garden Library, a Library of the Kenan Research Center at the Atlanta History Center, hosts internationally acclaimed landscape architect Thomas Woltz for a presentation on the critical importance of sustainable design for our city and our world on Thursday, October 12, 2017, at 7:00 PM. The 7:00 PM talk is presented as part of the Ashley Wright McIntyre Lecture Series.

Thomas Woltz, whose current projects include the proposed Buckhead Park Over GA 400, will share his contemporary vision for sustainable design, represented in examples of the built

projects of his firm Nelson Byrd Woltz. As principal of NBW, a 45-person firm based in Charlottesville, Virginia, and New York City, Woltz has infused narratives of the land into the places where people live, work, and play, deepening the public's enjoyment of the natural world and inspiring environmental stewardship. These projects, in concept and reality, are detailed in the book *Nelson Byrd Woltz: Garden, Park, Community, Farm*.

These designs for urban parks are representative of NBW's award-winning landscape architecture, noted for combining sheer beauty with ecologically regenerative design. The firm's innovative design methods have brought ecosystems back to life — restored meadows, streams, woodlands, and ponds in urban and rural settings, and cultivated connections between sites and their complex regional environments.

NBW's approach is influenced by Woltz's experience growing up on a working farm in Mount Airy, at the foot of the Blue Ridge Mountains in North Carolina. He joined NBW in 1997, first working on ecological restoration of farmland. As the firm's principal, now he is applying to urban settings much of what he learned from rural projects about soil, ecosystems, and the historical and cultural use of land.

Proposed by the Buckhead Community Improvement District, the Park Over GA 400's ambition is to physically reconnect the Buckhead neighborhood that had been fragmented by the freeway; provide much-needed park space, and integrate the MARTA line with bicycle and pedestrian connections to the neighborhood. Envisioned as a series of bridges rather than a consistent cap over the 9-acre space, the three distinct park spaces would be connected by a strong central allée of high canopied pines that link to adjacent neighborhood tree canopies.

Fast Company recently named Woltz one of the most creative people in business for 2017.

Join us after the lecture for an author book signing and reception.

Ticket price is \$25. For tickets, visit < <http://www.atlantahistorycenter.com/programs/cherokee-garden-library-ashley-wright-mcintyre-lecture-landscape-architect-thomas-woltz-discusses-sustainable-design> >. For more information, please call 404.814.4150. Lecture ticket purchases are nonrefundable.

Support: The Ashley Wright McIntyre Lectures are made possible with generous funding from the Ashley Wright McIntyre Education and Programming Fund, part of the Cherokee Garden Library Endowment.



Thomas Woltz

Biodiversity Heritage Library Updates and Collection Highlights

by Grace Costantino
Outreach and Communication Manager
Biodiversity Heritage Library
Smithsonian Libraries
Washington, DC

It's been a productive quarter for the Biodiversity Heritage Library. We passed the 200,000 volume mark, and our collections now include over 52 million pages contributed by over 60 partner institutions and over 300 contributors around the world. To stay up to date with all the latest news from BHL, join our mailing list < <http://library.si.edu/bhl-newsletter-signup> > and follow @BioDivLibrary on social media.

Many CBHL member libraries are active contributors to BHL. You can explore BHL's Members and Affiliates here: < <http://biodivlib.wikispaces.com/BHL+Consortium> >.

Program Updates

New Scanner for Digitizing Australia's Biodiversity Heritage

BHL Australia has purchased a new scanner! You can expect even more wonderful contributions from our Australian colleagues soon. Learn more: < <http://blog.biodiversitylibrary.org/2017/05/a-new-scanner-for-digitizing-australias.html> >.

The BHL Australia program is led by Museums Victoria, with 15 Australian organizations contributing to the program to date. Over 200,000 pages have been digitized from BHL Australia so far. Explore the collection today: < <http://www.biodiversitylibrary.org/browse/collection/bhlau> >.

Citizen Science Expands Knowledge about Women in Science

Through citizen science, members of the public can help collect and analyze information about the natural world. The Biodiversity Heritage Library supports a variety of citizen science projects, including image tagging and field note transcription.

Citizen science contributions can have a wide and sometimes unexpected impact, as Siobhan Leachman discovered while tagging natural history illustrations for BHL. While researching an illustration of a seaweed species, she discovered Susan Fereday, a 19th century artist and botanical collector in Australia. The seaweed species, *Nemastoma feredayae*, was named in honor of Fereday, but little was known about her, including the exact year of her birth.

Siobhan's research led her to the National Library of Australia, where she worked with librarians to learn more about Fereday and uncover her birth year: 1815. Siobhan's discoveries were not only used to enhance BHL and National Library data, but she also created a Wikipedia page about Fereday so that more

people can get to know this notable woman in science.

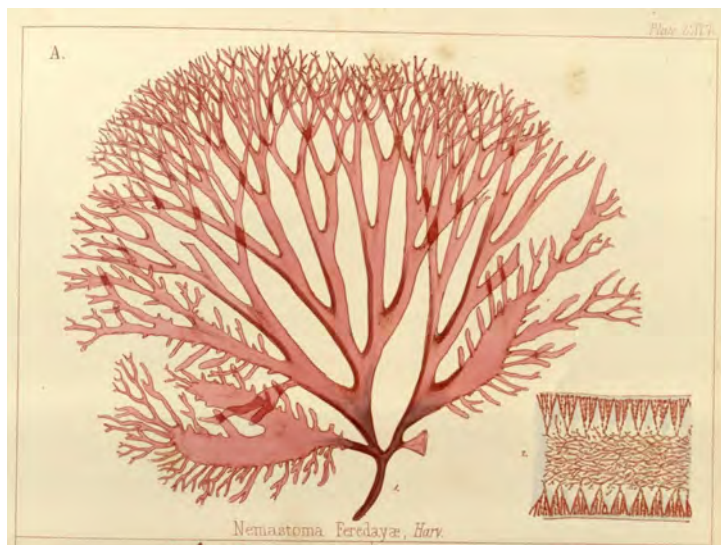
Learn more about Susan Fereday and the impact of citizen science: < <http://blog.biodiversitylibrary.org/2017/05/the-serendipitous-discovery-of-susan.html> >.

