

The CBHL's 50th Annual Meeting June 19-22, 2018

Botanical and Horticultural Libraries in the Modern Era: Training and Vision for the Future

by Stephen Sinon
Head of Special Collections,
Research and Archives,
LuEsther T. Mertz Library
New York Botanical Garden
New York, NY



The Water Garden at Brooklyn Botanic Garden.



Enid A. Haupt Conservatory at New York Botanical Garden.

We are excited to host CBHL's 50th annual meeting at the iconic New York Botanical Garden (NYBG) and the Brooklyn Botanic Garden in New York City. This year we are delighted to announce that we will be convening our annual meeting with our sister organization European Botanical and Horticultural Libraries Group (EBHL) and with the Linnaeus Link Partners Consortium.

Committee meetings, CBHL and EBHL executive board meetings, and the Linnaeus Link Partners business session will be held on Tuesday, June 19. An opening reception at the NYBG will also take place on Tuesday, June 19. The conference, including member and guest presentations, business meeting, and tours will occupy us Wednesday through Friday, June 20-22. Optional tours (fees apply) will be available on Saturday, June 23.

(Continued on page 3)

From the President

Donna Herendeen
Science Librarian
Lenhardt Library
Chicago Botanic Garden
Glencoe, Illinois

Dear Colleagues,

It is already November, how time flies. First, if anyone is interested in running for the 2nd Vice President position on the CBHL Board for 2018, please contact the Nominating Committee Chair, Amy Kasameyer, for more information on the position. The Nominating Committee will be searching for candidates. Being on the CBHL Board is a rewarding experience and membership service as a Board Member is what keeps CBHL alive and well.

By the time this issue arrives in your mailbox, the CBHL Board will have met at the New York Botanical Garden, one site for the 50th CBHL Annual Meeting in June of 2018. Our Hosts will have given us a glimpse of the wonderful things you will encounter at the next Annual Meeting. We will have navigated from airports and train stations to the meeting site, stayed at one of the selected meeting accommodations, and hunted out interesting and affordable places for dining. We will also have spent most of the day attending to Board Business and keeping our Council in good shape so that it will continue for another fifty years.

This next Annual Meeting is special. It is our 50th Anniversary and we will be sharing it with EBHL (European Botanical and Horticultural Libraries Group) and Linnaeus Link. Since both will be joining us for the meeting at the New York Botanical Garden and Brooklyn Botanic Garden, it will be a unique opportunity to meet and interact with librarians from those two international organizations.

I would like to take a moment to briefly introduce our two guest organizations EBHL and Linnaeus Link.

EBHL, European Botanical and Horticultural Libraries Group, is a group similar to CBHL. It started on September 29, 1994, and is about to celebrate its 25th year. Many CBHL and EBHL members are affiliate members and you will see familiar CBHL faces in their meeting photographs. CBHL assists one CBHL member with a stipend, chosen by lottery, to attend the EBHL Annual meeting each year, encouraging interaction and communication with the two organizations.

"The European Botanical and Horticultural Libraries

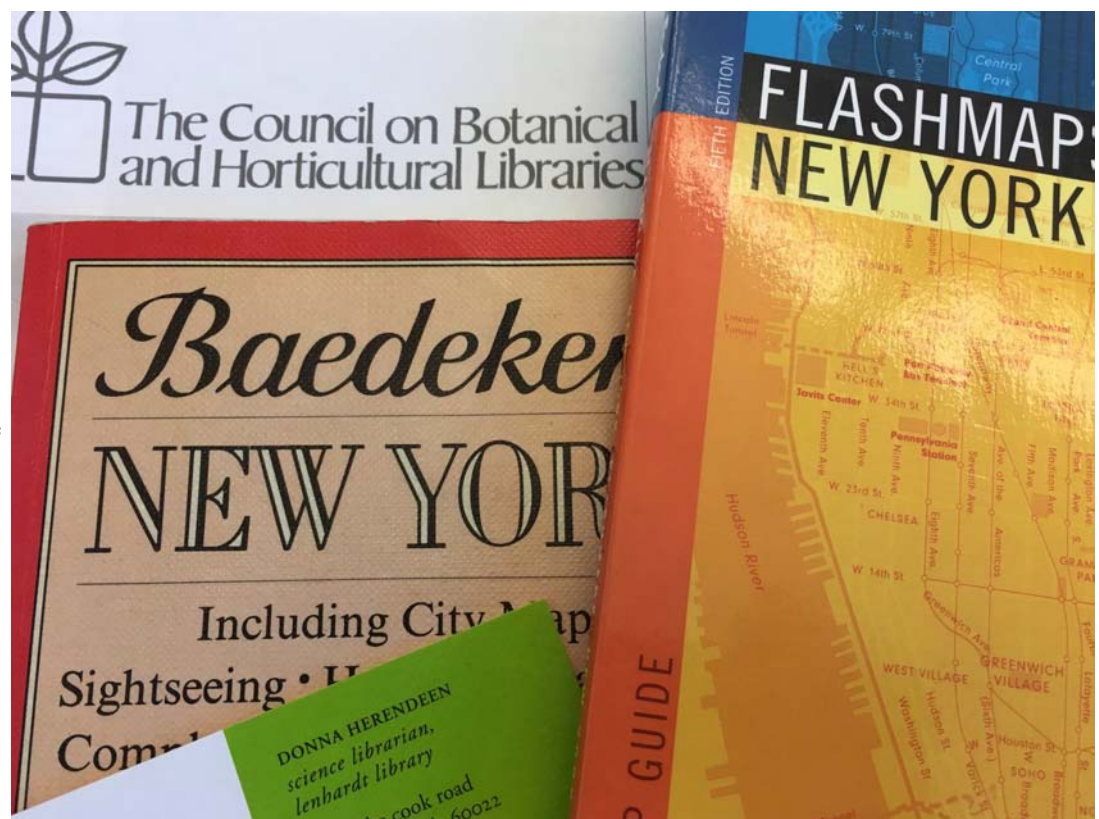
Group (EBHL) is an association to promote and facilitate co-operation and communication between those working in botanical and horticultural libraries, archives and related institutions in Europe. "Europe" is interpreted in the widest sense to include countries both within and outside the European Union (EU)." The EBHL Facebook page with pictures and information is here: < <https://www.facebook.com/EBHLg/> >.

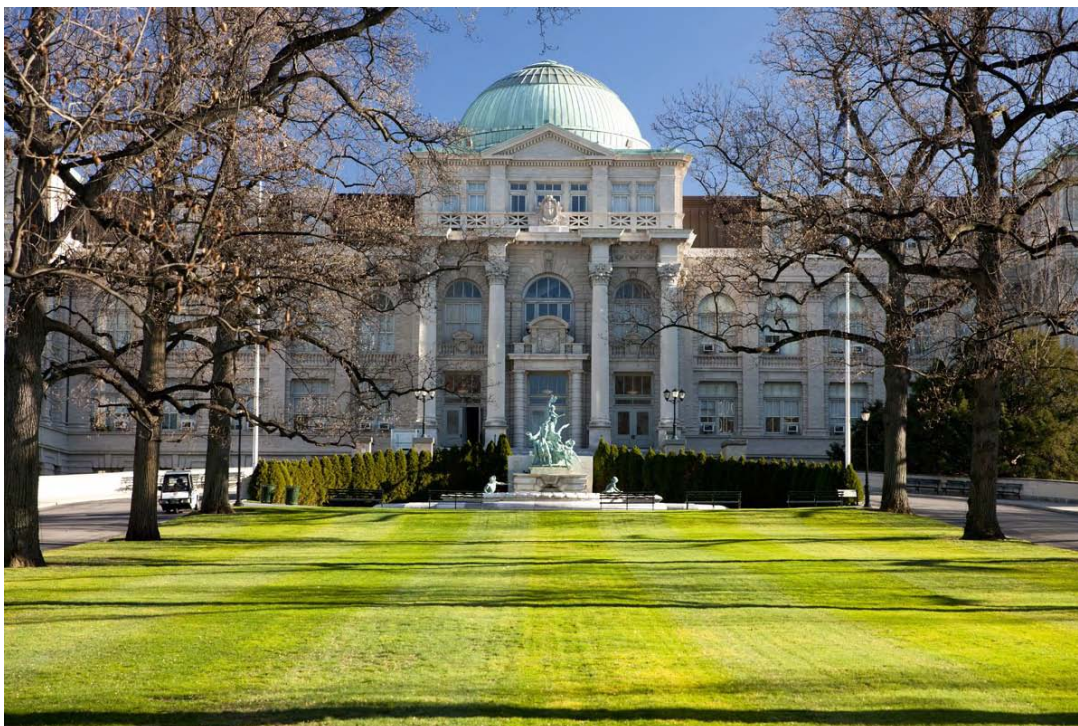
The partners in international project Linnaeus Link usually meet at the same time as EBHL and several CBHL member libraries participate in or contribute to the Linnaeus Link project. "The Linnaeus Link Project is an international collaboration between libraries with significant holdings of Linnaean material. It is funded, maintained and co-ordinated by the Linnean Society of London. Its main aim is to be a comprehensive, online Union Catalogue of Linnaean publications, facilitating research for scholars worldwide by enabling them to identify locations of titles with a single internet search. It also acts as the official bibliography of works by and relating to Linnaeus and his legacy by using and continuing the bibliographic work of Basil Soulsby." See the Project website for information about this important endeavor:

< <http://www.linnaeuslink.org/toserve/managedpage/view/About+Us> >.

