



Report of the 50th Annual Meeting of the Council on Botanical and Horticultural Libraries, June 19-22, 2018 hosted by New York Botanical Garden, Bronx, New York, and Brooklyn Botanic Garden, Brooklyn, New York

Preserving and Providing Access to the Silva Center Library and Archives
presented by Amy Kasameyer
Librarian/Archivist
University and Jepson Herbaria, University of California, Berkeley
Berkeley, CA

The University and Jepson Herbaria at UC Berkeley received funding from IMLS to preserve and provide access to the library and archives of the Silva Center for Phycological Documentation, the unit of our Herbaria that focuses on our algae collections. Phycological research at Berkeley dates back to 1895 and scientists William Setchell, George Papenfuss, Paul Silva, Kathy Ann Miller, and Richard Moe all contributed to the development of our phycological specimen collection, library, and archives. Paul Silva, Curator of Algae from 1960-2014, created an endowment to formally establish the Silva Center for Phycological Documentation in 2004 as he wanted UC Berkeley to continue as a phycological research center after his lifetime. The mission of the

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The European Botanical and Horticultural Libraries Group and the Council on Botanical and Horticultural Libraries 25th and 50th anniversary celebrations respectively. Photograph by Marlon Co. Many thanks to the Linnaeus Link members for indulging us.

From the President

David J. Sleasman

Library and Information Services Coordinator
Longwood Gardens Library

Happy Birthday to us!!! Very big congratulations to our 50th annual meeting hosts—New York Botanical Garden and Brooklyn Botanic Garden. Susan, Kathy, and the entire staff of both organizations did a tremendous job in organizing not one...not two...but three meetings into one. Although I mentioned some of these thoughts on the CBHL discussion list, I want to repeat them in this column.

The energy and excitement of including EBHL and Linnaeus Link resulted in a stimulating exchange of ideas. It was wonderful to meet our colleagues from Europe, learn about the High Line, NYBG, BBG, eat delicious birthday cake (wearing party hats), and hear Victoria Johnson speak about her new book on Dr. David Hosack (Reviewed in NY Times <https://www.nytimes.com/2018/06/25/books/review/american-edén-victoria-johnson.html>).

I want to take a moment to celebrate Susan Fraser, Long Award winner this year. The award is one of CBHL's highest honors. Susan rightfully deserves this accolade. She has a long list of contributions to the LuEsther T. Mertz Library in addition to writing and helping to build the Biodiversity Heritage Library, among others. She has such a long and impressive list of accomplishments. Please join me in congratulating Susan on being a leader and role model for our community!

This meeting had a couple changes to the Board. Amy Kasameyer rotated off the Board this year. Another congrats and thank you to Amy Kasameyer is well deserved. She has worked hard for the last four years providing leadership. Bill Musser resigned as Treasurer at the close of the annual meeting. Join me in thanking him for his service over the last few years. As a result, Elizabeth Kruthoffer from the Lloyd Library has agreed to step into the role of Treasurer for the interim year. To assist her, I have asked Bill Musser, Brian Thompson, and Amy Kasameyer to join the Financial Advisory Committee. The Board cannot thank Betsy, Bill, Brian, and Amy enough for willingness to help. And, finally, new to the Board as 2nd Vice President is... Brandy Kuhl. Welcome, Brandy!

The Board also began to discuss the future of CBHL. Specifically, the Board has seen what appear to be trends--a slow drop in membership as one example. The Board would like to work toward a better understanding and begin to think about what these trends might mean for the organization as a whole. To assist in this process, while in New York the Board requested answers to specific questions from both the Membership Committee and the Financial Oversight Committee to better understand the trends over the last five years. Armed with that understanding the Board can continue the discussion this fall and spring. Our organization remains strong, and we want to keep it that way while continuing to serve our members well into the future.

And, finally... Mark your calendars for the next meeting at the Desert Botanical Garden, Phoenix Arizona, in May 2019. For those of us from temperate, leafy locations the desert offers a tantalizingly new and unknown environment to explore. Just pause a moment and think of all those wonderful, spiky, and otherworldly plants!!! Beth Brand at DBG is sure to organize a wonderful meeting in the Valley of the Sun.



Paul Silva on board the R/V Orca, Empire Landing, Santa Catalina Island.

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Silva Center is to develop, maintain, and share documentation in the field of algal systematics and the resources of the Silva Center are two taxonomic databases developed by Silva (the *Index Nominum Algarum* and the *Bibliographia Phycologica Universalis*), the phycology library and archives, and space and funding for visiting researchers. To improve the conditions for these collections we received funding from IMLS to install compact shelving to rehouse the library and archives and catalog Paul Silva's archives. Our phycology archives can be found in our archival database: <http://ucjepsarchives.berkeley.edu/archon/>

Learn more about current curator Kathy Ann Miller and our seaweed collections at <https://ww2.kqed.org/quest/2013/02/05/science-on-the-spot-preserving-the-forest-of-the-sea/>, the *Index Nominum Algarum* and *Bibliographia Phycologica Universalis* at <http://ucjeps.berkeley.edu/INA.html>, the California Seaweed Eflora at <http://ucjeps.berkeley.edu/seaweedflora.html>, and

search our Archives database at <http://ucjepsarchives.berkeley.edu/archon/>.

Brooklyn Botanic Gardens: A Look Inside the Library and Rare Book Room

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

Our visit to the Brooklyn Botanic Garden began in the lovely historic Administration Building first opened in 1913. Architects McKim Mead & White now known for defining the look of the gilded age, designed the building and in 1917 added sections for education and research. Initially known as the Laboratory Building, the structure was purposely designed in a low-lying Tuscan Lombardy style to be unobtrusive throughout much of the



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garden's landscape. In 2007, the Administration Building was designated a New York City Landmark and continues to house the garden's well-loved library and reading room.

As the group entered the library they were greeted by librarian Kathy Crosby and staff who answered questions about the collection and the services they provide, such as taking questions by phone and email, and welcoming and serving the public, garden staff, and program and class attendees. About one-tenth of the book collection, or ten thousand titles, is housed on site. The remainder of the collection is in storage, and for the most part, can be retrieved when needed.

While in the library some CBHL members commented on the busts of Linnaeus, Robert Brown, Darwin, Mendel, Asa Gray, and Torrey -- all products of the Works Progress Administration. CBHL members also commented on the turn-of-the-century "papier mâché" teaching models. Florence Tessier, who presented on Friday at the meeting, mentioned to one of the

library staff that the models were created circa 1920. Kathy mentioned that she looked forward to learning even more about the models.

Conference attendees also visited the rare book room to view a display of the Brooklyn Botanic Garden Florilegium. Initiated in 2000, the BBG Florilegium is the first United States Florilegium. The display Kathy created for the conference was intended to complement Bobbi Angell's talk on botanical art and included her illustration of *Edgeworthia chrysantha*.

The Florilegium was organized when Francesca Anderson, Gina Ingoglia, Paul Harwood, and curator Patricia Jonas invited fifty artists in the United States to join the Florilegium. The artists were asked to contribute three, donated works before becoming Fellows.

The lovely display consisted of many works that represented important spring-into-summer plant collections at BBG, such as Hellebore, Magnolias, Crabapples, Roses, and the Lily Pool Water Lilies. Most were watercolor plant portraits showing as much a range of the growth cycle of the plant as possible — particularly leaves and flowers.

Kathy mentioned to attendees viewing the artwork that talks and classes conducted in the rare book room often address printing technology and the dissemination of scientific information.

As part of the Florilegium display, Kathy posed questions of the artists and requested they provide a statement about their work. Each remark below reveals the artists' passion for their incredible, beautiful botanical subjects.

Chiara Becchi — *Helleborus orientalis* 2005 "I have it in my garden-- actually, different varieties. Am fascinated by their complicated design and delicate striations of the flowers."

Margaret Farr — *Magnolia* 'Lois' 2010 "Chosen by Pat Jonas, whose enthusiasm was so infectious I threw caution to the wind! Lovely, bulbous convex and concave shapes, which in white I love to paint-- in yellow, they harbor all sorts of creepy depths which invite me to slather on dirty greens and grays. Leaves have a nice "whorled" arrangement; wrap themselves in and out around blooms in unexpected ways."

Christina Davis — Midget crabapple (*Malus x micromalus*) "I felt a rhythm to the clusters of crabapples and kept thinking of musical notation."

Gertrude Hamilton — *Rosa* 'Basye's Purple Rose' and bunny 2008 "As I mentioned before I like its relative simplicity and quiet elegance with behind it a fierceness that comes out in the intense color and sharp thorns. Her scent is sharp and sweet hence the swarm of bees who tell us that she is a real jewel in a crown ... I am glad I got to know her." And then there is the bunny —; rather whimsical and more than a plant portrait.

John Cody too includes fauna in his 2007 *Cola acuminata*, as does Francesca Anderson in her work. "I liked the compositional possibilities of the flower cluster, the pod (intact and opened) and the large, simple leaves. Also, I had a nice moth endemic to the same part of Africa as the tree that I could appropriately include."

Kathy adds, "Fran doesn't usually compose artist statements for us, but in her *Sarracenia purpurea* piece she shows so many aspects of the plant, including its prey in cut away to the interior of the plant. In Cody's and Anderson's work, the artists also go beyond portraiture and hint at their ecological relationships."

Margaret Kemp — *Rosa* 'Harisons Yellow' hybrid foetida 2003 (graphite) "My first reaction was a sort of panic over the best way to compose a drawing from specimens so densely covered with flowers, tiny leaves, and alarming thorns! Where to begin?!?"



New York Ecoflora Plant Walk in Central Park
with Daniel Atha
Reported and photographed by Amy Kasameyer
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Berkeley, CA

The goal of the NYC Ecoflora Project (<https://www.nybg.org/science-project/new-york-city-ecoflora/>) is to document and describe the wild plants in New York City. Daniel Atha, Director of Conservation Outreach for the New York Botanical Garden, became involved in the EcoFlora project with the 2013 Central Park BioBlitz, a 24-hour event to document the park's flora and fauna. At the BioBlitz he met Regina Alvarez who was also interested in the flora of the park, and together they have since visited the park once a week from 2013 to 2017 to explore the park habitats and create a plant list of the area.

Our tour started with a history of the development of Manhattan with an emphasis on the area around Central Park, an 843-acre park established in 1857 and designed by Frederick Law Olmsted. This area was one of the last parts of Manhattan to be developed as it was swampy undulating terrain and therefore less desirable for housing. Atha showed us a copy of Egbert L. Viele's 1874 topographic map of the city of New York which emphasized the hydrology of the area, a map that is still useful today for showing historical water courses and springs. Olmsted hired Viele to be the first chief engineer of Central Park.

On our walk, we visited Tanner's Spring, a natural spring near Summit Rock, the highest point of the park. When Olmsted designed the park he wanted to create a naturalistic landscape to bring nature to the city dwellers. Many of the existing canopy trees were retained and supplemented with a mix of planted natives and exotics. Today this area looks natural but is actually heavily managed. Historically, the park has had money for planting but very little funding for maintenance. In the 1970s and 1980s the NYC parks department had very few resources and no scientists on staff and consequently, Central Park was famously described as "dusty, dangerous, and derelict." Much of the area was taken over by exotics such as Japanese knotweed. In response, Elizabeth Rogers formed the



Tanner's Spring near the highest point in Central Park.



The Turtle Pond post-restoration in Central Park, New York City.

Central Park Conservancy in 1980 which has since been active in restoring habitat and encouraging the regeneration of native species in the park.

The work of the Conservancy has led to an increased emphasis on science and botany in the management of the park landscape. An example of the increasing awareness of ecological principles is the restoration of Turtle Pond in 1998. Habitat for native turtles and other wildlife was improved by the creation of an undulating shoreline planted with trees and shrubs.

During our walk, Atha pointed out both native and non-native plants of interest that had been discovered during his weekly surveys. The native pumpkin ash (*Fraxinus profunda*), an exciting addition to the flora of New York, was found growing out of a rock outcrop near one of the main park paths. Read more about this discovery here: <https://www.nybg.org/blogs/science-talk/2016/08/a-surprising-find-in-central-park/>



The trunks on the left are the rare and endangered Pumpkin Ash, *Fraxinus profunda*, in Central Park, New York City.



Gardens of the Hudson River Valley
Reported and photographed by Susan C. Eubank
Arboretum Librarian
Los Angeles County Arboretum & Botanic Garden
Arcadia, CA

Saturday's tour brought a whole new world and thought process to me. I mainly took the tour because I had wished I had gone to Wave Hill one of those times CBHL went there at a New York annual meeting. I think it was before I got to go to them, but Barbara Pitschel, former librarian at the Helen Crocker Russell Library at San Francisco Botanical Garden at Strybing Arboretum, had raved about the experience. I had also heard its treasures touted by my colleague, Panayoti Kelaidis, from Denver Botanic Gardens. So when I signed up for the tour I didn't pay much attention to the tour's other attractions. I was exposed to a whole world I clearly had no understanding or experience with, i.e. large estates very near New York City.

The first stop was to change buses and head up to the Rockefeller Estate, Kykuit. I read the signage about the area where we changed buses and it gave a whole new take on the two estates where we were to spend our time. The view from the parking lot showed the slaves' quarters, the human capital, that drove the economy of the area before 1827, New York's mandated end to the practice. This was new knowledge for me.