Expanding Library Impact through Open Access Digitization

Since 1875, the SBG Library has supported research at the Singapore Botanic Gardens (SBG), the first and only tropical botanic garden listed as an UNESCO World Heritage Site. Recently, to increase the accessibility and impact of its rare and scholarly literature, the SBG Library has started digitizing its collections as part of the BHL Singapore program. Dr. Nura Abdul Karim, Deputy Director of Library, Training, and External Relations at SBG, is confident that this digitization will have a significant impact on local and global research.

"We believe that by sharing important collections in BHL and allowing free digital access to such materials, we will greatly assist researchers in furthering their own research on biodiversity in the Southeast Asian region. Information inequality between developing and developed world researchers can be narrowed with the availability of open access digital repositories."

Learn more about how BHL is helping SBG Library expand its impact on scientific research: < <http://blog.biodiversitylibrary.org/2017/06/expanding-library-impact-through-open.html> >.



Nemastoma feredayae, named after Susan Fereday. Art by William Henry Harvey. *The botany of the Antarctic voyage of H.M. discovery ships Erebus and Terror in the Years 1839-1843*. < <http://biodiversitylibrary.org/page/28467702> >. Digitized by the Missouri Botanical Garden.

Collection Highlight Australia's First Flora

As far back as antiquity, Western scholars theorized the existence of a great southern continent that they called Terra Australis. While the continent found its way onto many early European maps, the depictions were theoretical and generally included a single landmass encompassing the South Pole and spreading far north to include Australia, New Zealand and, at its



Dampier, William. "Plants found in New Holland" *A Voyage to New Holland*. 1703. Digitized by Royal Botanic Gardens Victoria. < <http://www.biodiversitylibrary.org/page/50441261> >.

Holland, published in 1703, is the first book known to include published drawings of Australian flora (Hewson 1999, 16-17). It has been digitized in BHL by the Royal Botanic Gardens Victoria: < <http://www.biodiversitylibrary.org/item/203199> >.

Seventy years after Dampier's voyage, the 1768-1771 voyage of James Cook to the South Seas sparked a renewed interest in the study and cultivation of Australia's botany. The expedition's natural historians and artists collected, described, and illustrated many botanical specimens during the voyage, which were brought back to England for further study (ibid., 22-26).

Further expeditions established additional Australian plant collections, which were accessible to European botanists. For example, at the end of the eighteenth century, England sent the First Fleet, under the command of Captain Arthur Phillip, to establish a penal colony on the continent. The colony eventually sent plants and animals from Australia back to England (ibid., 33-34).

John White, the First Fleet surgeon and an amateur naturalist, made many of these early collections. He had some of his specimens described and illustrated. Eight botanical species, along with numerous animal species, were published with accompanying illustrations in his *Journal of a Voyage to New South Wales* (1790). It has been digitized in BHL by Harvard University Botany Libraries: < <http://www.biodiversitylibrary.org/item/181420> >.

White sent his plant collections and drawings to Thomas Wilson, a Fellow of the Linnean Society, who then gave them to James Edward Smith for study (ibid., 34). This collaboration eventually contributed to the first published scientific book dedicated to Australian flora: *A Specimen of the Botany of New Holland*.

most extreme, even Tierra del Fuego.

With expeditions in the seventeenth and eighteenth centuries, the mystery in Europe surrounding this great southern continent slowly gave way to scientific exploration of the landmasses discovered, including New Holland, or Australia.

The published scientific record of Australian flora has its roots in the British Admiralty-commissioned voyage of William Dampier, which reached Australia in 1699. During the expedition Dampier collected plant specimens and his *A Voyage to New*

Issued in four parts between 1793-1795, *A Specimen of the Botany of New Holland* was initially published as part of *Zoology and Botany of New Holland*. Following the production of the first two botany parts, Zoology and Botany was split into two separate publications. James Edward Smith (1759-1828), a prominent botanist and co-founder of the Linnean Society of London (The Linnean Society of London 2017), wrote the plant descriptions for the botany parts while James Sowerby, a prolific natural historian, artist, and engraver, who produced thousands of illustrations over his career, prepared the engravings. Sowerby also engraved the plates for the aforementioned zoology volume, which was authored by George Shaw.

Sowerby prepared the sixteen engravings in *A Specimen of the Botany of New Holland* based on plant specimens and drawings that Thomas Wilson had received from John White. Several of these drawings were the work of Thomas Watling, a professional artist convicted of forgery. Transported to the penal colony in Australia in 1792, Watling worked under John White to paint the continent's natural history. He is the only known convict artist whose work was used as the basis for a botanical scientific publication (Hewson 1999, 36-37).

A Specimen of the Botany of New Holland has been digitized in BHL by Harvard University Botany Libraries: < <http://www.biodiversitylibrary.org/item/217305> >.



White, John. "The Banksia pyriformis." *Journal of a Voyage to New South Wales*. 1790. Digitized by Harvard University Botany Libraries. < <http://www.biodiversitylibrary.org/page/47182796> >.

(Continued on page 25)



Smith, James Edward. "Embothrium speciosissimum." *A Specimen of the Botany of New Holland*. 1793-95. Art by James Sowerby. Digitized by Harvard University Botany Libraries. < <http://biodiversitylibrary.org/page/52503994> >.