Lastly, as you renew your CBHL membership for 2018 this year, please consider a donation to the Founders Fund Travel Award; the option to donate to this Fund is on the renewal form. The Founders Fund Travel Fellowship Award Fund was established to assist CBHL members to attend the annual meeting and is only sustained with donations from the Membership. The number of awards issued and CBHL's ability to offer these awards is completely dependent on the generosity of the CBHL Membership.

See you in the next issue.





The LuEsther T. Mertz Library at New York Botanical Garden

(Continued from page 1)

The conference accommodations are the Fordham University Residence Halls located directly adjacent to the New York Botanical Garden in the Bronx and/or The Roosevelt Hotel conveniently located in midtown near Grand Central terminal. Reservations for either housing option can be made through the links in the Housing tab of the Guide. Use Code CNYBJ8 < <https://cbhl.libguides.com/c.php?g=753354&p=5396313&preview=949f2f85dc1d59af65ec80001568ffd4> >. Limited housing blocks have been reserved so please book early.

For information on Financial Support to attend this meeting click here. < <https://cbhl.libguides.com/c.php?g=753354&p=5396313&preview=949f2f85dc1d59af65ec80001568ffd4> >.

IN THIS ISSUE

| | |
|--|----|
| The CBHL's 50th Annual Meeting June 19-22, 2018 by Stephen Sinon..... | 1 |
| From the President by Donna Herendeen | 2 |
| Conservation and Preservation by Kathy Crosby..... | 4 |
| Members' News compiled by Beth Brand and Shelly Kilroy | 5 |
| Calendar of Upcoming Events by Rita Hassert | 8 |
| Biodiversity Heritage Library News and Collection Highlights by Grace Costantino..... | 9 |
| CBHL Board of Directors 2017-2018 | 12 |
| Book Reviews by Pat Jonas & Esther Jackson..... | 13 |
| CBHL Conference Collaboration Grant Program | 17 |
| On the Web by Stanley Johnston | 18 |
| Join Us! | 20 |

Conservation and Preservation

by Kathy Crosby
Head Librarian
Brooklyn Botanic Garden
Brooklyn, NY

This past September, I attended the Single-Day Library Protection Track at the International Foundation for Cultural Property Protection Annual Meeting, held this year at Yale from September 16, 2017-September 20th, 2017.

One of the presentations was on developing a special collections reading room audit and the implications for the security of each reading room and the library at large. For a place like Yale, thinking contextually about its library and security issues demands more wide range thinking, of course, than that of my situation at the Brooklyn Botanic Garden. Still, the talk given by Michael Bell, Associate University Librarian for IT and Administrative Services for Yale, really got me thinking. So did Head of Security, Beinecke Rare Book Room and Manuscript Library, Lynn Ieronimo's talk on "Why People Steal from Special Collection Libraries" and President of Collections Research for Museums, Denver, Colorado, Peggy Schaller's talk on "Balancing Access and Security in Library Special Collections."

For the most part, at Brooklyn Botanic Garden, we have good sight lines on how material is being used whether in the main reading room or the rare book room. I know from many of the meeting attendees sitting near me that this is a problem for many people, so I count myself lucky even if that means I am short on space.

As for how material moves from special collections to the user, that's my responsibility, and if I put something aside, I've put the item in my office or somewhere near where the material would be filed or shelved. There's only a small amount of real estate available. That being said, I am taking more time to track the status of items, develop a better storage map, and catalog or re-catalog items in a more informative way. If your situation is more complex, see Michael Bell's auditing documents at the end of this article.

We, at the Garden, could do a far better job of preparing users with a policy that states our expectations with regard to handling and use, and we could even take the step of having users sign the document. Early on in my career, my expectations would simply have been that someone handle the material in a gentle, careful, orderly fashion. I assumed that if someone was interested in the material the way I was, he or she would simply honor the material and treat it accordingly. A lot of users do, and I truly enjoy seeing them work their way through the files. But that's not always the case, is it? On the other hand, asking known and trusted colleagues to sign a user policy document or sign out an item to use right in front of you might prove difficult at first, but I think I am willing to do that if I can provide the right kind of context. Can you ask one user to sign and one not? That's, of course, likely discriminatory and best to be avoided.

I have also had the experience of saying no to a user unless he or she writes a letter to the President's Office. We do have a policy that requires appointments and preliminary discussion, but some people's approach to our collections is so aggressive—as though they are entitled in some way—that I have, at times, improvised and instituted an additional layer of security. Whatever second layer of security is approved, explain the

procedure in the user policy.

At the meeting we discussed sharing archives material one document, one folder, one box, or multiple boxes at a time and user "sign out" and "return" procedures. Working at the one document or one folder at a time level clearly adds to the workflow, but that has become more of a trend of late. I think many of us immediately felt this approach was impossible, but I've begun to find myself starting to list the contents of each folder and checking the folder after use. Folder level is my likely choice for the future. An obvious solution is to digitize everything, but I'm not there yet either; I have to believe digitization is not only cheaper, but provides greater and less damaging access in the long run. Whatever practice you decide upon should be stated in your policy document, so users know what to expect.

Bag storage? Bag search? At my institution we cannot, as a rule, hold people's bags, but I would love us to provide lockers for people using the library—at least its special collections. We do lock the bags of people visiting the rare book room in an office, but it's not the best practice; I'll be talking to our security department about this in the coming year. If you worked, for instance, at a fine arts university, as some of my co-meeting attendees did, could you even collect, store, and return all the exacto knives, razor blades, etc., your students use in their work?

I particularly enjoyed the session on "Safe Handling of Special Collection Material" by Christine McCarthy, Chief Conservator, and Tara Kennedy, Preservation Services Librarian, Yale University Libraries. Yale has a great LibGuide on care and handling; see the link below. Because of this session, I have a new box of nitrile gloves for handling photographs, I have a better sense of how to approach an unusually large sheet of paper by its diagonals, and might try a spatula for turning brittle or fragile paper.

We covered much more in the sessions of the meeting—the impact of poor cataloging or lack of cataloging on security; provenance; factors related to theft like custody of ownership, protecting family legacy, augmenting a personal collection, monetary value; internal and external security; video cameras and archival maintenance; active shooter scenarios; and fire. The latter session on the "Philosophy of Fire" was given by Nick Artim of the Heritage Protection Group. A note about loose paper—it's kindling; boxing it up in cardboard helps to resist fire; something I think we all know, but don't always get around to doing. There are also less toxic gases available for fire suppression systems than in the past.

There were many facets of this meeting that inspired my desire for change, but the point was made to start small. A lot of the documents Michael Bell used in his presentation on reading rooms and their security are available at :

< <http://tinyurl.com/ifcpp-rraudits>
[LibGuide on Care & Handling at Yale :](#)
https://guides.library.yale.edu/ld.php?content_id=29277698 >.

If you have ideas for possible discussion in Kathy Crosby and Charlotte Tancin's new column on preservation and conservation, please contact Kathy Crosby at kcrosby@bbg.org.

CBHL Members' West News

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

Allaina Wallace
Head Librarian and Archivist
Helen Fowler Library
Denver Botanic Gardens
Denver, CO



Jaime Groetsema in her element.

The Helen Fowler Library would like to introduce our new librarians. Jaime Groetsema, part-time Technical Services Librarian, first joined us as Public Services Librarian on August 7th but moved into the Technical Services position in September. Chloe Campbell, half-time Archivist, started on January 3rd. They, along with myself and Elaine Zummer, complete the current team of librarians at Denver Botanic Gardens.



Chloe Campbell in her element at her former position as Records Management Facilitator, US Fish and Wildlife Service, Kilauea National Wildlife Refuge, Kauai, Hawaii.

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

New events added to the Arboretum Library calendar and a social media experiment

Beer for Books at the Family Music Festival, the Members Appreciation Party in the Library, used book sales, and the art exhibits on the Library walls and counters have been perking along for several years with varying levels of success. They are generally well received by their audiences and give good exposure to the Arboretum Library to new audiences. This winter and spring we are adding two new events to the mix

Landscape: Natural, Urban and Imagined



**Saturday, February 24, 2018,
2-3:30pm**

Poets In the Library

This event will be the first ever live poetry event to take place in the Arboretum Library.

Four of Los Angeles' most distinctive and popular writers and performers, Brendan Constantine, Mary Alice Daniel, Nicelle Davis, and Olga Garcia, will evolve poems inspired by their visits to the Arboretum and in exploration of the theme *Landscape: Natural, Urban and Imagined*. The Arboretum Library event will be moderated by Suzanne Lummis. This event is free with Arboretum admission and for Arboretum members.

Brendan Constantine, known far and wide for his dynamic performance style, has published four full-length poetry collections. **Mary-Alice Daniel** was born in Nigeria, raised in England and Tennessee, and is currently an Annenberg Fellow in University of Southern California's PhD program in Creative Writing. **Nicelle Davis** is the creator of The Poetry Circus and collaborator on the Nevermore Poetry Festival. **Olga García Echeverría** is the author of *Falling Angels: Cuentos y Poemas*. She teaches literature at California State University Los Angeles and creative writing to 5th graders.