At Kykuit, we were scheduled for the Garden tour. The guide tells us, "All tours include the house." So after the house, we strolled and learned how various parts of the garden had come together and were currently maintained by two gardeners. That reminded me of my own Arboretum's ten acres per gardener. It gets a little scruffy around the edges, but the bones of the original design and the individual gardener's interests shine through.



Wave Hill greeted us with lunch overlooking the magnificent Palisades. Former owners of, and visitors to, the estate created the Park across the river to preserve the land (and view) in perpetuity. After lunch CBHL member Pat Jonas and a Wave Hill docent took us on an in-depth tour. I reeled with the palimpsest of the stories I had been told and came to understand that the visions of my colleagues were steeped in their desires: Barbara, for a garden that improved her New York past and Panayoti's continuing dialog with the former head gardener, Marco Polo Stefano, who incorporated many of Panayoti's rock garden plant introductions. My addition to this swirl was the added layer of my nostalgia for those rock garden plants, but confusion about the great swaths of lawn, because the lawn out West never looks that good. That lawn seemed to be so important to preserving the estate history. It must have been there that I picked up my two tick friends, one of which traveled west with me the next day. Fortunately, neither of them were able to feast.

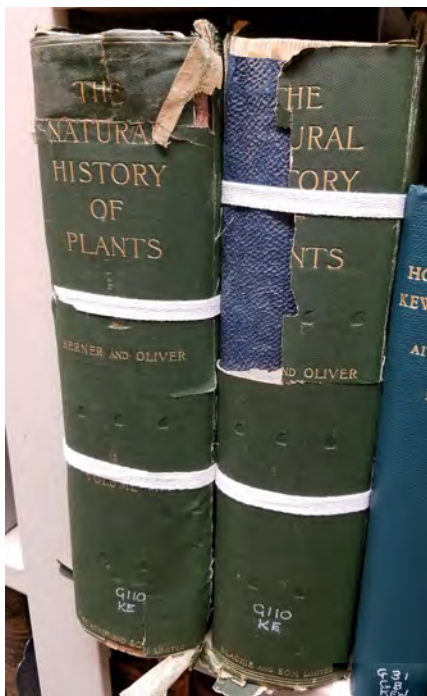
Conservation and Preservation

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

And

Charlotte A. Tancin, Librarian
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We thought that it would be fun to do some of these columns as conversations, so this is our first effort in that form, taking a handful of preservation-related questions and comparing notes about them. For the first part of this article, see the previous issue of the *Newsletter*, no. 149 (May 2018) http://www.cbhl.net/wp-content/uploads/sites/72/2018/06/CBHL_news149.pdf



This very damaged binding needs an enclosure, but in the meantime tying it with cloth tape can keep it together. Photograph by Susan C. Eubank.

What is the value of housing?

C. – Well, thinking of books and such, we all have print items that are falling apart in one way or another. We're not always able to repair them right away (or maybe at all). If you don't do something to protect them, their damage just worsens. If you do protect them, you can extend their life spans indefinitely or at least buy them time.

Three simple ways to do this: tying cloth tape around the item (like you tie ribbon around a gift box), putting a damaged item between two pieces of acid-free mat board and then tying cloth tape around it, or making an acid-free enclosure for

the item (folder, 4-flap folder, phase box, clamshell box, etc.). Just the simple act of tying cloth tape around the item is already a big step because it indicates to everyone who sees it on the shelf that the item is damaged in some way. Also, while the tying holds the item together it also ensures that when the item is removed from the shelf, it won't come apart in the user's hands. The cloth tape is tied off in a bow so it can be easily opened, with the bow either over the top edge or fore edge of the text block, so that it's out of the way and not a lump between this book and the one next to it on the shelf.

A different kind of problem happens where there is tape or adhesive on a cover and its edges are sticky and sticking to, or potentially sticking to, the book next to it. Or, there might be exposed staples or other metal fasteners on a booklet that might scrape or tear adjacent book covers. Putting some kind of enclosure around such items, even if it's just an acid-free folder, is a small thing but it's a safeguard. A low-level kind of enclosure can always be replaced with a higher-level one later, or the item might be able to be repaired, or reformatted, or replaced, or eventually weeded. But the point is that doing something right now, even something simple, is a protective measure and has benefits for the health of the item.

K. – Another issue is interleaving; what's the best material? We are refoldering a lot of our original art and will be moving the folders into flat files. In the past, we used glassine between the face of the art and the folder, but there is some thought that even archival glassine might deteriorate more quickly than thought over time, especially in poor environmental situations. That doesn't mean I have to toss my glassine, but I have chosen another kind of archival paper for this project. I will still use the glassine for short-term projects, and I don't feel I have to change all the glassine right away. I guess a rule of thumb is that any interleaving is subject to deterioration over time and should be monitored.

We are foldering each item separately, but could put some like-sized items together in a folder. If you have some works of art on paper, you could easily separate them with interleaving. You could place them on some kind of archival board that would support lifting them. I would think you would want to keep these arrangements small and easy to lift.

C. – And just as with shelving books in several runs by size, it makes sense to think about separating large artworks from medium-sized ones at least, and maybe even having one or two more size groupings, so that these are stacks of somewhat uniformly sized paper sheets that won't be warped or dented by being stacked with others of a very different size. Separating by size simplifies handling, too.

K. – Maybe we can talk about some the attributes of housing and interleaving paper in another article, buffered and unbuffered for instance. I just got in a new order of interleaving paper; I'll see how that works and share it with the group. New materials are being developed all the time. I just wish I had taken a whole lot more chemistry!

Of what importance is cleaning?

C. – Well, it's important to clean the library regularly but also to periodically clean the shelves and to vacuum the tops of the books, if you can. I mentioned earlier the instance where books fall off the backs of the shelves and end up stuck between shelves or on the floor behind shelves. Taking the books off the shelves once in a while to clean enables you to find those stray items. Sometimes you find other items or conditions you weren't aware of, too. At one point years ago we realized that some of our metal bookends that had a layer of foam glued to their bases were starting to cause problems as the foam and the adhesive holding it to the bookend were deteriorating and leaving slightly gooey black smudges on the shelves. Yikes! We didn't know when that had started to happen, but at that point, we made it a project to do shelf cleaning and we got new bookends to replace ALL the ones of that type, whether they were obviously deteriorating in the same way or not.

K. – I usually manage to go through our mezzanine and loft area with the vacuum several times a year and am currently working my way through the rare book room. But it's a process for which I think time and money are not usually budgeted. We have a sophisticated vacuum cleaner, but I would love a very small light one for the upper reaches of the rare book room; I am also thinking of wrapping or housing a lot more material relative to this issue.

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Cloth tape should be tied over the fore edge where the knot/bow won't make a dent in the cover of the adjacent book on the shelf. Photograph by Susan C. Eubank.

CBHL Members' East News

Compiled by Shelly Kilroy
Librarian, Peter M. Wege Library
Frederik Meijer Gardens & Sculpture Park
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Janet Evans
Associate Director
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Philadelphia, PA

Serendipity in the Stacks



If it wasn't for the fact that Esther Jackson wrote a terrific blog post on Daniel Ward's *Thomas Walter and His Plants: The Life and Works of a Pioneer American Botanist* <https://www.nybg.org/blogs/science-talk/2017/10/thomas-walter-plants/>, that I, luckily, read, I wouldn't be able to share with you my happy story of discovery.

Esther noted that Walter's *Flora Caroliniana*, published in 1788, was the first flora written in America that used Carl Linnaeus' classification system and binomial nomenclature. This fact made me curious to look at PHS's copy of the 1788 flora, in our case, a humble-looking buckram-bound edition. As I examined it, I noticed a few small sheets of handwritten notes with illustrations bound into the back of the book. The notes were of an 18th-century hand that looked familiar. Acting on a hunch, I compared the handwriting with a sample known to be written by American naturalist William Bartram and found enough similarities to prompt me to send photographs to Bartram expert Joel Fry, curator of Bartram's Garden. Fry confirmed that the notes were, indeed, written by the famous naturalist. "This is a wonderful discovery," wrote Fry, "and I'd be fairly confident that

most of that writing and the illustrations are by William Bartram."

The notes include short instructions for making ink; some extracts from "Thunberg's Travels" – which is likely a reference to Carl Thunberg's *Travels in Europe, Africa, and Asia* (1793-5); and a few sketches, including one of an insect. With his father John, William Bartram roamed America in search of plants to offer to an international group of plant connoisseurs eager to grow exotic American flora. He and his family ran Bartram's Garden, now the oldest surviving botanical garden in North America. His travel narrative, *Bartram's Travels*, first published in 1791, is an American literature classic that was highly praised and hugely impactful both in the U.S. and abroad.

All in all, a happy discovery, made possible by our collective will to share information whenever possible. Thanks, Esther, and thanks to all my CBHL colleagues who've generously made their expertise available to the world, through articles, blog posts, and books. Keep them coming!

Stacy Stoldt
Public Services Manager
Lenhardt Library
Chicago Botanic Garden
Glencoe, IL

Color wheels, color charts, color fans, and colors that are for the birds!

When Robert Ridgway (1850-1929), ornithologist and curator of birds at the United States National Museum, published his ornithological color chart for the USDA in 1912, no one knew how popular it would become, not only with other ornithologists, but with mycologists, botanists, mineralogists, botanical illustrators, and flower show judges. *Color Standards and Color Nomenclature* became the color standard for almost all descriptive works involving color and color names. Each pigment was systematically lightened and darkened in varying degrees in order to express color gradation.

In order to avoid the possibility of variation in the tints for each copy, each color for the entire edition was painted uniformly on large sheets of paper from a single mixture of pigments. The sheets were then cut into small rectangles and affixed to each page to represent the colors on the plate. There are twenty-seven



colored samples mounted on each plate, and each volume includes 1,115 shades.

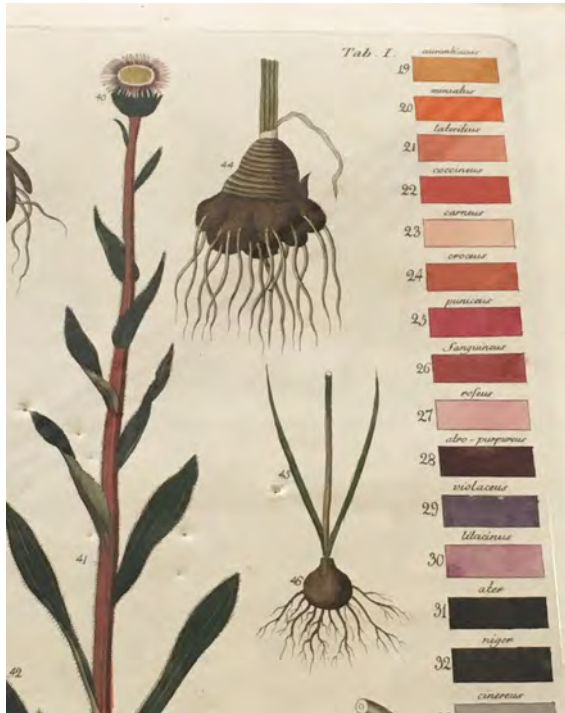
Two volumes of Robert Ridgway's *Color Standards and Color Nomenclature* were displayed in the Lenhardt Library's exhibition *Color My World: Hues of Nature*, April 20--July 15.

The exhibition included color fans from the Royal Horticultural Society, and USDA colorist Dorothy Nickerson's color fan created by the Munsell Company, British and French color charts, and a late edition of the Munsell's *A Color Notation: An Illustrated System Defining All Colors and Their Relations by Measured Scales of Hue, Value, and Chroma*.

The real show stopper displayed in case three: Friedrich Gottlob Hayne's *Termini Botanici Iconibus Illustrati, oder, Botanische Kunstsprache durch Abbildungen erläutert*. Not only does this work contain beautifully engraved, hand-colored botanical

illustrations from 1799, but it showcases an example of a hand-painted color chart that would have been used by artists working in the field, as a type of paint-by-number reference to remind them of the colors and hues of the blooms and blossoms

that had since faded, and needed to be added at a later date.



Thank you Suzi Teghtmeyer for helping and then we got this Twitter thread on the role of librarians and libraries!

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

Our copy of something a patron wanted was in storage (the not-open part); Suzi Teghtmeyer, as she often does, supplied a copy that I had tried to download and/or buy in a zillion different ways. See what the patron says about librarians ... I love the last two lines! Here's the Twitter thread by Sarah Laskow sent to me by our marketing person. Sarah Laskow writes about the surprising ways people shape the world around them, in the past, present, and future. Her work has appeared in the New York Times, on NPR, and in many other publications in print and online. She is a senior writer for *Atlas Obscura*.

<https://twitter.com/slaskow/status/1021520942688886784>

"But that's not what this story is about.

There are all sorts of other amazing libraries in the city, many of which are also open to the public. The library at the New York Historical Society has incredible, original documents that they willingly hand over and let you read.

The New York Academy of Medicine is full of strange wonders and also has some of the most generous and helpful librarians and curators I've ever met. That's not what the story is about either.

The other day I went to the library at the Brooklyn Botanic Garden in search of an article in an out-of-print journal. (Yes, many gardens have libraries!) They had the issue I was looking for, but it was in offsite storage.

But they promised they would get it for me.

A week or so later, I got a call from a librarian, asking if I could come by and pick it up.

It turned out that getting the journal from storage was tricky. But they had found another library with the same issue, and that librarian had scanned the whole thing and sent it over. It was so long, the stack of paper was at least half an inch high.