The illustrations from the work have also been uploaded to BHL's Flickr: < <https://www.flickr.com/photos/biodivlibrary/albums/72157684128169976> >. This not only allows for easy exploration of this important botanical art, but the images have also been taxon tagged with the scientific name of the species depicted, making it easy to identify the plant illustrated in each image. Explore the tags section of each image in Flickr to see the scientific names.

We encourage volunteers to help taxon tag BHL images in Flickr as part of our citizen science program. Learn more about how you can get involved: < <http://s.si.edu/BHLTaggingGuide> >.

A Specimen of the Botany of New Holland introduced many Europeans to Australian flora. The illustrations were an especially important contribution to the scientific record of Australian plants. Sowerby's work is a broader reflection of the importance of scientific illustration, which has been used for centuries to aid in the accurate identification of species and has supported the progression of the biological sciences at large. These illustrations were propagated through the publication of natural history books, allowing wider access to knowledge about biodiversity across the globe.

References

Hewson, Helen. 1999. *Australia: 300 Years of Botanical Illustration*. Suffolk: CSIRO.

The Linnean Society of London. 2017. "Biography of Sir James Edward Smith." Library & Collections of JE Smith. Accessed on June 1, 2017. < <https://www.linnean.org/library-and-archives/library-collections-of-j-e-smith/biography> >.

CBHL Conference Collaboration Grant Program

During the 2010 mid-winter CBHL Board Meeting, the Board established a grant program to encourage CBHL members' 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 (not including accommodations, travel expenses, or meals) for a CBHL member to go to the conferences of Garden Writers Association, American Public Gardens Association, Special Libraries Association, Internet Librarian, or similar organizations.

The grantee would receive the funds before the meeting (up to \$500) with the agreement the participant would present 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 and include:

- Name of conference
- Date of conference
- Amount of grant request
- 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.

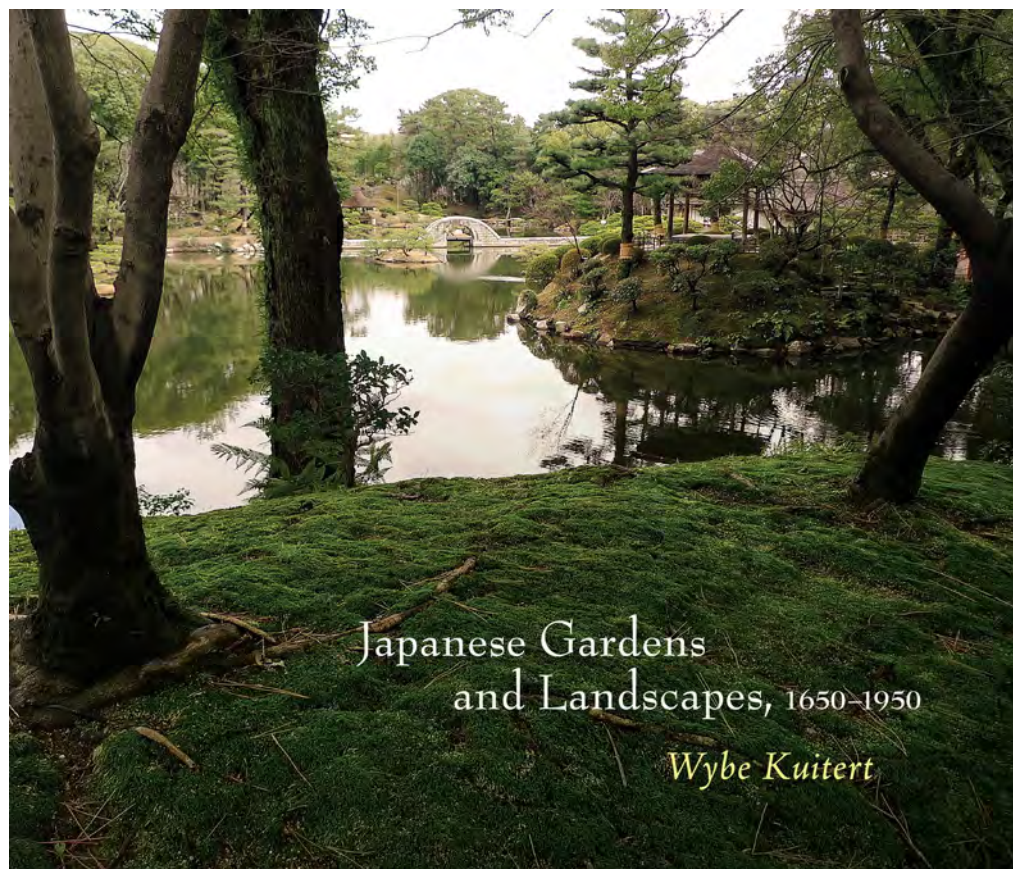
Submission address and/or email: CBHL Secretary, Esther Jackson, ejackson@nybg.org, LuEsther T. Mertz Library, The New York Botanical Garden, 2900 Southern Boulevard, Bronx, NY 10458-5126

Book Reviews

Patricia Jonas, Book Review Editor
New York, New York

Japanese Gardens and Landscapes, 1650-1950
by Wybe Kuitert. Philadelphia: University of
Pennsylvania Press, 2017. 384 pages, 140 color,
49 b/w illus. Cloth, \$69.95. ISBN
9780812244748.

Reviewed by Patricia Jonas



There is enduring interest in the subject, but there is a relatively short list of credible books for English language speakers on the history of Japanese gardens and landscape art. High on that list is *Themes in the History of Japanese Garden Art* [*Themes, Scenes, and Taste in the History of Japanese Garden Art*] (University of Hawaii Press, 2002) by Wybe Kuitert, who is also the author of the indispensable *Japanese Flowering Cherries* (Timber Press, 1999). In *Themes* he traced the development of garden art in Japan from the Heian period (794 to 1185), through the medieval Kamakura and Muromachi periods, to the early modern period (roughly up to the mid-seventeenth century). In this new book, *Japanese Gardens and Landscapes, 1650-1950*, Kuitert extends his earlier history by three hundred years (there is some overlap) to include gardens that have rarely been treated in such depth, if at all, in either popular or scholarly literature in English. As readers of *Themes* will expect, it is dense, provocative reading, with many rewards and pleasures. It is not for the casual reader and certainly not for consumers of Japanese garden how-to manuals.