Landscape: Natural, Urban and Imagined celebrates the Los Angeles County Arboretum and Botanic Garden; the exhibition *the naturalist's desk: language + landscape*, with art and text installations by Pamela Burgess in the Arboretum Library; and the anthology cited by *The Los Angeles Times* as one of the Ten Best Books of 2015, *Wide Awake: Poets of Los Angeles and Beyond*, edited by Suzanne Lummis. The anthology is also the Reading the Western Landscape Book Club selection for February.



Los Angeles Arboretum Foundation members enjoying the Members Appreciation Party in the Library. This successful event inspired the proposed Party in the Stacks.

Party in the Stacks

The other new activity the Arboretum Library will be experimenting with this spring is a new event intended to be a fundraiser called "Party in the Stacks." We have appropriated a semi-reserved date during the first weekend in May that used to be used for the Arboretum's very large garden show. That show ended many years ago and the organization has tried various things on that date. This year it's a Library fundraiser. The inspiration for the event comes from our successful Members' Appreciation Parties held in the Library twice. The renovated space is conducive to mingling.

Thoughts about the party led to settling on live music, savory appetizers, beer, wine and possibly a tequila drink, projections on the outside back wall of the Arboretum Library's William Aplin slide collection, displays of the mid-century modern materials, and the typical used book sale in the reading area of the Library. The music, food, and drink will spill out the back door of the Library and expand into the balmy Southern California night. One idea that we are still mulling over is whether to have a plant Jeopardy game going in the Children's area. Does this sound like too much, too little, or just right?

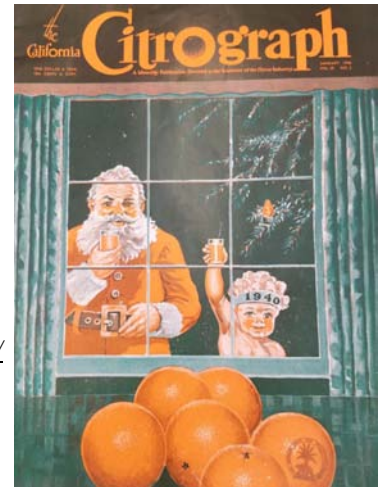
The price point is for members and nonmembers, pre-paid and at the door. The innovation on the "members" price is that I want to encourage community so Arboretum members join all the local plant societies, local botanical gardens, and library associations as "members." Send good thoughts our way for this first time event.

Adventures on Instagram

Check out the links below to see the work of my wonderful Instagram volunteer, Victoria Bernal (@lahistory), who cleverly encourages the wider world to appreciate many aspects of the library collections and programs. With only 267 followers, she carefully exploits hashtags to give us more exposure. Fortunately for me she doesn't come from the library world or botanic garden world, so her ideas are fresh and innovative.

< <https://www.instagram.com/p/BctAVLSB4e6/?taken-by=arboretumlibrary> >

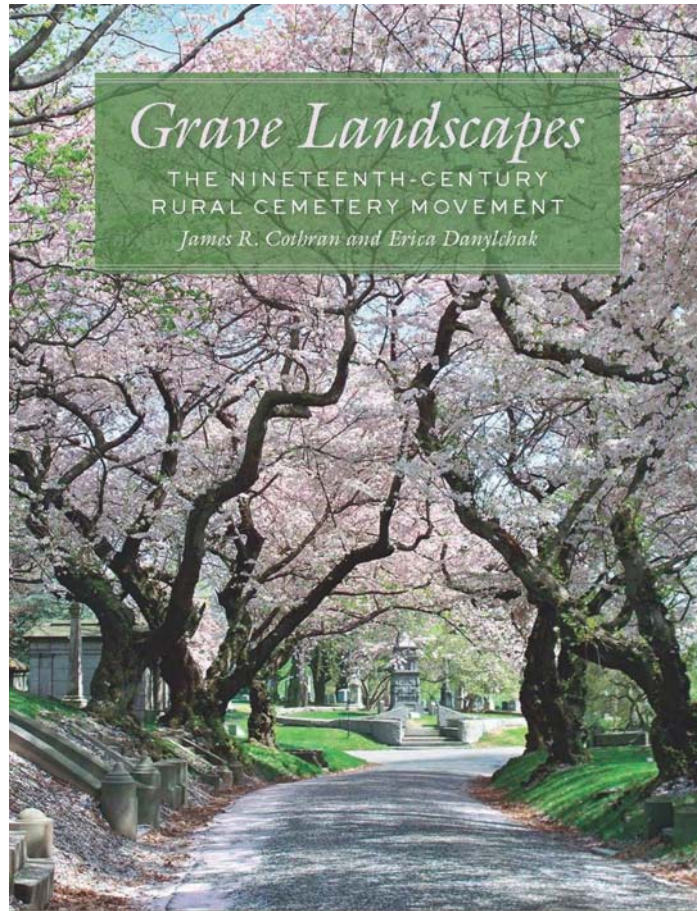
< <https://www.instagram.com/p/BdlELHoh1K/?taken-by=laarboretum> >



My favorite image from the holiday slide show on the @arboretumlibrary Instagram created and managed by library volunteer Victoria Bernal.



This is the @arboretumlibrary Instagram post with the most feedback. It also got reposted from the Arboretum Library feed to the Arboretum feed which is where it was enjoyed the most. The @LAArboretum has many more followers, of course. Here is what the post said. "A sneak preview of Pamela Burgess' new art exhibition in the Library! #artinthestacks (Photo courtesy of @corvid.bones)."



CBHL Members' East News

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

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

Cherokee Garden Library Lecture, Book Launch
 Erica Danylchak, *Grave Landscapes: The
 Nineteenth-Century Rural Cemetery Movement*
 Tuesday, February 20, 2018
 7:00 pm
 Atlanta History Center

Author and preservationist Erica Danylchak will discuss *Grave Landscapes*, her new University of South Carolina Press book co-authored with the late James R. Cothran.

During the Industrial Revolution people flocked to American cities, where overcrowding led to packed urban graveyards that were unsightly and a source of public health fears. The solution was a revolutionary new type of American burial ground located in the countryside just beyond the city. This rural cemetery

movement, which featured beautifully landscaped grounds and sculptural monuments, is documented in *Grave Landscapes* by Danylchak and Cothran (1940-2013), landscape architect, urban planner, and garden historian.

Rural cemeteries predated America's public parks, and their popularity as picturesque retreats helped propel America's public parks movement. *Grave Landscapes* details rural cemetery design characteristics to facilitate their identification and preservation, and places rural cemeteries into the broader context of American landscape design to encourage appreciation of their broader influence on the design of public spaces. Danylchak will discuss the inspiration for rural cemeteries, their physical evolution, the nature of the landscapes they inspired, and the value of these cemeteries in the 21st century.

Book signing and light refreshments will follow the lecture.

Admission for all lectures is \$10, \$5 for members, and free to AHC Insiders unless otherwise noted. Reservations are required. Please call 404.814.4150 or reserve tickets online at < www.AtlantaHistoryCenter.com/Lectures >.

**The deadline for the CBHL Newsletter
 May 2018 issue is March 15, 2018.
 Contact editor, Susan.Eubank@Arboretum.org,
 with articles and ideas.**

Calendar of upcoming events

Compiled by Rita Hassert, Library Collections Manager,
The Morton Arboretum, Lisle, IL

March 27-30, 2018. Philadelphia. Visual Resources Association's 34th Annual Conference.
< <http://vraweb.org> >

April 8-14, 2018 – National Library Week. < <http://www.ala.org/nlw> >

April 17-19, 2018. Arlington, VA. Computers in Libraries 2018. < <http://computersinlibraries.infotoday.com/2018> >

April 18-21, 2018. Vancouver. Museums and the Web 2018. < <http://mw2018.museumsandtheweb.com> >

April 30-May 6, 2018 – Children's Book Week. < <http://everychildareader.net/cbw> >

May 6-9, 2018. Phoenix. American Alliance of Museums 2018 Annual Meeting & MuseumExpo.
< <http://www.aam-us.org/events/annual-meeting> >

June 4-8, 2018. Southern California. American Public Garden Association 2018 Conference. < <http://www.publicgardens.org> >

June 9-13, 2018. Baltimore. Special Libraries Association 2018 Annual Conference. < <http://www.sla.org> >

June 19-23, 2018. New York. Council on Botanical and Horticultural Libraries 50th Annual Meeting. < <http://www.cbhl.net> >

June 21-26, 2018. New Orleans. American Library Association Annual Meeting. < <http://www.ala.org> >

July 15-21, 2018. Washington, D.C. Guild of Natural Science Illustrators Conference – 50th anniversary.
< <https://gnsi.org/event/conference/2018-conference-washington-dc> >

July 21-25. Rochester, MN. Botany 2018. Societies participating in Botany 2018 will include the American Fern Society, American Society of Plant Taxonomists, International Association for Plant Taxonomy, Society for Herbarium Curators, Canadian Botanical Association/ L'Association Botanique du Canada and Botanical Society of America. < <http://botany.org> >