It was full of amazing detail, more than I ever could have hoped for. It's going to make the story I'm writing much better. And there's just no way I could have found it without their help.

There's so much information in the world, and much of it only exists in libraries, waiting years sometimes for the right person to come along and ask for it. When you go looking for it, librarians are there to help you find it.

Sometimes they go well beyond what they need to do in order to make sure you can find that one book or article you needed. It's truly an incredible societal resource, not just for us today but for the future people who will get to find all our weird ideas carefully stored away."

Could probably be retweeted if I remembered how ...



Sarah Laskow

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.

Full Text Search on BHL

We're thrilled to announce that full text search is now available on the Biodiversity Heritage Library!

Search results in the library will now display hits for your term in both the bibliographic information (i.e. title, author, subject, etc.) as well as the full text of books in BHL. We've enhanced the search interface with faceted browsing, making it easier for you to explore your search results by applying filters for content type, publication date, subject, and more. You can also search for terms within a book you are viewing using our new "search inside" functionality.

Learn more: <https://s.si.edu/BHLFTS>

New Partners

BHL recently welcomed a new Member, Museum für Naturkunde Berlin, and two new Affiliates, the University Library Johann Christian Senckenberg and the Lloyd Library and Museum.

The Museum für Naturkunde Berlin (MfN) has been a part of the BHL global family for nearly a decade through BHL Europe. Launched in 2009 and coordinated by MfN, the three-year BHL Europe project aimed to improve the interoperability of European biodiversity digital libraries and bring together the digitization activities of institutions across the EU. As a BHL Member, Museum für Naturkunde Berlin will provide technical, digitization, and data management expertise and contribute rare and unique materials from its significant collections.

The University Library Johann Christian Senckenberg serves as the Central Library of the Goethe University of Frankfurt am Main and functions as an academic library for the City of Frankfurt. As a BHL Affiliate, the University Library will expand BHL's corpus by contributing content from its rich Biology Collection, which includes some 400,000 volumes on a wide range of biological subjects.

Founded in the 1870s, the Lloyd Library and Museum's origins trace back to a collection of reference materials acquired by the brothers John Uri Lloyd (1849-1936) and Curtis Gates Lloyd (1859-1926). The Lloyd Library's affiliation builds upon a successful partnership established during the BHL Expanding



The cider apple variety "Foxwhelp." Knight, Thomas Andrew. *Pomona Herefordiensis*. 1811. Digitized by Cornell University Library. <https://biodiversitylibrary.org/page/55941638>.



Dr. Greg Peck (left) checks on research plots with graduate students Nathan Wojtyna (center) and Adam Karl (Right). Photo credit: Dave Burbank, Cornell University.

Access to Biodiversity Literature project, where, in collaboration with Digital Services at the Public Library of Cincinnati and Hamilton County (PLCH), the Library uploaded twenty-six significant titles to BHL's collection.

Collection Highlight

For the Love of Cider: Celebrating Pomology, Apples, and Cider-Making with Cornell University Library

Pomology is the study of and cultivation of fruit. Cider (sometimes called hard cider) is a fermented beverage made from apple juice. Cider-making is currently undergoing a revival in the United States, and a wide range of apple cultivars, or cultivated varieties of domesticated apples (*Malus x domestica*), are used in cider production.

The historic literature documents many apple varieties used over the centuries in cider production. As valuable records of agricultural history, these books are useful to scientists, breeders, apple growers, cider makers and historians who seek information on historic cultivars and cider-making practices for today's re-emergent cider industry.

Dr. Greg Peck, an Assistant Professor in the Horticulture Section of the School of Integrative Plant Science at Cornell



The "Cowarne Red" apple. Knight, Thomas Andrew. *Pomona Herefordiensis*. 1811. Digitized by Cornell University Library. <https://biodiversitylibrary.org/page/55941787>



Herefordshire Pomona. v. 2 (1876-1885). Art by Edith E. Bull. Digitized by Cornell University Library, Mann Library. <https://biodiversitylibrary.org/page/55785827>

University, leads a cider research program to address the challenges of sustainable tree fruit crop production to support growing New York State industries such as cider and perry. One particular target of Peck's recent work has been the assessment of large numbers of apple genotypes for their potential use in hard cider production.

When genetic and chemical analyses of a tested cultivar raise questions about its proper identification, the historic literature of past centuries can help home in on the needed answer. Thanks to the Biodiversity Heritage Library, Peck has instant and easy access to this literature.

"We've been using books from BHL's collection to help us identify [mis-named cultivars]," shares Peck. "BHL is easy to use and I really like being able to share FREE resources with my students and commercial cider producers. Once I'm on the site, I'm there for hours. I guess time flies when you're having fun!"

To improve access to noteworthy pomological works, Cornell's Mann Library created a new collection in BHL, "Pomology: Apples and Cider" <https://s.si.edu/CornellCider>, featuring dozens of titles on a variety of cider and apple-related topics, many of which were specially digitized for the collection in a collaboration between Mann Library and Cornell University Library's Digital Consulting & Production Services. The collection was created in conjunction with the Cornell University Library exhibit on cider-making, *Apples to Cider: An Old Industry Takes Fresh Root*, which is on display in the Mann Library lobby through October 2018. A digital exhibit is also available for those who can't visit in person <https://>



Herefordshire Pomona. v. 2 (1876-1885). Art by Edith E. Bull. Digitized by Cornell University Library, Mann Library. <https://biodiversitylibrary.org/page/55785532>

exhibits.library.cornell.edu/cider.

Mann librarians conferred with Peck to identify noteworthy titles for the collection, such as Thomas Andrew Knight's *Pomona Herefordiensis* <https://www.biodiversitylibrary.org/item/249918>, which Peck regularly consults to help identify mis-named cultivars.

Throughout his lifetime, Knight, an English horticulturist and botanist, improved many fruit varieties through hybridization and careful selection. His *Pomona Herefordiensis*, issued in ten parts between 1808 and 1811 by the Agricultural Society of Herefordshire, includes descriptions of various fruits and features 30 hand-colored aquatint plates engraved and colored by William Hooker after Elisabeth Matthews and Frances Knight. It is particularly notable for outlining the principles of cider-making in the preface.

Another classic in the science and practice of pomology is the *Herefordshire Pomona* <https://www.biodiversitylibrary.org/bibliography/147881>, which was recently digitized from the Mann Library's special collections for the BHL pomology collection. Compiled and edited by the eminent 19th century horticulturist Robert Hogg and the physician Henry Graves Bull, who moonlighted as an enthusiastic amateur naturalist, the *Pomona* was an outgrowth of efforts by the Woolhope Naturalists' Field Club to record and showcase the different varieties of apples and pears found in the orchards of Herefordshire, a county in the West Midlands region of England.

For centuries, Herefordshire was known as the center of

English apple cider production, a reputation that it continues to enjoy today. And yet, already in the mid-1800s, there was a growing concern among English horticulturalists and naturalists that many of the region's orchards were falling into disuse, the fruits of their trees being passed over and forgotten in favor of more popular imports from other parts of the country and world.

To counter this erosion of agricultural heritage, each year the Woolhope Club staged exhibitions of locally grown apples, inviting renowned experts, including Dr. Hogg, to judge the quality of the featured fruits, and to help identify any fruits not already clearly recognized. To fully capture the insights gained from these explorations, Hogg and Bull enlisted the help of artists Alice Blanche Ellis and Edith Elizabeth Bull (thought to be Dr. Bull's daughter), who drew their pomological subjects as they saw them—glorious hues, unsightly warts, odd-lot shapes, fluky speckles and all. The resulting work, which documented the presence of over 400 apple and pear varieties in 19th century England, was issued by subscription in seven parts between the years 1876 and 1885.

In 1885, six hundred copies of the *Herefordshire Pomona*'s seven published parts were bound and issued as a two-volume set. Now part of the growing online collection of legacy life sciences literature in the Biodiversity Heritage Library, Mann Library's digitized copy of this two-volume set makes an invaluable record of English horticultural history widely available to today's scientists and breeders.

You can explore *Pomona Herefordiensis*, *Herefordshire Pomona*, and other fascinating titles in the "Pomology: Apples



Herefordshire Pomona. v. 2 (1876-1885). Art by Alice B. Ellis and Edith E. Bull. Digitized by Cornell University Library, Mann Library. <https://biodiversitylibrary.org/page/55785803>

(Continued from page 12)

and Cider” collection on BHL <https://s.si.edu/CornellCider>. Learn more about cider-making by exploring the *Apples to Cider* digital exhibit <https://exhibits.library.cornell.edu/cider>, or, if you’re in the Ithaca area, plan a visit to Cornell’s Mann Library to see the exhibit in person.

A fruity world of pomological delight awaits you.

Article content republished from posts by Eveline V. Ferretti, Public Programs and Communication Administrator at Albert R. Mann Library (Cornell University), and Grace Costantino, BHL Outreach and Communication Manager: <https://blog.biodiversitylibrary.org/2018/06/for-the-love-of-cider.html>, <https://blog.biodiversitylibrary.org/2018/06/the-herefordshire-pomona.html>, <https://mannlib.cornell.edu/news-events/news/golden-older-for-the-modern-age-new-online-apples-and-cider-collection>.

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Calendar of upcoming events

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

October 5-6, 2018. Denver. American Horticultural Therapy Association Annual Conference. <http://www.ahta.org>

October 11-13, 2018. Saint Louis. American Society of Botanical Artists (ASBA). 24th Annual Meeting & Conference. <https://www.asba-art.org/conference/2018-st-louis>

October 19-22, 2018. Philadelphia. American Society of Landscape Architects. Annual Meeting & Expo. <http://www.asla.org/annualmeetingandexpo.aspx>

October 23-25, 2018. Bloomington, Indiana. 2018 Natural Areas Conference. <http://www.naturalareas.org>

November 5-9, 2018. Charleston, South Carolina. Charleston Conference-Issues in Book and Serial Acquisition. <https://www.charlestonlibraryconference.com>

November 13-16, 2018. Denver. Annual Museum Computer Network Conference. <http://mcn.edu/>

Check out the CBHL Conference Collaboration Grant Program on page 19!

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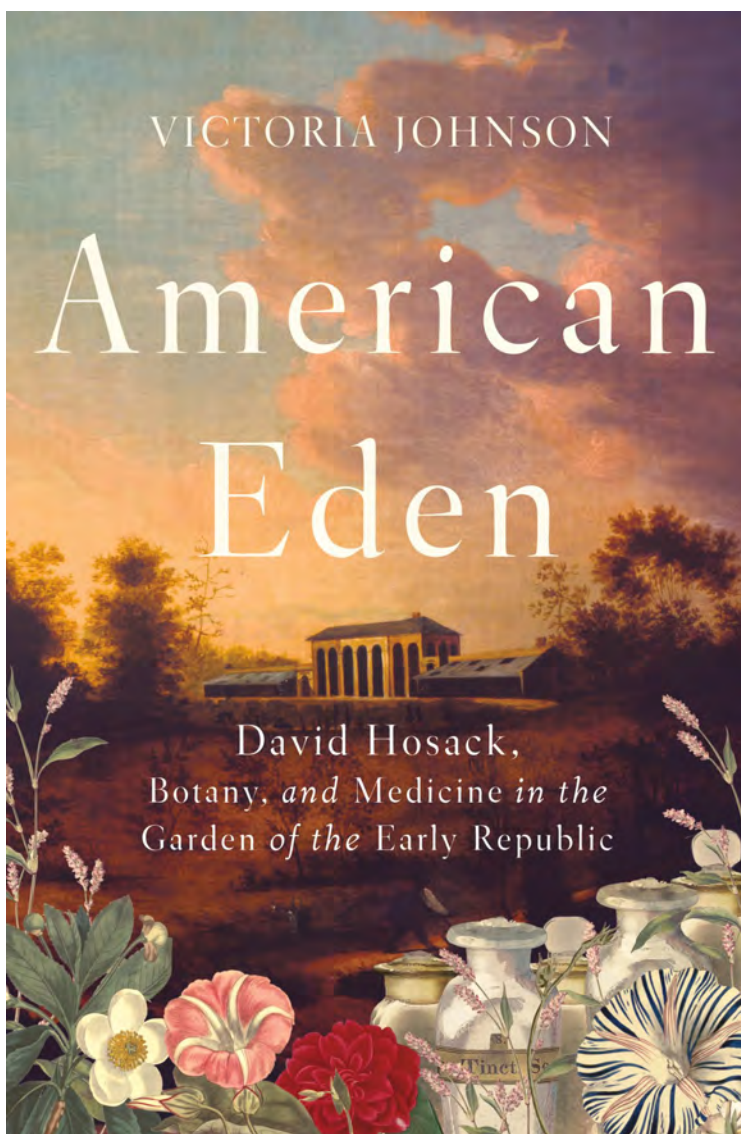
Book Reviews

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

American Eden: David Hosack, Botany, and Medicine in the Garden of the Early Republic by Victoria Johnson. New York: Liveright Publishing, 2018. x, 461 pages, 8 unnumbered pages of color plates, b&w illustrations. Hardcover, \$29.95. ISBN 9781631494192.

Saving Central Park: A History and A Memoir by Elizabeth Barlow Rogers. New York: Alfred A. Knopf, 2018. 300 pages, 119 color and b&w illustrations. Hardcover, \$30. ISBN 9781524733551.

A Tapestry Garden: The Art of Weaving Plants and Place by Marietta and Ernie O'Byrne. Portland, OR: Timber Press, 2018. 264 pages, 302 color photos, 1map. Hardcover, \$34.95. ISBN 9781604697599.