It is compelling right from the start. The first chapter, “Landscape Enjoyed at Ease,” opens with descriptions of Edo period (1603-1868) travel, tourist guides, and daimyo gardens. “A typical feudal lord’s garden would be full of clever allusions to classic literary tropes,” Kuitert writes, “but it would also—and always—be intended as an environment for leisure.” In contrast to austere medieval gardens which were meant to be viewed from outside of the garden, in these extensive new gardens, scenes and views were revealed as privileged visitors moved—sometimes caroused—in a prescribed circuit around the garden. At their peak, these gardens of the ruling class numbered more than one thousand within Edo alone. (Daimyo were required to maintain residences in Edo as well as in their home provinces.)

“Nationwide, only thirty-eight of the daimyo gardens remain intact today.”

Kuitert mentions some of these extant gardens in passing and closely examines one of them—Rikugi-en “Six Poetry Modes Garden”—a popular Tokyo attraction with more than a quarter of a million visitors a year. This garden was built by Yanagisawa Yoshiyasu (1658-1714), who was a connoisseur of poetry and a great favorite of the fifth Tokugawa shogun. Records of garden construction and Yoshiyasu’s personal notes reveal that he was deeply involved with the design and composed “a set of eighty-eight poetic references for his garden.” Kuitert analyzes in great depth the poetry, wordplay, and associations of two of the garden’s topographical features: a high garden hill, called Fujishiro Pass, which refers to an actual mountain pass where a treacherous murder occurred, and the ambiguously named Sasa-gani path found at the back of the hill. A spectacular autumn view of the garden from the peak of the hill and

the narrow path lined with Sasa bamboo are illustrated by two of Kuitert’s many excellent photographs. “It was not Yoshiyasu’s intent simply to show off his education. Rather the garden was a way, a tool, to trigger the imagination, to induce the greatest number of different moods, to shape the ultimate environment in which to receive and entertain guests.”

(Rikugi-en was on the precipice of suffering the fate of so many daimyo gardens, when in 1878 Iwasaki Yatarō, founder of Mitsubishi, purchased and restored the estate rather than redesigning it. But that is a story Kuitert tells in Chapter 4, “Defining the Japanese Garden: Science, Vacuum, and Confusion.”)

The remaining gardens he portrays in this first chapter exist today only in the literature and art of the period. Toyama Villa was one of the largest estates in Edo. Most of the garden was built between 1671 and 1681, but flourished and was expanded under subsequent owners. One of those, Tokugawa Ienari, was a voluptuary who spent lavishly on his estates and, according to archival records, also had a keen interest in horticulture. Those who visited left a rich record of descriptions, sketches (typical of

Kuitert's choice of uncommon visual material, there are three delightful, evocative watercolor sketches by Tani Bunchō from 1798,) and maps, all of which "give us a clear idea of how the garden looked and was used."

Kuitert curiously, I thought, chose to describe Toyama Villa as an "Arcadian landscape," a term more associated with Nicolas Poussin and the English landscape garden than with the Japanese landscape garden. To be clear, he does not specifically develop parallels to European garden culture, but he uses the term again in his lengthy description of a gathering at the villa's spectacular reconstruction of a town that was one of the fifty-three stations on the Tokaidō highway between Kyoto and Edo. This "fenced-in Arcadia set" of more than thirty houses and other structures (portrayed wonderfully in details reproduced from an eighteenth century scroll painting) were "simply a backdrop for lordly play." Not unlike Marie Antoinette's Hameau de la Reine at Versailles, built perhaps a century later? Water is, of course, vital to the garden and the villa's Dragon Gate Waterfall was designed to surprise visitors by increasing the volume of water falling and suddenly submerge stepping stones in front of the waterfall, evoking the theatricality of Baroque gardens' waterworks.

Daimyo had "discovered the pleasure of imagination" and, even with the ubiquity of poetry in Edo garden culture, Kuitert asserts at the end of this chapter, the garden became a "a story space rather than a poetry place."

The title of his next chapter signals Kuitert's opinions about some mostly contemporaneous developments: "Garden Stuff and Blueprints for the Masses." Garden stuff—goldfish and crickets; lanterns and fences; books and catalogs; and of course plants, particularly novel forms—is again well illustrated by a distinctive selection of paintings and woodblock prints. Kuitert examines the work of influential writers like Akisato Ritō, who he emphasizes was a poet and writer and not "a professional garden designer." Ritō used a 1735 book by Kitamura Enkin as a basis for his bestselling *Pictures of Kyoto Famous Gardens* (Miyako Rinsen Meisho Zue, 1799), which includes an illustration and description of Ryōan-ji in volume four (the Smithsonian has digitized the five volumes < <http://library.si.edu/digital-library/author/akisato-rito> >). Kuitert points out—as he did in *Themes*—that this "consolidation narrowed the public's perception of the canonical Kyoto gardens. The garden at Ryōan-ji . . . may have been less central than Ritō would have us believe. In this case, Ritō's stake in Ryōan-ji's fame is clear: he had helped update the garden some years earlier." Ouch.