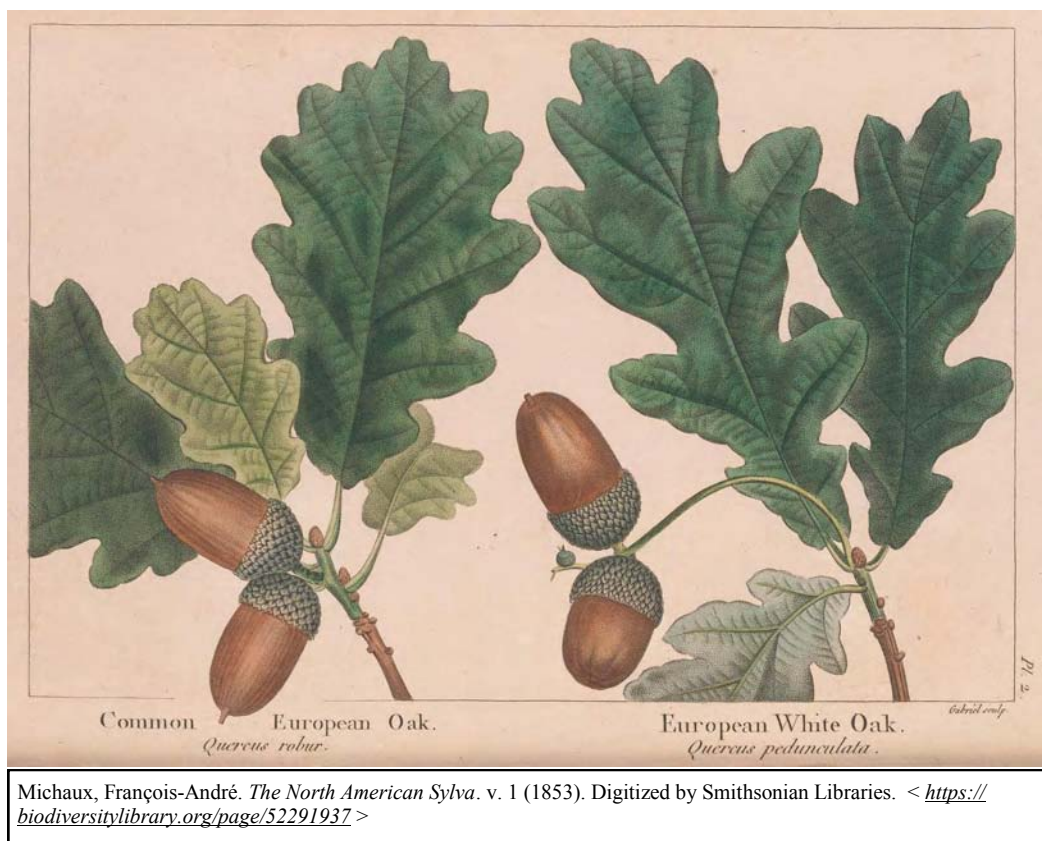
Check out the CBHL Conference Collaboration Grant Program on page 17!

Biodiversity Heritage Library Updates and Collection Highlights

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

Program Highlights

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.



Seeds in the Stacks with the USDA National Agricultural Library

Mail-order catalogs have long been used by seed companies as a valuable and beautiful form of advertising. Such catalogs not only offered products for sale, but many also provided gardening tips, scientific essays, and beautiful artworks. BHL's collections include over 39,000 seed and nursery catalogs < <https://www.biodiversitylibrary.org/browse/collection/56> >. Many of these catalogs were digitized from the USDA National Agricultural Library, which holds one of the world's largest collections of seed and nursery catalogs.

Recently, BHL went behind-the-scenes at the National Agricultural Library during *Seeds in the Stacks* on Facebook Live to explore a selection of the library's over 200,000 catalogs. You can view a recording of the event on YouTube: < https://youtu.be/rY0J73_6B_o >.

Project Updates from the BHL NDSR Residents

In 2017 as part of the IMLS-funded *Foundations to Actions* project, BHL hosted five NDSR residents, stationed at geographically-dispersed BHL partner institutions, to work on interrelated projects to improve the features and functionality of BHL. Learn more: < <http://blog.biodiversitylibrary.org/2016/06/bhl-receives-funding-to-host-national.html> >.

In late 2017, the residents delivered webinars reporting on the results of their research and recommendations on how BHL might incorporate new technologies, and evolving best practices for digital libraries and the larger biodiversity community. You can find recordings of the webinars here: < <http://blog.biodiversitylibrary.org/2017/11/announcing-five-webinars-from-bhls-ndsr.html> >.

Collection Highlight

Exploring the First American Sylva

The North American Sylva is a beautiful scientifically and historically-significant work. Authored by François-André Michaux, it is the first American sylva - a descriptive flora of forest trees. Published first in French in 1810, an English translation appeared in 1817, and it was further enhanced with supplementary volumes by Thomas Nuttall in the 1840s.

As an important work in the history of North American botany, *The North American Sylva* is featured in the National Museum of American History's *Cultivating America's Gardens* exhibit, co-curated by Smithsonian Libraries, Smithsonian Gardens, and the Archives of American Gardens. On display in the exhibit is an 1853 edition of the work, published by Robert P. Smith of Philadelphia. The Smithsonian Libraries has



digitized this copy and made it freely available in the Biodiversity Heritage Library < <https://www.biodiversitylibrary.org/bibliography/118984> >.

The Smithsonian Libraries' copy is just one of many editions and printings of this title, which has a rather long and complicated history.



Michaux, François-André. *The North American Sylva*. v. 1 (1853). Digitized by Smithsonian Libraries. < <https://biodiversitylibrary.org/page/52292089> >

François-André Michaux was the son of André Michaux, also a famed botanist and explorer. In 1785, as the Royal Botanist to Louis XVI, André received a royal commission to travel to America to collect unique plants and identify useful tree species. François-André, then fifteen years old, accompanied his father, and together, the father-son team explored eastern North America, establishing two nursery gardens in New Jersey and South Carolina, and collected specimens, shipping plants and seeds back to France.

In 1789/90, François-André returned to France, and six years later, his father did the same. The duo then prepared André's *Histoire des chênes de l'Amérique* (1801) on North American oaks. This work would later serve as the basis for *The North American Sylva*. François-André would return twice again to North America, in 1801-03 and again in 1806-08, where he continued to develop his passion for trees and forestry.

Eventually, François-André would channel this passion into the production of a magnificent work on the trees of eastern



Michaux, François-André. *The North American Sylva*. v. 2 (1853). Digitized by Smithsonian Libraries. < <https://biodiversitylibrary.org/page/50922039> >.

North America: *Histoire des Arbres Forestiers de l'Amérique Septentrionale*. While his father André would not live to see this publication, having died in 1802 during a scientific voyage bound for Australia, his influence on his son's botanical career was profound.

First published in Paris in 1810 and consisting of three French volumes, *Histoire des Arbres Forestiers de l'Amérique Septentrionale* was later translated into English by Michaux. Colleagues at the American Philosophical Society helped arrange the publication of the first translated edition, which was printed by C. d'Hautel in Paris in 1817 under the title *The North American Sylva* and sold by Thomas Dobson of Philadelphia. The translation was expected to be published in six half-volumes, but later printings included a seventh half volume, six additional plates, and a revised English text by Augustus L. Hillhouse.

The work was beautifully illustrated with 156 stipple-point engravings executed by Pierre-Joseph Redouté (one of the most-celebrated flower painters in the whole history of botanical art), his pupil Pancrace Bessa, Adèle Riché, and his brothers Henri-Joseph and Antoine-Ferdinand Redouté. Each treated species is accompanied by an illustration printed in color and finished by hand depicting the tree's branch, leaves, flowers, and fruit.

In 1841, the first truly American edition of *The North American Sylva* was printed in New Harmony, Indiana, by expert printer William Amphlett using the original engraved copper

plates, which had been secured by philanthropist William Maclure during a trip to Paris, with the intention of producing an American edition of Michaux's work. The 1841 New Harmony edition was a reprint of an 1819 Paris edition with Hillhouse's revised English translation.

The New Harmony edition was also the first whose title page mentioned three supplemental volumes by Thomas Nuttall describing trees from the "Trans-Mississippi" region, the Rocky Mountains, and the western United States. Nuttall was an English naturalist who arrived in North America in 1808 and participated in a series of collecting trips throughout the United States under the auspices of some of America's most pre-eminent botanists. This, together with the publication of his *Genera of North American Plants* in 1818, secured his reputation as America's leading botanist.

Nuttall began work on a revised version of *The North American Sylva* in 1839. Over a seven-year period, he produced his three-volume supplement printed in Philadelphia, with volume one, parts one and two published by Judah Dobson in 1842 and 1843, volume two published by T. Ward in 1846, and volume three published by Smith and Wistar in 1849.

The volumes included 120 lithographic illustrations prepared and executed under Nuttall's supervision by E.D. Long, G. Worley, G. West, J.T. French, and J.B. Butler, based on drawings by several artists, including William Gambel. The original drawings are in the Archives of the Arnold Arboretum (Cambridge, MA) at the Botany Libraries of Harvard University.

Following Maclure's death, the original copper plates for *The North American Sylva* were acquired by Samuel George Morton of Philadelphia, after which another American edition was produced, augmented with notes by horticulturalist John Jay Smith, who served as editor of *The Horticulturist* from 1855 to 1860 and *The American Gardener's Calendar* in 1857.

The Smithsonian's 1853 copy in BHL includes Smith's notes.

More editions and printings followed, amounting to a total of more than a dozen known editions in multiple printings and formats. The long-running publication of the work is a testament to its impact and importance. Indeed, *The North American Sylva* served as a standard reference for North American woody plants for nearly a century following its original publication.