I love that my Flushing birthplace is near where William Prince founded his Linnaean Botanic Garden and Nurseries, the first botanic garden in the country (or maybe second after Bartram's Garden). Of course, like Bartram's, it was less a botanical garden than a commercial nursery—George Washington and Thomas Jefferson were customers—but it made Flushing famous. I thought for a long time that New York's first true botanical garden was New York Botanical Garden, founded in 1891, but I learned that another garden predated it by ninety years.

I once worked near Rockefeller Center and often ate lunch seated on a Channel Gardens bench. I never noticed the plaque on one of the garden's walls that commemorates that earliest botanical garden, "the famous Elgin Botanic Garden," and its creator, David Hosack. The only David I knew connected to Rockefeller Center, besides David Rockefeller, was the unforgettable David Murbach, the showman horticulturist who produced some of the city's most exciting and creative displays and who was responsible for selecting their famous Christmas tree. It was thrilling to imagine another charismatic, plant-obsessed celebrity whose early Republic garden was once on the spot where Jeff Koons' "Puppy" now stood.

But, I could only imagine. Occasional references to Hosack and Elgin in articles about early American botanists offered brief descriptions and few details. Ann Leighton's treatment in *American Gardens of the Nineteenth Century: For Comfort and Affluence* (University of Massachusetts Press, 1987) was only a little more descriptive. She wrote of American landscape gardening in that century: "The chain begins with Dr. David Hosack and continues through Parmentier, Downing, Vaux, Olmsted, and Eliot." And she goes on to write that among these innovators, Hosack had "the most dynamic personality" and was "an important figure in the new democracy." Of the many figures often hyperbolically described as forgotten, David Hosack was someone about whom there seemed so little written, he was truly close to being forgotten. Mark Laird's essay "Early American Horticultural Traditions" in *Flora Illustrata* (CBHL Annual Literature Award winner in 2015)

Painted a fuller portrait, but where was the definitive biography that Hosack surely deserved?

It turns out that Victoria Johnson must have wondered that too because she was working on it. To bring "David Hosack into living relief," as she unquestionably does in *American Eden*, she spent many years literally "traveling in his footsteps" and searching for him in archives. She followed every thread, which took her into botany, horticulture, medicine, and other disciplines outside of

her fields of organizational studies and urban policy and planning; and yet her exhaustive research and an operatic cast of characters are never a drag on her vivacious storytelling.

Hosack's life teemed with famous figures about whom most readers will know at least a little. Among artists and writers there were Thomas Cole, Asher Durand, Washington Irving, and Clement Clarke Moore. Among physicians there were Samuel Bard, Samuel Latham Mitchell, and Benjamin Rush, who was the most famous physician in the nation when Hosack moved from his beloved New York City to Philadelphia to study medicine with him. They remained "extremely close" even through "two decades of intense medical debates." In New York City, Hosack built a flourishing medical practice with Bard and was professor of *materia medica* and botany at Columbia. He was a charismatic teacher and students flocked to his lectures: "He is as good as the theatre," one student wrote.

Among the many botanists there were John and William Bartram, André and François André Michaux (who toured Elgin with Hosack just one year after work on the garden had begun), Alexander von Humboldt, Alire Raffeneau Delile and John Torrey (the latter two being among Hosack's many notable students). In England, there was William Curtis, whom Hosack had convinced to instruct him in the Linnaean system and medicinal plants at his Brompton Botanic Garden—with its beds "as thoughtfully stocked as the cabinets in a natural history museum." (Typical of Johnson's many fascinating, minor anecdotes is that Hosack botanized with Robert Thornton during Curtis's weekly "herbarizing excursions.") As Johnson writes in the chapter "An Endless Source of Innocent Delight," Curtis's "passion for the natural world ignited Hosack's imagination." Curtis was also responsible for introducing him to Joseph Banks and James Edward Smith with whom he "forged a warm friendship." Hosack corresponded and maintained those relationships until his botanical mentors' deaths.

It was his experience in England that fueled Hosack's determination to give New York City the nation's first botanical garden. Impatient that he had been unable to find immediate financial support for his proposal, he was galvanized to go it alone, feeling certain that "once his benighted fellow citizens understood what a botanical garden actually was, they would come to their senses and support him." In 1801, "he rode off the city map" and in the countryside, on the Middle Road (later Fifth Avenue), he found the site he was looking for. With his own limited funds—limited, that is, in relation to the scope of the project—he purchased the first of several parcels that were to become the twenty acre Elgin Botanic Garden.

Although Hosack hated politics and thought a physician should be neutral, he cultivated his relationships with politicians like Alexander Hamilton, Aaron Burr, Thomas Jefferson, and DeWitt Clinton. He was physician to both Hamilton and Burr (Johnson's account of Hosack's role at the famous duel is electric) and botanical and horticultural mentor to both, but neither played a role in realizing his vision for a botanic garden. Jefferson ultimately came to support Hosack, but during the most critical years for Elgin, he snubbed him. Johnson suggests that Jefferson's alliance with Philadelphia's scientific circles and Charles Willson Peale, some ill-timed proposals and blundering correspondence from Hosack, and perhaps his association with Hamilton contributed to Jefferson's chilliness. Ever widening international circles of naturalists, botanists and gardeners were sending seed and plants to Hosack for Elgin, but when Lewis and Clark returned from their expedition, Jefferson sent the treasures to Philadelphia—to William Hamilton, Benjamin Smith Barton, and Bernard McMahon. Hosack was very bitterly disappointed when, as Johnson writes, he was "shut out of the most thrilling botanical discovery of the era."

For Hosack, the only thing as important as his botanical garden was the standing of New York City in American culture and learning; being shut out of the Lewis and Clark discoveries angered him on both counts. The polymath Charles Willson Peale seemed to personify for him the ascendancy of Philadelphia over New York in the arts and sciences. Hosack's determination to flip the order intensified his rivalry with Peale. At every turn he saw Peale best him, beginning with the famous mastodon bones. It infuriated him that Peale "rushed past New York" to negotiate for and purchase the bones discovered on a farm in New York for his museum in Philadelphia. And he was unpleasant to Peale about it. Later the same year Hosack purchased the land for Elgin and Johnson hints that as he stewed over the incident, he made the decision not to wait any longer to establish his botanical garden and risk Philadelphia rushing past New York again. Although Peale never visited Elgin, after he visited New York in 1817, he generously wrote in a letter to Hosack that "New York is already more advanced in learning, arts & science than Philad[elphi]a." That must have been a delicious moment for Hosack. Although it is hard to imagine telling Hosack's story without the counterpoint of Peale, for all of the insights, Johnson has Peale's supporting character too often upstaging Hosack's hero.

In the eight years since Hosack had been developing Elgin with his own money, support among "his benighted fellow citizens" had not materialized and he was in debt. DeWitt Clinton was a powerful politician, keen naturalist, and Hosack's "oldest, dearest friend." He had advocated for the Elgin Botanic Garden among powerful New Yorkers both as New York City mayor and New York State governor, "declaring it 'mortifying' that Elgin might collapse for lack of public support." Still Hosack had to overcome uninformed opposition, lethargy in Albany, and the implacable animus of the physician Nicholas Romaine for the New York State legislature to finally agree in 1810 to purchase the garden. Hosack's joy and optimism turned to despair, as it had so often in the past, when the reality of insufficient support and oversight caused the garden's precipitous decline, which began even before Hosack was paid. The land was leased and within six years the garden was a shambles, its plants surreptitiously stripped and sold off. He tried for years to resurrect Elgin by leasing it back, but its collapse had been complete and shockingly rapid.

A week after visiting with Hosack and John Torrey in lower Manhattan in August 1823, David Douglas went to see Elgin, which was so famous in England, "and was dismayed to find it in 'ruins.' He noted that Hosack had chosen a wonderful site for the garden, with its hills, bottomlands, and soil variety, but he found the only remarkable specimens left were two Southern magnolias." The hothouses had crumbled and the once grand Palladian greenhouse had no plants and was falling apart. Hosack had still not given up on getting back control of Elgin, but within another five years his horticultural and botanical passion would be focused elsewhere—this time with endless funds to realize his dreams.

In 1825 Hosack married the extremely wealthy widow of one of the friends who had kept him afloat while he waited to be paid for Elgin and, in 1828, they purchased the Hyde Park estate of his mentor and former medical partner, Samuel Bard. Thus began the

project that would be viewed as a masterpiece of American Picturesque landscape design. Leighton's "chain" and Johnson's "path of influence" continued here with Hosack hiring André Parmentier to design the paths and drives and sweeping vistas of the Hudson. He had "seven hundred fifty acres of Hyde Park to use as his canvas. The results were so spectacular that the landscape architect Andrew Jackson Downing pronounced the estate 'one of the very finest in America.'" It anticipated by three decades Calvert Vaux's and Frederic Law Olmsted's Greensward plan for Central Park.

In her Prologue, Johnson writes that what Hosack loved about botany, "Ralph Waldo Emerson discovered in Paris in 1833. It was a botanical garden—not a ramble in the woods—that propelled Emerson to his great celebration of the natural world." Further, she speculates that Emerson and Thoreau wrote "with such resonance for modern American environmentalism, that they may have obscured our view of the generation of American naturalists who preceded them." Of course, another reason that the view of Hosack might be obscured—despite the "generation of professional botanists" he trained—is that Elgin failed so quickly. Ironically, Hosack's vision for his estate (now Vanderbilt Mansion National Historic Site) can be gleaned from Parmentier's design which survives; of Hosack's vision for Elgin Botanic Garden, all that remains are his 1806 and 1811 catalogs of the garden's plants. As Johnson writes, "For three decades he had tended his garden—first in his imagination, then in the earth, and finally in his aching heart."

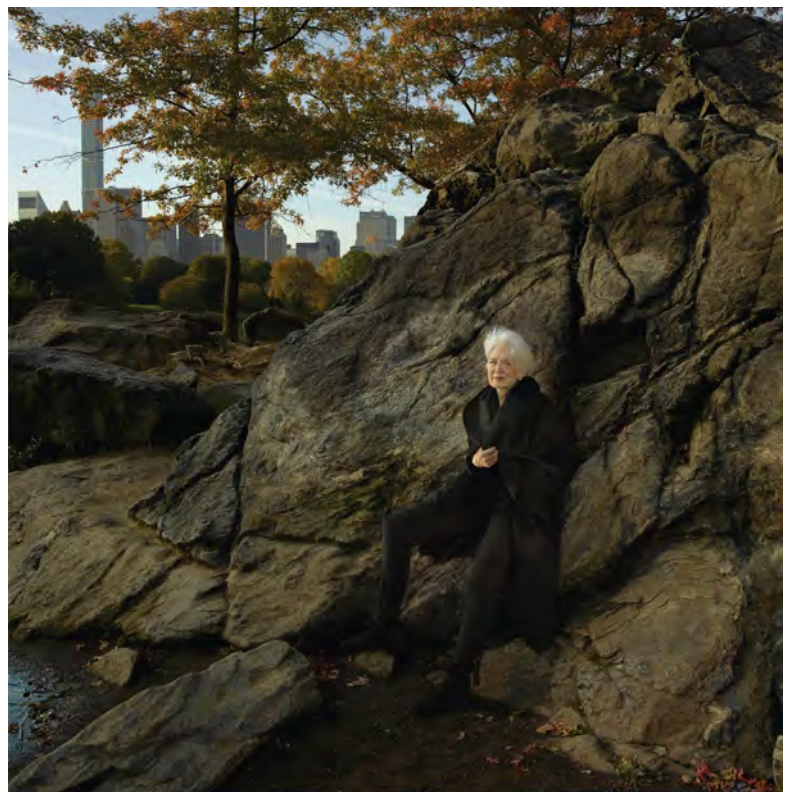
Students and scholars of the history of botany, horticulture, and medicine will find *American Eden* intellectually rewarding as well as deeply satisfying reading. General readers of biography and popular non-fiction by writers like Ron Chernow, Richard Holmes, David McCullough, Wittold Rybczynski, Jenny Uglow, and Andrea Wulf (all of whose books are in the thirty page bibliography) will find another author they can count on to give them lively work of substance.

Johnson ends her book with this assessment of Hosack: "He showed his fellow citizens how to build institutions. Over and over, in the face of criticism and misfortune, he rallied people around him to create the charitable, medical and cultural institutions that make cities worth inhabiting and that educate a nation for generations to come." With just a few tweaks, we might say the same of Elizabeth Barlow Rogers who showed her fellow citizens how to save a park. And with her tenth book, *Saving Central Park*, she shares the day-to-day, insider story of how one of the world's greatest parks was resurrected.

In 1853, the state legislature that had purchased and then mismanaged Elgin Botanic Garden's twenty-five acres approved the audacious purchase of 760 acres in the middle of Manhattan for a public park (it was later expanded to 840 acres). Its south-eastern entrance is less than a mile directly north of where Elgin stood. Like Elgin, Central Park suffered neglect and decline, but it had endured even the last cycle of indignities in the 1960s and 1970s that left much of the park in ruins—structures vandalized and crumbling, litter and graffiti everywhere, and tourists and residents alike afraid to use large areas. Rallies, concerts, and other mass events on Sheep Meadow turned it into a "dust bowl." Central Park had become, Rogers writes, "a byword for New York City's fall from its pinnacle of urban pride."

