



The historic Leon C. Snyder Education and Research Building is named for the Arboretum's first director, and was designed by noted Minnesota architect Edwin Lundie. It houses the Andersen Horticultural Library on its first floor. Photograph by Don Olson.

CBHL 49th Annual Meeting Preview

Welcome to the Twin Cities and the Andersen Horticultural Library

The ABCs of CBHL: June 6-10, 2017

Featuring the Art, Books & Collections of AHL

By Kathy Allen, Librarian
Andersen Horticultural Library
University of Minnesota Landscape Arboretum
Chaska, Minnesota

We are excited to host CBHL's 49th annual meeting at the glorious University of Minnesota Landscape Arboretum (MLA), whose 1,200+ acres offer a variety of delights for all ages and abilities. We'll have time to explore some of the many gardens close to the visitor center, take a trip around 3-Mile Drive, visit our new Bee and Pollinator Discovery Center, see progress on our new Chinese Garden, wander in the Harrison Sculpture Garden, have a behind-the-scenes tour of the Horticultural Research Center, and visit the Gift Store.

We are taking this long-awaited opportunity to showcase Andersen Horticultural Library and its art, rare books, and collections of historic seed & nursery catalogs and, curiously, furniture. Mira Nakashima (daughter of master woodworker George Nakashima)

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Fall color at the University of Minnesota Landscape Arboretum.. Photograph by the author.

From the President

Amy Kasameyer

University and Jepson Herbaria

University of California, Berkeley

Hello CBHL Members,

I hope 2017 is going well for all of you! In October 2016 the Board held our fall meeting at the Minnesota Landscape Arboretum. We got a nice preview of the 2017 Annual Meeting and saw the stellar schedule that Kathy Allen has put together for us. Thank you to all who responded to the 2016 Annual Meeting Survey. We discussed the survey results in depth and did our best to incorporate everyone's feedback into the upcoming meeting.

I want to call your attention to two items that the Board plans to bring to the membership for a vote at our 2017 Annual Meeting. Our financial assets have been declining slowly over recent years as we have increased our spending on services to our members and tools to help our organization communicate and run more efficiently. We've increased the number of Founder's Fund scholarships, raised the EBHL meeting stipend, subscribed to LibGuides, and redesigned (and continue to enhance) our website. In addition to implementing cost cutting measures such as reducing the fees we spend on conference calls, we are proposing these two changes to ensure the long-term financial sustainability of CBHL.

- ◆ 1) We are proposing an increase in membership dues. The last time dues were raised was in 2001. Our proposal would increase dues the following amounts:

- Individual memberships from \$55 to \$65
- Institutional memberships from \$105 to \$125, with additional representatives from \$50 to \$60
- Retirees and students raised from \$35 to \$40
- Commercial memberships raised from \$150 to \$170
- ◆ 2) We are proposing to make the CBHL newsletter electronic only in order to save on printing and mailing costs. These costs are projected to be \$5,843.32 per year.

We welcome comments and discussion on these items.

In other news, we're making progress with testing an online voting system. The Board approved adding voting and discussion capabilities to our existing WordPress website. The Electronic Communications Committee has created test election and discussion pages for us and we've been pleased with the results. Members will be able to discuss issues by posting and responding to comments on a webpage in advance of the election, and when it is time to vote, all members will receive an email with a link to participate in the election.

Committee updates: Brandy Kuhl and Marty Schlabach are now members of the Financial Advisory Committee, with Brandy serving as the Committee Chair. They replace Betsy Kruthoffer and Kathy Carr, who we thank for taking the time to make sure our finances are in order. Most of our committees are open to all members - if you would like to join a committee, please contact the Committee Chair. Committee Chairs and more information about each committee can be found on the CBHL LibGuide at: <http://cbhl.libguides.com/committees>

Thank you all for belonging to CBHL!



The CBHL Board of Directors and Kathy Allen, CBHL 2017 Annual Meeting host at the University of Minnesota Landscape Arboretum during the Fall CBHL Board Meeting.

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George Nakashima table and shelves at the Andersen Horticultural Library at the University of Minnesota Landscape Arboretum, Chaska, Minnesota.

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will give a presentation about her father, then guide small groups through the library's extraordinary collection of more than 80 Nakashima pieces. To learn more about both Nakashima and the library's collection visit our *new* website at



The Andersen Horticultural Library bay window with George Nakashima furniture.

< <http://www.lib.umn.edu/ahl/> >.

Pre-conference workshops and committee meetings will be held on Tuesday, June 6. Wednesday (June 7) and Friday (June 9) we'll spend at the MLA hearing from the Arboretum Director and staff as well as our CBHL colleagues, and holding the business meeting. Thursday we'll travel to Minneapolis to visit the University of Minnesota's "other" Andersen Library, which houses archives and special collections, and the Wangensteen Historical Library of Biology & Medicine. At Andersen we'll have a curator-led cavern tour (under-river book storage for Minnesota libraries) and see some original Anne Ophelia Todd Dowden art. The Wangensteen Library has an outstanding collection of rare botanical works (not to mention bizarre and grotesque medical artifacts) that will be available for view. We will also hear from CBHLers and have a chance to network during this tour day. Saturday, June 10, offers a variety of post-conference tours.

The conference hotel is the very comfortable Country Inn & Suites by Carlson in Chanhassen (1.5 miles from Prince's Paisley Park for those who are interested).

Early-Bird Registration opens March 6 and ends April 21; final registration is May 5. Look for an update in the next issue and check the LibGuides conference page for up-to-date information < <http://www.cbhl.net/future-meetings> >

Whether your interest is music, art, theater, sports, biking, hiking, boating, or gambling (or 10,000 other things!), the Twin Cities has a lot to offer. Consider arriving a day or two early or staying later to enjoy some vacation time here.

CBHL Annual Meeting detour: Paisley Park

by Amy Kasameyer

University and Jepson Herbaria

University of California, Berkeley

Prince fans attending the 2017 annual meeting may want to set aside some time to tour Prince's Paisley Park estate and recording studio, located in Chanhassen, Minnesota, just 2 miles from the conference hotel, the Country Inn and Suites. I visited Paisley Park



The Peony Walk in June at the University of Minnesota Landscape

after our fall Board meeting and thoroughly enjoyed it! Tickets must be purchased in advance at < <http://officialpaisleypark.com> >. I took the general admission tour, which was part guided and part unguided. I was there for about 90 minutes, you can stay for as long as you like. The tour went through some rooms that were left exactly as Prince used them and others that housed new exhibits with memorabilia from his various albums, movies, and concerts. Videos of his movies and performances were also on display, as were stage setups with his instruments and iconic outfits. No photographs were allowed, so you'll have to see it for yourself if you are interested!

Current tour hours are as follows:

Thursdays: 9:00 a.m. - 7:00 p.m.