Later in this same chapter, he is equally acerbic about Ritō's second major work on gardens, *Tsukiyama teizōden gohen* (1828), which "for the first time" makes a "distinction between the flat garden (hiraniwa) and the hillock garden (tsukiyama or tsukiyama senzui). . . The tea garden is considered as a separate type. Ritō illustrates each style with a diagrammatic scene, including a list of frequently used plants and rock formations." Ritō's schemes became extremely popular blueprints for making gardens. The extent of the influence of such pattern books and its woeful results ("typical stiff mannerism") is exhibited in an early photograph of the main keep of the Edo castle. "Garden books had pinned down the popular image of the garden. More hidden meanings were forgotten; what remained had nothing to do with abbreviation, symbolism, poetics, natural ecology, maintenance, or any of the other more amorphous aspects of garden art."

Kuitert draws a direct line from the blueprint garden books of the Edo period to later Japanese and Western authors who are examined very critically in Chapter 4, "Defining the Japanese

Garden: Science, Vacuum, and Confusion." With the beginning of the Meiji era and the end to Japan's self-imposed isolation from the West, there was a rush to apply Western technology to every part of traditional culture, including agriculture and horticulture. Shinjuku was developed as an agricultural experiment station and botanical garden and was "an impressive example of modernity in landscape." But fatigue with breakneck modernizing grew and the backlash was exemplified by two contemporaries: Ozawa Keijirō and Honda Kinkichirō. Ozawa had served the government promoting science, but retired in his mid-forties to devote himself to researching traditional gardens and assembling a large collection of important historic material on them. Kuitert praises him as the "first historian of the Japanese garden," but—much as he did Akisato Ritō—he dismisses Honda as a "cartoonist and painter" who managed an art school. But despite his pedagogy ("distill art down to a teachable method")



Sale of a cherry tree in full bloom. Woodblock by Hiroshige, Tōtō sanjurokukei; a subject in Chapter 2 of *Japanese Gardens and Landscapes, 1650-1950*.

and enthusiasm for blueprints ("he could easily understand the Edo-period garden schemes"), his books were popular in Japan.

Honda was also widely known and respected in the West, in large part because of his collaboration with Josiah Conder, whose *Landscape Gardening in Japan* (1893) not only borrowed freely from Kitamura Enkin and Akisato Ritō, but was illustrated by

(Continued on page 28)

Honda's lithographs, which had themselves been copied from Akisato Ritō's drawings. "The two dimensional paradigms used by Conder and Honda," Kuitert writes, "found their continuity in the way Japanese gardens came to be treated as historical phenomenon. Seeing gardens as flat constructs on paper aligns them with our interpretation of other two dimensional records like historical texts, plans and dates." As he continues, he takes aim at another figure generally respected in the West for both his scholarship and his garden designs: "We can perceive this bias toward two-dimensionality in the garden history research of Shigemori Mirei." Shigemori's masterwork—not in translation—is the twenty-six volume *Illustrated History of the Japanese Garden* (Nihon teienshi zukan, 1936-1939), which Kuitert believes "continued to form an inventory of Buddhist iconology" that regrettably overshadowed scholarship that was exploring broader culture-nature paradigms for Japanese garden history. According to Kuitert, Shigemori "hardly discusses interpretations on aesthetics or more subtle Japanese poetics." And he doesn't leave Shigemori's design reputation unchallenged: "Like Ritō, Shigemori lacked training in landscape gardening," and his gardens are "better characterized as works of plastic art."

Kuitert seems particularly vexed by the persistence of what he terms the "so-called Zen garden." As he did in *Themes*, he convincingly illustrates that the idea of the small medieval garden as an expression of Zen philosophy was not to be found in the literature until the 1930s and even later in Japanese language works. He identifies, among others, D. T. Suzuki (one of the best known popularizers of Zen Buddhism in the West) and Loraine Kuck (specifically in her *One Hundred Kyoto Gardens* published in 1935, and later in *The World of the Japanese Garden: From Chinese Origins to Modern Landscape Art*, Weatherhill, [1968] 1980) as the promoters of this false, romantic veneer. He also traces a confluence of interests in the 1930s: the Ministry of Foreign Affairs, which was attempting to shape an alternate image of an increasingly militarized Japan (through KBS or International Culture Promotion Association) with Western garden enthusiasts (Kuck's first book, the Garden Club of America's heralded visit to Japan, and Samuel Newsom's sponsorship by KBS were all in the mid-1930s) and modernist architects and critics like Richard Neutra, Bruno Taut (his *Fundamentals of Japanese Architecture* was published by KBS, which also developed the Tourist Library), and Christopher Tunnard. Western interpretations "often obscured the more profound meaning of the interaction of humans and nature—that is the ecological dimension of Japanese gardening," but, as Kuitert puts it, "the Japanese were well aware of this foreign interest and sought to profit from it."

In Chapter 6, "Reforming the Tradition," Kuitert finds in Kyoto—"the keeper of traditions and bearer of the past"—that there were open-minded "men of taste" who were inspired by new visions of Japan's natural landscapes emerging in Meiji literary works. (In Chapter 5, "Passion and Emotion in the Meiji Landscape," there are extended profiles of two influential writers—Shiga Shigetaka and Kunikida Doppo—about whom little has been written in English, although two of Doppo's works have been translated.) One of the "men of taste" defining a "new nature," was Yamagata Aritomo, a progressive thinker, but a major figure in conservative politics who was twice elected prime minister. He developed gardens at his two Kyoto estates, both of which he called Murin-an ("No-Neighbors Retreat"). When the once-prosperous Nanzen-ji temple sold off pieces of its extensive landholdings, Yamagata purchased land for a new

estate and took the name Murin-an with him from his first estate. The land was close to the recently completed Lake Biwa Canal—an ambitious, modern infrastructure project that had set off a real estate boom in this agricultural area. Like the earlier tea men and literati discussed in Chapter 3, "Time and Space in a Cup of Tea," Yamagata considered water a garden's essential element; and the canal would give him access to a new, plentiful source of fresh water. Yamagata had declared that "most of the gardens in Kyoto are too small in scale and too neat in design . . . and so I decided to construct a garden to my own taste."