Rogers, who arrived in New York in 1964, volunteered for the Parks Association, a group that advocated for more financial support from the city for its parks. But she would eventually dedicate herself to one park, the one she had fallen most completely in love with, Central Park. Even in its deplorable state and regardless of the dangers, Rogers and her young son had fun "climbing the park's rock outcrops, sledding on Pilgrim Hill and exploring the Ramble's woods." After *The Forests and Wetlands of New York City* (Boston: Little, Brown, 1971) was published, Rogers knew her next subject would be Central Park. Charles McLaughlin (Olmsted scholar and editor of his papers) provided Rogers with his dissertation, "The Selected Letters of Frederick Law Olmsted," which encouraged the research that became *Frederic Law Olmsted's New York* (New York, Praeger, in association with the Whitney Museum of American Art, 1972) published to accompany an eponymous exhibition organized by the Whitney. Her love of Central Park had become a romance with Olmsted.

The "History" and "Memoir" of Rogers's subtitle hints at what the reader may expect. Although Central Park has hardly been an overlooked subject for writers and



photographers, Rogers wisely includes crisply written chapters on its history: From the park's origins in "Early Advocates" to its first cycle of decline in "Multiple Lives," her overview will be very useful to readers who know only a little or who need a refresher. The chapter "Power Player" is entirely devoted to the Robert Moses era ("With the exception of Olmsted and Vaux, Robert Moses has had a greater impact on the physical outlines of Central Park than anyone else in its 150-year history.") Rogers lands a few well-aimed blows, but also acknowledges that Moses brought the park back "to its intended recreational mission," albeit with a twentieth-century definition of recreation. Not surprisingly, Rogers and other restoration planners struggled to reconcile Moses's radical interventions in the landscape with the Conservancy's mission to restore "the park as a single entity according to Olmstedian principles."

In the chapter "Design Masterpiece," Rogers looks at the influence of the Picturesque, particularly William Gilpin on Olmsted; discusses "the most influential partnership in the history of American landscape design" and the development by Olmsted and Vaux of the Greensward plan; and marvels with us at the triumph of nineteenth-century technology in construction of the park. The chapter concludes with a look at how Rogers began to set the priorities for restoration. The Greensward plan—"a single work of art, framed upon a single noble motive"—was her touchstone, but she "realized that landscape preservation does not mean reproducing in faithful details designs of the past. Central Park's restoration was and remains an exercise in honoring the principle and spirit of the original plan."

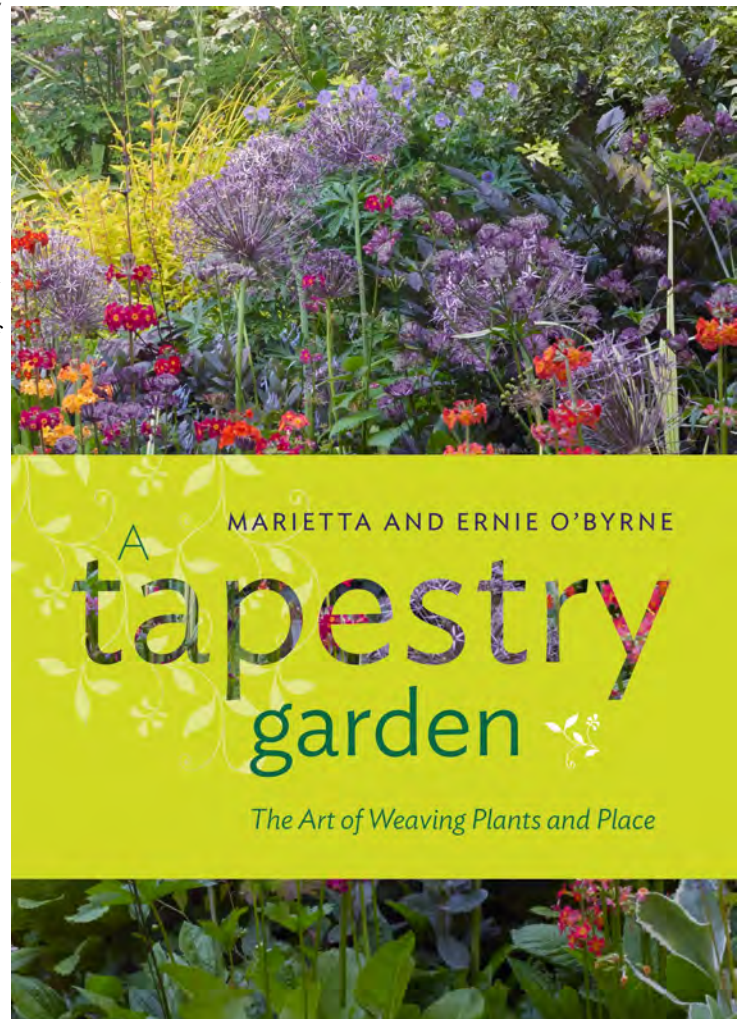
Rogers's unique perspective on the history of the park before she became a principal player is welcome, but it is what she writes as a memoirist that will be of most interest to historians, preservationists, and general readers. Throughout her narrative she intersperses excerpts from her diary that lend immediacy to her accounts. Rogers's dedication to the original Olmsted-Vaux vision for the park led her to measure park commissioners, mayors, and citizens alike by the impact their actions had on that vision. She frequently went toe-to-toe with powerful interests but she tried to meet resistance with "patience, passion, and persistence"—her three Ps of effective leadership—as she tried to master two related Ps—power and politics. Rogers carefully lays out her side of some of the controversies, especially those early in the Conservancy's history as she was still absorbing the lesson that "public taste and popular opinion have always governed the fate of Central Park."

A skirmish with the local Audubon Society over relatively small restoration projects in the Ramble and the decision to remove a dozen small-caliber black cherry trees ended up on the front page of the *New York Times* and resulted in a media storm with an editorial page writer piling on and urging "a little less fidelity to Olmsted." And that misspelling in the *Times* was a minor example of the errors of fact and exaggerations that formed a dark funnel cloud over Rogers. The parks commissioner at the time stood up for her, but she bore the brunt of the attacks: "Being an object of such vilification when I thought of myself as a nature-loving environmentalist and amateur birdwatcher was a bracing lesson in the importance of ongoing communication with constituent groups."

Rogers was also stigmatized as an elitist, unfairly accused of betraying Olmsted's radical idea of a people's park and leading a campaign to privatize a great civic space. It didn't help that perception that her early benefactors and "Great Park Ladies"—Brooke Astor, Iphigene Sulzberger, and Lucy Moses—were among New York's wealthiest and most influential philanthropists. Rogers writes with affection about them and particularly about Lucy Moses who cooked up a scheme to celebrate the completion of the restoration of Bethesda Fountain that involved bringing a gondola and gondoliers from Venice.

Rogers stepped down as president of the Central Park Conservancy in 1995, closing what she calls the most important chapter of her life. But the Olmstedian aesthetic remains alive in the park's careful management thanks in large measure to her persistence; and the Conservancy has now put more than \$1 billion of private money into the park in large measure because of her effectiveness as a fundraiser. What seemed an improbable partnership forty years ago has become one of the city's most important civic and charitable organizations and a model for public-private partnerships for parks throughout the country. And so a great park was saved. Thank you, Betsy.

Marietta and Ernie O'Byrnes's garden in Eugene, Oregon, wraps around their house like a cocoon. At least that is what it seemed to me as I looked at *A Tapestry Garden's* endpapers—double page, birds-eye-view plans of their garden and the nursery where they breed their famous Winter Jewels hellebores. Before I read even the table of contents or the preface, I was hooked by the epigraph they had chosen. It is from May Sarton's *Plant Dreaming Deep*: "Making a garden is not a gentle hobby . . . It is a grand



passion.” I don’t have room to quote the whole thing, but, well, you’re librarians. Anyway, I knew that these were my kind of gardeners. No pandering to the illusion of low-maintenance. The O’Byrnes offer plenty of practical advice on cultural requirements—particularly on Trilliums, Arisaemas and Hellebores, each of which has a dedicated chapter, and Podophyllums, which they use liberally—but this is a book for inspiration rather than replication. In fact, it sometimes seemed that it should come with the caution not to try this at home.

The O’Byrnes are a very rare combination of collectors and landscape artists. They don’t just strive to create good design; they create a sequence of scenes, like Kent’s Rousham or Olmsted’s Central Park on a vastly different scale. They weave their plants together to evoke experiences of specific times and places, creating scenes that are “small islands of imagination sized down to a mere garden of two acres. The shady woodland dell, the ethereal alpine region, the flowering wild meadow of the subalpine landscape, the chaparral, dry, tough, and spiky, and the wild low heaths embroidered with shrubs and conifers—all have become . . . just slightly tamer but vibrant versions of their wild ancestors.” To describe the garden as varied is an understatement.

The chapter “Chaparral Garden” is a lesson in what stubbornness and persistence in pursuit of a vision can achieve. Unlike Beth Chatto, who famously transformed her carpark into a garden by using plants suitable to the conditions (*Beth Chatto’s Gravel Garden*, Viking Studio, 2000), the O’Byrnes started on their gravel lot with the desire to create a scene—despite their winter wet, summer dry climate—that would evoke places they had explored: “the deserts of California, Oregon, and Utah, as well as the mountains of Tasmania and the high-altitude Drakensburg in South Africa.” They experimented with plants to find those that would survive and the resulting *capriccio* is an astonishing idealization of a chaparral.

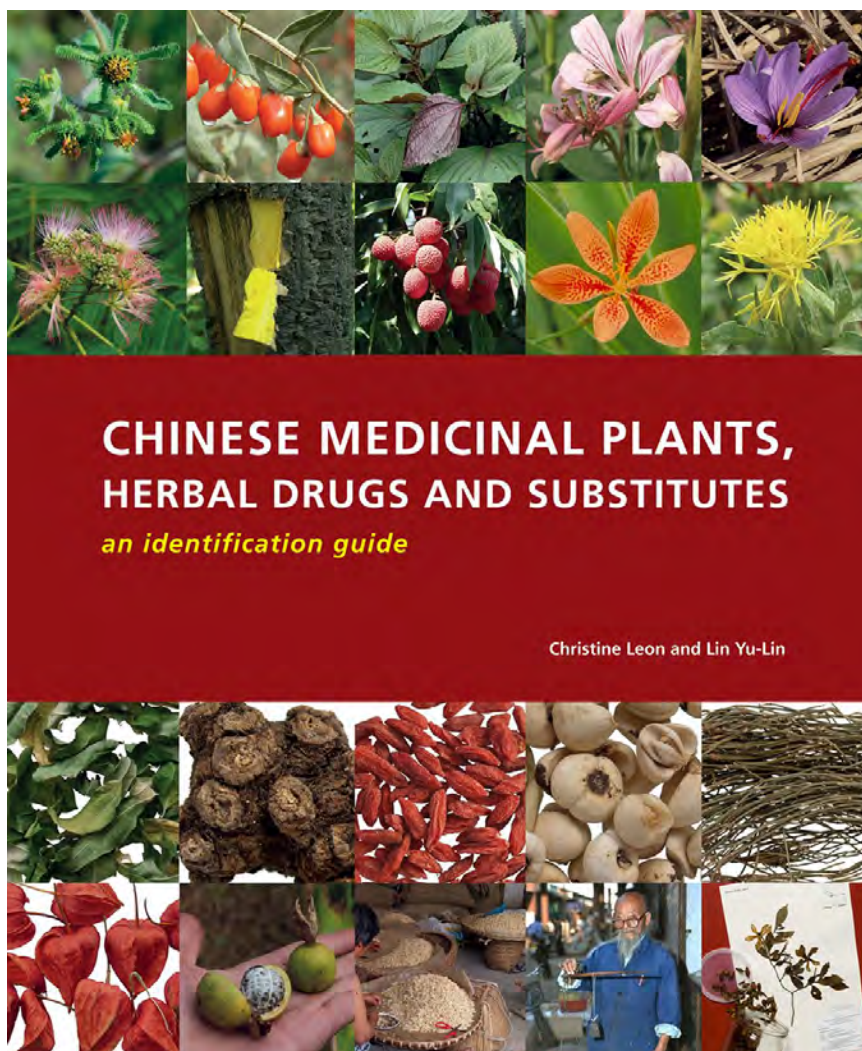
It has been a while since I made lists of plants to look for as I read a new book or since I have been so easily persuaded to go along with authors when they declare a cultivar is an “absolute favorite.” At the same time, I remain a skeptic about the wisdom of cultivating plants like Japanese knotweed, variegated or not (“clad in ghostly white foliage with only the tiniest splatter of green, it is emphatically less aggressive, at least in the Pacific Northwest), or using running bamboo as a screen along a 150-foot border. Beyond that, there are the many plants they write about that require what they call “shovel control.” And more than once as I read, I thought well, that combination sounds dreadful, but this is a very personal garden and in fact they write, “On reading this, you might say, ‘What a cacophony of color, leaf, and needle, from a banana to a heather-bun and beyond,’ but strangely it all works well together. Harmonious chaos is possible in a garden.”

A Tapestry Garden is probably not for the completely novice gardener, but it will bring joy to more experienced gardeners. You know the ones, those who still miss the Heronswood catalogs.