Fridays and Saturdays: 9:00 a.m. - 11:00 p.m.

Prince Mural on the building adjacent to the Country Inn and Suites, Chanhassen. Photograph by the author.

CBHL Members' West News

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

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

In November, the Helen Crocker Russell Library hosted a Teachers' Open House to introduce local educators to our library's resources for teachers and students. Our Director of Youth Education, Annette Huddle, co-hosted the event, and we made some wonderful new connections with teachers. Attendees heard brief presentations from staff, signed up for library cards, browsed resources, enjoyed refreshments and wrapped up with a guided walk of the Garden's Mesoamerican Cloud Forest. The second annual Teachers' Open House was a great success, engaging vibrant members of the local community while bringing nature study alive.

From January through April the Library will feature nature illustrations by Rachel Diaz Bastin. The exhibit, *Beautiful Relationships: Flora and Fauna from Around the World*, features flora and fauna of tropical and Mediterranean habitats worldwide. Rachel is especially intrigued by the relationships of plants and



Rachel Diaz Bastin, *Adelaide and Crimson Rosellas in Fig Tree*.

animals that suggest co-evolution.

With a background in science and lifelong love of drawing, Rachel now works in the entomology department at the California Academy of Sciences where she was inspired to learn from illustrators on staff and recently studied scientific illustration at UC Santa Cruz. She is known for her beautifully accurate illustrations of insects. She also illustrates spiders and animals for researchers, conservation organizations, parks, and wildlife centers.

"With my colored pencil illustrations," Rachel says, "I hope to not only capture the literal form of a plant or animal, but also to share the beauty I find in them through watercolor-like luminescence and illuminating detail." Using a white colored pencil to blend together many layers of color she achieves a rich saturated effect reflecting nature's color palette. Rachel's drawings beautifully combine science and art.



Rachel Diaz Bastin, *Blue Mountain Bees on Mountain Devil*.

Have you renewed your CBHL membership?
Renew online at < <https://cbhl.wufoo.com/forms/cbhl-membership-form-2017/> > or use the form printed on the back cover of this newsletter. Current memberships can be seen at < <http://cbhl.libguides.com/2016> >
Questions? Contact Suzi Tegtmeyer, CBHL Membership Manager < suzirt@gmail.com >

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Susan C. Eubank, Arboretum Librarian
Arboretum Library
Los Angeles County Arboretum and Botanic
Garden
Arcadia, California



Joan DeFato, Plant Science Librarian, holds the scroll honoring her nomination for Los Angeles County Employee of the Month.

Joan DeFato, Plant Science Librarian at the Los Angeles County Arboretum and Botanic Garden from 1973 to 2004, passed away January 20, 2017. She had a great impact on the Arboretum community and the world at large. Joan was the quintessential reference librarian. She delighted in finding the answer and helping the questioner. Her smile invited you in and her zest for life created an atmosphere where research and education was pursued with verve.

Overall she spent 46 years in the library business at a medical library, the Boyce Thompson Institute for Plant Research and 31 years at helping the citizens of the Los Angeles Basin and beyond understand plants, their necessity and impact in our lives. She also tended the library profession. She served as a board member and shared her wisdom on the business of libraries with both the Southern California Chapter of the Special Libraries Association and the Council on Botanical and Horticultural Libraries. She received awards from both associations for extraordinary service.

She provided her guidance as well as a longtime board member of the Pacific Horticultural Foundation and the Southern California Horticultural Society, receiving the Society's highest award for Horticulturist of the Year. *Pacific Horticulture Magazine*, the Council on Botanical and Horticultural Libraries, the Southern California Horticultural Society, and many, many publications at the Los Angeles County Arboretum & Botanic Garden were made better with her editing and other publication skills.

Joan brought joy to her work. There was always that enthusiastic smile that showed how she cared for the person as well as their quest. She was a delight for me for as long as I have been a member of the Council on Botanical and Horticultural Libraries. I must have met her at my first meeting in Columbus, Ohio, in 1992. We bonded over our mutual love of Los Angeles, the LA Arboretum, and its plants. When I became the librarian at

her former library she immediately offered help and guidance on any topic I chose to present. She was encouraging, but she never lamented that changes were happening in the space she so carefully tended for 31 years.

To see a list of articles about Joan in the Arboretum Publications Archive, click this link: <http://www.biodiversitylibrary.org/search?searchTerm=joan+defato#/sections>.

More remembrances:

"The words coming in from those who worked with Joan for many years are consistent ... any question asked was always met with a warm smile and an armful of resource materials. Secondary questions received equal attention, and no detail was too small to escape Joan's eagle eye. That piercing eye was always on the prize, and that prize was knowledge and the ability to access that precious commodity. A steely determination and readiness to take on all challenges helped Joan DeFato succeed in her life's work, but the icing on that cake was her gleeful relish in accomplishing the deed. Rest in peace, dear Joan, and know that both your work and your spirit live on."—Sandy Snider, Associate Curator (History), Retired, at the Los Angeles County Arboretum & Botanic Garden

"I'm deeply saddened to hear of her passing. She was a lovely, vibrant woman who inspired the people around her. Joan, our hats are off to you. May you rest in peace."—Suzi Teghtmeyer, Agriculture, Botany, Forestry & Horticulture Librarian, Michigan State University

"I met Joan thanks to CBHL, and I remember being very impressed on first meeting her in the late 1980s and being told by another CBHL friend that Joan was a whitewater rafter. Well, wow! Joan always seemed to me to be one of the superlibrarians in our midst, someone to learn from and look up to. She was fun to be around, always cheerful, and kind and generous, too.

She was also a longtime friend of Bea Beck, former librarian at Rancho Santa Ana Botanic Garden, and she brought me to visit Bea and see Bea's garden last time CBHL met in L.A. It was a treat to see those two together and to see how helpful Joan was for Bea. Also, like Bea, Joan was into genealogy and very generous with genealogical research tips, pointers, advice, and encouragement. She was a superlibrarian!

It's sad to lose her, but very good to have known her even just a bit and to know her as someone fully alive in a very full and helpful life."—Charlotte A. Tancin, Librarian, Hunt Institute for Botanical Documentation



Joan DeFato and the author posing with the oldest book in Arboretum Library very near to the author's first day of work in September 2005 at the Los Angeles County Arboretum and Botanic Garden.