Ogawa Jihei, a gardener who had already proven his genius with water, was brought in to supply fifty firs, trees rarely used in traditional gardens. One of the author's photographs shows that they are still there today. A period photograph also shows "the lawns were a wildflower meadow" that generated a "far more Arcadian character" (there's that word again) than a mowed and manicured lawn. Murin-an was the result of a combination of Ogawa's "technical skill in producing naturalism," Yamagata's vision and taste, and their mutual openness to the ways plants could be used in the garden. (Although his name appears often in guidebooks and garden literature, this chapter is the most extensive consideration of Ogawa in English that I am aware of.)

Yamagata's villa was also a short distance to Heian-jingu, then a new shrine being built to celebrate the 1,100th anniversary of the founding of Kyoto. Through Yamagata, Ogawa was chosen to do the shrine's garden, which took decades to complete. As Kuitert describes it: "The flowery, open and bright garden is the complete opposite of the gloomy rock compositions of the tsukiyama style. In the garden of the Heian Shrine we may again taste the happy, carefree approach of the daimyo in their Edo landscapes. The modern garden also shows the impact of the burgeoning global nursery industry, reflecting the Japonaiserie market that had valued flowers long before the trend for rocks, which came to define a Japanese garden in the West only after World War II."

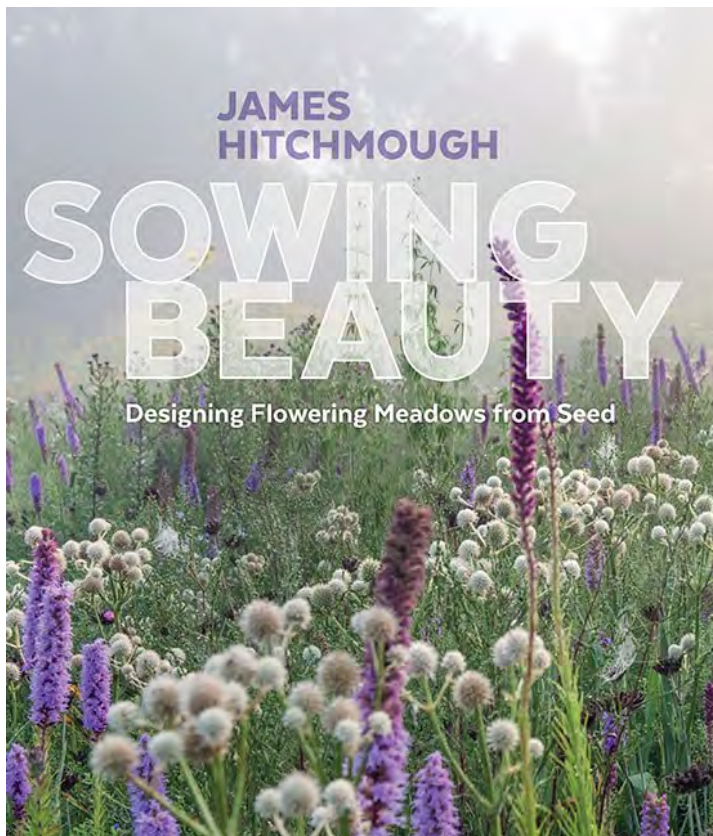
In writing in such detail about this book's content, I have quite exceeded the typical length of a review, but must at least mention the final chapter: "Everybody's Landscape." It traces the development of public parks in Japan, and particularly the extraordinarily ambitious national project to develop Yoyogi imperial domains as a shrine to the deceased Meiji emperor and empress. "When erecting shrine buildings, it was customary to gather the lumber by asking for donations from the public. The best way to get planting material for this national project seemed, therefore to ask . . . for shrine lumber—this time in the form of living, root-balled trees." Kuitert includes the lists of trees and shrubs drawn up by foresters that could be donated. Individuals and local governments all over Japan responded with enthusiasm and, in a "scrupulously organized process" almost impossible to imagine, donated 95,559 trees that were planted over six years. Today they comprise a forest that seems timeless. And only one tree died, according to Kuitert!

As with *Themes*, a glance at his fifteen page bibliography demonstrates that the author consulted an extraordinary number of Japanese language primary and secondary sources, and that opens windows to the work of Japanese writers and scholars for readers who do not read Japanese. The page references, in an otherwise good general index, often seemed to differ by two pages. There is also an index of plants, which, surprisingly considering my interests, I referred to very little, and extensive footnotes. *Japanese Gardens and Landscapes* joins *Themes* as an essential acquisition for CBHL collections.

Sowing Beauty: Designing Flowering Meadows from Seed by James Hitchmough. Portland: Timber Press, 2017. 364 pages, 222 color photos, 7 illustrations. Hardcover, \$40.00. ISBN: 9781604696325

Reviewed by

Esther Jackson, Public Services Librarian,
LuEsther T. Mertz Library,
The New York Botanical Garden,
Bronx, NY



In *Sowing Beauty*, James Hitchmough offers readers a hybrid of academic and popular writing on meadow garden creation featuring plants from around the world.

Hitchmough is a respected academic and Head of the Department of Landscape at the University of Sheffield in England. In his earliest book, *Gardener's Choice: Fine Plants for All Seasons* (1987), he wrote that his “main research interests have centered around the ecology, design and management of herbaceous vegetation.” Hitchmough has a strong interest in what he calls “native’ semi-natural herbaceous vegetation,” a subject he has pursued in a body of research focused on the creation of native and non-native meadows comprised of steppe and prairie vegetation from sowing seeds in situ. The fact that “native” is in quotes is very important to note, especially when reading *Sowing Beauty*. Hitchmough, in his work and writing, seems to pride himself in blurring the lines between what is native and what is natural. This idea is an echo of some earlier writings on the topic of meadow design, for example *Meadows and Meadow Gardening*, published by the New England Wild Flower Society in 1990. In this book, the authors note that

“Meadow gardens can be developed as abstractions of the natural meadow landscape. ... Most old-field meadows ... contain a mixture of native and naturalized species.” Just shy of calling such a mix an ecosystem, these ideas seem to be ancestors of what Hitchmough has written in *Sowing Beauty*.