Brian Hockaday
Research Assistant
Institute of Economic Botany
The New York Botanical Garden
Bronx, NY

Chinese Medicinal Plants, Herbal Drugs and Substitutes: An Identification Guide by Christine Leon and Lin Yu-Lin. Richmond, Surrey, UK: Kew Publishing, Royal Botanic Gardens, Kew, 2017. Distributed by University of Chicago Press. 850 pages, 3,000 color plates. Hardcover, \$180.00. ISBN 9781842463871

In the past half-century, the use and practice of Traditional Chinese Medicine has experienced explosive growth in popularity worldwide. However, the integration of such a sweeping pharmacopoeia into the global economy poses myriad concerns surrounding standardization, safety, and quality control. It is not just global consumers who are being introduced to many of these herbal products, but also a generation of practitioners, brokers, wildlife trade inspectors, doctors, and pharmacognostic researchers as well. In an effort to improve the accurate identification of these *materia medica* in trade, the Beijing-based Institute of Medicinal Plant Development



(IMPLAD) and the Royal Botanic Gardens, Kew, in London have collaborated to create *Chinese Medicinal Plants, Herbal Drugs and Substitutes*.

The development of this volume is a truly impressive feat. The culmination of nineteen years of on-the-ground ethnobotanical work over fourteen field expeditions in twenty-one Chinese provinces, this book is the first botanically-authoritative identification guide of its kind and fills an important void in the English-language literature on this topic. The book is co-authored by Lin Yu-Lin, honorary Director of IMPLAD at the Chinese Academy of Medical Sciences, and Dr. Christine Leon, head of Kew's Chinese Medicinal Plants Authentication Center. The book has gone on to receive the American Botanical Council's 2017 James A. Duke Excellence in Botanical Literature Award and the CBHL 2018 Award of Excellence in Plant Identification & Field-Guides.

Chinese Medicinal Plants provides plant identification monographs for 226 of the 563 official plant species listed in the *Chinese Pharmacopoeia* (CP2015) as well as comparative identification for over 150 substitute and adulterant species. Plants were selected on the basis of their integration into global marketplaces, their inclusion in Core Curriculum of the European Herbal & Traditional Medicine Practitioners Association, and where evidence exists for their substitution or adulteration. Monographs are color-coded and organized by plant part used and arranged by official Pin Yin name.

Crafting a reference book of this scope required a careful balance of interests. Leon and Yu-Lin clearly put an enormous amount of thought into creating a reference that would be accessible, and more importantly, useful to a range of users with varying degrees of botanical knowledge, while maintaining high standards of botanical accuracy. Species descriptions are adapted from the *Flora of China* to be accessible to a lay audience and an illustrated glossary of plant terminology is included where use of such terms is unavoidable. The decision to delimit distinctions in drug morphology to the macroscopic level, requiring at most a x10 loupe or stereomicroscope, is a sensible one given the generalist audience at whom the book is directed. For those cases where differences are simply too subtle to be reliably distinguished or where key features are not commonly available in commercial materials, this limitation is stated plainly. Instances of misidentification, overdose or inadvertent co-administration can be serious matters. Distinguishing between common and highly-threatened species of legal and ethical concern, empowering readers to quickly assess the potential seriousness of a substitution, and clearly delimiting the boundaries at which non-expert analysis becomes unreliable is a gift to the user and makes this work a functional tool for botanical triage.

Visually, the book is a pleasure to use. Standardized layouts make comparisons between fresh and preserved materials intuitive and simple to navigate; the key formatting of descriptive texts allows the user to interact with information at multiple levels of detail. For each official and unofficial species falling under a Pharmacopoeia name, color photographs are provided of the living plant with distinguishing characteristics clearly labeled. Especially useful are the side-by-side comparisons of similar species within a frame, where identical lighting and camera lens conditions make comparisons of scale and color more clear. Comparative plant descriptions are displayed for each species as well as information on harvesting, sourcing, natural range, conservation status, and notes on substitution.

Where the book truly shines is in the painstaking creation of reference materials from authenticated specimens of each species. Representative materials were created from either wild plants or those grown in accordance with TCM practices, pre-processed with the help of local experts in the manner most commonly employed for its commercial sale (e.g. boiled, dried, roasted, carbonized) and displayed in a range of common processed forms or 'decocting pieces' (yin pian). Materials are selected that display a spectrum of phenotypic variation, stages of maturation, and standard grades of quality, where such features are especially relevant.

Any volume that attempts to encompass a topic as broad and complex as the herbal medicine of China will face certain challenges. Herbal medicine in China has for thousands of years been highly diverse and idiosyncratic, encompassing the practices of a range of cultures and ethnicities. The visual structure of this book draws a prominent distinction between species listed as "official" for a given name by the Chinese Pharmacopoeia (CP2015) and any other use case which, in spite of the well-researched comments contextualizing individual substitutions, has the effect of painting any non-sanctioned plants, whether used by individual groups or entire regions in China, with the same brush as misidentified, ineffective, or dangerous materials. A secondary category or color designation for such cases and/or a note on the diversity of knowledge systems in China would be welcome additions to subsequent releases. To be fair, given the intended audience of the book this point is moot, and the authors are entirely transparent that the function of this reference is to differentiate CP2015 official species from those that are not. Nonetheless, readers with a specific interests in ethnobiology or those engaging with members of certain subaltern groups may well wish the book were marketed more clearly as a companion to the CP2015.

In all, *Chinese Medicinal Plants, Herbal Drugs and Substitutes* is a beautifully crafted, thoughtfully prepared, and exhaustively researched volume that fills a necessary gap in the literature. It could not have come at a more opportune time. It will certainly serve as a valuable resource for readers worldwide for years to come.

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

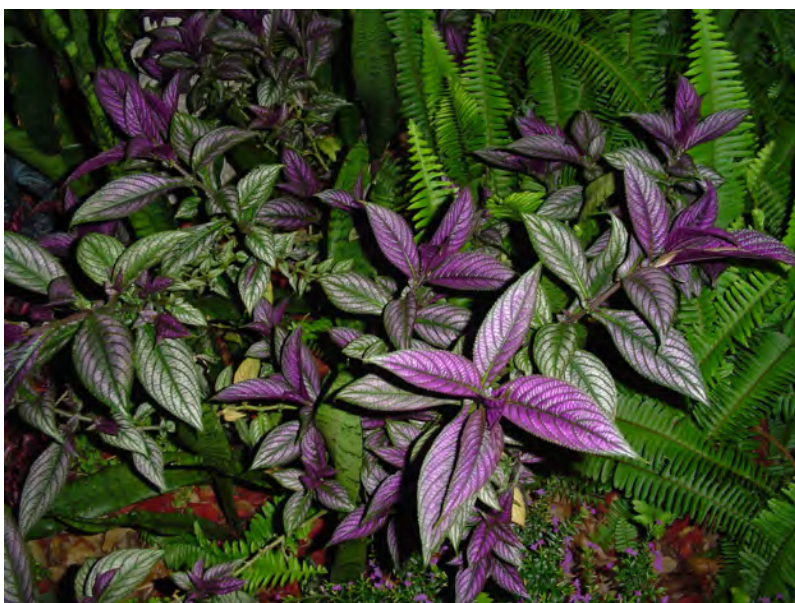
On the Web:

Purple Plants, Horti-Tourism, and Memorializing the Deceased as Plants

By Stanley Johnston
Mentor, Ohio

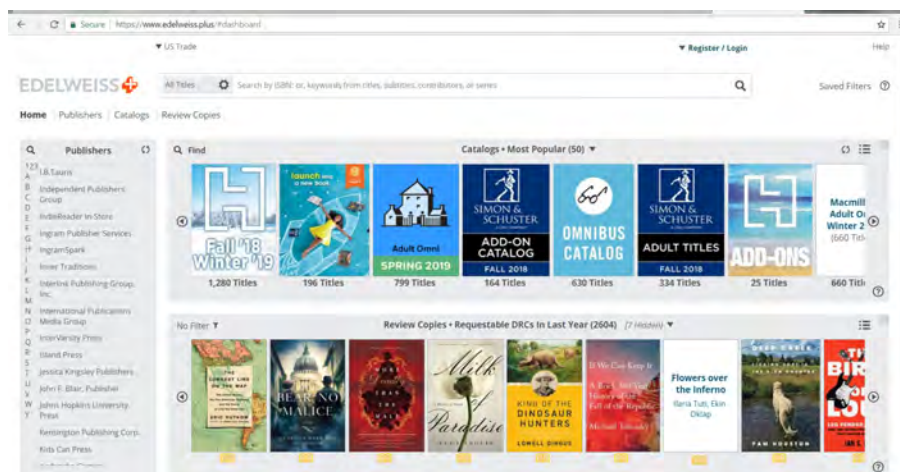
You will find elsewhere in this periodical the details of this year's Annual Meeting which far surpass anything that has turned up for this issue on the web. From a practical view the most important news for researchers is BHL announcing Full Text Search on BHL(!) <https://blog.biodiversitylibrary.org/2018/05/announcing-full-text-search-on-bhl.html> with instructions on how to do it. In the e-list, Anna Kongs has started a discussion of Edelweiss <http://www.abovethetreeline.com/edelweiss/>, a subscription program to get the latest information on new titles and catalogs which can be tailored to fill gaps or update collections.

A recent article in USA Today on agro-tourism made me wonder what was out there on garden tourism. While most of our organizations publicize their collections and have special events, thus far to my limited knowledge, public gardens and arboreta have avoided building guest housing on the properties like some of the vineyards have done. We do provide volunteer and training opportunities in our volunteer and guide programs, but apart from some intern programs, these are mainly aimed at local residents. Foreign trips are usually run with an institutional director or curator as leader at high prices which include a monetary contribution to the institution. There is not much concerning any of this on the web. There is, however, a series of talks on the subject linked to Dr. Richard Benfield's Home Page <http://web.ccsu.edu/faculty/benfield/default.htm>. An Adjunct Professor at Central Connecticut State University has been the default authority on garden tourism since the publication of his *Garden Tourism* (Boston: CABI) in 2013. This has led to numerous talks on the subject and on specific gardens, the PowerPoint presentations of which can all be found on this site. Some information on nature and garden tour opportunities may be found by searching Ecotour <http://www.ecotourdirectory.com/ecotours/>. The one tour agency actually running tours emphasizing gardens is Botanica World Discoveries <https://www.botanicatours.com/>, an Australian firm with offerings on all the continents, which are featured in an online brochure.



The purple plant, *Strobilanthes dyerianus*. Photograph by codify from Perth, Australia - Flickr, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=755285>

of a loved one into a plant or tree. The simplest variety is *The Living Urn* https://www.thelivingurn.com/pages/tree-zip-code?gclid=EAIAIQobChMI--i804P32wIVhWSGCh07NQLNEAAAYASAAEGIlhvD_BwE, a biodegradable urn with a young tree planted in the top to which the deceased's ashes are added, with various other substances described on the page. Among the options are a Christmas tree urn so you can celebrate around your loved one at the holidays, and an indoor planter.



According to the website, Edelweiss, this is the book industry's platform to sell, discover, and order new titles.

The subject of purple plants came up because one of my wife's relatives saw a plant and wanted me to identify it, ignoring the fact that my field of expertise has always been rare books rather than plants. It turned out to be *Strobilanthes dyerianus* <http://www.missouribotanicalgarden.org/PlantFinder/PlantFinderDetails.aspx?kempercode=a122>. This led me to wonder why it wasn't green which led to Curtis Clark's *Why Do Some Trees have Purple Leaves?* <https://www.quora.com/Why-do-some-trees-have-purple-leaves> and Elizabeth Palermo's *Why Are Some Plants Purple?* <https://www.livescience.com/39145-why-are-plants-purple.html>. The answer is that they have more anthocyanin than chlorophyll and may theoretically be acting as a protective sunscreen for the latter. However, Susan Patterson points out in *Plant Deficiencies: Why Are Leaves Turning Reddish-Purple In Color?* <https://www.gardeningknowhow.com/plant-problems/environmental/leaves-turning-reddish-purple.htm> that sometimes the color is caused by a shortage of phosphorus.

The last entries for this issue are sites promoting planted urns by which you can turn the cremated remains

CBHL 50th Annual Business Meeting

Hosted by the LuEsther T. Mertz Library of the New York Botanical Garden (Bronx, NY) and the Library of the Brooklyn Botanic Garden (Brooklyn, NY).

Business Meeting Sessions:

- **June 20, 2018, Wednesday, 2:15 PM-3:15 PM**
- **June 22, 2018, Friday, 2-3 PM**

6/20/2018 - Call to Order - 2:13pm

Welcome and Official Commencement

CBHL President Donna Herendeen welcomed everyone to the 50th Annual Meeting at the New York Botanical Garden in Bronx, NY. The rest of the Board introduced themselves: David Sleasman, First Vice President; Mike Bobb, Second Vice President; Amy Kasameyer, Past President; Bill Musser, Treasurer; and Esther Jackson, Secretary. The President noted we had a quorum. The President called upon Suzi Teghtmeyer to be Parliamentarian. New attendee names were noted to be in the program booklet. The President asked whether there were any corrections to be made to the minutes of last year's meeting. No corrections being offered, Céline Arsenault moved to approve the minutes from the 49th Annual Meeting, Andersen Horticultural Library, Chanhassen, MN June 6-10, 2017, published in Newsletter Number 147, November 2017, p. 20-30. Stacy Stoldt seconded. The minutes were approved by a vote of the membership. The President asked if there were any additions to the agenda. Donna Herendeen requested an addition - to add to the Unfinished Business a vote to renew the Ad Hoc Committee on Annual Meetings.