CBHL Members' East News

Judith A. Warnement, Director
Botany Libraries
Harvard University Herbaria
Cambridge, MA

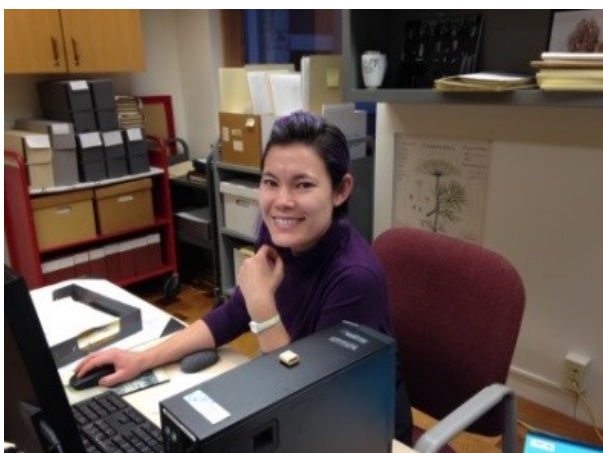


Lisa DeCesare resigned from her position as Archivist and Head of Public Services from the Harvard University Herbaria Botany Libraries in November of 2016 after nineteen years of service. She is enjoying a much shorter commute to her new job on an organic farm near her home in southern Rhode Island.



Diane Rielinger joined the staff of the Botany Libraries, Harvard University Herbaria as the Digital Projects Librarian in November. Diane will design and manage collaborative projects to deliver digital resources, including the scanning of items from the Botany Libraries' unique collections to make them freely available to researchers, students, and people around the globe primarily through the worldwide Biodiversity Heritage Library < <http://www.biodiversitylibrary.org> >. Linking these materials with other resources such as specimens, data, and field notes will enhance discovery and research. Diane will also work on collection strategies related to digitization and physical retention.

Diane holds a Master of Library Science from the University of Wisconsin, Milwaukee, a Master of Marine Biology and Fisheries from the Rosenstiel School of Marine and Atmospheric Science, University of Miami, and a bachelor's degree in Biology and Philosophy from Rice University. She worked as an environmental consultant, science policy analyst and educator before becoming a librarian. She comes to Harvard University from the Marine Biological Laboratory (MBL) in Woods Hole, where she served as co-director of the MBLWHOI Library, archivist, records manager, and rare books curator. Her experience with digital projects at the MBLWHOI Library included the Biodiversity Heritage Library, the History and Philosophy of Science Repository, and the History of MBL.



Keiko Nishimoto joined the staff of the Botany Libraries, Harvard University Herbaria as the Collections Services Archivist in November. Keiko is responsible for providing information on and access to the Libraries' archival collections, processing collections, and managing the digitization of archival collections. Keiko is well known to the library and archives community because of her four years as a part-time library assistant in the Botany Libraries. She has worked on a number of grant-based projects to digitize collections from the libraries' archives. Keiko has also served as a reference librarian at the Public Library of Brookline for the last two years.

Keiko holds an MLIS from San Jose State University and a degree in Botany and Environmental Sciences from Connecticut College.

*The deadline for the CBHL Newsletter
May issue is March 15, 2017.*

Contact editor, Susan.Eubank@Arboretum.org, with articles and ideas.

Calendar of upcoming events:

Calendar of Upcoming Events:

February 16-20, 2017. Boston. AAAS Annual Meeting. < <http://meetings.aaas.org/program/> >

March 22-25, 2017. Baltimore. ACRL. < <http://conference.acrl.org/> >

March 28-30, 2017. Arlington, VA. Computers in Libraries 2017. < <http://computersinlibraries.infoday.com/2017> >

March 29-April 1, 2017. Louisville. Visual Resources Association's 34th Annual Conference. < <http://vraweb.org> >

April 9-15, 2017 – National Library Week. < <http://www.ala.org/nlw> >

April 19-22, 2017. Cleveland. Museums and the Web 2017. < <http://mw2017.museumsandtheweb.com> >

May 7-10, 2017. St. Louis. American Alliance of Museums 2017 Annual Meeting & MuseumExpo. < <http://www.aam-us.org/events/annual-meeting> >

June 6-10, 2017. Chaska, MN. CBHL 49th Annual Meeting. < <http://www.cbhl.net> >

June 16-20, 2017. Phoenix. SLA 2017 Annual Conference. < <http://www.sla.org> >

June 19-23, 2017. Hamilton, ON. APGA 2017 Conference. < <http://www.publicgardens.org> >

June 22-27, 2017. Chicago. ALA Annual Meeting. < <http://www.ala.org> >

June 24-28, 2017. Fort Worth. Botany 2017. < <http://www.botanyconference.org> >

June 26-30, 2017. Geneva, Switzerland. Botanic Gardens Conservation International. 6th Global Botanic Garden Congress. "Botanic Gardens in Society: Visions for the Future" < <http://www.6gbgc.org/> >

June 29, 2017. Geneva, Switzerland. Linnaeus Link Partners Meeting.

June 30-July1, 2017. Geneva, Switzerland. EBHL Annual Meeting.

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

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

Biodiversity Heritage Library News and Collection Highlights

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

Welcome to the Biodiversity Heritage Library column, which was inaugurated during the November 2016 CBHL *Newsletter*. As BHL's Outreach and Communication Manager I am excited for this opportunity to share BHL news and collection highlights with the CBHL community. To stay up to date with all the latest news from BHL, I encourage you to join our mailing list < <http://library.si.edu/bhl-newsletter-signup> > and follow @BioDivLibrary on social media.



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

Program Highlights

Consortium Growth

In October 2016, the Arboretum Library at the Los Angeles County Arboretum and Botanic Garden joined the BHL consortium as an Affiliate. The Arboretum Library holds an extensive collection of books, magazines, government documents, pamphlets, and audio-visual materials covering a wide range of topics, including gardening and garden design, plant lore, medical botany, botanical art, ethnobotany, California native plant life, and Mediterranean-climate botany. Through participation in BHL, the Arboretum Library will both expand the breadth of BHL's collection in these subject areas and provide open access to the Arboretum's publications dating back to the 1950s.

In December 2016, the Muséum national d'Histoire naturelle (MNHN) in France joined the BHL consortium as a Member. MNHN will enhance BHL's collection by contributing rare and unique material from the Muséum's library, including the entire collection of MNHN scientific publications from 1802 to 2000. The library will also contribute to the expansion of global collection development strategies and facilitate partnerships with other institutions in France and throughout Europe.

The BHL consortium now consists of 17 Members and 16 Affiliates.

DLF Community/Capacity Award

During an award ceremony at the Digital Library Federation (DLF) Forum in Milwaukee, Wisconsin, on 7 November 2016, BHL was recognized as a co-recipient of the inaugural DLF Community/Capacity award, along with the American Archive of Public Broadcasting. The

Community/Capacity Award honors cross-institutional collaboration and constructive, community-minded capacity building in digital libraries, archives, and museums.

Collection Highlights

Poetic Botany

In the late eighteenth century, Erasmus Darwin, grandfather of Charles Darwin, published 'The Loves of the Plants,' a poem that was in essence a versification of Linnaean botany. With this poem, he launched the Poetic Botany movement, an era that saw botany become the subject of poetry.