Meadow gardens have been in the zeitgeist in recent years, but good reference books on the topic of creating and maintaining meadow gardens can be difficult to find. On the specific topic of meadow gardens, three other books written in the last thirty years are worth mentioning. The *Wildflower Meadow Book* by Laura C. Martin is a practical how-to guide with extensive plant lists that are heavy on native species. Of all the meadow gardening books I've read, Martin's is my favorite because, although it is simple in terms of design, the information included—especially regarding native species—is detailed and clear. *Meadows and Meadow Gardening* contains essays and ruminations that speak to the philosophy of meadow gardens. *The American Meadow Garden* by John Greenlee and Saxon Holt offers beautiful photographs of meadow plants and visual inspiration for would-be meadow garden growers. *Sowing Beauty* is an important addition to this body of work, although viewed on its own, its utility for American gardeners is debatable, since it doesn't really add anything new and espouses a potentially dangerous disregard for the negative impact non-native plants can sometimes have on the environment.

Sowing Beauty is an attractive and interesting book, but a hard one to classify. The book centers around Hitchmough's unique style and radical practice of sowing meadows from seed. *Sowing Beauty* is home-gardener-friendly in terms of content, detailing the process of meadow-sowing from start to finish. Readers learn to create seed mixes, sow their seeds, and maintain their meadows over time. In terms of explaining the work involved in creating a meadow, Hitchmough has done a commendable job. However, if gardeners are hoping to use native species, the plants suggested in *Sowing Beauty* are for the most part inappropriate for North American gardens.

In addition to an introduction and appendices, the book itself is separated into five main sections. The first, titled “Looking to nature for inspiration and design wisdom,” includes general tenets of garden planning including advice about soil considerations, herbaceous and woody plant layers, advice about plant selections, and photographs and descriptions of meadow types around the world. This includes, for example, the Rocky Mountain steppe. The next section, “Designing naturalistic herbaceous plant communities,” includes basics of garden design with topics such as microclimate and shade. Additionally, the section contains a chart detailing environmental and management limitations for naturally occurring meadow-like plant communities. More information is included about species selection, including some suggested plant palettes. “Seed mix design, implementation, and initial establishment” includes information about seed mixing and sowing. “Establishment and management” details meadow garden maintenance after installation; and “Case studies of sown prairies, meadows, and steppe” includes images and descriptions of predominantly meadow and meadow-like gardens in the United Kingdom.

While the book is ostensibly about naturalistic meadow gardens, Hitchmough advocates very strongly for the use of non-native plant species, especially in the case of gardens created in urban areas for the pleasure of humans. Since he has written on the topic of how humans interact with nature, this human-first approach is understandable. Continuing the case for non-natives,

Hitchmough also makes note of the fact that in certain studies, non-native plants performed similar ecosystem functions as their native counterparts. Hitchmough's point, here, is that non-native plants can serve a purpose both for the enjoyment of people and as a part of a healthy ecosystem.

Both of these points have merit, although Hitchmough certainly underplays the devastating effect that invasive species can have on the biodiversity of native plant communities. He cites a study conducted in the United Kingdom by Chris Thomas and Georgina Palmer that found, "at the national level, naturalized exotic plant species had no measurable negative impact on native plant biodiversity." That may well be the case for this study, but there are innumerable additional studies that belie Hitchmough's implication that invasive species aren't all that bad, really. Hitchmough writes, "there is a whole industry in many countries in praise of the native, so it is difficult to challenge the mantra of 'native good, alien bad,' but this is what the urban ecology scientific literature is increasingly doing. Once you move beyond romanticism and political native tags, ecologically speaking exotics and natives behave in pretty much the same sort of ways." In essence, provided that one is thinking of the ecosystem as a whole as opposed to the plant organisms themselves, what's the big problem with using non-native species? In support of this idea, Hitchmough blurs the lines between non-native species and invasive species, which is arguably irresponsible and opaque.

While it is true that not all non-native species are invasive, downplaying the tremendous amount of evidence that some non-natives are absolutely having a negative impact on intact native ecosystems is very detrimental. Local extinctions of plants, insects, and other animals, and the disruption of food webs and other delicate ecosystem-level interactions, all of which can occur in response to invasive species, can lead to permanent global extinction and potentially have profound impacts on cycles and systems that affect the quality of human life, in addition to that of many other life forms.

The issues of native versus non-native and invasive species aside, *Sowing Beauty* is a densely-packed and interesting book featuring plant palettes from many regions and designs from various gardens. While the book includes Australian, American, European, African, and Asian plants, the gardens profiled are nearly all located in the United Kingdom. While the text itself is written as a narrative, it seems to have good utility as a reference book. Readers might browse a few pages about the alpine meadows of Eurasia or the South African steppe. They might review detailed charts about emergence rates based on watering patterns. Perhaps they will read about successes and challenges at the locations of Hitchmough's various projects, enjoying the photographs of beautiful and robust plant communities. Used in tandem with other books about meadow gardening, *Sowing Beauty* offers a different perspective and style for home gardeners and professional horticulturists alike.

In the end, *Sowing Beauty* is worth the read if you have an interest in meadow gardening and in plant communities fostered primarily for human enjoyment.