Thanks to the Smithsonian Libraries and many other BHL partners and contributors, you can freely explore several different editions and printings of *The North American Sylva* in the Biodiversity Heritage Library:

- First French edition (1810): < <https://www.biodiversitylibrary.org/bibliography/74822> > (Digitized by The New York Botanical Garden)
- 1819 Paris edition with English translation by Hillhouse: < <https://www.biodiversitylibrary.org/bibliography/42243> > (Digitized by University of Pittsburgh Library System)
- Nuttall's supplements, 1842-49: < <https://www.biodiversitylibrary.org/bibliography/113214> > (Digitized by The New York Botanical Garden)
- 1853 edition: < <https://www.biodiversitylibrary.org/bibliography/118984> > (Digitized by Smithsonian Libraries)

If you're in the Washington, D.C. area and would like to see a copy of *The North American Sylva* in person, be sure to visit the *Cultivating America's Gardens* < <https://library.si.edu/exhibition/cultivating-americas-gardens> > exhibit, on display at the National Museum of American History through August 2018.



Michaux, François-André. *The North American Sylva*. v. 2 (1853). Digitized by Smithsonian Libraries. < <https://biodiversitylibrary.org/page/50922154> >



Michaux, François-André. *The North American Sylva*. v. 3 (1853). Digitized by Smithsonian Libraries. < <https://biodiversitylibrary.org/page/51642869> >



Michaux, François-André. *The North American Sylva*. v. 3 (1853). Digitized by Smithsonian Libraries. < <https://biodiversitylibrary.org/page/51642971> >

Sources

Note from author (Grace Costantino): I would like to recognize the authors of *The Trees of North America* (see sources below), whose excellent publication served as the primary and a vital reference for this article.

The majority of the information in this article is derived from:
Fraser, Susan M., Sally A Leone, Gregory Long, Marta McDowell, and David Sibley. 2017. *The Trees of North America: Michaux and Redouté's American Masterpiece*. New York: Abbeville Press.

Additional source:

Reviewed Work: *The North American Sylva*. 1858. *The North American Review*, vol. 86, no. 179, pp. 359-368.

CBHL Board of Directors 2017-2018

Donna Herendeen, President
Science Librarian, Lenhardt Library
Chicago Botanic Garden
dherendeen@chicagobotanic.org
847-835-8273

David Sleasman, First Vice-President
Library and Information Services Coordinator
Longwood Gardens Library
dsleasman@longwoodgardens.org
610-388-5241

Michael Bobb, Second Vice-President
Life Sciences Librarian, Iowa State University
bobbm@iastate.edu
515-294-6943

Amy Kasameyer, Past President
Librarian/Archivist
University and Jepson Herbaria
University of California, Berkeley
akasameyer@berkeley.edu
510-642-2465

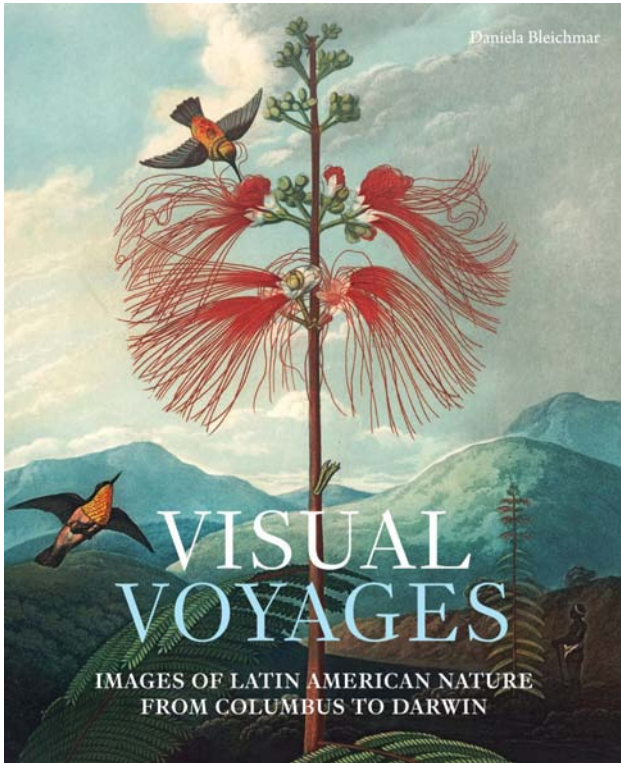
Esther Jackson, Secretary
Public Services Librarian
LuEsther T. Mertz Library
New York Botanical Garden
ejackson@nybg.org
718-817-8560

Bill Musser, Treasurer
Librarian, Seed Savers Exchange
billm@seedsavers.org
563-387-5622

Book Reviews

Patricia Jonas, Book Review Editor
New York, New York
The New York Botanical Garden, Bronx, NY

Visual Voyages: Images of Latin American Nature from Columbus to Darwin by Daniela Bleichmar. New Haven: Yale University Press, 2017. 240 pages, 153 color illustrations. Hardcover, \$50.00. ISBN-13: 978-030022402.



If I needed any proof that I am spending entirely too many hours reading reports on the day's tweetstorms, looking at 2017's best lists was it. I was irritatingly unfamiliar with many of the books I should have read, music I should have listened to, theater and movies I should have seen. And even though I hadn't added much to it, my stack of unread books was higher than ever—from *Pachinko* (really any novels published during the year) to *The Songs of Trees* by David George Haskell, which I had also meant to review and which I am sure by now is in most of your libraries.

There are also the exhibitions and performances I missed. I can usually forgive myself for not getting to those that are out-of-town, but I really regret not flying to Los Angeles to see at least some of the astonishingly ambitious *Pacific Standard Time: LA/LA*, specifically "Visual Voyages: Images of Latin American Nature from Columbus to Darwin" at The Huntington Library, Art Collections, and Botanical Gardens. It was a major exhibition comprising 150 paintings, rare books, illustrated manuscripts, maps, prints, and drawings, including objects never seen in this country. Happily, for those of us who didn't get to the exhibition, we

have an accompanying book of the same name with text by Daniela Bleichmar, who was also co-curator of the exhibition. The exhibition included important loans from the collections of museums and libraries around the world; and, since Bleichmar is Associate Professor at University of Southern California and connected to the USC-Huntington Early Modern Studies Institute, she took full advantage of the collections of the Getty, USC, and Huntington, which has one of the world's preeminent history of science collections.

Bleichmar's *Visible Empire: Botanical Expeditions and Visual Culture in the Hispanic Enlightenment* (University of Chicago Press, 2012, reviewed in the *Newsletter*, Issue 129, May 2013) is in many of our collections and received a number of major prizes, including the PROSE award for the best book in the history of science, medicine, and technology from the Association of American Publishers. One might assume—in part because the title of the new book echoes the older one—that the content is a rehash of the earlier work, an adaptation for the exhibition's wall text. That would be to sell short *Visual Voyages* which, if not taking the author's arguments deeper, does take them wider in her polished and lively text that is simultaneously scholarly and more accessible to a general reader. *Visual Voyages* begins the story "of the many ways in which people in the Americas and Europe explored, imagined, and depicted the natural world of the region we now call Latin America." The author's depiction of Latin American nature and culture begins in the late fifteenth century and ends with the publication of *On the Origin of Species*. In

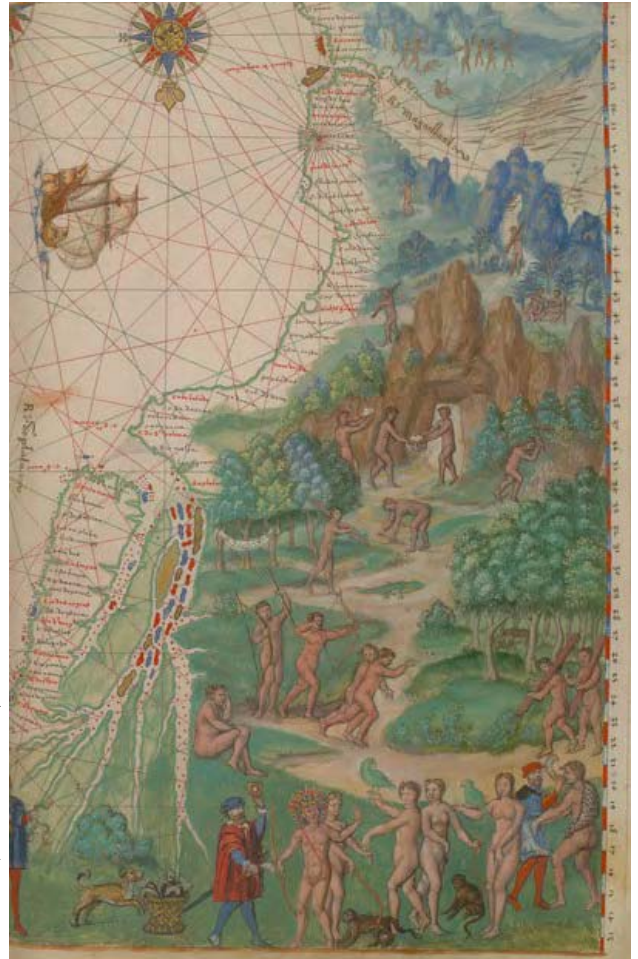


Figure 2: *Le vrais Bresil es province du Quito* (The true Brazil, a province of Quito), in *Vallard Atlas*, Dieppe (France), 1547, tempera, gold paint, gold leaf, and black ink on parchment, 14 ½ × 18 ¾ in. The Huntington Library, Art Collections and Botanical Gardens.

contrast, *Visible Empire* focuses on a relatively short period between the late 1770s and early 1800s and that is the period where the two books overlap.