The online exhibit *Poetic Botany*, created by Ryan Feigenbaum as part of a 2015-2016 Andrew W. Mellon Fellowship at the Humanities Institute of the LuEsther T. Mertz Library of The New York Botanical Garden, explores this period. Linking to many publications in BHL, the exhibit is an elegant exploration of the union of art and science exemplified through the poetry of bygone centuries.

Learn more about the exhibit and the role BHL collections played in its creation: < <http://blog.biodiversitylibrary.org/2016/12/poetic-botany-digital-exhibition.html> > Explore the *Poetic Botany* exhibit here: < <http://www.nybg.org/poetic-botany> >.



Cactus grandiflorus (Night-Blowing Cereus). Thornton, Robert John. *New illustration of the sexual system of Carolus von Linnaeus: and the temple of Flora, or garden of nature*. (1807). Art by Abraham Pether, < <http://www.biodiversitylibrary.org/page/307010> >. Digitized by Missouri Botanical Garden. Featured in *Poetic Botany*.



Redouté, Pierre Joseph. *Les Roses*. 3rd Ed. v. 2 (1835). <<http://www.biodiversitylibrary.org/bibliography/75996>>. Digitized by Biblioteca Digital del Real Jardín Botánico de Madrid.

The Botanical Art of Redouté

The most celebrated flower painter of quite possibly the entire history of botanical art is Pierre-Joseph Redouté. Nicknamed "the Raphael of flowers," Redouté published over 2,100 plates depicting over 1,800 species - many of which had never before been illustrated for publication - throughout his career (University Libraries 2013). Many of Redouté's publications are available in the Biodiversity Heritage Library <<http://www.biodiversitylibrary.org/creator/1089#/titles>>, and a selection of these works is examined in this article.

Born in 1759 at St. Hubert in the present-day Belgian province of Luxembourg, Redouté and his two brothers, who also became artists, were descended from a family of Belgian painters. After receiving training in his father's studio, Redouté set out at just thirteen years of age to earn a living as an artist. Eventually, in 1782 at the age of twenty-three, Pierre-Joseph joined his elder brother, Antoine-Ferdinand, designing stage scenery for the Théâtre-Italien in the rue de Louvois (Blunt 1967).

During this period, Pierre-Joseph's leisure time was spent painting flowers, and it was this passion that eventually led him to the Jardin du Roi, which today is known as Jardin des Plantes

and is part of the Muséum national d'Histoire naturelle. It was here that Redouté met and befriended Dutch painter Gerard van Spaendonck, Professeur de peinture de fleurs at the Jardin. Van Spaendonck had a profound influence on Redouté, instructing him on engraving and watercoloring techniques. In fact, Wilfrid Blunt, author of *The Art of Botanical Illustration*, asserts that Redouté owes much of his success to the technical discoveries that he learned from van Spaendonck (Blunt 1967).

Redouté's technique, modeled upon that of van Spaendonck, involved "pure water colour, gradated with infinite subtlety and very occasionally touched with body-colour to suggest sheen" (Blunt 1967, 179). Redouté eventually perfected the reproduction of his paintings for publication using stipple engraving, which used dots, rather than lines, to engrave plates, with varying dot density being used to convey tone and shading (Blunt 1967).

During his time creating botanical drawings for the Jardin du Roi, Redouté came to the attention of wealthy botanist Charles Louis L'Héritier de Brutelle, who instructed him on plant anatomy and the characteristics necessary for detailed botanical study. As a result of this relationship, L'Héritier enlisted Redouté to illustrate more than fifty plates for his *Stirpes novae* (1784–1785), which has been digitized in BHL by the Missouri Botanical Garden <<http://www.biodiversitylibrary.org/item/45190>> (Blunt 1967). With this work, L'Héritier intended to describe, illustrate, and classify according to the Linnaean system plants new or largely unknown to science at the time. This included specimens collected during the Dombey-Ruiz-Pavón expedition to Chile and Peru and plants found at Kew Gardens,



L'Héritier de Brutelle, Charles Louis. *Stirpes novae: aut minus cognitae, quas descriptionibus et iconibus*. (1784-85). Art by Pierre-Joseph Redouté. <<http://www.biodiversitylibrary.org/page/12516529>>. Digitized by Missouri Botanical Garden.

(Continued on page 12)



L'Héritier de Brutelle, Charles Louis. *Sertum Anglicum, seu, Plantae rariores quae in hortis juxta Londinum*. (1788). Art by Pierre-Joseph Redouté. < <http://www.biodiversitylibrary.org/page/11832434> >. Digitized by Missouri Botanical Garden.

Jardin du Roi, and other European gardens (Dumbarton Oaks 2016). Several years later, Redouté also produced plates for L'Héritier's *Sertum Anglicum* (1788), also digitized by the Missouri Botanical Garden < <http://www.biodiversitylibrary.org/item/43456> >, which included studies of rare plants growing at Kew Gardens (Blunt 1967). James Sowerby, another renowned English illustrator, also produced illustrations for this work (Mathew 1981).



Candolle, Augustin Pyramus de. *Plantarum historia succulentarum = Histoire des plantes grasses*. (1799-1837). v. 2. Art by Pierre-Joseph Redouté. < <http://www.biodiversitylibrary.org/page/281073> >. Digitized by Missouri Botanical Garden.

In the late 1780s, likely at the recommendation of L'Héritier, Redouté was appointed Draughtsman to the Cabinet of Marie-Antoinette. During this time, L'Héritier proposed the production of *Plantarum historia succulentarum* (*Histoire des plantes grasses*), a work on cacti and succulent plants that would be illustrated by Redouté. While the French Revolution undermined L'Héritier's ability to sponsor the project, an enterprising publisher, Garnéry, was enlisted to undertake the publication (Mathew 1981) and Swiss botanist Augustin Pyramus de Candolle was selected as the contributor of the descriptive text. The first

section of *Plantarum historia succulentarum* was published in 1799, and publication continued intermittently until 1837 (Missouri Botanical Garden 2003). This was the first botanical publication for which Redouté was the sole artist and the first to utilize his color-printing method of stipple-engraved plates (Mathew 1981). It has been digitized by Missouri Botanical Garden < <http://www.biodiversitylibrary.org/bibliography/503> >.

Following the French Revolution, Redouté continued painting for the Jardin du Roi, and the rise of Napoleon Bonaparte resulted in increased fame for Redouté as Joséphine Bonaparte's court artist (Dumbarton Oaks 2016). Bonaparte married Joséphine de Beauharnais in 1796, and a few years later, Joséphine purchased Chateau de Malmaison near the western bank of the Seine. Joséphine set out to create magnificent gardens filled with rare and exotic plants from the Old and New Worlds, and in this venture she committed massive sums towards the procurement and cultivation of "choice flowers" and the production of extravagant publications about her gardens, for which Redouté contributed some of the most celebrated art in the history of botanical illustration (Blunt 1967).