Calendar of upcoming events:

September 8-9, 2017. Burlington, Vermont. American Horticultural Therapy Association Annual Conference. < <http://www.ahta.org> >

October 10-12, 2017. Fort Collins, Colorado. 2017 Natural Areas Conference. < <http://www.naturalareas.org> >

October 13-14, 2017. San Francisco. American Society of Botanical Artists Annual Meeting and Conference. < <http://www.asba-art.org> >

October 20-23, 2017. Los Angeles. American Society of Landscape Architects. Annual Meeting & Expo. < <http://www.asla.org/annualmeetingandexpo.aspx> >

October 22-25, 2017. Tampa. International Annual Meeting of the American Society of Agronomy (ASA), Crop Science Society of America (CSSA), and Soil Science Society of America (SSSA). < <https://www.acsmeetings.org/home> >

November 6-10, 2017. Charleston, South Carolina. Charleston Conference-Issues in Book and Serial Acquisition. "What's Past is Prologue." < <https://www.charlestonlibraryconference.com> >

November 7-10, 2017. Pittsburgh. 45th Annual Museum Computer Network Conference. < <http://mcn.edu/> >

—Rita Hassert, Library Collections Manager,
The Morton Arboretum, Lisle, Illinois

***The deadline for the CBHL Newsletter
November issue is September 30, 2017.
Contact editor, Susan.Eubank@Arboretum.org,
with articles and ideas.***

On the Web:

Apples, Nakashima Furniture, and a Tree City

By Stanley Johnston
Mentor, Ohio

In some ways this column could have been titled *Memories of Minnesota*, since much of the content is inspired by our latest CBHL Annual Meeting held at the Andersen Horticultural Library in Chanhassen, MN, the home of the ever useful **Plant Information Online** <<http://plantinfo.umn.edu/>>, which provides a vehicle for finding sources in 1008 North American nurseries for 81,422 plants, 396,895 citations to 143,011 plants in science and garden literature, and access information on 2,691 North American seed and nursery firms. Plant and seed catalogues, which are a major resource of our member libraries, are discussed in **A Short History of the Seed and Nursery Catalogue in Europe & the U.S.** <<http://scarc.library.oregonstate.edu/omeka/exhibits/show/seed>>, based on the special collection holdings of the Oregon State University Libraries.



George Nakashima's house and showroom, Bucks County, Pennsylvania. Photograph by Shuvaev.

The physical library features the unique and beautiful celebration of wood found in the furniture created by **George Nakashima** <http://en.wikipedia.org/wiki/George_Nakashima>, which artistic tradition is still carried on by his family at **George Nakashima, Woodworker** <<http://www.nakashimawoodworker.com/>>.

Plant breeding was at the center of the major talks by David Bedford and David Zlesak. In the course of his talk on apple breeding, David Bedford mentioned that there were three major programs in the United States. With that in mind, here are some sites dealing with each of them: **Fruit-breeding at the University of Minnesota** <<http://www.maes.umn.edu/sites/maes.umn.edu/files/Fruit%20Breeding%20at%20UMN.pdf>> provides a wider look at the program covered by Professor Bedford's talk; **Cornell Apple Breeding: Taste the Apples of the Future** <<http://www.cornell.edu/video/cornell-apple-breeding-taste-the-apples-of-the-future>> features a 2011 talk by Susan K. Brown, director of Cornell's Fruit and Vegetable Genomics Initiative and head of its apple breeding program, on the process of creating new apple varieties; while information on the University of Washington can be found on **CAHNRS: Pome Fruit Breeding Program** <<http://dialogue.tfrec.wsu.edu/breed/>>. Kirk Johnson's **Hunting Down the Lost Apples of the Pacific Northwest** <http://www.nytimes.com/2017/05/29/us/apple-varieties-pacific-northwest.html?emc=edit_th_20170530&nl=todaysheadlines&lid=606865&r=0> is a *New York Times* article on people searching out, preserving, and reintroducing antique breeds of apple. Finally, a list of current apple tree names can be found at **Apple Tree Names and Types** <http://www.treenames.net/ti/malus/index_apple_tree.html>.

Details of one of the Wikipedia Edit-A-Thon articles on women working in ethnobotany, taxonomy, and plant collecting described in the talk given by Liz Fitz and Esther Jackson will be found in **Wikipedia Meetup: NYC/NYBG January 2017** <http://en.wikipedia.org/wiki/Wikipedia:Meetup/NYC/NYBG_January2017>, including preliminary lists of articles to be edited and suggestions for articles that needed to be written.

Pat Jonas reminded us of the activities of the **American Society of Botanical Artists** <<http://www.asba-art.org/>>. One such artist is Minnesota native Wendy Brockman, who was among the Friends of the Andersen Horticultural Library who joined us for the luncheon and Nakashima talk. A sampling of her works and her philosophy can be found at **Brockman Fine Art** <<http://www.wendybrockman.com/>>.

With Halloween a few months away, here is an article on the rather creepy **Dead Man's Fingers Fungus** <<http://boredomtherapy.com/dead-mans-fingers/>>.

Finally, China has teamed up with an Italian architectural firm to construct a forest city for 30,000 inhabitants in which all the buildings will be covered with trees and vegetation, which is expected to absorb over 1,000 tons of carbon dioxide and 57 tons of pollution a year when completed in 2020. **Photos: China Breaks Ground on Forest City Aimed at Fighting Pollution** <<http://heavy.com/news/2017/06/china-forest-city-pictures-liuzhou-cost-pollution/>> gives photos, renderings, and discussion. A video, **China's First "Forest City" Is Now Under Construction** <<http://www.youtube.com/watch?v=nHq9yQOb1eQ>> covers much of the same ground, but features some cynical comments about its huge cost for a country full of substandard housing and speculation on its practicality in this time of global warming with the increased danger of forest fires.



CBHL Newsletter, c/o Esther Jackson, Secretary
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