The page count for the body of both books is approximately the same, but *Visual Voyages* has many more full-page illustrations, so the actual word count is smaller; and, as a measure of its general appeal, there are just six pages of notes compared to forty in the earlier book and a bibliography that is twelve pages long compared to thirty five (perhaps a more manageable wish list for your library?). Since the dimensions of this new volume are greater, even the images that appear in both books generally have more impact in *Visual Voyages*. They are also printed darker, which makes them more dramatic, but can also mean some detail is lost, notably, for example, in six paintings from Museo de América, Madrid, by Vincente Alban, for José Celestino Mutis (Royal Botanical Expedition to the New Kingdom of Granada). So, in each of these

remarkable paintings which “centers on a person who is portrayed surrounded by the flora of the region, ripe and colorful, exuberantly presented in fanciful arrangements for visual consumption,” it is more difficult to decipher the identity of the “ripe and colorful flora” even though the image is almost fifty percent larger.

In Chapter 1, “Rewriting the Book of Nature,” Bleichmar writes that “America was one of the hottest topics to come out of print shops,” and (citing Peter Mancall), “four thousand books on the subject [were] published by 1600, and a staggering six thousand more [appeared] in the following fifty years.” Some of the books considered are preserved in numerous CBHL rare book collections, like Fernández de Oviedo’s *Historia general y natural de las Indias* with the first European illustration of a pineapple; André Thevet’s *Les singularitez de la France antarctique* with its exotic illustration of *Thevetia ahouai*; Francisco Hernández’s *Rerum medicarum Novae Hispaniae* with a terrific allegorical frontispiece. Books like these and reports, letters, drawings and maps by both Europeans and Americans, “rewrote the book of nature.” Among the rarest manuscripts illustrated in this chapter are a 1547 map of Brazil in the *Vallard Atlas* from the Huntington’s collection (fig. 2) and a 1580 map of Guaxtepec from the *Relaciones geográficas* in the Nettie Lee Benson Latin American Collection at the University of Texas Austin. The former depicts “Europeans as people with clothing, technology, instruments, iron, large ships, and sophisticated navigational techniques—not to mention the cultural technologies embodied in the manuscript itself: cartographic knowledge, painting, and book making. Americans, by contrast, are presented as having no clothing, technology, or weapons worth taking seriously.” The other map presents an entirely different perspective, which is the goal of the visual evidence presented throughout the book. It is among as many as forty-five that were produced by indigenous creators for an atlas that was envisioned by the Spanish administration, but never published. Bleichmar analyzes two of these fascinating documents. At the center of one (fig. 3) is a Spanish church encircled by ancient irrigation canals. Below it is a courtyard and a hill with plants that is the indigenous place name. At the bottom right is the town’s famous walled garden of Moctezuma I—a vestige of pre-conquest culture.

The subject of Chapter 2, “The Value of Nature,” is the commodification of New World crops, like tobacco and chocolate, which Bleichmar examines at length. Few of these familiar stories are as dramatic as Cortés’s discovery of cochineal: how Spain then ruthlessly protected “imperial secrets” about its production, which allowed it to maintain an extremely lucrative, centuries-long



Figure 3: Unknown artist, *Relación Geográfica* map of Guaxtepec, 1580, ink and watercolor on paper, 24 ½ x 33 ½ in. Nettie Lee Benson Latin American Collection, The University of Texas at Austin.



Figure 4: Nopal planta que se cria en la América y que produce la grana (The nopal plant that is grown in America and produces cochineal), in *Reports on the History, Organization, and Status of Various Catholic Dioceses of New Spain and Peru, Mexico, 1620–49*, pigment and ink on paper. The Newberry Library, Chicago.



Figure 5: Frederic Edwin Church, “Chimborazo”, 1864, oil on canvas, 48 × 84 in. The Huntington Library, Art Collections, and Botanical Gardens. Gift of the Virginia Steele Scott Foundation.

monopoly on global trade in the dye. The author notes that to a greater extent than other commodities, cochineal depended upon indigenous knowledge to cultivate the nopal and harvest and process the insects. As elsewhere in this book, illustrations from unique manuscripts—like this early seventeenth century depiction of labor-intensive cochineal harvesting [fig. 4]—intermingle with those from more familiar printed books depicting the same subject.

Madrid’s Royal Botanical Garden and Royal Natural History Cabinet were key subjects in *Visible Empire*, but earlier famous European cabinets of curiosities do not even appear in its index—like those of Ferrante Imperato, Ulisse Aldrovandi, Cassiano dal Pozzo and later, Albertus Seba. They are all considered in *Visual Voyages* in Chapter 3, “Collecting: From Wonder to Order.” In addition to Spanish and indigenous Brazilian scientific expeditions—a “botanical Reconquista”—other pre- and post-Linnaean European voyages to Latin America, particularly Dutch voyages, are taken up in this chapter. There are great treasures, lavishly illustrated on full pages: three paintings of American curiosities by Jacopo Ligozzi for the Medici from the Uffizi, three works by Maria Sibylla Merian from *Metamorphosis insectorum Surinamensium* and eleven pages of more uncommonly reproduced large paintings of “exotic nature” by Albert Eckhout, who accompanied Johan Maurits to Dutch Brazil.

Bleichmar also writes with exceptional clarity about Merian’s counterproof process in creation of the Huntington Library’s rare copy of *Metamorphosis insectorum Surinamensium* and the even rarer variant in The Royal Collection. Only two sets of that luxury variant were made—for Richard Mead (that is the one in the Queen’s collection) and for Hans Sloane. She also explains (in more detail than one might expect) the process of publication of a new species through illustrations of herbarium specimen, field description, drawing, copper plate and printed book for *Commelina hispida* in Ruiz and Pavón’s *Flora Peruviana et Chilensis*.

The final Chapter 4, “New Landscapes,” throws the spotlight on “two scientist-explorers [who] transformed the study of nature in the nineteenth century: Alexander von Humboldt and Charles Darwin.” Of course, the spectacular engraving of Humboldt’s famous map of plant geography in *Essai sur la géographie des plantes*, is generously reproduced (on a double page spread that is still a fraction of the nearly three-foot width of the original), but it is preceded by a far less familiar 1803 map of the altitude of chinchonas by Francisco José de Caldas, who apparently shared his observations and measurements with Humboldt during his visit to José Celestine Mutis. Also reproduced on double-page spreads is the equally familiar print “Chimborazo Seen from the Tapia Plateau” from Vues des Cordillères and at the end of this chapter, the monumental painting “Chimborazo” by Frederic Edwin Church in the Huntington’s Collection [fig. 5]. In this chapter’s and the book’s final section, “Vistas: Sublime New Landscapes,” Bleichmar compares the romantic vision of this Hudson River School painter, who was so influenced by Humboldt, with the work of Mexican artist, José Maria Velasco whose Valle de México, painted within a few years of Church’s Chimborazo, is a work “similar in scope and scale to Church’s Andean landscape [that] articulates a rather different relationship to nature, land, and history.” Velasco’s large canvases “presented Mexican specimens as profoundly rooted in the territory,” to be celebrated, not to be captured, collected, and transported.

Through the many “visual voyages” explored in this book Bleichmar continually reveals overlapping areas between intersecting but very different circles of knowledge of the Latin American natural world. It is an important book for every natural history collection.

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

An Abundance of Flowers: More Great Flower Breeders of the Past by Judith M. Taylor. Athens, Ohio: Swallow Press / Ohio University Press, 2017. 240 pages, 67 illustrations. Hardcover, \$65.00. ISBN 9780804011921.

Landscape of Dreams: The Gardens of Isabel & Julian Bannerman by Isabel Bannerman and Julian Bannerman. London: Pimpernel Press, 2016. 296 pages. Hardcover, \$75.00. ISBN: 9781910258606.

An Abundance of Flowers is a sister work to Taylor's 2014 book, *Visions of Loveliness: Great Flower Breeders of the Past*. In *Visions*, Taylor wrote about the history of eighteen well-known flowering plants from the cut flower and nursery trades. In *Abundance*, she considers an additional eight: poinsettia, chrysanthemum, penstemon, gladiolus, dianthus, clematis, pansy/viola, and water lily. Each plant group has its own chapter that includes the origin of the plant; information about its taxonomic classification; biographical information about those who played significant roles in the plant's cultivation, discovery and/or commercialization; and information about the plant's use and significance, both historic and present day.

Because the plants have unique histories all their own, each chapter is a bit varied in terms of format and length. Casual readers might feel overwhelmed trying to absorb all of the information in *Abundance* at once, and so it seems to me that it is best to read a chapter at a time. By meting out the reading of the chapters, readers can enjoy stories, like the political intrigue involving the poinsettia, which includes a phantom American patent that supposedly kept Mexican growers from capitalizing on the plant's popularity and economic potential.