The first of these publications was *Jardin de la Malmaison*, for which Redouté produced several hundred plant portraits



Ventenat, É. P. *Jardin de la Malmaison*. (1803-1804). Art by Pierre-Joseph Redouté. v. 1. < <http://www.biodiversitylibrary.org/page/43441869> >. Digitized by Smithsonian Libraries.

exemplifying scientific precision and artistic mastery. These portraits, painted on parchment, were reproduced for publication using copperplate stipple engraving. Joséphine hired botanist Étienne Pierre Ventenat to identify and describe the plants at Malmaison. The resulting work was published in twenty installments of about 150 copies between 1803-1804 (Lack 2001). It has been digitized in BHL by Smithsonian Libraries < <http://www.biodiversitylibrary.org/bibliography/70396> >.

A description of the plants cultivated at Malmaison was continued in *Description des plantes rares cultivées a Malmaison et a Navarre*. Following his divorce from Joséphine, Napoleon presented



Bonpland, Aimé. *Description des plantes rares cultivées a Malmaison et a Navarre*. (1812-1817). Art by Pierre-Joseph Redouté. < <http://www.biodiversitylibrary.org/page/275897> >. Digitized by Missouri Botanical Garden.

her with the country estate of Navarre near Évreux in Normandy. Here, Joséphine again set out to create a magnificent garden of rare plants. With Étienne Pierre Ventenat deceased, she engaged botanist Aimé Bonpland to continue the description of her plants. Redouté and Pancrace Bessa, also a student of van Spaendonck's, produced watercolor paintings to illustrate the book, which was published in a print run of 325 copies between 1812-1817 (Lack 2001). It has been digitized by Missouri Botanical Garden < <http://www.biodiversitylibrary.org/bibliography/424> >.



Amaryllis Josephinae. Redouté, Pierre Joseph. *Les liliacées*. (1802-1815). v. 7. < <http://www.biodiversitylibrary.org/page/300907> >. Digitized by Missouri Botanical Garden.

During this period, the renowned *Les liliacées* was also published. This eight-volume work (digitized by Missouri Botanical Garden < <http://www.biodiversitylibrary.org/bibliography/537> >), published between 1802-1815, presents a collection of over 450 watercolors by Redouté. Botanical descriptions for the work were provided by Augustin Pyramus de Candolle (volumes 1-4), François de Laroche (volumes 5-7), and Alire Raffeneau-Delile (volume 8). The watercolors were reproduced using stipple plate engraving finished by hand. While the title may be *Les liliacées*, the work actually covers many other petaloid monocotyledons found in French gardens at this time, including Iridaceae, Commelinaceae, and Amaryllidaceae (Mathew 1981). Redouté pays homage to Joséphine, a major patron of the work, by renaming an amaryllis *Amaryllis Josephinae*, which is depicted in the only folding plate in the publication (Christie's 1997).

Publication of Redouté's arguably most-popular work, *Les roses*, began in 1817. This work, published in three volumes between 1817-1824, describes and depicts roses found in the Malmaison gardens, the collections of botanist Claude Antoine Thory (who provided the text for this work), and other gardens around Paris. It not only describes many flowers that are the forerunners of today's roses, but it also includes species and cultivars that are no longer in existence (Christie's 2008). This work was reprinted twice over the course of a few short years, and the third edition, published between 1828-1835, has been digitized by Biblioteca Digital del Real Jardín Botánico de Madrid and can be accessed through BHL < <http://www.biodiversitylibrary.org/search?searchTerm=les+roses+Redoute%CC%81#/titles> >.

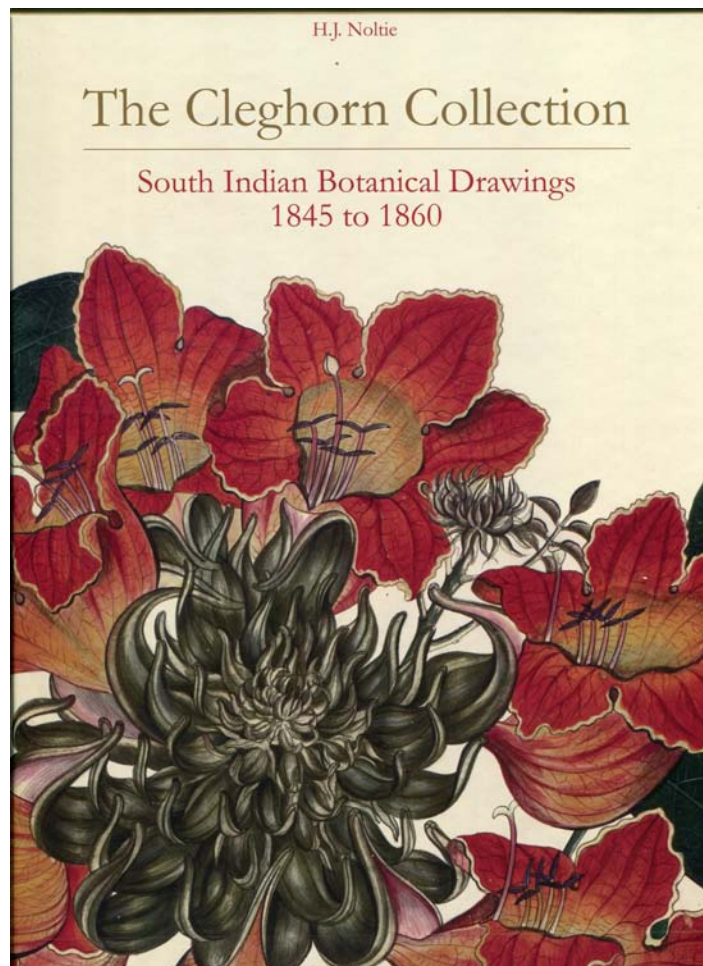
While Redouté continued to enjoy fame throughout his career, producing not only sought-after paintings but also tutoring many distinguished pupils, his extravagant spending habits led him to financial embarrassment, requiring him to sell furniture, silver, and paintings in an attempt to satisfy his debts. At eighty years of age, he began planning the production of a magnificent flower picture that would command an astonishing sum. Sadly, he was never able to realize this ambition. On June 19, 1840, he suffered a stroke

(Continued on page 17)

Book Reviews

Patricia Jonas, Book Review Editor

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



The Cleghorn Collection: South Indian Botanical Drawings 1845 to 1860 by H. J. Noltie. Royal Botanic Garden Edinburgh, 2016. vii, 176 pages. Color illustrations. Price £20 plus post. ISBN 978-1-910877-11-1. [Published as volume 2 of a set, volume 1 being his *Indian Forester, Scottish Laird: The Botanical Lives of Hugh Cleghorn of Stravithie*, also published in 2016] < <http://www.rbge.org.uk/about-us/publications/publications-whats-new> >

The Cleghorn Collection of around 3,000 botanical drawings was given to the Royal Botanic Garden Edinburgh (RBGE) in 1940, where it was dispersed in the existing Illustrations Collection. It was subsequently forgotten, just as Cleghorn's specimens,

which were absorbed into the RBGE herbarium, were forgotten. These materials came to Henry Noltie's attention during his taxonomic research for a flora of Bhutan; and he eventually decided to work on reassembling the collection and researching its origins and artists, most of whom were Indian. At the same time, he worked for years on collecting biographical and bibliographical information about Hugh Francis Clarke Cleghorn (1820-1895), a Scottish surgeon and pioneering forest conservator who worked for many years in India. In 2016, Noltie published both a biography of Cleghorn (recommended, but not reviewed here) and a book about the Cleghorn Collection. The books form a coherent set but can also be appreciated independently; indeed, they are different sizes (25 cm. and 34 cm. respectively) and so visually are not like the usual 2-volume set.