Officer Reports

Secretary

Esther Jackson noted that for the general election, 58 ballots were received on time through the online voting system. This is a higher response rate than last year's paper ballot vote. For the bylaws change vote, 41 ballots were received on time. Other activities from this year include an update to the Procedures Manual and the Host Meeting Manual.

Esther Jackson also presented the Nominating Committee report: The nominating committee is chaired by the Past President (Amy Kasameyer) and consists of at least two CBHL members appointed by the President (Donna Herendeen). This year the appointed members were Betsy Kruthoffer, Leora Siegel, and Brian Thompson. The committee met via email and solicited nominations from the CBHL listserv. After committee members had compiled lists of potential candidates, we held a conference call to finalize our choice of candidate. We were pleased to nominate Brandy Kuhl of the San Francisco Botanical Garden to be our next 2nd Vice President.

Treasurer's Report

2016

Bill Musser presented the Treasurer's Report. He noted that we had \$55,889.42 in the General Fund, \$11,815.11 in the Founders Award Fund, \$636.14 in the Literature Award Fund, and \$10,836.36 in the Long Award Fund. \$5,000 was advanced to the Minnesota meeting in anticipation of costs. He reported a net loss of \$3,658.21.

2017

Bill Musser presented the Treasurer's Report. He noted that we had \$45,640.39 in the General Fund, \$12,018.02 in the Founders Award Fund, \$928.04 in the Literature Award Fund, and \$10,041.67 in the Long Award Fund. \$5,000 was advanced to the New York meeting in anticipation of costs. He reported a net loss of \$9,390.73. The account for the 49th Annual Meeting in Minnesota was closed.

Financial Advisory Report

Bill Musser reported that the Financial Advisory Committee has accepted the 2016 and 2017 reports. He thanked the board, in particular Amy Kasameyer, for assistance with preparing the reports, and asked that the membership vote to accept the reports from 2016 and 2017.

A motion was made by Carolyn Jackson to accept the 2016 Treasurer's Report. Judith Warnement seconded. The 2016 Treasurer's Report was approved by a vote of the membership.

A motion was made by Judith Warnement to accept the 2017 Treasurer's Report. Susan Fraser seconded. The 2017 Treasurer's Report was approved by a vote of the membership.

Standing Committee Reports

In the interest of time, due to the larger than usual Annual Meeting agenda, Committee reports were presented to the membership in writing and a comment period was provided later in the business meeting to allow for time to review the reports, and approve to insert the written reports into the minutes with any comments.

Annual Literature Award Committee by Brian Thompson, Committee Chair

The Annual Literature Award committee followed the 2017 annual meeting with a press release on the 2017 winners (thank you to Rita Hassert!). Details about the 2017 winners and a copy of the press release can be found at www.cbhl.net/award-winners.

Céline Arsenault had the nomination form for the 2018 awards available shortly after the 2017 meeting, encouraging early submittals. An article in the November 2017 issue of the CBHL *Newsletter* by Rita Hassert and Brian Thompson highlighted the 2017 winners and explained how the committee does its work – good information for members, both new and old.

There were thirty-six nominees for 2018 submitted by fourteen different CBHL members, a healthy increase of both numbers over previous years. The nominees were from thirty-one different publishers, with the most from RBG-Kew with four. There were six nominees in the new “Literature for Children and Young Adults” category. Publishers of all but one of the nominated books distributed review copies to the six committee members across Canada and the United States.

The Annual Literature Award committee met on May 16 by conference call for a lively discussion of the thirty-five remaining nominees. We decided to award one Annual Literature Award and three Awards of Excellence. One of the Awards of Excellence is in the subject category “Literature for Children and Young Adults.” The winners will be announced at the annual meeting on June 21 at the Brooklyn Botanic Garden. Review books were sent by committee members to the New York Botanical Garden (NYBG) and will be made available to members during a raffle at the annual meeting banquet on June 22.

During our June 19 committee meeting at the NYBG we discussed modifications to our subject category for Literature for Children and Young Adults. It was decided that committee member Susan Eubank will take the future leadership role for this literature. We discussed options for developing age-appropriate categories within this subject area and developing more appropriate criteria for judging these books. The committee will use the next year to develop these changes.

The nomination form is already available on the website for the 2019 awards. Books published in 2017 and 2018 are eligible and we encourage the CBHL membership to nominate - early and often. The deadline for nominations for the 2019 award is December 14, 2018.

The committee members are Céline Arsenault, Sheila Connor, Susan Eubank, Janet Evans, Rita Hassert, and Brian Thompson. The board liaison is Michael Bobb.

Charles Robert Long Award Committee

The Charles Robert Long Award Committee is very happy to report that we will be presenting an award at the 2018 CBHL Meeting in New York.

Electronic Communications Committee

Electronic Communications Committee (ECC) report for the 2018 business meeting submitted by Leora Siegel, Chair, ECC

In attendance: Leora Siegel, Mike Bobb, Suzi Teghtmeyer, David Sleasman, Tracy Mehlin, Céline Arsenault, and Gayle Bradbeer.

ECC on-going activities:

LibGuides: Tracy Mehlin, LibGuides Manager, reported that the migration to version 2 of the LibGuides software went smoothly in November 2017. There are 71 guides with 11,769 views overall, from May 16, 2017 to May 15, 2018. The top five viewed over that past year were LA County Arboretum, CBHL home, CBHL Member Info Center, CBHL 2017 meeting, and Chicago Botanic Garden's Lenhardt Library. Fifty-seven members have accounts. Tracy, with ECC members, will draft a set of policy guidelines for CBHL's LibGuide content for board approval.

Website: Céline Arsenault, Webmaster, reported that the website had 6,600 individual sessions in the past year. This is down from the previous year but more of the users were CBHL members. Céline gave a brief demonstration of the test version of the new Interactive Membership Directory that will replace the print membership directory, and will handle member renewals. She will also give a demo at the business meeting for the whole membership. The database should be up and ready to go in about two weeks.

Listserv: Mike Bobb, Listserv Manager, reported that the list had 675 posts over the past year, slightly down from the previous year. Article requests represented about 20% of posts.

Financial Advisory Committee

Notes 6/19/2018, 12:00-1:00, Rare Book Room, NYBG

Attendees: Bill Musser, Brandy Kuhl, Donna Herendeen, Mike Bobb, Esther Jackson, David Sleasman

Proposed/expected committee make-up for the next year: Betsy Kruthoffer (treasurer), Amy Kasameyer, Brian Thompson, Brandy Kuhl, Bill Musser. Was Brandy going to be the chair for this one year?

The board requested five years of financial reports for the purpose of looking for/at trends between membership and the finances of CBHL. The board is asking for (from FAC):

Treasury report to include:

- Membership trends, income from dues
- Founders Fund trends
- Annual meeting profits/losses?
- Anything/everything else with trends that the board can use to get a complete picture of the finances of CBHL
- Treasury report requested to be sent to the board by September 30th, 2018.
- Has been 17 years since the membership dues have been raised
- Money is currently not being invested, but it had been in the past. Should this be done again? Leave that answer up to the incoming FAC.

Why is this committee here? Discussion.... To consult with the treasurer as requested (by the treasurer), investing and process decisions, advice, and as support for the treasurer to complete her job.

The upcoming membership database will not (most likely) have any financial information in it.
Bill Musser gave a suggestion to revert back to using Quickbooks in the future. The cost is more but makes the process much simpler and quicker, worth the cost.

Founders Fund Committee

The Founders Fund Committee awarded five travel awards this year: Three awards to CBHL members from the Founders Fund account, and two awards to EBHL members with reciprocal CBHL membership from the general fund.

2018 EBHL Travel Award: Florence Tessier & Andrea Hart

2018 CBHL Travel Award: Erin Aults, Susie Cobbledick, Meg Eastwood.

Membership Committee

Present: Leora, Céline, Bill, David, Esther, Donna, Suzi (Membership Manager), Liz (Committee Chair)

2018 Memberships Stats (with change from last year)

Total membership: 191 (-12)

- Institutional members: 110 (-7)
- Institutions: 59 (-3)
- Individuals: 34 (+2)
- Retirees: 14 (-1)
- Students: 5 (=)
- Commercial members: 11 (-8)
- Businesses: 8
- Lifetime members: 10
- EBHL Affiliates: 7 (=)
- CBHL members with EBHL affiliations: 46
- Members outside the USA: 32

Countries: Australia, Belgium, Canada, England, Germany, Ireland, Netherlands, Scotland, Singapore, Switzerland.

Donna stated that the CBHL Board is considering raising dues and is examining data from several of its groups while it considers this action. She requested 5 years of membership data (same as above) by September 30th, 2018. Suzi indicated that she will gather this data and send along to the Board.

Liz stated that the Membership Committee is unable to do any significant outreach to new and current members with the group's current capacity and will need more volunteers to do this work.

Céline presented on the new Membership Directory progress. Membership Directory was in the works for the last five years after the new website launched and is being designed and built by same company who did website. Some of the functions of the system discussed included:

- Only designated members (membership, treasurer etc.) will have admin access.
- A renewal form, which was the most expensive part of the environment, will go directly to the treasurer and membership manager.
- Membership payments sent by check will be on hold until check is received by treasurer.
- Directory is keyword searchable.
- Admins can modify all members information.

In the future, the list of plant libraries on website will be populated directly by the database. It also has the functionality of facilitating voting among members if needed. Additional functionality of creating specific reports will result in additional costs. After a discussion, the group recommends that vendor make modifications to do the following reports:

- Membership income report: 12.5 hours = 1450\$USD
- Newsletter (yes/ no - Name - Postal address): 6 hours = 580\$USD

Current membership: 5 hours = 580\$USD

The go live date will be the last week of June 2018.

Going forward, Suzi requested that the member's longitude and latitude be an option for fields to be filled out. The group stated that the email field in the database should not be automatically linked. The Board will decide which reports will be purchased. The Procedures Manual will need to be updated with new online directory responsibilities, notifications, and procedures after it's up and running.

Nominating Committee

Reported on by the Secretary earlier in the Business Meeting.

Preservation and Access Committee

June 19, 2018 - from Chuck Tancin, chair

Eighteen members of CBHL, EBHL, and Linnaeus Link gathered to discuss issues relating to hidden collections, whether those are uncataloged material, marginal collections, collections not listed in bibliographic or other databases, or other material not discoverable through online searching. As research becomes increasingly interdisciplinary, we are reaching out to potential library users beyond our traditional audiences, and online searching is what brings those new users to us.

Attendees shared information about collection items in a wide variety of formats and about the status of these items. Here are examples from the discussion: Olga Marder reported on projects to conserve, rehouse, catalog, digitize and exhibit wall charts and posters. Judy Warnement reported digitizing Thoreau items and using flickr to make an album to satisfy those with only a casual interest online, as well as making previously unavailable Chinese materials accessible to a grateful research audience. Another attendee bought retro equipment to use in digitizing items in old audio-visual formats. Mary Burns reported on developing an Audio-Visual Preservation Policy that addresses when and how to preserve the "carrier" and the content. Susan Fugate reported on cataloging nearly 500 manuscript collections at NAL, and on the challenge of getting all of NAL's 8.5 million items represented in the online catalogs. Régine Fabri and Nicole Hanquart talked about Meise Botanical Garden's large glass plate negative collection and their work on conserving and digitizing them. Andrea Hart mentioned items at the Natural History Museum (London) that are not so much hidden as disappearing, in terms of printing, writing, and drawing that is fading on the pages. Kathy Crosby reported a large collection of uncataloged slides, and noted that she enjoys having an online catalog that is flexible enough to describe a variety of kinds of materials, while Pierre Boillat and his staff catalog items and describe them online but often without also showing digital images, as they lack a high resolution scanner for digitization projects. So we shared information across a wide continuum of practice and circumstances.

We also talked about whether there are policies for keeping original items after digitization, or for relocating marginal collections not valued in their current home but of possible interest for other institutions with more suitable collection scopes. And we discussed the value of publicizing collections, and when that's helpful and when it's not, and finding flexible ways to think about our hidden collections. It may be helpful to consider why they are "hidden."

I will make a better summary of this discussion to share with members of our three groups, but for now this is a taste of what our conversation about hidden collections was like today. Hearing what other people are doing and what challenges they are dealing with gave us all something to think about in terms of our own collections. Thanks to all who attended.

Public Relations Committee

2018 Annual Meetings of the
Council on Botanical and Horticultural Libraries
European Botanical and Horticultural Libraries
Linnaeus Link Partners
June 19-23, 2018

Hosted by New York Botanical Garden and the Brooklyn Botanic Garden

CBHL Public Relations Committee
Chair: Rita Hassert, The Morton Arboretum

This committee was formed to explore ways to promote CBHL and CBHL member libraries and organizations, both within member organizations and to the world at large.

The PR Committee met on Tuesday, June 19, 2018 at 1:00 p.m. in the Archives Space.

Committee report:

Social media campaign continues via Facebook* (Susan E. and Rita H.) and Twitter (Robin E.). Interested in CBHL and Twitter, let me know!

Press releases were created and distributed for the CBHL Annual Literature Awards and 2018 Annual Meeting

- The press release for the Annual Literature Awards triggered an email from Bobbi Angell, noted artist and member of the American Society of Botanical Artists, to write an expansion of the press release for an upcoming issue of the publication, *The Botanical Artist*. Article published in the December 2017 issue (v. 23, #4) of the publication and included the requested reviews – with additional information about the awards, CBHL, and our upcoming meeting. *Wily, indeed!*

The press release for the 2018 Annual Meeting was distributed to listservs, websites, and blogs of various affiliative groups such as APGA and SLA. In addition to these groups, notices were sent to targeted library education programs in the Northeast.