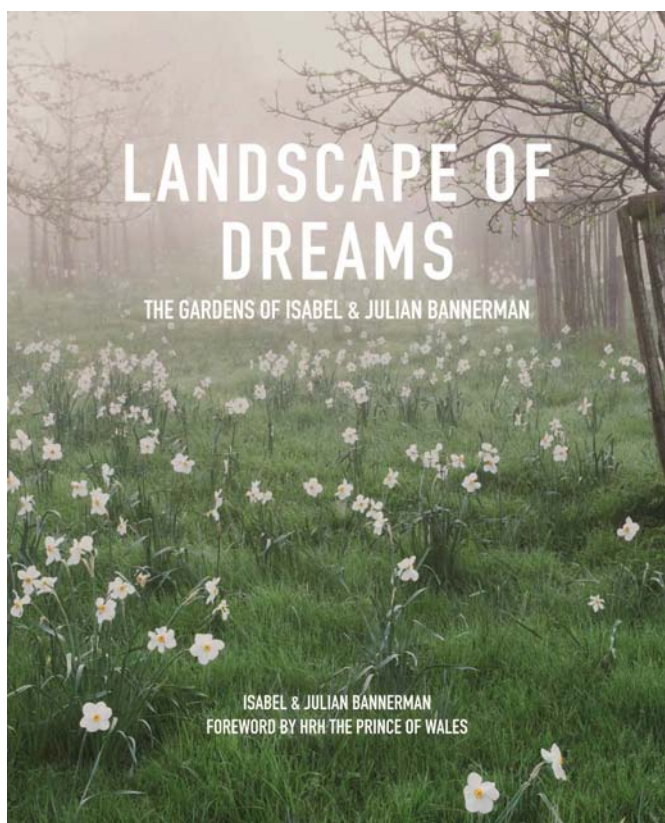
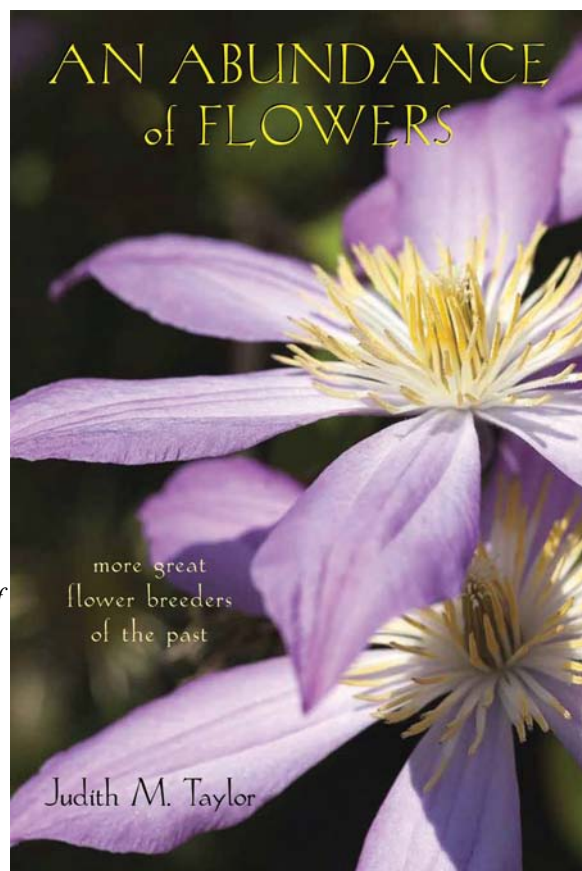
Taylor is a meticulous researcher and *Abundance* is filled with detailed notes and careful citations. She has followed up on urban legends and ambiguous word-of-mouth stories related to the cultivation and hybridization of these plant groups, both in the literature and by way of interviews. *Abundance* achieves what Taylor intended, restoring the lives and reputations of those who bred and developed these horticulturally-significant plants, but whose more personal stories had been lost over time.

The advanced readers copy that I reviewed did not have an index, and I hope that this is because there is an indexer diligently working to create an index that will direct readers to all of the rich content contained in this work. To cement this work's usefulness today and in the future, I hope that this critical component is as meticulously crafted as the narrative itself.

For scholars of floriculture and floriculture enthusiasts, this present work, like *Loveliness*, is an information-rich reference and an important addition to any horticultural library.

Landscape of Dreams is an exquisite landscape architecture and landscape history book told in the voices of the designers, Isabel Bannerman and Julian Bannerman. The foreword by the Prince of Wales (Prince Charles) begins, "For me, [the Bannermans] are the worthy heirs of William Kent, one of the greatest and most creative of early eighteenth century 'designers' who, like Julian and Isabel, managed to combine the arts of architecture, landscape and interior design in one seamless, unified theme. To do this believably, and with such original élan, is a mark of their unique contribution to society." My anticipation after reading these words was palpable, and the book did not disappoint.

The Bannermans met in the 1980s and received their first garden commission in 1990. Their aesthetic harkens back to the Scottish art



scene from which they emerged, and is also heavily influenced by classic garden literature. *Landscape of Dreams* is not only a lovely book filled with beautiful photos of the gardens the couple has designed, but also a window into their inspiration and processes. The first part of the book includes a history of their beginnings as designers, including literature and landscapes influential to their development.

The Bannermans' landscapes of dreams are to be found in formerly overgrown fields and forgotten hardscapes, manicured estates, and busy urban centers. The duo has designed landscapes on many prominent British estates, as well as the Queen Elizabeth II Memorial Garden to 9/11 in New York City. In total, sixteen of their gardens are treated in this book. It's difficult for me to say which garden is my favorite. All of the photographs are transportive and evocative, and I wish I could explore each of the sixteen landscapes in person. Elements repeat between the gardens; in particular I love the designers' use of wood. Natural shapes, such as tree trunks, roots, and carved sculptural elements, along with erected wooden structures add height and focal points to many landscapes. The stone and metal work are thoughtful and balanced, and the plantings are textured, layered, and vibrant.

Many of these "new" gardens have aged, distressed elements nestled in exuberant but immaculate plantings. Beautiful too are the more formal, contained spaces that rely more heavily on hardscaping and the patterns of light to balance space. So much work has been done to achieve this feeling of timeless quietness, of landscapes that have materialized from dreams, accessible to travelers who pause, appreciate, and explore. For those who love landscape architecture, garden design, and landscape history, this book is not to be missed.



#SLA2018

2018 Annual Conference | June 9-13 | Baltimore, Maryland



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

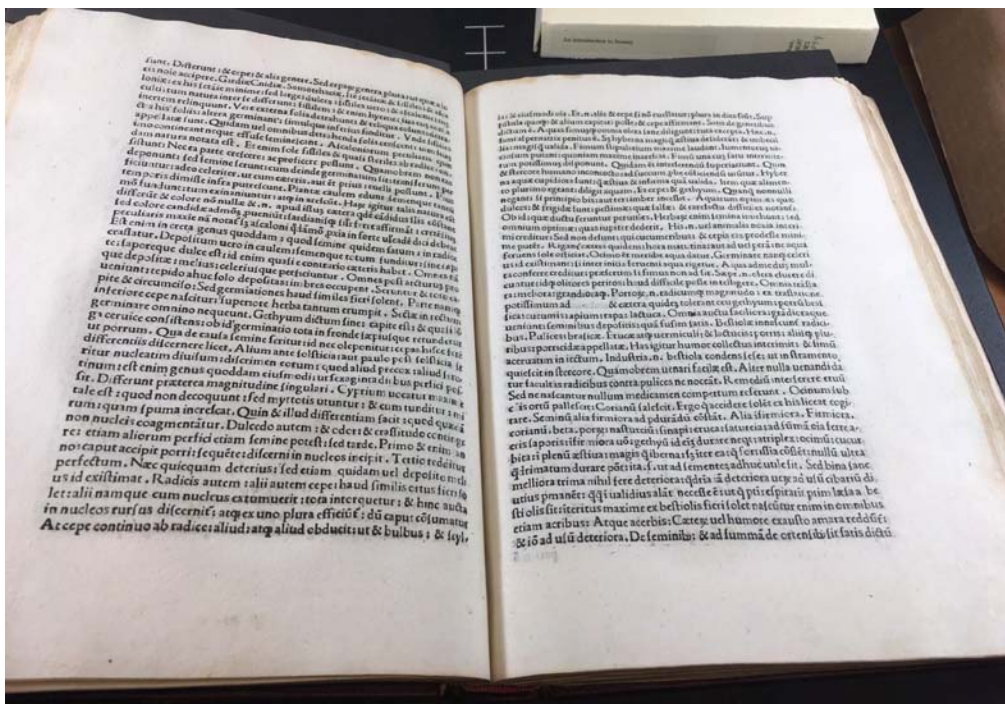
On the Web:

Popular Plant Topics and Seed Catalog Collections
By Stanley Johnston
Mentor, Ohio

Every now and then my inbox receives a notice from some popular magazine or garden site of a list of so many plants that have some special feature such as refreshing the air, stinking, driving off pests, etc. I then look for other sites on similar topics and pass them on to you so that you will know some of the topics currently being placed before the public. I have put a number of these sites together as a start of this column.