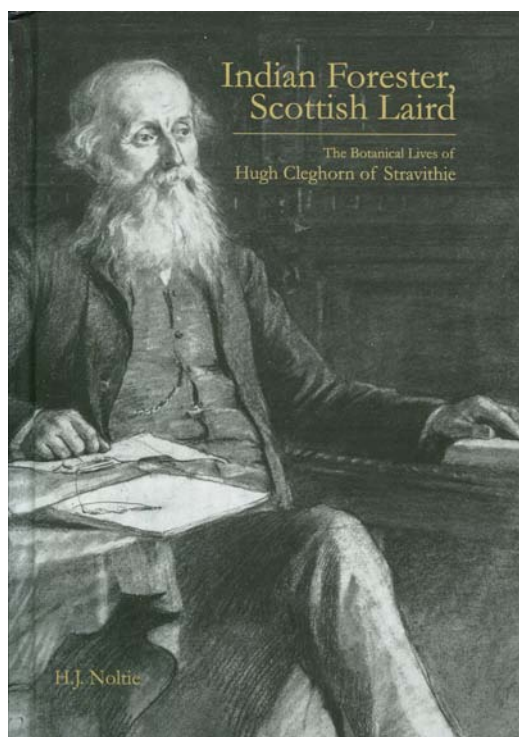
Noltie's stated aim for *The Cleghorn Collection* is to show the beauty and diversity of the artworks, with the additional aim of giving belated recognition to the native artists (as he has also done in some of his other books). Cleghorn had a personal interest in illustrating the Indian flora using native artists, in the tradition of fellow Scottish surgeon-botanists William Roxburgh (1751-1815), Alexander Gibson (1800-1867), and Robert Wight (1796-1872).

Historical background shows a string of European countries extending influence into India: fifteenth and sixteenth century Portuguese trading for spices and medicine; seventeenth century Dutch and their East India Company (VOC); seventeenth and eighteenth century French work on identifying medicinal species; and Scottish botanist John Hope (1725-1786) and his early eighteenth century correspondents. By the time Cleghorn was there, it was still important to find medicinal plants, but other economic uses were also becoming better known, including timber products. He stressed a balance between use and conservation, and employed local artists to document some of the available plants.

Although Indian artists working with encouragement from Europeans in the nineteenth century have been summarized as painting in the style of the Company School, Noltie shows that the pejorative name overlooks the diversity of talent and styles among these artists. *The Cleghorn Collection* includes discussions and examples of a number of Indian artistic styles in evidence in the collection, and looks at three technical categories of artworks in the collection: nature prints, drawings from life, and drawings copied from European sources (those last

being interesting because of stylistic differences and “freer interpretations” emerging even in the midst of copying). It’s actually not known just why this large collection was made or how Cleghorn used it, although Noltie offers two suggestions: for teaching and for a proposed but never realized Manual of South Indian Botany.

Aside from the botanical, historical, and artistic discussions in this book, the bulk of the volume reproduces 122 drawings from nature, a small selection of nature prints, and nearly 50 examples of copy illustrations, some shown with their respective source images. All are explicated with botanically informative and very interesting captions. The work is rounded out with illustrated sections on drawings by European artists in the collection, on Alexander Hunter and the Madras School of Art, and on a smaller, related Cleghorn collection at Edinburgh University. Of course Noltie also provides his readers with notes, a bibliography and an index.



Noltie is really the very best person to write the studies he has been producing, including these latest ones. He has been at RBGE for years, doing his own botanical work and then, being drawn by the collections themselves into other research projects, like this one. He understands the multifaceted background of the collections he’s researching, and he has the care and tenacity to pursue leads and patiently dig into archives and libraries to find everything available to give him the fullest picture of his subjects.

This recent work follows on his earlier books about Alexander Gibson and Robert Wight. As noted in the introduction of the Cleghorn biography *Indian Forester, Scottish Laird*, these three little-known figures in botanical history together provide a detailed picture of botany and its application to economic ends in colonial India 1820-1870. The ripples extending outward from their work are discussed in Noltie’s books and are well worth exploring. Even in the nineteenth century, global connections were real and had real effects. Try *The Cleghorn Collection* as a way to dip into the Scottish-Indian botanical connection (which goes back 250 years) and the beautiful artworks that resulted from Cleghorn’s time in India. Let the art move you to reflect on the scientific, artistic, and economic motivations for Cleghorn and other Scottish botanists to bring knowledge of Indian plants to Scotland and beyond.

Patricia Jonas, Book Review Editor
New York, New York

Botanical Art from the Golden Age of Scientific Discovery by Anna Laurent. University of Chicago Press, 2016. 224 pages, 300 color plates. Hardcover, \$60.00. ISBN 9780226321073.

Don’t we still miss Rudi Schmid’s Reviews and Notices—RevNot column—in *Taxon*? For those of you new to CBHL, please read Judy Warnement’s and Laurie Hannah’s appreciation in *CBHL Newsletter* Number 121, May 2011. I have been thinking about Schmid’s criticism of some publishers’ practices—sloppy at best, deceptive at worst—and Ms. Warnement’s warning on the CBHL E-List about the book by Anna Laurent published recently under two titles. The first is ***The Botanical Wall Chart: Art from the Golden Age of Scientific Discovery*** (ISBN 9781781573327). It was published in England in August by Ilex, which was acquired two years ago by Octopus Publishing Group, itself a division of Hachette. Octopus lists the book as hardcover at a price of £25.00; but both Amazon UK and US list it as paperback. The second is ***Botanical Art from the Golden Age of Scientific Discovery*** (ISBN 9780226321073). It was published in October (although the press release says November) by the University of Chicago Press in hardcover at \$60.00. Confused yet?

(Continued on page 16)

It is not particularly unusual for a United States publisher to change the title of a book previously published in another market; and the University of Chicago Press may have decided that the original title wasn't as appealing as the one they came up with. Oh, and WorldCat lists an additional title that they perhaps decided was too clever by half—*Wall flower : The World of Botany Through Wall Charts*. (At least that title did not use the puzzling “golden age of scientific discovery,” which I believe is a made-up marketing description of the period covered.)