Membership brochure is live on the website! Review and revisions needed.

Potential future projects that were discussed at our meeting on Tuesday include:

- Exploration of collaborative opportunities with BHL such as a CBHL Collections on BHL, Spokesperson for a Week by a CBHLer, Virtual Collections, Blog Posts and other forms of outreach.

Targeted outreach to potential new members connected with academic libraries, gardens, and other agencies.

Also at the meeting, an email was shared from Jody Williams, a member of the Executive Committee - American Society of Botanical Artists (ASBA), inviting CBHL and EBHL members to contribute to the *Botanica Collected* column in their publication, *The Botanical Artist*. From Jody's email: "Our *Botanica Collected* column features a body of work of botanical art with some common attribute that constitutes the separate works being considered a collection - whether having a common artist, common subject matter, source, purpose or prior owner. I would be most interested in talking with any CBHL or EBHL member who has such bodies of work in their holdings that might hold potential for an article of interest to our botanical art member community." A terrific opportunity for CBHL/EBHL members to share their collections with affiliative audiences!

*Almost 350 friends on FB, *like us today!* :)

Publications Committee

The deadline for the upcoming August 2018 newsletter is July 1, 2018. Beginning with the Fall 2018 issue, we will be pushing back the publication date of the newsletter by one month, so the newsletter will be published four times a year in March, June, September, and December. With the February 2018 issue, we began printing the newsletter in color, many thanks to Brian Thompson for recommending our new printer. If you have any problems with receiving your newsletter in the mail, please let the committee know. Newsletter Editor Susan Eubank encourages members to submit articles for the newsletter. Because of turnover in the chair for the committee over the past few years, the board asked the committee to discuss if it was important to continue to maintain the Publications Committee or if it would be more useful to incorporate the newsletter editor as a manager position in another committee. After discussion, the committee felt that the Publications Committee could be incorporated into another committee while maintaining a newsletter working group within the new committee. This year, committee chair Mariah Lewis had to step down as she has moved to a new job. The committee elected Amy Kasameyer as new chair.

Steering Committee

The Steering Committee met three times during the last year. The reports including June 19, 2018, are available on the Steering Committee portion of the CBHL Committee area. Many thanks to all who participated in the committee.

Ad Hoc Committee on Future Conferences

Ad Hoc Committee On Future Conferences minutes June 19, 2018 – NYBG

Attending: Kathy Allen, Susan Fugate, Pat Jonas, Stephen Sinon (Chair), Amy Kasameyer, Stacy Stoldt, Beth Brand

The schedule was reviewed as follows:

2019 – Phoenix, Desert Botanical Garden

2020 – Smithsonian (BHL) offer in discussion

2021 – Portland, OR, Timber Press – yet to be organized

2022 – Denver Botanic Gardens – offer confirmed and voted upon

Beth discussed her choice of hotel and difficulties with finding affordable accommodations in Phoenix. The DBG often uses the conference hotel Tempe Mission Palms. Nearby is a favorite restaurant of Beth's. It is located on Mill Avenue, the main University area thoroughfare. Dates for 2019 are the week of May 13th. Later on in this conference Beth will give a final presentation for attendees to come to Phoenix.

Beth hopes to have forty-five attendees. Hotel price is \$169 night base with resort fee of \$9 per night and hotel taxes are high in Phoenix, which depends on tourist income. This will top out the price at just over \$200 per night. Spring training season also boosts costs for accommodations. We will be meeting the week following graduation at the University of Arizona. Beth has booked a total of 32 rooms with the hotel which is located in a walkable area with restaurants and a nearby lake. There is a monorail stop near the hotel which can take people downtown where the Heard Museum, Phoenix Museum of Art, and Public Library are located. They could potentially have displays of their botanical themed treasures for attendees and the Public Library has a rare book room of its own.

Beth said there is an issue with temperature which meant that visits must be made in the morning, and in the afternoon indoor activities would be held. Boyce Thompson Arboretum is a potential site visit and they do have a library there. She had visited it in April and inquired about spaces for meetings. Taliesin West is also another meeting site as they have a nice indoor theater space. Stephen suggested it might be easier to book a space during the week than on a weekend for a meeting.

Beth does not yet have a conference team put together and asked for assistance in calling sponsors. Both Pat and Stacy agreed to assist with this task. Stephen suggested contacting Esther Jackson about the spreadsheet and workflow used for this year's conference sponsors and pointed out Addison Publishing, which has taken out a full page color add for several years in the conference program. Stacy said she was friends with Nigel of Addison. Pat said she had contacts at Timber Press.

Next on the agenda was the LibGuide for the conference. Beth said she would use the models developed for the past two years which she liked. Amy suggested the Publications Committee could assist and Tracy Mehlin would be the one to contact to get set up using the CBHL LibGuides account. Amy said you could just focus on the essentials in the guide and keep it pared down if desired.

Stephen said that during the year we could discuss more issues as they arose for Beth in our committee teleconference calls.

Stephen read his email correspondence with the Smithsonian concerning 2020 hosting. His initial contact was CBHL member Robin Everly who was excited about the idea but felt ultimately she did not have the support needed from her institution. Doug Holland was the CBHL representative for the annual BHL meeting held in DC this March. He approached them with the idea of hosting a CBHL meeting and he received positive feedback from BHL and the Smithsonian Librarian, Nancy Gwinn. Stephen has been in contact with Martin Kalfotovic of BHL and has also received encouraging response. Martin suggested having Dumbarton Oaks as a co-sponsor of the meeting as he was in contact with Daniel Boomhower there. Pat Jonas also knows Daniel from having arranged tours.

Stephen asked which month would be best to meet in Washington. May was selected as the ideal. Susan Fugate said the cherry trees are unpredictable and hotels would be expensive. We would also have to watch the college graduation times.

Stephen discussed next the 2021 potential meeting offer from Timber Press in Portland, Oregon. Amy pointed out that the committee needs to become much more involved with organizing content for the conference and the Board would like a long lead on working with Timber as this is a new venture for CBHL. Pat pointed out that it cannot have a negative impact on their business. Pat mentioned the option of garden visits organized by Bob Hyland whose partner is head of Timber Press. It would be a service we would pay for.

Amy wanted to know what would the Smithsonian commit to doing? What would be the role of CBHL? We need a signed formal letter from Nancy Gwinn of the Smithsonian agreeing to host CBHL. This could be voted upon online. The last CBHL meeting in

Washington was in 2000.

A formal letter from Timber Press would also be needed stating the level of assistance to be provided and the extent of their support. Pat Jonas could help in negotiating this.

Recess

Call for recess of meeting. Leora Siegel moved, Stacy Stoldt seconded, motion passed 2:25pm.

6/22/2018 - Call to Order - 2:07pm

Committee Reports - discussion and comments

President Donna Herendeen asked if there was any discussion on the Committee Reports. No discussion forthcoming, John Reed motioned to accept the written reports into the minutes. Kathy Crosby seconded. Motion passed.

Donna Herendeen asked if Committee Chairs could make calls for volunteers related to any projects they may be working on.

- Leora Siegel commented that ECC and Publications committee are interested in possibly joining the committees. Will work on LibGuides policies this year. Interested in working on union catalog projects. See her if interested.

- Liz Fite commented that they want to do more outreach in 2018 and seeks volunteers.

- Rita Hassert looking for someone to help with CBHL Twitter account.

Comments from Susan Eubank and Chuck Tancin about their committees and encouraging membership to review the committee minutes. Chuck commented that the column about basic preservation written with Kathy Crosby will continue. She also invited volunteers to discuss re-envisioning the Nonbook Collections Database.

Future meeting - 2019, Desert Botanical Garden

Beth Brand gave a stirring presentation encouraging CBHL and EBHL members to attend the 2019 CBHL meeting in Phoenix, AZ. The meeting will take place the week of May 13, 2019, with exact dates forthcoming.

Unfinished business

Online Voting

Esther Jackson reported that the ECC suggested that the online vote be three weeks long, that the vote announcement emails include clear wording about the vote being open, closed, etc., and that in the future it may be a good idea to add to the membership database

John Reed - if two people share the same email address, only one can vote. Something to work on.

Ad Hoc Committee on Annual Meetings

Leora Siegel moves to renew this committee, Pat Jonas seconds, the motion passes.

Membership Database

Webmaster Céline Arsenault demonstrated the new membership database for the meeting's attendees. The database is nearly ready for use--she will alert membership when it is up and running.

New Business

Dues

The Board would like to consider CBHL raising the dues. Proposal for the amounts will be finalized at the Fall Board meeting, CBHL could discuss and vote online during the year. Voting online would allow the entire membership to vote, rather than just those at the meeting.

1. Dues have not been raised in over 10 years.

The Board has asked the Financial Advisory Committee and the Membership Committee to gather years of data to help the Board in arriving at a fee increase

Question - What will the dues go towards?

Donna replied, "The membership database is not cheap! And we pay regularly for software such as LibGuides. There are savings and costs for these things, such as the online voting. We save in paper and in postage, but the balances are drawing down. A number of years ago, we had a large balance. The board at that time made the decision to spend down the large balance. We did this by offering more travel awards and more spending on things like software to bring us into the 21st century."

Closing of the Annual Meeting

- Presentation to Annual Meeting Hosts (Susan Fraser of NYBG and Kathy Crosby of BBG).
- Recognition of Outgoing/Incoming Officers
- Thank you to Amy Kasameyer, outgoing Past President, and Bill Musser, outgoing Treasurer. It was a pleasure to work with you both over the years.
- Welcomes extended to Brandy Kuhl, incoming Second Vice President and Elizabeth (Betsy) Kruthoffer, incoming interim Treasurer.
- Donna Herendeen passed gavel to David Sleasman, new CBHL President.
- David Sleasman asked for a motion to adjourn the meeting. Tracy Mehlin moved, John Reed seconded, the motion passed.
- Meeting adjourned at 2:48pm.

(Continued from page 7)

C. – We have folios shelved horizontally in our main stack area on roller shelves and in our Reading Room on wooden shelves. We recently removed all of the folios from the roller shelves during four work sessions, and while Jeannette and I dusted them and cut mat board to place underneath them when they're back on the rollers (some already had this done), the shelving areas got a thorough cleaning.

What about handling?

C. – How items are handled and ways to improve that is another aspect of collection care that doesn't require a lot of money but mainly some changes in habits and procedures. First, you can educate and train your staff and volunteers. It's harder to control how your users handle items. Of course for items that circulate, you can't control that at all; all you can do is try to sensitize users of your library to take care of the items and bring them back so they're available for others. For special collection items that are only to be used under supervision, you can educate your users about dos and don'ts and the rationales for those guidelines, giving small demonstrations as needed. We do this frequently here because our collection is closed stack and doesn't circulate, so it's only used on site under supervision. Users consulting modern material get minimal guidance, and those using older/rare material get more. For general material in a library's open stacks, it's more difficult. I've seen very clever and somewhat successful general user education done with something as simple as a few good posters with bold, eye-catching images and simple messages, like the ones Penn State did years ago to keep food out of the collection areas.

For on-site use, especially for oversize and older books, providing support for open books helps stave off damage from opening books too far for their bindings, and from too much opening and closing of deteriorating or damaged items. Cradles in several sizes can be made inexpensively from mat board. Some special collections use book pillows or foam wedges to support the covers of open books. We use our felt-covered bricks as supports, too, especially for oversize books. Glass bars or "book snakes" can be used to hold pages open for reading or display.

For supervised use of rare/older books, we also instruct users in page turning. We tend not to use gloves, but we ask users to wash hands. I give a demonstration with a piece of paper to show how not to make a dimple or bend mark when turning a page, and I ask people to watch for torn pages and rough edges. I also ask them not to lick their fingers to turn pages. People who don't normally do that look surprised or even aghast, but I explain that I've seen enough people do it to make me shudder and keep it in my instructions.

One of the things to try to get across to everyone in various ways is that these are resources collected and processed and managed so that people can use them and appreciate them, and if we don't all take care of them, people won't be able to keep using them in the future, whether that's next week or years from now.

K.-I concur with everything Chuck says here. There are, by the way, some nice video clips out there on rare book handling on YouTube. I use cradles and all kind of supports when displaying books; I have this thing about the spine looking comfortable when I turn pages for talks or displays. There's that word comfortable again. I sometimes practice moving to different parts of the book and keep additional cradle pieces, pillows, and supports around so it's easy to do so. My arrangements generally look nothing like the instructions that come with the supports, but I think that's because each book is unique!

C. – You talk about their comfort, I talk about their health and life-spans. But we're not actually talking to them yet, right?

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.

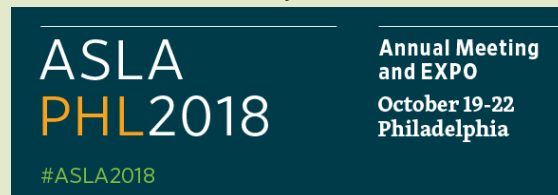
The grantee would receive the funds before the meeting (up to \$500) with the agreement the participant would present a report to CBHL (either through the CBHL Newsletter or as a presentation at the Annual Meeting). The report should include useful aspects of the conference that will help other CBHL 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.





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

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Return to:

Betsy Kruthoffer, CBHL Treasurer
Lloyd Library and Museum
917 Plum St.
Cincinnati, OH 45202

Questions ?

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

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