We begin with 14 Plants That Stink < <http://www.hgtv.com/outdoors/flowers-and-plants/14-stinky-plants-pictures> >, a slideshow discussion of the Shasta Daisy, lantana, flowering pear, crown imperial, sea holly, "Globemaster" allium, paperwhite narcissus, datura, butterfly flower, cleome, mountain ash, marigold, skunk cabbage, and hawthorn. Stinky Plants < <https://rottenbotany.com/category/stinky-plants/> > features articles on octopus stinkhorn, stinking hellebore, dead horse arum, *Paedaria foetida*, devil's tongue, *Amorphophallus amungus*, the corpse plant, and the vampire lily. Mole Control –Home Remedies for Removing Moles from Your Yard < <https://www.gardeningknowhow.com/plant-problems/pests/animals/mole-control.htm> > suggests allium, crown imperial, daffodils, fritillaries and the beautiful but deadly castor bean as plants whose pungency provide a deterrent. Repelling Deer in Your Yard is as Simple as the Plants < <http://triblive.com/lifestyles/jessicawalliser/3911150-74/deer-plants-foilage> > is an article by Jessica Wellisa discussing various plants that, by their fuzzy or leathery foliage, content of substances toxic to deer, or heavily scented foliage, will deter deer browsing. In a similar vein, The Best Mosquito Repelling Plants According to Studies < <http://bugoff.com/the-best-mosquito-repelling-plants-according-to-studies/> > sets forth a list of plants which fend them off via masking scents, emitting repellent odors, or containing substances toxic to the insects. On a more positive note, 15 Houseplants for Improving Indoor Air Quality < <https://www.mnn.com/health/healthy-spaces/photos/15-houseplants-for-improving-indoor-air-quality/a-breath-of-fresh-air> > provides a slideshow discussion of plants that have been documented to improve air quality building on the NASA research for space flights documented in the 1989 NASA Clean Air Study < https://en.wikipedia.org/wiki/NASA_Clean_Air_Study >.

Atlas Obscura < <https://www.atlasobscura.com/> > is the source of two articles featuring items from two of our member libraries. Among The Oldest Treasures from 12 Great Libraries < <https://www.atlasobscura.com/articles/oldest-library-books-manuscripts-cuneiform-tablets> > is a brief discussion of the oldest book in the Lenhardt Library of the Chicago Botanic Garden, Theophrastus's *Historia plantarum* printed in Treviso, Italy, in 1483, which was formerly in the collection of the Massachusetts Horticultural Society. The other article is



Binding (left) and open page (above) of the oldest book in the Lenhardt Library's rare book collection is an incunabulum from 1483 by Theophrastus (371-286 BCE). The book includes the texts *De Historia Plantarum* and *De Causis Plantarum*, considered the most important treatises on plants from antiquity. The colophon reads *Theophrasti de causis plantarum liber sextus et ultimus explicit. Impressum Tarvisii per Bartholomaeum Confalonierum de Salodio. anno domini. M.CCCC.LXXXIII. die xx. Februari.* Those at the Lenhardt Library like to celebrate the book's birthday on February 20th.

concerned with a discussion of The Treasures Blooming in Canada's Largest Seed Catalog Archive < <https://www.atlasobscura.com/articles/royal-botanical-gardens-canada-largest-seed-catalog-archive> >, the roughly 30,000 item collection which Ina Vrugtman started assembling in 1969 at the Royal Botanical Gardens. Seed and nursery catalogues have long been a special focus of collecting among our member libraries. A Short History of the Seed & Nursery Catalogue in Europe and the U.S. < <http://scarc.library.oregonstate.edu/omeka/exhibits/show/seed/> > has been provided by the Special Collections and Research Center of Oregon State University Libraries and serves as a good introduction to the subject. These collections, by their ephemeral nature, have always been one of the concerns of CBHL's PAC, which I never get to attend anymore because there is always a conflict in time with Publications or the ECC. As with rare books, the Biodiversity Heritage Library has begun adding early nursery and seed catalogs to their digitized public holdings as detailed in What's Up with Seed Catalogs in BHL? < <http://blog.biodiversitylibrary.org/2015/03/whats-up-with-seed-catalogs-in-bhl.html> >, beginning with the base already created by the National Library of Agriculture's earlier work scanning its Henry G. Gilbert Nursery and Seed Trade Catalog Collection < <https://specialcollections.nal.usda.gov/guide-collections/henry-g-gilbert-nursery-and-seed-trade-catalog-collection> >. Among other major contributing libraries with CBHL affiliations are the Smithsonian Libraries Seed Catalogs < <http://www.sil.si.edu/DigitalCollections/SeedNurseryCatalogs/collection.cfm> >, Cornell's Ethel Z. Bailey Horticultural Catalogue Collection < <http://bhort.bh.cornell.edu/catalogs.htm> >, and the University of Minnesota's Andersen Horticultural Library Seed & Nursery Catalogs < <https://www.lib.umn.edu/ahl/seed-nursery-catalogs> >. The BHL Browse Seed and Nursery Catalogs < <https://www.biodiversitylibrary.org/browse/collection/seedcatalogs> > currently provides access to 35914 titles.

The subject of oral histories was raised on the e-list by Steven Foster's quest for an NAL interview with James A. Duke < <https://www.nal.usda.gov/afsic/james-duke> >, which was found by our colleagues there. But it is hard to say if an outsider just searching the NAL site could readily find it or whatever other oral history records they may have. There does not appear to be an easy online method to determine which of our members have oral history programs, who has been interviewed or if the material is available on-line.

The December 2017 issue of *College and Research Libraries News* has a downloadable pdf article on internet resources for "Marketing for the Beginner" < <http://crln.acrl.org/index.php/crlnews/article/view/16839/18438> >; which deals with on-line sites for networking, graphic design, and free image repositories which might be of interest to some of our members.

Liz Fite reminded us on the e-list of the plant test results made available on-line at Mt. Cuba Center Trial Garden < <https://mtcubacenter.org/research/trial-garden/> >.

In *The Minds of Plants* < <https://aeon.co/essays/beyond-the-animal-brain-plants-have-cognitive-capacities-too> > Laura Ruggles, a Ph.D. candidate in philosophy at the University of Adelaide, makes an argument for the cognitive ability of plants.

Finally, those of you in attendance at the Minnesota meeting will remember Stephen Sinon's entertaining discussion of dealing with film and television production using the institution as a location. So in closing I thought it would be of interest to look at some of the films shot at our member institutions. The most used and closest to Hollywood is the Los Angeles County Arboretum and Botanic Garden < <http://www.moviesites.org/arboretum.htm> > to

use the name form in this article which discusses its use in films and TV from a 1936 Tarzan movie to Fantasy Island in the 1970s. Later use through the late 1990s is discussed in *Movies Made Me* < <http://maddrey.blogspot.com/2008/08/los-angeles-arboretum.html> >. The more detailed list of films shot there on an Arboretum webpage appears to no longer exist, but it has been replaced by a history page < <http://www.arboretum.org/explore/our-history/> > with a list of films at the bottom of the page.

New York Botanical Garden's movie use is described in *Film Locations for Awakenings* < <http://www.movie-locations.com/movies/a/awakenings.html#WjRto02WwdV> > and *The Age of Innocence Film Locations* < <http://www.movie-locations.com/movies/a/ageof.html#WjRvJE2WwdV> >. While I could not find specific references to films made at Brooklyn Botanic Garden, it is the site of the horrific final battle waged by Special Agent Pendergast in *Preston and Child's Blue Labyrinth* < https://en.wikipedia.org/wiki/Blue_Labyrinth >.



"Tarzan and the Amazons" filmed in 1945 on the property that became the Los Angeles County Arboretum & Botanic Garden. Photograph from Edgar Rice Burroughs, Inc. and used with permission. The Arboretum will have a celebration of all things Tarzan on June 30, 2018, in honor of the centennial of the first Tarzan motion picture.



CBHL Newsletter, c/o Esther Jackson, Secretary
Council on Botanical and Horticultural Libraries, Inc.
LuEsther T. Mertz Library
The New York Botanical Garden
2900 Southern Boulevard
Bronx, NY 10458-5126

Join Us!

Receive the CBHL Newsletter, Membership Directory, e-mail discussion list, members-only web pages, and annual meeting materials.

Name _____
Title _____
Institution _____
Address _____
City _____ State _____
ZIP/Postal Code _____
Country _____
Telephone/Fax _____
E-mail _____

Student\$35
Regular\$55
Retired\$35
Institutional\$105
Commercial\$150

Amount enclosed \$ _____

Return to:

Bill Musser, CBHL Treasurer
Seed Savers Exchange
3094 North Winn Road
Decorah, IA 52101

Questions ?

Contact CBHL Membership Manager Suzi Teghtmeyer,
suzirt@gmail.com

The Council on Botanical and Horticultural Libraries, Inc., Newsletter is an official publication of CBHL, an international organization of botany and horticulture libraries and others supportive of CBHL's goals. ISSN 1543-2653 (print version); ISSN 1545-5734 (electronic version); published on the Council's Web site: < <http://www.cbhl.net> >. The CBHL LibGuide is < <http://cbhl.libguides.com> > .

The quarterly *Newsletter* is sent by mail to all current members of CBHL. Submissions are welcome according to the following schedule: February issue (copy due 12/15), May issue (copy due 3/15), August issue (copy due 6/15), and November issue (copy due 9/15). Publications Committee Chair, Mariah Lewis, *Newsletter* Editor/Designer, Susan Eubank < susan.eubank@Arboretum.org >, Proofreaders: Staci Catron < SCatron@atlantahistorycenter.com >, Jennie Oldfield < JOldfield@atlantahistorycenter.com >, and Kathy Allen < kallen@umn.edu >.