Where we have cause to pillory Chicago is that nowhere—not in their catalog, press release, etc. or on the copyright page—do they include the original title. Sloppy at best.

And about the content.

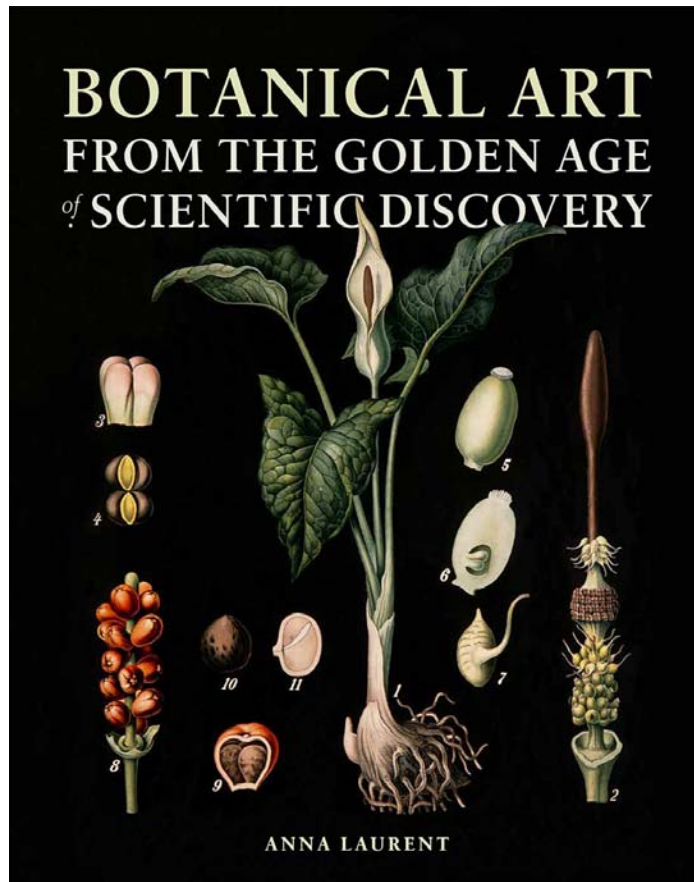
By the middle of the nineteenth century in much of Europe, the number of children with access to primary education had swelled dramatically and new pedagogical approaches were developed to meet visual learning needs in classrooms with as many as a hundred or more students. It was no longer effective to pass from hand-to-hand individual images or objects—like papier-mâché teaching models which were fragile and expensive. Immense charts, which were initially produced in Germany, were clear, bold and effective in large classrooms and, as a result of new printing techniques, vastly cheaper than earlier study aids. Wall charts (often the German series) were quickly adopted in other countries. They were produced for many subject areas and were actively used in classrooms for more than a hundred years, so one might expect that there would be a larger body of critical scholarship than currently exists on artifacts that are in many collections throughout the world, including some CBHL collections.

And, indeed, the author points out how little previous work she encountered in her research for her book. There are plenty of approaches to the study of

this subject so I wonder why Laurent, who by her background and experience might have been better suited to considering the charts in relation to material culture or in their art historical context, for example, instead decided to take a dive into systematics and taxonomy and organize the book by plant family. Laurent looks at charts depicting plants of twenty-five families in twenty-three chapters. A twenty-fourth chapter—“Types”—is, well, not about type specimens, but a miscellany of charts of leaf forms, useful plants, native

plants, etc. From early in the book, Laurent demonstrates a lack of comfort with the principles and methods of taxonomy: “Taxonomy has long beguiled botanists” (beguiled?) and later, “Taxonomy has always been a slippery, contentious, confusing discipline, even for botanists.” Okay maybe contentious (new world botanists mounted a losing campaign to retain the genus name *Aster* for our native species, for example), but the rest?

Laurent has assembled a handsome book with many more botanical wall charts reproduced here than in *The Art of Instruction: Vintage*



Educational Charts from the 19th and 20th Centuries (Chronicle Books, 2011). That book considers charts as a pedagogical tool, but it is primarily a visual book—a book that is not included in Laurent's bibliography. I love a good bibliography, but this is not one of them. As one would expect, it includes original source material by key authors of the charts, like Arnold and Carolina Dodel-Port, Leopold Kny and Otto Schmeil, but it is more about Laurent's education in botany than wall charts. It includes popular encyclopedias like Dorling Kindersley's *The Royal Horticultural Society A-Z Encyclopedia of Plants* and *Plant: The Ultimate Visual Reference to Plants and Flowers of the World*. There are nineteenth-century works, but more current articles on the

subject are missing, like Massimiano Bucchi's "Images of Science in the Classroom: Wallcharts and Science Education 1850–1920" in *The British Journal for the History of Science* (1998), 31: 161–184. And there is also no reference to Daniel McAlpine's *The Botanical Atlas: A Guide to the Practical Study of Plants* which is powered by Dodel-Port art and is accessible in BHL, < <http://www.biodiversitylibrary.org/item/122655#page/3/mode/lup> >.

Each of Laurents chapters is introduced by a one-page, very broad description of the family: its number of genera and species (apparently from The Plant List < <http://www.theplantlist.org/> >, some of the family's most well known garden favorites, and general botanical features. The extended captions, which

comprise most of the text, whipsaw between straightforward botanical terms and turgid adjectives: "pointillist inflorescence" and "a coquettish fruit peeling away her siliqua." And there are numerous errors, like placing *Washingtonia filifera* in the Apiaceae rather than the Arecaceae; and she calls it "endangered in the wild." I am not sure what reference Laurent used to label plants endangered, but it appears not to have been the IUCN Red List.

Back to the publisher's role. Why does an important academic press like Chicago even try to publish books in subject areas where they have no editorial expertise? We should hold publishers accountable for what they publish and how they publish. We owe it to Rudi Schmid.

(Redouté continued from page 13)

and died the following day (Blunt 1967).

Today, Redouté is remembered as one of the greatest botanical illustrators in history. His original watercolors and related publications can fetch incredible prices at auction. For example, 468 of his original watercolors for *Les liliacees* sold at auction in 1985 for 5.5 million USD (Reif 1985). Thanks to the contributions of our incredible partners, you can access many of Redouté's works for free in BHL < <http://www.biodiversitylibrary.org/creator/1089#/titles> > and even download and print your own copies of his masterpieces (Learn how: < <http://biodivlib.wikispaces.com/Download+How+To> >). What was once available only to the rich is now freely available to the world.

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On the Web

Nispero, the Tree Art of Albert Oehlen, and John Withee and Beans

Stanley Johnston
Mentor, Ohio

This will mark my twenty-first year writing an internet column for the *CBHL Newsletter*. Back in 1995 the internet was new to us and we were all enthused to see how it could benefit the group. In the early days of the column I was able to give more comprehensive coverage of new sites as they appeared because I could search Yahoo's What's New by category listings and just about everything was submitted to it. With the advent of Google and other robotic search engines, there is much more information available, but there is no longer any sort of categorized new listing site that can be checked on a regular basis. That is why my columns now focus more on items picked up from our own e-list, members' Facebook citations, and things that I stumble across on-line, in every day experience, or in various media sources. So, again, I would urge you the readers to e-mail me sites and subjects which you think would be of interest to the group – or items which I have missed. My e-mail remains stanley177@aol.com.

This being said, my first set of sites for this issue were inspired by a great niece of mine who is married to an airline pilot trainer, enabling her to go on frequent exotic trips. On one of these she brought back a pit discarded by a monkey and was hoping to grow a nispero, which I had never heard of. **Nispero**

< en.wikipedia.org/wiki/N%C3%Nispero > in Wikipedia is basically a stub indicating that it, nipero, and

mespel are all applied as names to certain fruit-bearing trees and their fruit and that it is derived from the Italian *nespelo* which was originally applied to the **Medlar** < www.rhs.org.uk/advice/profile?pid=131 > or *Mespilus germanica* < en.wikipedia.org/wiki/Mespilus_germanica >. This fruit is often described as needing to be rotting before it is edible, although the Royal Horticultural Society article just cited, which also provides information on growing them, differentiates between a decaying ripeness and rotten.



Loquats illustrated from Loquat World



Joergens.mi/Wikipedia //commons.wikimedia.org/wiki/File:Mispel_jm55216_(cropped).jpg (<http://creativecommons.org/licenses/by-sa/3.0/de/legalcode>)

They are also discussed by Lee Reich in **Ugly, But Tasty Old Fruit** < www.leereich.com/2013/12/ugly-but-tasty-old-fruit.html >, which refers to Chaucer's description of its appearance as the "open-arse fruit" and notes its ripe state as being a brown mush which tastes like a rich applesauce with hints of wine. Reich also gives information on their resistance to pests and provides images of both the fruit and the tree. It is also the subject of **Plant of the Week: Medlar** < www.sfgate.com/homeandgarden/article/PLANT-OF-THE-WEEK-Medlar-Squishy-fruit-2539694.php >, one of an interesting series highlighting plants in *The San Francisco Chronicle*. Another article in the same series discusses **Plant of the Week: Lovage** < www.sfgate.com/homeandgarden/article/PLANT-OF-THE-WEEK-Lovage-Levisticum-officinale-2618341.php >. These are interesting articles giving different looks at plants, but there is no easy way to find what else is in the series given the lack of an index and difficulty in searching the site.

To return to my niece's plant, **The Nispero, and People Who Love the Fruit** < www.thetapaslunchcompany.co.uk/magazine/spanish-food-culture/nispero-people-love-fruit > discusses two varieties of a yellow or orange Spanish fruit, with one of the commentators on the article noting that the seeds should be avoided since, "like the apricot," they contain small amounts of natural cyanide. **Loquats or Nispero** < fincafood.com/2012/05/08/loquats-or-nispero/ >, loquat being the English name, is also discussed on this page from a Spanish farm, while the most comprehensive coverage of the plants and their usages is found at **Loquat World** < <http://www.loquatworld.com/> >, a California site which also will



ship the fruit in season. No solution to the monkey reference, but this sounds likely to be what she has and it will be interesting to see if it will grow in South Carolina, which is where she is at.

In the past, we have touched on botanical artists and artists and nurseries shaping plants, the latest of the latter spotted is **Bower & Branch** < http://www.bowerandbranch.com/shop-trees/products-overview/?filter-collection_id=15 >, currently shipping living tree chairs made from weeping willow, weeping cherry, birch, red maple, and eastern redbud. We now turn to a modern experimental artist who

uses trees extensively as subject, inspiration, and occasionally media in his work. Early in December my attention was drawn to the modern German abstractionist Albert Oehlen by Steve Litt's review of the exhibit running through March 12, 2017, at the Cleveland Museum of Art < http://www.cleveland.com/arts/index.ssf/2016/12/cleveland_museum_of_arts_exhib.html >, originally published in *The Cleveland Plain Dealer*, but present on their website without the photographic illustrations. A limited set of illustration is available on the exhibit site, **Albert Oehlen: Woods Near Oehle** < www.clevelandart.org/events/exhibitions/albert-oehlen-woods-near-oehle >, which lacks some of the more interesting pieces such as a woman's head forming a fruit or a demonic looking figure with the body formed of branch parts, which were in the Litt piece. Further information on Oehlen's work and the role of trees in it maybe found in **Albert Oehlen: Home and Garden** < <http://www.gagosian.com/exhibitions/albert-oehlen-june-17-2015> >, describing the exhibit of his works that was held at the Gagosian Gallery in New York City in 2015.



"Albert Oehlen's 'Frau im Baum,' 2005, or 'Woman in Tree,' which blends collage and abstraction, is part of a major show on the artist at the Cleveland Museum of Art. Photo: Lothar Schnepf." from Steve Litt's *Cleveland Plain Dealer* review

Moving from one exhibit to another, Bill Musser sent the list notice of the current Seed Savers Exchange exhibit on **The Life and Legacy of the Bean Man** < <http://www.seedsavers.org/withee-exhibit-bean-man> >, detailing the life and bean collecting of John Earl Withee, Jr. (1910-1973) and his catalytic role in Seed Savers Exchange becoming a central repository for heirloom varieties of seeds. Hopefully someone from Seed Savers Exchange will reformat this into a Wikipedia article to join the other articles that CBHL libraries are currently contributing to build up the history of botany and horticulture on the web.

Sometimes I pick up posts from EXLIBRIS, the rare book list and include them in the column. This time I have one from our own Leora Siegel, detailing **How Europe's Space Agency Is Helping Preserve the Vatican Library** < <http://www.space.com/34649-esa-vatican-library-preserve-satellite-archives.html> > by utilizing the Flexible Data and File System developed by the ESA.

Another site having to do with material conservation is **AIC: American Institute for Preservation of Historic and Artistic Works** < <http://www.conservation-us.org/membership/find-a-conservator#.WFBSe00zUdV> >, the page cited being one in which you can find local conservators.

Looking ahead to next year, we conclude with a site for those who may want to break their drive to the annual meeting by visiting some genuine American Kitsch by checking the state by state listing of unusual attractions at **RoadsideAmerica.com** < <http://www.roadsideamerica.com/> >



Photograph of John Withee with his bean case taken at the Seed Banks Serving People Workshop in Tucson, Arizona, 1981.



CBHL Newsletter, c/o Esther Jackson, Secretary
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